

PASTEL PORTRAITS

Images of 18th-Century Europe



Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art

Kristel Smentek



Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art:

Pastel Portraits Katharine Baetjer, Marjorie Shelley, 2011 *Pastel portraits* Katharine Baetjer, Marjorie Shelley, 2011

Pastel Portraits Katharine Baetjer, 2011 Brightly hued highly finished and relatively large in scale pastels in the 18th century were regarded as a type of painting and displayed like oils The powdery vibrant crayons are particularly suited to capturing the skin tones and evanescent expressions that characterize the most lifelike portraits Pastels cannot be permanently displayed because they are susceptible to fading and they rarely travel Until now there has never been an exhibition in the U S devoted to these intriguing and important works **Pastel Portraits** Metropolitan Museum of Art (New York, N.Y.). Department of Communications, 2011 *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 Pastel Painting Atelier Ellen Eagle, 2013-04-23 Revel in the luminous and vibrant qualities of pastel with Ellen Eagle's essential course in the history techniques and practices of the medium In this comprehensive yet intimate guide Eagle explores pastel's rich but relatively unexamined past reveals her own personal influences and approaches and guides you toward the discovery and mastery of your own vision In *Pastel Painting Atelier* you will find Advice on basic materials guidance on building storing and organizing a collection of pastels choosing the right paper and the importance of experimentation Studio practice suggestions ideas for creating your ideal working environment and recipes for making your own pastels and supports Study of the working process lessons on proportion gesture composition color application identifying and correcting problems and recognizing when a work is finished Meditation on subject cues for extrapolating the subtle details presence and temporal features of whatever you choose to paint Step by step

demonstrations Eagle's acute insights into her own works as they progress A magnificent selection of works by masters such as James Abbott McNeill Whistler Rosalba Carriera Mary Cassatt and Eugene Delacroix augment this guide as do works by contemporary artists including Harvey Dinnerstein Elizabeth Mowry and Daniel Massad Aimed at serious artists this guide enlightens instructs and inspires readers to create brilliant and sensitive works in the historic medium of pastel

Fashioning the Self: Identity and Style in British Culture Emily Priscott, 2023-06-06 Fashioning the Self Identity and Style in British Culture offers an eclectic approach to contemporary fashion studies Taking a broad definition of British culture this collection of essays explores the significance of style to issues such as colonialism race gender and class embracing topics as diverse as eighteenth century portraiture literary dress culture and Edwardian working class glamour Examining the emblematic power of garments themselves and the context in which they are styled this work interrogates the ways that personal style can itself decontextualize garments to radically reframe their meanings Using an intentionally eclectic range of subjects from an interdisciplinary perspective this collection builds on the work of theorists such as Aileen Ribeiro Vika Martina Plock Cheryl Buckley and Hilary Fawcett to examine the social significance of personal style while also highlighting the diversity of British culture itself

The Life and Work of Rosalba Carriera (1673-1757) Angela Oberer, 2025-10-01 The Life and Work of Rosalba Carriera 1673 1757 The Queen of Pastel is the first extensive biographical narrative in English of Rosalba Carriera It is also the first scholarly investigation of the external and internal factors that helped to create this female painter's unique career in eighteenth century Europe It documents the difficulties complications and consequences that arose then and can also arise today when a woman decides to become an independent artist This book contributes a new in depth analysis of the interplay between society's expectations generally accepted codices for gendered behaviour and one single female painter's astute strategies for achieving success as well as autonomy in her professional life as a famed artist Some of the questions that the author raises are How did Carriera manage to build up her career How did she run her business and organize her own workshop What kind of artist was Carriera Finally what do her self portraits reveal in terms of self enactment and possibly autobiographical turning points

Portraits of Resistance Jennifer Van Horn, 2022-01-01 A highly original history of American portraiture that places the experiences of enslaved people at its center This timely and eloquent book tells a new history of American art how enslaved people mobilized portraiture for acts of defiance Revisiting the origins of portrait painting in the United States Jennifer Van Horn reveals how mythologies of whiteness and of nation building erased the aesthetic production of enslaved Americans of African descent and obscured the portrait's importance as a site of resistance Moving from the wharves of colonial Rhode Island to antebellum Louisiana plantations to South Carolina townhouses during the Civil War the book illuminates how enslaved people's relationships with portraits also shaped the trajectory of African American art post emancipation Van Horn asserts that Black creativity subjecthood viewership and iconoclasm constituted instances of everyday rebellion against systemic oppression Portraits of

Resistance is not only a significant intervention in the fields of American art and history but also an important contribution to the reexamination of racial constructs on which American culture was built **Vigée Le Brun** Joseph Baillio, Katharine Baetjer, Paul Lang, 2016-02-15 Elisabeth Louise Vigée Le Brun 1755-1842 was one of the finest eighteenth century French painters and among the most important women artists of all time Celebrated for her expressive portraits of French royalty and aristocracy and especially of her patron Marie Antoinette Vigée Le Brun exemplified success and resourcefulness in an age when women were rarely allowed either Because of her close association with the queen Vigée Le Brun was forced to flee France during the French Revolution For twelve years she traveled throughout Europe painting noble sitters in the courts of Naples Russia Austria and Prussia She returned to France in 1802 under the reign of Emperor Napoleon I where her creativity continued unabated This handsome volume details Vigée Le Brun's story portraying a talented artist who nimbly negotiated a shifting political and geographic landscape Essays by international scholars address the ease with which this self-taught artist worked with monarchs the nobility court officials and luminaries of arts and letters many of whom attended her famous salons The position of women artists in Europe and at the Salons of the period is also explored as are the challenges faced by Vigée Le Brun during her exile The ninety paintings and pastels included in this volume attest to Vigée Le Brun's superb sense of color and expression They include exquisite depictions of counts and countesses princes and princesses alongside mothers and children including the artist herself and her beloved daughter Julie A chronology of the life of Vigée Le Brun and a map of her travels accompany the text elucidating the peregrinations of this remarkable independent painter **Historical Perspectives in the Conservation of Works of Art on Paper** Margaret Holben Ellis, 2015-02-01 This book is the seventh in the Readings in Conservation series which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage The present volume provides a selection of more than ninety-five texts tracing the development of the conservation of works of art on paper Comprehensive and thorough the book relates how paper conservation has responded to the changing place of prints and drawings in society The readings include a remarkable range of historical selections from texts such as Renaissance printmaker Ugo da Carpi's sixteenth century petition to the Venetian senate on his invention of chiaroscuro Thomas Churchyard's 1588 essay in verse A Sparke of Friendship and Warre Goodwill and Robert Bell's 1773 piece Observations Relative to the Manufacture of Paper and Printed Books in the Province of Pennsylvania These are complemented by influential writings by such figures as A. H. Munsell Walter Benjamin and Jacques Derrida along with a generous representation of recent scholarship Each reading is introduced by short remarks explaining the rationale for its selection and the principal matters covered and the book is supplemented with a helpful bibliography This volume is an indispensable tool for museum curators conservators and students and teachers of the conservation of works of art on paper 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

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

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 Honoré 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 **Design Technics** Zeynep Çelik

Alexander,John May,2020-01-21 Leading scholars historicize and theorize technology s role in architectural design Although the question of technics pervades the contemporary discipline of architecture there are few critical analyses on the topic Design Technics fills this gap arguing that the technical dimension of design has often been flattened into the broader celebratory rhetoric of innovation Bringing together leading scholars in architectural and design history the volume s contributors situate these tools on a broader epistemological and chronological canvas The essays here construct histories some panoramic and others unfolding around a specific episode of seven techniques regularly used by the designer in the architectural studio today rendering modeling scanning equipping specifying positioning and repeating Starting with observations about the epistemological changes that have unfolded in the discipline in recent decades but seeking to offer a more expansive meaning for technics the volume casts new light on concepts such as form experience and image that have played central roles in historical architectural discourses Among the questions addressed How was the concept of form immanent in practices of scanning since the late nineteenth century What was the historical relationship between rendering and experience in Enlightenment discourses How did practices of specifying reconfigure the distinction between intellectual and manual labor What kind of rationality is inherent in the designer s constant clicking of the mouse in front of her screen In addressing these and other questions this engaging and timely collection thereby proposes technics as a site for historical and philosophical reflection not only for those engaged in architectural design but also for any scholar working in the humanities today Contributors Lucia Allais Edward Eigen Orit Halpern John Harwood Matthew C Hunter and Michael Osman

American Drawings and Watercolors in the Metropolitan Museum of Art Kevin J. Avery, Metropolitan Museum of Art (New York, N.Y.),2002 The Metropolitan Museum began acquiring American drawings and watercolors in 1880 just ten years after its founding Since then it has amassed more than 1 500 works executed by American artists during the eighteenth and nineteenth centuries in watercolor pastel chalk ink graphite gouache and charcoal This volume documents the draftsmanship of more than 150 known artists before 1835 and that of about 60 unidentified artists of the period It includes drawings and watercolors by such American masters as John Singleton Copley John Trumbull John Vanderlyn Thomas Cole Asher Brown

Durand George Inness and James Abbott McNeill Whistler Because the 504 works illustrate such a wide range of media techniques and styles this publication is a veritable history of American drawing from the eighteenth through most of the nineteenth century Metropolitan Museum of Art website *Fragonard* Pierre Rosenberg,1988 Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.),Kathryn Calley Galitz,2007 The Connoisseur ,1926 **John Singleton Copley in America** Carrie Rebora Barratt,1995 A lavish illustrated volume published to accompany an exhibition of Copley s work that will be traveling to several cities during 1996 The focus is on the paintings miniatures and pastels that Copley the supreme portraitist of the colonial era produced before he moved to London in 1774 Four principal essays place the work in historical and social context and bring new critical methods to bear upon the study of portraits and portraiture four shorter essays treat various aspects of Copley s art and techniques Catalog entries detail the sitters lives and the ways in which Copley enhanced his subjects status and presence 10x12 25 Annotation copyright by Book News Inc Portland OR

This book delves into Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art. Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art
 - Chapter 2: Essential Elements of Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art
 - Chapter 3: Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art in Everyday Life
 - Chapter 4: Pastel Portraits Images Of 18th Century Europe Metropolitan Museum Of Art in Specific Contexts
 - Chapter 5: Conclusion
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