



Fragonard Art And Eroticism

**Didem Ekici, Patricia Blessing, Basile
Baudez**

Fragonard Art And Eroticism:

Fragonard Mary D. Sheriff, Jean-Honoré Fragonard, 1990-01 In the aftermath of the French Revolution Jean Honor Fragonard perhaps the most significant French painter of the eighteenth century was condemned first as a purveyor of luxury items and later as an artist who abandoned noble subjects for the erotic genre In this revisionist art historical study Mary D Sheriff challenges such pejorative views of Fragonard by arguing that he is better understood as an artist whose unsurpassed technical skill and witty manipulation of academic standards established a dynamic relation with the audience his art both courted and created Sheriff begins her inquiry with an appraisal of Fragonard criticism followed by an extensive and thoroughly original reading of selected works by Fragonard and of the eroticism encoded in them Art and eroticism converge in a discussion of execution in which Sheriff explores the changing conception of execution and elucidates its complex rhetorical and cultural underpinnings Drawing on analytic methods from contemporary critical theory and an understanding of each work s cultural milieu Sheriff pays particular attention throughout to the relation between beholder and work of art which she views as manifest in the artist s preoccupation with the play between the real and the fictive Scholars and students of art history eighteenth century culture and history critical theory literary criticism and all those drawn to the work of this great French painter will find this work essential reading Fragonard's Allegories of Love Andrei Molotiu, Sterling and Francine Clark Art Institute, 2007 Jean Honor Fragonard 1732 1806 was a French painter whose late manner is distinguished by remarkable facility exuberance and hedonism A prolific artist Fragonard produced more than 550 paintings The J Paul Getty Museum s Fragonard masterpiece The Fountain of Love is part of a series of his most striking works called the Allegories of Love exquisite paintings that convey an atmosphere of intimacy and eroticism This lavishly illustrated book compares and analyzes the compositions iconography and sources of the Allegories in the context of ancien r gime Preromanticism The author discusses the transcendental aspect of love in the Allegories and the concept of Romantic love and painting on the eve of the French Revolution The book accompanies Consuming Passion Fragonard s Allegories of Love an exhibition of the artist s work that opens at the Sterling and Francine Clark Art Institute on October 28 2007 and at the J Paul Getty Museum on February 12 2008 **Art and Culture in the Eighteenth Century** Elise Goodman, 2001 This study joins the resurgent scholarship presently redressing the neglect of eighteenth century visual culture since the beginning of the twentieth century This volume offers nine contextual and cross disciplinary essays that engage with a rich panoply of discourses ranging from art criticism to biography to collecting and the art market to art theory and practice and the institutions that shaped them to beauty and fashion sociopolitical and philosophical issues gender studies patronage iconography and print culture 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. *A God Or a Bench* Anne Betty Weinshenker, 2008

This series publishes the latest research by teachers and researchers working in all the disciplines which constitute French studies in this period. The Editors take a broad view of French studies and intend to examine literary and cultural phenomena of the eighteenth and nineteenth centuries excluding the Romantic movement against their historical, political and social background in all the French speaking countries. *Thinking Women and Art in the Long Eighteenth Century* Mechthild Fend, Jennifer Germann, Melissa Hyde, 2025-10-01

Thinking Women represents state of the art feminist scholarship in the field of eighteenth century French and British art and visual culture. Topics range from women and their activities in art and science to gendered representations of childhood and animals to fashion, femininity and temporality. Some chapters center on individual genres like hunting portraits or on specific paintings such as David Martin's *Portrait of Dido Elizabeth Belle* and *Lady Elizabeth Murray* ca. 1780 or Marie Guillemine Benoist's *Portrait of a Young Black Woman* *Madeleine* 1800. Others make contributions on the work of familiar actors like Jean Simon Chardin or Elisabeth Louise Vigée Le Brun. The volume also brings to the fore lesser known figures including Marie Thérèse Rebol, Madeleine Basseporte, Marguerite Le Comte and Gabrielle Capet. Written by eleven distinguished art historians, the assembled essays engage with and honor the work of the late Mary D. Sheriff whose unpublished chapter on women artists' self-portraiture opens the book. *The Appearance of Character* Melissa Percival, 1999

Physiognomy, the notion that there is a relationship between character and physical appearance, is often dismissed as a marginal pseudoscience; however, *The Appearance of Character* argues that it is central to many disciplines and thought processes and that it constantly adapts itself to current patterns of thought and modes of discourse. This interdisciplinary study determines the characteristics of physiognomical thought in France during the previously neglected period leading up to the reception of Johann Caspar Lavater's physiognomy in the early 1780s. It establishes a corpus of physiognomical texts juxtaposing mainstream figures such as Buffon and Diderot with a host of minor writers. It then considers the representation of the passions in art, examining the legacy of Charles LeBrun and revealing an aesthetics of facial representation where the passions are conceived in terms of multiplicity, speed and nuance. The contribution of the Comte de Caylus to the development of the *tête d'expression* is analysed as well as the innovations of Greuze in the field of expression. Physiognomy in portraiture is also addressed through the work of La Tour. Facial expression in painting is found to have strong parallels with contemporary acting theory and stage practice. Finally, *The Appearance of Character* addresses the notion of character, outlining various predominant theories and analysing the complex relationship between character and

passions In this respect the study has ramifications for theories of the self and individualism in the Enlightenment and beyond

Seeing Through Paintings Andrea Kirsh, Rustin S. Levenson, 2000-01-01 This prize winning book offers the only comprehensive discussion available on materials techniques and condition issues in Western easel paintings from medieval times to the present An essential handbook for the pro and also a beautifully illustrated primer for the layperson Kirsh and Levenson teach the most valuable lessons about painting of all how meanings material and techniques are bound up together John Walsh former director J Paul Getty Museum Every element of Kirsh and Levenson's book is smart concise and informative It is the essential book on its subject Kenneth Baker San Francisco Examiner Chronicle A long overdue book with direct relevance for modern students of the history of art Libby Sheldon Burlington Magazine

"Painting and Narrative in France, from Poussin to Gauguin " Nina Levenson, 2017-07-05 Before Modernism narrative painting was one of the most acclaimed and challenging modes of picture making in Western art yet by the early twentieth century storytelling had all but disappeared from ambitious art France was a key player in both the dramatic rise and the controversial demise of narrative art This is the first book to analyse French painting in relation to narrative from Poussin in the early seventeenth to Gauguin in the late nineteenth century Thirteen original essays shed light on key moments and aspects of narrative and French painting through the study of artists such as Nicolas Poussin Charles Le Brun Jacques Louis David Paul Delaroche Gustave Moreau and Paul Gauguin Using a range of theoretical perspectives the authors study key issues such as temporality theatricality word and image relations the narrative function of inanimate objects the role played by viewers and the ways in which visual narrative has been bound up with history painting The book offers a fresh look at familiar material as well as studying some little known works of art and reveals the centrality and complexity of narrative in French painting over the course of three centuries

Becoming a Woman in the Age of Letters Dena Goodman, 2009 In 18th century France letter writing became extremely fashionable particularly amongst women In this work Dena Goodman opens up the world of these women through the letters which they wrote Concentrating on the letters of four women from different social backgrounds she shows how they came to womanhood through their writing

Engraved Desire Philip Stewart, William M. Barron, 1992

From Savage to Citizen Amy S. Wyngaard, 2004 Using methodologies derived from cultural studies new historicism and the history of ideas Amy S Wyngaard argues that changing ideas of individual class and national identity in the eighteenth century were elaborated around portrayals of the peasant

BOOK JACKET

Concise Dictionary of Women Artists Delia Gaze, 2013-04-03 This book includes some 200 complete entries from the award winning Dictionary of Women Artists as well as a selection of introductory essays from the main volume

Russian Culture, Property Rights, and the Market Economy Uriel Procaccia, 2007-05-28 The Russian Federation is struggling since Perestroika and the Glasnost in a futile attempt to become a normal member in the occidental family of market economies The attempt largely fails because corporations do not live up to Western standards of behavior and private contracts are often not respected What is the cause of Russia's observed

difficulties It is commonly believed that these difficulties are an expected outcome of a rocky transition from a Marxist centrally planned system to a market based economy This book challenges the accepted wisdom In tracing the history of contract and the corporation in the West it shows that the cultural infrastructure that gave rise to these patterns of economic behavior have never taken root on Russian soil This deep divide between Russian and Western cultures is hundreds of years old and has little if anything to do with the brief seventy year long experimentation with overtly Marxist ideology The transformation of Russia into a veritable market economy requires much more than an expensive and difficult transition period it mandates a radical change in her cultural underpinnings The book s main thesis is supported by an in depth comparison of Western and Russian theology philosophy literary and artistic achievements musical and architectural idioms and folk culture

A Mother's Love Lesley H. Walker, 2008 Chronicles the emergence of an idealized mother figure whose reforming zeal sought to make French society more just This book contends that this attempt during the eighteenth century to rewrite social relations in terms of greater social equality represents an important but overlooked strand of Enlightenment thought

Singular Women Kristen Frederickson, 2003-03-04 Contemporary art historians all of them women probe the dilemmas and complexities of writing about the woman artist past and present These 13 essays address the work and history of specific artists beginning with the Renaissance and ending with the present day

Early Modern Visual Allegory Cristelle Baskins, 2017-09-29 The first book in over twenty five years devoted solely to allegory and personification in art history this anthology complements current literary and cultural studies of allegory The volume re examines early modern allegorical imagery in light of crucial material contextual and methodological questions how are allegories conceived for whom and for what purposes Contributors consider a wide range of allegorical representations in the visual arts and material culture of both early modern Europe and the colonial New World 1400 1800 Essays included here examine paintings sculpture prints architecture and the spaces of public ritual while discussing the process and theory of interpretation formation of audiences reception history appropriation and censorship A special focus on the medium of the body in visual allegory unites the volume s diverse materials and methods

Representing Belief Michael Paul Driskel, 2010-11-01 *Representing Belief* provides a detailed discussion and analysis of the forms and meanings in religious art of nineteenth century France This genre usually assigned minimal importance by writers on the period turns out to occupy a central place in the cultural history of the era touching the core of the century s conflict between tradition and modernity science and faith ultramontanist and naturalism Although it was generally assumed that this kind of art was of little importance in the evolution of modern painting Driskel demonstrates that in reality it played a crucial role Many of the artists discussed are firmly installed in the present canon Delacroix Ingres Manet Gauguin while others Flandrin Orsel Gleyre Cazin were major figures in their own time though largely forgotten today Writing from an interdisciplinary perspective and employing concepts derived from structuralist and poststructuralist theory Driskel moves beyond simple formalism to restore a category of once important

works to a meaningful context thereby offering others a model by which to discuss and interpret these paintings Carefully charting the genealogies of hieraticism and naturalism he demonstrates that a dramatic shift occurred in the 1860s and 1870s as naturalism gained acceptance among ultramontanes and the hieratic mode began to attract the interest of adherents to the belief system of modernism Representing Belief is the first book to situate this art in its social and historical contexts and to approach it from this point of view *Textile in Architecture* Didem Ekici, Patricia Blessing, Basile

Baudez, 2023-06-30 This book investigates the interconnections between textile and architecture via a variety of case studies from the Middle Ages through the twentieth century and from diverse geographic contexts Among the oldest human technologies building and weaving have intertwined histories Textile structures go back to Palaeolithic times and are still in use today and textile furnishings have long been used in interiors Beyond its use as a material textile has offered a captivating model and metaphor for architecture through its ability to enclose tie together weave communicate and adorn Recently architects have shown a renewed interest in the textile medium due to the use of computer aided design digital fabrication and innovative materials and engineering The essays edited and compiled here work across disciplines to provide new insights into the enduring relationship between textiles and architecture The contributors critically explore the spatial and material qualities of textiles as well as cultural and political significance of textile artifacts patterns and metaphors in architecture *Textile in Architecture* is organized into three sections Ritual Spaces which examines the role of textiles in the formation and performance of socio political religious and civic rituals Public and Private Interiors explores how textiles transformed interiors corresponding to changing aesthetics cultural values and material practices and Materiality and Material Translations which considers textile as metaphor and model in the materiality of built environment Including cases from Morocco Samoa France India the UK Spain the Ancient Andes and the Ottoman Empire this is essential reading for any student or researcher interested in textiles in architecture through the ages **What the Body Cost** Jane Blocker, 2004

Because performance is by its very nature ephemeral it elicits a desire for what is lost more than any other form of art making But what is the nature of that desire and on what models has it been structured How has it affected the ways in which the history of performance art gets told In *What the Body Cost* Jane Blocker revisits key works in performance art by Carolee Schneemann Vito Acconci Hannah Wilke Yves Klein Ana Mendieta and others to challenge earlier critiques that characterize performance or body art as a purely revolutionary art form and fail to recognize its reactionary and sometimes damaging effects The scholarship to date on performance art has not she finds gone far enough in locating the body at the center of the performance nor has it acknowledged the psychic emotional or social costs exacted on that body Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey as well as queer theory and feminism *What the Body Cost* reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive Instead Blocker suggests that the historiography of

performance art is a postmodern lovers discourse in which practitioners historians and critics alike fervently seek the body while doubting it can ever be found Jane Blocker is assistant professor of art history at the University of Minnesota and author of *Where Is Ana Mendieta Identity Performativity and Exile* 1999

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