

Antoine Watteau 1684 1721 Basic Art

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. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a

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One of the most famous and influential artists of the eighteenth century, Jean-Antoine Watteau (c. 1684–1721) fundamentally changed the course of French painting. With masterpieces such as *Les charmes de la vie*, *Lady at her Toilet* and *Les Champs Élisées*, the Wallace Collection preserves one of the three outstanding collections of his paintings worldwide (together with Paris and Berlin) but it has never before been the subject of a special exhibition or a separate study. Continuing the series of monographs highlighting important works by masters in the Wallace Collection, this book discusses in depth all eight paintings by Watteau in the Collection and two of his lesser-known works at the Soane Museum and in York. Each of the paintings, which together span his entire career and represent many aspects of his work, will form the starting point for a chapter of the book. Among the topics discussed will be: Watteau and Theater, Watteau and the Art Market, The Artist at Work, Watteau – the Academician, The Erotic and the Indecent in Watteau's Work, and Watteau in London.

Marking the three hundredth anniversary of Jean Antoine Watteau's death, this publication takes a close, revealing look at his recently rediscovered painting *La*

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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.

No other artist made such a mark on 18th-century painting north of the Alps as Antoine Watteau (1684-1721). In a creative phase lasting little more than a decade, he created not the large forceful works artists are often remembered for, but rather small-scale and playful pictures full of quiet charm and gentle wit. He was able to exert artistic influence because, living in a period of upheaval and decline at the end of the era of Louis XIV, he had a presentiment of what was to come: a refinement of the mind and sensory perception, the Enlightenment, and

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with its new ideas of social justice. The developments that led to the French Revolution at the end of the century are already present in embryo beneath the surface merriment of Watteau's painting. Book jacket.

Antoine Watteau (1684-1721) produced some of the most seductive drawings in Western art. He is revered for mastering the *trois crayons* technique, the subtle manipulation and expert balancing of red, black and white chalks. This book reproduces his finest examples, revealing the delicacy and freedom of execution that so impressed early commentators and had such a profound effect on subsequent generations of artists, notably François Boucher and Jean-Honoré Fragonard. Pierre Rosenberg and Louis-Antoine Prat examine these masterly studies, focusing on the artist's development as a draughtsman, the techniques that he perfected and the fascinating role that drawing played in his work.

Antoine Watteau, one of the most mysterious painters who ever lived, is the inspiration for this delightful investigation of the tangled relationship between art and life. Weaving together historical fact and personal reflections, the influential art critic Jed Perl reconstructs the amazing story of this pioneering bohemian artist who, although he died in 1721, when he was only thirty-six, has influenced innumerable painters and writers in the centuries since—and whose work continues to deepen our understanding of the place that love, friendship, and

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pleasure have in our daily lives. Perl creates an astonishing experience by gathering his reflections on this “master of silken surfaces and elusive emotions” in the form of an alphabet—a fairy tale for adults—giving us a new way to think about art. This brilliant collage of a book is a hunt for the treasure of Watteau’s life and vision that encompasses the glamour and intrigue of eighteenth-century Paris, the riotous history of Harlequin and Pierrot, and the work of such modern giants as Cézanne, Picasso, and Samuel Beckett. By turns somber and beguiling, analytical and impressionistic, Antoine’s Alphabet reaffirms the contemporary relevance of the greatest of all painters of young love and imperishable dreams. It is a book to savor, to share, to return to again and again. Surveys the life, works and times of Antoine Watteau, the greatest painter of 18th century France.

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Sans équivalent parmi les artistes européens de son temps, Antoine Watteau (1684-1721) crée en une petite quinzaine d'années des tableaux que rien, dans l'évolution antérieure de la peinture française, ne pouvait laisser présager. La nouveauté radicale de ses compositions oblige les académiciens, les critiques et les amateurs à introduire, en plus des genres reconnus, une nouvelle catégorie picturale, celle de la "fête galante", qu'aucun de ses imitateurs ne saura porter au même degré d'élégance raffinée et de poésie subtile. Dessinateur incomparable, il est également doué d'un sens de la couleur hérité de Titien, Rubens et Van Dyck. Son perfectionnisme impatient se traduit par une touche nerveuse et légère, qui un siècle et demi plus tard fascinera Monet. Bien qu'il aborde les sujets les plus variés, Watteau marque sa prédilection pour le monde du théâtre et de la musique, pour les réunions de personnages élégants dans des parcs aux tonalités crépusculaires, pour l'exploration incessante de toutes les facettes du sentiment amoureux.

One of the most brilliant and original artists of the eighteenth century, Antoine Watteau (1684-1721) had an impact on the development of Rococo art in France and throughout Europe lasting well beyond his lifetime. Living only thirty-six years, and plagued by

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frequent illness, Watteau nonetheless rose from an obscure provincial background to achieve fame in the French capital during the Regency of the duc d'Orleans. His paintings feature figures in aristocratic and theatrical dress in lush imaginary landscapes. Their amorous and wistful encounters create a mood but do not employ narrative in the traditional sense. During Watteau's lifetime, a new term, *fete galante*, was coined to describe them. Watteau was also a gifted draftsman whose sparkling chalk sheets capture subtle nuances of deportment and expression. Watteau focused not just on those in satin, but also on the poor who came to Paris, as he had, for a better life. Some of his sketches juxtapose porcelain beauties with exquisite studies of their young black servants. Watteau clearly had a genuine love of music. His drawings of those playing and listening offer uncanny portraits of the way it can heighten emotions. Equally, the play of light he orchestrates on fine fabrics, on children's skin or on various elements of his landscapes, provides a startling anticipation of the Impressionists.

Here is the definitive study of the great painter Antoine Watteau (1684-1721), best known for his exquisite *fetes galantes*--scenes of the pastoral pleasures of elegant society. Until now, critical interpretations of this remarkable artist have been shaped by essentially Romantic views. Donald Posner provides a reassessment of the life and work of Watteau; his account is enriched with reproductions of all of Watteau's paintings and major studies.

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This biography on French Rococo artist Antoine Watteau features over 30 illustrations. Offers a new interpretation of Watteau's thoroughly modern vision of war in which the soldier's inner life comes foremost."

"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.

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Le roi de Rococo Best known for his fêtes galantes such as the famous Pèlerinage à l'île de Cythère, Antoine Watteau (1684-1721) was a major proponent in the revival of the Baroque style and the formation of the Rococo movement. Watteau was inspired by the theater and in particular the commedia dell'arte, hence elaborately costumed actors, dancers, and musicians were recurrent subjects; he was also fond of bucolic scenes and portraiture. Infused with romance, drama, and joie de vivre, Watteau's paintings depict a idyllic world of pleasure and entertainment. About the Series: Each book in TASCHEN's Basic Art series features: a detailed chronological summary of the life and oeuvre of the artist, covering his or her cultural and historical importance a concise biography approximately 100 illustrations with explanatory captions

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

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