18<sup>th</sup> Century: ROCOCO



FRANÇOIS DE CUVILLIÉS,

Hall of Mirrors, the Amalienburg, Nymphenburg Palace park, Munich, Germany, early 18th C

French word rocaille (literally, "pebble")

The Rococo palette, softer and paler [pastels] than the rich primary colors and dark tonalities of the Baroque style.

A shift away from the monarchy, toward the aristocracy characterizes the art of this period. Small middle class of merchants, lawyers, doctors, artisans, etc.

Jean-Antoine Watteau (1684–1721) François Boucher (1703–1770)

Jean-Honoré Fragonard (1732–1806) William Hogarth (1697– 1764) Thomas Gainsborough's (1727–1788)

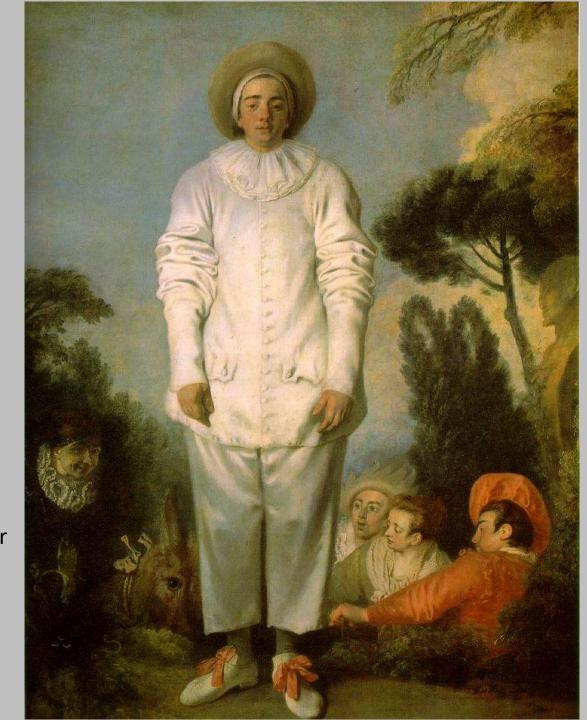
Jean-baptiste-siméon Chardin (1699–1779) Jean-Baptiste Greuze (1725–1805)



Antoine Watteau
Pilgrimage on the Isle of Cythera (1717, Louvre)



Party in the Open Air, 1718-1720. Oil on canvas, 111 x 163 cm. Staatliche Museen zu Berlin, Gemäldegalerie, Berlin.



Antoine Watteau Gilles (or Pierrot) and Four Other Characters of the Commedia dell'arte), c. 1718. Musée du Louvre, Paris.



Jean-Antoine Watteau

The Signboard of Gersaint
Oil on canvas, 5'4" X 10'1"
c. 1721

Stiftung Preussische Schlössen und Gärten Berlin-Brandenburg, Schloss Charlottenburg



François Boucher Triumph of Venus, Oil on canvas, 4'3%" X 5'3¾", 1740



François Boucher, Diana Leaving the Bath, 1742



François Boucher, The Toilette, 1742, Oil on canvas, 52.5 x 66.5 cm. Museo Thyssen-Bornemisza, Madrid.

François Boucher, The Toilet of Venus, 1751



François Boucher, Marie-Louise O'Murphy, 1752



François Boucher,
Madame de Pompadour, 1759.
Oil on canvas, 91 x 68 cm.
The Wallace Collection, London.

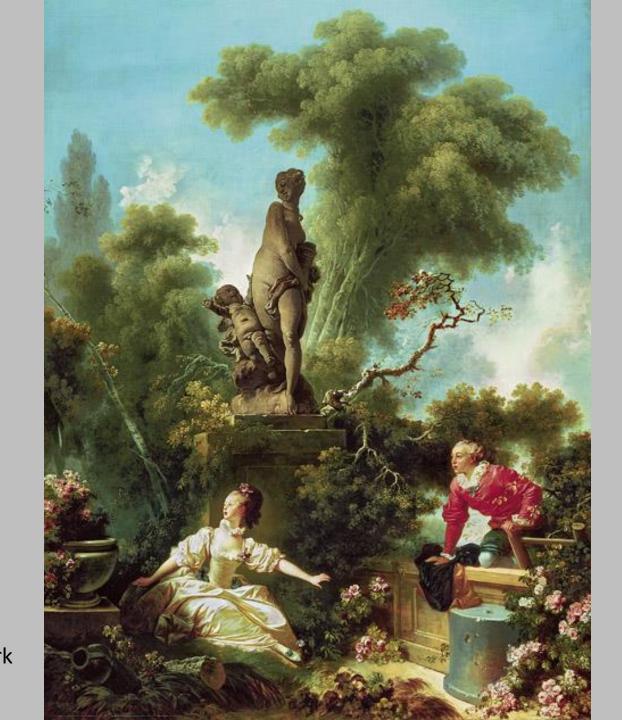


Jean-Honoré Fragonard, The Swing, 1767. Oil on canvas, 81 x 64.2 cm. The Wallace Collection, London.

Jean-Honoré Fragonard, Blind-Man's Bluff, c. 1750-1752. Oil on canvas, 114 x 90 cm. Toledo Museum of Art, Toledo (Ohio).



Jean-Honoré Fragonard, The Stolen Kiss, c. 1780. Oil on canvas, 45 x 55 cm. The State Hermitage Museum, St. Petersburg.



Jean-Honoré Fragonard
The Meeting
Oil on canvas
10'5¼" X 7'¾"
1771–73
The Frick Collection, New York

## **Age of Reason: Enlightenment**

Francis Bacon, René Descartes, John Locke, and Baruch Spinoza

Voltaire (1694-1778)

**Denis Diderot (1713–1784)** became editor of the groundbreaking 35-volume Encyclopédie, a compilation of illustrated articles written by more than a hundred contributors, including all the leading philosophes. *Systematic Dictionary of the Sciences, Arts, and Crafts* 

Jean-Jacques Rousseau, David Hume, Adam Smith,

**Newton** – Mathematical Principles of Natural Philosophy (1687)

**Voltaire** – Dictionnaire philosophique (Philosophical Dictionary; 1764) and Letters on the English (1733);

Rousseau – Discourse on Inequality (1754) and The Social Contract (1762);

Adam Smith – The Wealth of Nations (1776); and

**Montesquieu** – Spirit of the Laws (1748).



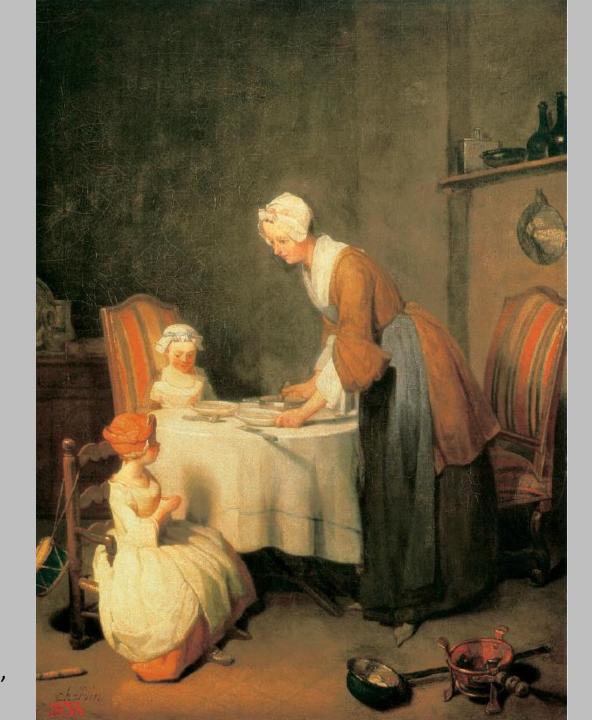




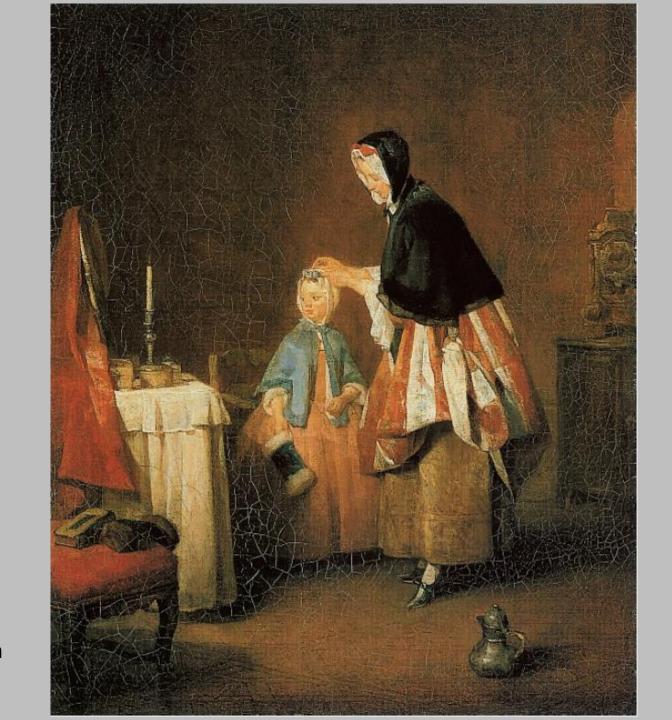
JEAN-BAPTISTE GREUZE, The Village Bride, 1761. Oil on canvas, 3' x 3' 10 1/2". Louvre, Paris.



Jean-Baptiste Greuze, The Spoiled Child, c. 1765



Jean-Siméon Chardin,
Saying Grace,
1744.
Oil on canvas, 49.5 x 38.4 cm.
The State Hermitage Museum,
St. Petersburg.



Jean-Siméon Chardin, Morning Toilette, 1741. Oil on canvas, 49 x 39 cm. Nationalmuseum, Stockholm

Thomas Gainsborough Blue Boy, 1770 Oil on canvas, 2 m x 1.5 m, Mrs. Richard Brinsley Sheridan,

THOMAS GAINSBOROUGH, 1787. Oil on canvas, 7



Thomas Gainsborough Mr. and Mrs. Robert Andrews (c. 1748–1750) oil on canvas 27.20 in × 46.87 in

**Grand Manner/Style** refers to an idealized aesthetic style derived from classical art, and the modern "classic art" of the High Renaissance.

Sir Joshua Reynolds who gave currency to the term through his Discourses on Art, a series of lectures presented at the Royal Academy from 1769 to 1790, in which he contended that painters should perceive their subjects through generalization and idealization, rather than by the careful copy of nature.

## **Joshua Reynolds**

Lady Elizabeth Delmé and Her Children 1779 Oil on canvas



Well read and versed in the arts, she was regarded as among the most engaging of the capital's 'blue-stockings' (society women renowned for their literary prowess and social skills).

Her parties were celebrated for their informal atmosphere, regular guests including the author Samuel Johnson (1709-84), the Whig politician Edmund Burke (1729-97), and the great tragic actress Sarah Siddons (1755-1831).

Sir Joshua Reynolds The Honorable Mary Monckton 1778 Oil on canvas





Joshua Reynolds George Clive and his family with an Indian maid, 1765

Joshua Reynolds Miss Bowles 1775 Oil on Canvas













William Hogarth
Marriage A-la-Mode
(marriage of the
day/modern marriage)
1743-1745
oil on canvas
27.5 × 35.7 in
National Gallery,
London.



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William Hogarth, The Marriage Contract, Oil on canvas, 27½ X 35¾" 1743-45.



2. The Tête à Tête



3. The Inspection



4. The Toilette



5. The Bagnio



6. The Lady's Death

## Natural Taste in the United States



BENJAMIN WEST, The Death of General Wolfe, 1771. Oil on canvas, approx. 5' x 7' National Gallery of Canada, Ottawa (gift of the Duke of Westminster, 1918).

John Singleton Copley Portrait of Paul Revere, ca. 1768–1770. Oil on canvas, 8" x 2' 4".



John Singleton Copley
Watson and the Shark, 1778,, National Gallery of Art, Washington, DC

## Italian Natural Taste and Tourism



ANTONIO CANALETTO, Riva degli Schiavoni, Venice, ca. 1740. Oil on canvas. The Toledo Museum of Art

The Grand Tour – the completion of an aristocratic education was a tour of the major cultural sites of Europe - Paris, Venice, Florence, Naples, and Rome.

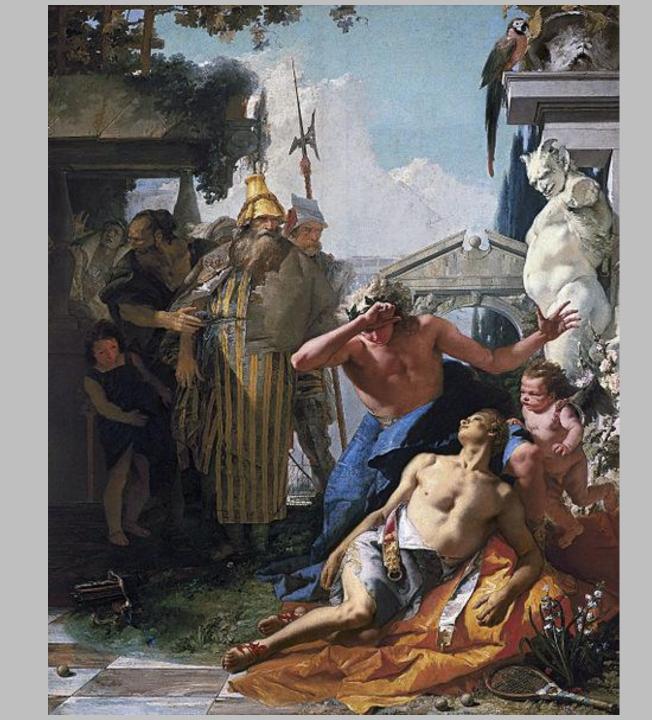
This heavily inspires the growth of Neoclassicism during the Enlightenment.

Pleased the senses and taught moral lessons

Was a reaction to frivolity of Rococo

Pompeii and Herculaneum discovered in 1738

Giovanni Battista Tiepolo, The Banquet of Cleopatra, 1747-1750. Fresco, 650 x 300 cm. Palazzo Labia, Venice.



Giovanni Battista Tiepolo, The Death of Hyacinth, 1752