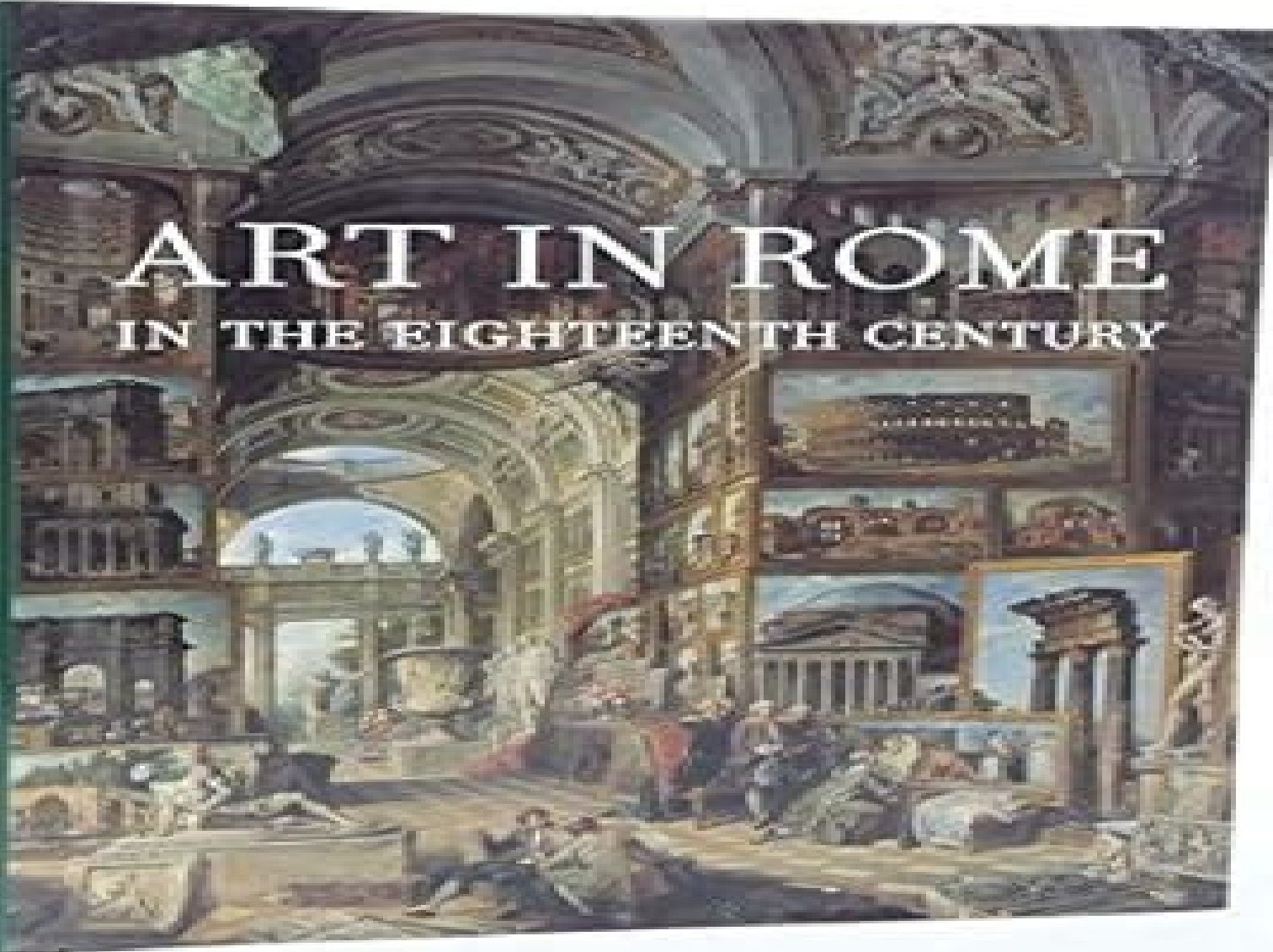


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Eighteenth century Europe witnessed monumental upheavals in both the Catholic and Protestant faiths and the repercussions rippled down to the churches religious art forms Nigel Aston now chronicles here the intertwining of cultural and institutional turmoil during this pivotal century The sustained popularity of religious art in the face of competition from increasingly prevalent secular artworks lies at the heart of this study Religious art staked out new spaces of display in state institutions palaces and private collections the book shows as well as taking advantage of patronage from monarchs such as Louis XIV and George III who funded religious art in an effort to enhance their monarchical prestige Aston also explores the motivations and exhibition practices of private collectors and analyzes changing Catholic and Protestant attitudes toward art The book also examines purchases made by corporate patrons such as charity hospitals and religious confraternities and considers what this reveals about the changing religiosity of the era as well An in depth historical study *Art and Religion in Eighteenth Century Europe* will be essential for art history and religious studies scholars alike *A Guide to Eighteenth-Century Art* Linda Walsh, 2016-08-29 *A Guide to Eighteenth Century Art* offers an introductory overview of the art artists and artistic movements of this exuberant period in European art and the social economic philosophical and political debates that helped shape them Covers both artistic developments and critical approaches to the period by leading contemporary scholars Uses an innovative framework to emphasize the roles of tradition modernity and hierarchy in the production of artistic works of the period Reveals the practical issues connected with the production sale public and private display of art of the period Assesses eighteenth century art s contribution to what we now refer to as modernity Includes numerous illustrations and is accompanied by online resources examining art produced outside Europe and its relationship with the West along with other useful resources **Italy's Eighteenth Century** Paula Findlen, Wendy Wassing Roworth, Catherine M. Sama, 2009 In the age of the Grand Tour foreigners flocked to Italy to gawk at its ruins and paintings enjoy its salons and caf s attend the opera and revel in their own discovery of its past But they also marveled at the people they saw both male and female In an era in which castrati were rock stars men served women as cicisbei and dandified Englishmen became macaroni Italy was perceived to be a place where men became women The great publicity surrounding female poets journalists artists anatomists and scientists and the visible roles for such women in salons academies and universities in many Italian cities also made visitors wonder whether women had become men Such images of course were stereotypes but they were nonetheless grounded in a reality that was unique to the Italian peninsula This volume illuminates the social and cultural landscape of eighteenth century Italy by exploring how questions of gender in music art literature science and medicine shaped perceptions of Italy in the age of the Grand Tour **15th-18th Century French Drawings in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Jacob Bean, 1986 *Women, Art and the Politics of Identity in Eighteenth-Century Europe* Melissa Hyde, Jennifer Milam, 2017-03-02 The eighteenth century is recognized as a complex period of dramatic epistemic shifts that would have profound effects on the modern world

Paradoxically the art of the era continues to be a relatively neglected field within art history While women s private lives their involvement with cultural production the project of Enlightenment and the public sphere have been the subjects of ground breaking historical and literary studies in recent decades women s engagement with the arts remains one of the richest and most under explored areas for scholarly investigation This collection of new essays by specialist authors addresses women s activities as patrons and as patronized artists over the course of the century It provides a much needed examination with admirable breadth and variety of women s artistic production and patronage during the eighteenth century By opening up the specific problems and conflicts inherent in women s artistic involvements from the perspective of what was at stake for the eighteenth century women themselves it also acts as a corrective to the generalizing and stereotyping about the prominence of those women which is too often present in current day literature Some essays are concerned with how women s involvement in the arts allowed them to fashion identities for themselves whether national political religious intellectual artistic or gender based and how such self fashioning in turn enabled them to negotiate or intervene in the public domains of culture and politics where The Woman Question was so hotly debated Other essays examine how men s patronage of women also served as a vehicle for self fashioning for both artist and sponsor Artists and patrons discussed include Carriera Queen Lovisa Ulrike and Chardin the Bourbon Princesses Mlle Clermont Mme Ad la de and Nattier the Duchess of Osuna and Goya Marie Antoinette and Vig e Lebrun Labille Guiard Queen Carolina of Naples Prince Stanislaus Poniatowski of Poland and Kauffman David and his students Mesdames Benoist Lavoisier and Mongez

Eighteenth-century French Drawings in New York Collections Perrin Stein, Mary Taverer Holmes, Metropolitan Museum of Art (New York, N.Y.), 1999

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