



Philip IV of Spain (1605-1665)

Source of the Spanish Succession war: 1701-1715

Obviously the French crown participated fucking up the finances for the next century.

Louis XIV (1638-1715)

Marquis de Silhouette (1709-1767)

Was not that good at his job. But to be fair, he had for dowry a fosse commune of 50 years of economic failure.

Louis XV (1710-1774)

Carle van Loo (1705-1765)\*

Paints The Suppliant Arts a tribute to Mme Pompadour after her death in 1764.

Patron of the arts. Had stakes in Crown companies such as Sèvres (porcelain) and Gobelins (Tapestry).

In public an ancient, in private a modern. Pushed the Grand Siècle style in formal spaces such as the Academy and the Salon to support Louis XV, but was of the 'gout moderne' in private. Her collection held a number of contemporaries with some Boucher's and fêtes galantes.

Charles Le Brun (1619-1690)\*

Head of the Académie. Creator of the French House Style. Fully onboard the propaganda train.

Jean-Baptiste Colbert (1619-1683)

Founded the Académie Royale de peinture et de sculpture.

Responsible for the Companies des Indes.

Pierre-Jean Mariette (1694-1774)

Daddy of the connoisseurs. He officialises connoisseurship as an academic field.

Directeurs des Bâtiments du Roi

Louis Antoine de Pardaillan de Gondrin — Duc d'Antin (1664-1736)

Philibert Orry de Vignory (1689-1747)

Charles François Paul Le Normant de Tournehem (1684-1751)

Abel-François Poisson — Marquis de Marigny (1727-1781)

Étienne La Font de Saint-Yenne (1688-1771)

1737 Revives the Salon during the Feast of St. Louis. Becomes main public entertainment in Paris, everyone is welcome.

The public, who lacked direct engagement and influence with the artists and their circles, positioned them as having "truer" unbiased opinions than academicians.

Ancient, has problem with Rococo, or just mirrors in general. Perceives mirrors as getaway furniture to narcissism and depriving buildings of reality as they are too good at reflecting.

Philippe de Champaigne (1602-1674)

Worked on codifying gestures through emotion. Utilising gestures becomes intrinsic to the House Style.

Participated in the Conférences and provided insights into how to properly conduct the exercise of looking at paintings: Concentrating on the sculptural body and what can be derived from its evocation/imitation of emotion. How does it persuade? Questions emerging from the basis of the Rhetoric art.

John Law (1671-1729)

Scottish banker extraordinaire, brought him in to try to fix the finances. Put the final body in the fosse commune that was the french economy.

Introduced artificial value to the economy, which collapsed when the Regent died.

Antoine Crozat (1655-1738)

The Crown had to sell Louisiana to stay afloat.

Louis Philippe II, Duc(k) d'Orléans, dit Monseigneur, dit the Regent (1674-1723)

The collection had:  
Part of Holy Roman Emperor Rudolph II's (1552-1612) collection.  
Part of the Hapsburg rulers collection.  
A number of masterpieces of which (non-exhaustive list):  
- The Eucharist of Poussin, 1637.1640  
- Death of Acteon, Titian, 1559-1575  
- Rising of Lazarus, Sebastiano del Piombo, 1517-19  
- Rest on the flight into Egypt, Guido Reni, 1654.

Christina of Sweden (1626-1689)

Brokers the deal for her collection on behalf of the Regent, considered the deal of the century.

Pierre Crozat (1661-1740)

Transformed and rehabilitated the interior of the Palais-Royal.

Anne Claude Philippe — Comte de Caylus (1692-1765)

Neoclassicist down to the mitochondria, which is the power of the cell.

Enlists his help to retcon the art world AKA the Académie Agenda: Neoclassicism

Marguerite Gérard (1761-1837)\*

Becomes an academician in 1765, and evolves into Punk Fragonard. Refuses to take commissions from the State.

François Boucher (1703-1770)\*

Fascinated by the 'gout chinois'.

Catherine I of Russia (1684-1727)

buys half of his collection in 1772

Abbé Jean-Baptiste Dubos (1670-1742)

The 'je ne sais quoi' factor, focuses more on the heart, the feelings as the number one priority in judging. Beauty Ain't cutting it anymore.

Roger de Piles (1635-1709)

Piles enforces a complete departure from previous approaches to painting. Regardless of subject the painting affects the individual — composition is a tool to organise the space independently of figures and their colours and codes.

Frederick the Great (King of Prussia) (1740-1786)

Got a few pieces after his death.

Claude Perrault (1613-1688)

Puts everything on ink and paper: Parallele des anciens et des modernes; en ce qui regarde les arts et les sciences Dialogues

Modern = Rococo Ancient = Neoclassicism

Disegno vs Colore but make it French and Dutch.

Nicolas Poussin (1594-1665)

VS

Peter Paul Rubens (1577-1640)

Comtesse/Mme de la Verrue, Jeanne Baptiste d'Albert de Luynes 1670-1736

Duc de Savoy

Plans for the renovation of her Paris Hôtel. With a gallery and a library, designed to invite people. (Salon)

Claude Gillot (1673-1722)

Claude III Audran (1658-1734)

Victor Dailly (1676-1743?)

Mme Geoffrin, Marie Thérèse Rodet Geoffrin (1699-1777)

Salonnière, makes her place the place to be for artists & patrons.

Had shares in the crown's glassmaking company: Saint-.

Gilles-Marie Oppenord (1672-1742)\*

Jean-Antoine Watteau (1684-1721)\*

Collector

Antoine Coyppel (1661-1722)\*

Jean de Jullienne (1686-1766)

Wrote the most extensive biography of Watteau. He also made engravings and copies of most of Watteau's works. Only reason we are aware of his extensive corpus as most of it has been destroyed.

Gian Lorenzo Bernini (1598-1680)

Pierre Puget (1620-1694)\*

François Girardon (1628-1715)\*

Edmé Bouchardon (1698-1762)\*

Jean-Baptiste Pigalle (1714-1785)\*

Étienne-Maurice Falconet (1716-1791)\*

Pierre Julien (1731-1804)\*

Jean-Antoine Houdon (1741-1828)\*

Sculptors perceived as 'Ancients' but with 'Modern' touches.

'Le sentiment de la chair' & Movement & Embracing the full 3 dimensionality of sculpture AKA 360° every angle is accounted for in the experience of the work.

Friedrich Sustris (1540-1599)

Laboratory of style: Interior Design for both Neoclassicism and Rococo.

Jean-Jacques Thévenin (1732-1813)\*

Laiterie de la Reine, Rambouillet, 1785. Inspirations/references: Grotto style Roman funerary Basilica/Pantheon

Bas-relief + Etruscan style employed in a set of vases from —> Sèvres.

Chaudière aux coquillages pour la princesse de Lamballe, Rambouillet, 1770-1780. Interior completely made of shells, inspiration: Munich, Ducal Palace, Grotto Courtyard, 1581-86.

Catherine Duchemin (1630-1698)\*

Geneviève Boulogne (1645-1708)\*

Madeleine Boulogne (1646-1710)\*

Élisabeth Sophie Chéron (1648-1711)\*

Anne Strésor (1651-1713)\*

Dorothee Masse\*

Germain Boffrant (1667-1754)

Juste-Aurèle Meissonier (1695-1750)

Louis Joseph Le Lorrain (1715-1759)

Charles de Wailly (1730-1798)

Jean-Charles Delafosse (1734-1789)

Claude-Nicolas Ledoux (1736-1806)

Female

Not Actual

