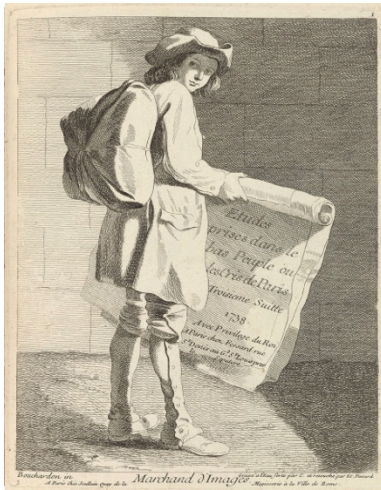


BOUCHARDON AND HIS CONTEMPORARIES

Sunday, April 2, 2017
Museum Lecture Hall, The Getty Center



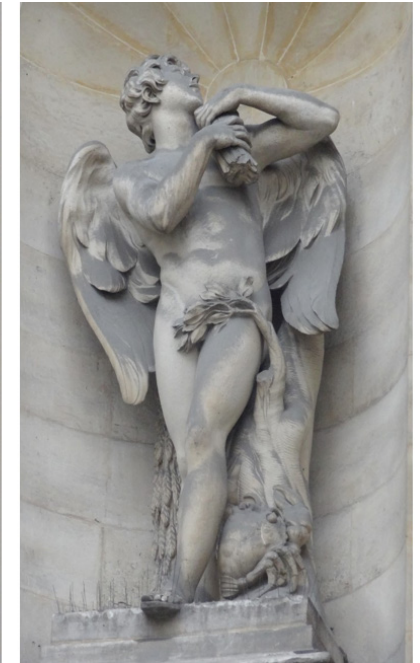
Symposium Development and Organization

This symposium was conceptualized by Anne-Lise Desmas and Édouard Kopp, with Thomas W. Gaehtgens. It stands as a second part to the symposium similarly entitled *Boucharдон et ses contemporains*, organized by Juliette Trey and Guilhem Scherf in Paris at the Louvre auditorium on November 16, 2016, and held in parallel with the French venue of the exhibition: *Boucharдон (1698–1762): Une idée du Beau* (Musée du Louvre, September 14–December 5, 2016).

Logistics and organization were executed by Jennifer de la Fuente (Getty Research Institute) and Linnea Seidling (J. Paul Getty Museum).

Front cover: (left) Gilles Demarteau (Flemish, 1722–76), after Edme Boucharдон (French, 1698–1762). Model posing for *The Genius of Summer*, ca. 1740s–1750s, engraving, 70 x 51 cm. Los Angeles, Getty Research Institute, 2015.PR.58. (right) Edme Boucharдон (French, 1698–1762). *The Genius of Summer*, 1745, stone, about 150 cm. Paris, Grenelle Fountain.

Back cover: Comte de Caylus (French, 1692–1765) and Étienne Fessard (French, 1714–77), after Edme Boucharдон (French, 1698–1762). *Picture Seller (Marchand d'images)*, *Les Cris de Paris*, 1737–46, etching and engraving, 24.1 x 18.7 cm. Los Angeles, Getty Research Institute, 2015.PR.2.



About the Symposium

Organized in conjunction with the exhibition *Bouchardon: Royal Artist of the Enlightenment* (J. Paul Getty Museum, January 10–April 2, 2017), this symposium explores the relationships that Bouchardon (1698–1762), an extraordinarily talented sculptor and draftsman, had with his contemporaries (artists, patrons, and connoisseurs). It also investigates the diffusion and reception of his oeuvre.

Bouchardon's career as a sculptor appears exceptional in several respects when compared to that of other artists active during the eighteenth century in France, England, or Italy. Atypically, most of his work (whether drawn, printed, modeled, cast, or carved) related to three-dimensional objects in a wide range of scales, from small gems to monumental sculpture, such as the Grenelle Fountain.

The human body was a constant subject of interest to Bouchardon. He explored its inner structure by conceiving and publishing a treatise on artistic anatomy, and he devised a very personal and elaborate aesthetic of the body that subtly blended his passion for antiquity and his commitment to the truthful depiction of nature. His experiments in the graphic arts and his interest in human expression also led him to make grotesque depictions of the human figure in the genre of caricature.

Bouchardon's masterpieces, especially those staged in public spaces, such as the Grenelle Fountain and the Equestrian Monument to Louis XV, had a critical impact on the artist's contemporaries. In this regard, the reception and portrayal of these artworks through drawings and prints made by Gabriel de Saint-Aubin during the two decades that followed Bouchardon's death are particularly enlightening.

10:00 a.m. WELCOME

Thomas W. Gaehtgens, The Getty Research Institute

10:05 a.m. INTRODUCTIONS

Anne-Lise Desmas, The J. Paul Getty Museum
Édouard Kopp, Harvard Art Museums

10:10 a.m. SESSION I

Moderator: Guilhem Scherf, Musée du Louvre

"Some Ways of Carving out a Sculptural Career: Bouchardon, Roubiliac, Pigalle"

Malcolm Baker, University of California, Riverside

"Bouchardon and Early Modern Sculptors in Rome"

Anne-Lise Desmas

"Bouchardon, P.-J. Mariette, and the 'Pure Taste' of the Antique"

Kristel Smentek, Massachusetts Institute of Technology

"Modelling Water: Bouchardon and the Fountain at the rue de Grenelle"

Katie Scott, The Courtauld Institute of Art

12:10 p.m. DISCUSSION WITH Q&A

12:30 p.m. LUNCH BREAK

2:30 p.m. SESSION II

Moderator: Juliette Trey, Musée du Louvre

"Bouchardon's Unusual Anatomy Book for Artists: *L'anatomie nécessaire pour l'usage du dessein* [1741] in Context"

Monique Kornell, University of California, Los Angeles

"Bouchardon's Body"

Ewa Lajer-Burcharth, Harvard University

3:30 p.m. COFFEE BREAK

3:50 p.m. SESSION II, CONTINUED

"Bouchardon, Caricature, and the Grotesque"

Édouard Kopp

"Activating Public Space: Bouchardon through the Eyes of Saint-Aubin"

Perrin Stein, The Metropolitan Museum of Art

4:50 p.m. DISCUSSION WITH Q&A AND CLOSING REMARKS