

# Absorption and Theatricality: Painting and Beholder in the Age of Diderot - 1980 - 9780520037588 - University of California Press, 1980 - Michael Fried, Professor Michael Fried

An exhilarating book." John Barrell, "London Review of Books".  
With this widely acclaimed work, Fried revised the way in which eighteenth-century French painting and criticism were viewed and understood. "A reinterpretation supported by immense learning and by a series of brilliantly perceptive readings of paintings and criticism alike. . . . An exhilarating book." John Barrell, "London Review of Books".  
Preview this book »  
What people are saying - Write a review. We haven't found any reviews in the usual places. Selected pages. Title Page. Published in 1980, Michael Fried's *Absorption and Theatricality: Painting and Beholder in the Age of Diderot* describes an affective relation present in early-to-mid 1750s painting in France known as absorption. Figures in paintings by the likes of Jean-Baptiste Greuze, Jean-Baptiste-Simeon Chardin, Carle Van Loo, and others intentionally ignore the viewer, instead, they focus intently on an object in the painting. This, Fried argues, produces an effect of absorption, wherein the artwork seems Other articles where Absorption and Theatricality: Painting and Beholder in the Age of Diderot is discussed: Michael Fried: elaboration of his views in *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. There he identified the first sources of Modernist disinterestedness in the mid-18th-century reaction against the exquisite and decoratively theatrical attributes of Rococo painting. This reaction was typified by the paintings of artists such as  
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