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


Title Page. Published in 1980, Michael Friedâ€™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: â€œelaboration 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 asâ€ Read More. Books & Digital Media. MEMBERSHIPS. Societies & Associations.Â Access to this document requires a subscription or membership. This document can not be purchased. This Item is Part of your Subscriptions. show document. Usage and Metrics. Dimensions. PDC.