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## The bolt fragonard

The dramatic posture and aggressive lighting found in this painting take us directly to the nucleus of rococo art, from which Fragonard was the main facilitator. You can also see the impact of Francois Boucher with the elements of this painting, because he was a big part of Fragonard's early development.

The scene found in front of us here captures a young couple's emotional embrace, just half way from the bed. Red curtains hang dramatically, but the sheets look undeveloped and uneven. The light then covers the right side of the composition, immediately drawing our eyes to this covering pair. The gentleman raises his right hand to ensure an angle that permees from the top right, diagonally, down to the bottom left and the women's outstretched leg. Lighting shall deliberately correspond to the same angle. The meaning of the man's outstretched hand is also because he closes the door. At the end of the 18th century, there was a time of change in French society. This kind of amorous activity became a popular art and the Rococo movement was embracing it. It was Louis-Gabriel Véri-Raionard, marquis de Véri, who specifically invited this piece, although he had to wait four years before it was finally ready for the opening. The piece was rewarded with several awards, many of which were particularly prestigious, and it helped revive the artist's career and increase the focus on his work at that time. He had completed Swing about a decade earlier, and these two paintings are considered by some to be his finest achievements from a large and diverse career. Although rococo style is not as popular today as it once was, no one can deny the technical characteristics of its members nor the importance that it held in French society at that time. Those fortunate enough to get to see this artwork in the Louvre are probably also interested in some of the other famous names represented in this fine institution. Addition to several original pieces. This iconic venue has continued to expand to find more space for its huge art collection and has even added sister sites to other locations across France to make sure that as many people as possible can enjoy some of these delightful items that go far beyond European art in all the different antiques from around the world. From Wikimedia Commons, free media repository Jump to navigation Jump to Search File History Use of Files Commons File usage in other wikis Metadata English Add one line explanation of what this file represents Click on date/time to view the file as it appeared at that time. Date/timeTumbnailDimensionsUserKoment current11:06, 7 August × 1575 (1.44 MB) Alonso de Mendoza (talk | contribs) (For | Description = {{en|1=Jean Honore Fragonard Art}} |Source= | Author = Jean Honore Fragonard | Date = | Permission = a painting that has been in the public domain as it ages. |other versions = } This file cannot be overwritten. This file is used by these other visual sites: this file contains additional information, such as Exif metadata, that may have been added by a digital camera, scanner, or software program used to create or digitize it. If the file has been modified from its original state, some details, such as the timestamp, may not fully reflect the data in the original file. The timestamp is only as accurate as the clock in the camera, and it can be completely wrong. Painting by Jean-Honoré Fragonard This article can be expanded with text translated from the corresponding article in French. (March 2015) Click [show] for important translation instructions. See the machine-translated version of the French article. Machine translation, such as DeepL or Google Translate, is a useful starting point for translations, but translations, but translation is accurate rather than simply machine-translated english on Wikipedia. Do not translate text that seems untrusted or of poor quality. If possible, check the text with references in the foreign language article. You must provide a copyright attribution in the edit summary accompanying the translation, providing an inter-language link to the translation source. Model attribution edit summary Content in this edit is translated from an existing French Wikipedia article [[: Fr: Le Verrou (Fragonard)]]; view its history for attribution. Template {{Translated|fr| Le Verrou (Fragonard)}} on the conversation page. For more information, see Wikipedia: Translation. BoltArtistJean-Honoré FragonardYear1777CatalogueGW 495; C 336Mediumoil on canvasDimensions73 cm × 93 cm (29 in × 37 in) LocationLouvre Museum, ParisAccessionRF 1974-2 Bolt (French: Le Verrou), also known as Lock, is a gallant scene painted by jean-Honoré Fragonard 1777. It is one of the most famous painter's paintings. A common interpretation suggests that the scene depicts two lovers entwined in the bedroom, a man locking the door. The painting is preserved in the Louvre Museum, in the painting department section dedicated to the eighteenth-century French painting sully wing on the second floor. It stands along with some of the most famous image masterpieces of the same period, chronologically organized. This painting, a true symbol The spirit of liberation of the era, in particular François Busher, one of Fragonard's teachers and a great rococo painting representative. The commission's history of work was invited in 1773 by Louis-Gabriel Véri-Raionard, Marguis de Véri (1722-1785). It has produced such a respectable and demanding collector, this erotic painting, seemingly light, while claiming real ambitions, was part of a collection of depictions that were amorous, sometimes rude and yet brilliant representative of the spirit of French society at a time when the enlightenment movement was about to fluctuate. The canvas seems to reveal a deeply reviving Fragonard inspiration that first distinguishes itself in historical paintings, especially Jeroboam sacrificing Idols, the first prize in Rome in 1752. Getting this distinction allowed Fragonard to enjoy great fame. His scenes of gallantry were very popular, and nobility offered him many commissions, such as Baron Saint-Julian on the Swing (1767). Initially Fragonard had given Bolt a more suitable twin: The Treaty itself, following from another called Armoire. The painting, which belonged to the Marquis of the Véri collection, was brought to us thanks to the etution of Maurice Blot, who was etchiing from Bolt eight years ago. This print, considered mediocre, was a great success, yet has been attributed largely to the fame of Fragonard. Indeed, the theory claimed that the two works, Contract and Bolt, consisted, along with another painting of Fragonard, Armoire, three chapters of the novel, in which the heroes would be two lovers. Bolt illustrates the passion of the couple, Armoire, for unveiling their affair and being caught in the act, and contract, their reconciliation. Pendant Adoration of the Shepherds (1775) Bolt often feels alongside the work of more sacred inspiration, the adoration of shepherds (1775). This canvas, also written by the Marguis, was proposed by Fragonard himself. It shows Fragonard's will to revive sacred artwork and draw a contrast between two forms of love: carnal or libertine love, which belongs to the 18th century, and sacred, religious love. Analysis of inspiration and the source of the painting a long favorite from drawing Fragonard began by doing several sketches and surveys of Bolt. We assume that Master uses models to realize his work, just as he was sometimes used to illustrate his canvas model's first session. He also enjoyed draw his inspiration from articles about his time. Gault de Saint-Germain said of him that Ariosto, Boccaccio, La Fontaine were his insinators and his ingenious teachers, spiritual with ingenuity, he got sometimes the colors of his non-iutilable models. Like Francis Boucher, Fragonard uses a sublayer printing red or gray, said: a printer like a colorful background, and does it before putting paint. This sublayer allowed to avoid excessive absorption of paint. After the sketch theme with contour, he applies the color to several superimposed layers. The stroke was fine, mild, but precise, nervous and effective. The stroke of Fragonard is easily recognizable for his spontaneity, his genius. Note the example figures de fantaisie, what they say after an hour and which reveals all the mastery of the painter. External links From I had to share this amazing picture painted by Jean Fragé honorard, 1778 with you. I had to look into this painting While I was reading Les Liaisons Dangereuses (Dangerous Liaisons) with Laclos (master piece I recommend you) in high school. Anyway for those who didn't know this painting I suggest sharing an analysis of Alain Jaubert. Le Verrou is represented by a couple; While the man closes the bolt, the lady push back the man is already undressed, but the lady is still in her clothes. This first observation allows us to say that at that time it was much harder for a woman to undress than a man. (=inegality) She was forced up by her corset and bothered by her underskier. The bed is disarranged. If we look closer, we can see that the pillows behind the lady are shaped like breasts. Pillows are almost hidden by red curtains, which show the vagina (pubic), while the illumination part of the bed shows an erection. Finally, in the dark we can see the vase changed. Vase used to represent innocence. There is also an apple that refers to the original sin. We also notice a chair that has changed too: les jambes en l'air (= legs in the air), une partie de jambe en l'air is a French word that litteraly means to get set. The bed occupies half of the painting, because the representation is a character, it represents sex, love and joy. The fact that it is disarranged let us believe that something happened there, but the vase hasn't broken yet... The picture may have happened already happening or will happen soon. It's a matter of time. Time.

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