

Les Peintures Du Louvre

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over 600 paintings presented in chronological order grouped by themes

du mars et vénus des premières années du séjour romain à l'apollon amoureux de daphné laissé inachevé sans oublier Écho et narcissus les bergers d'arcadie l'autoportrait de 1650 le paysage avec diogène et les quatre saisons les peintures de nicolas poussin 1594 1665 conservées au musée du louvre permettent de suivre le déroulement de la carrière de l'artiste dont l'aventure est l'une des plus ambitieuses de toute l'histoire de l'art le louvre possède la plus belle collection au monde d'œuvres du peintre il manquait à ce jour une étude et une analyse approfondies de cet ensemble exceptionnel pour pallier cette absence pierre rosenberg s'est livré à un extraordinaire travail de recherche convoquant toute sa connaissance de la peinture et son amour pour cet artiste qu'il étudie depuis plus de cinquante ans non seulement il détaille pour chacun des tableaux sa date d'exécution le nom de son commanditaire celui des collectionneurs auxquels il appartient avant de rejoindre les collections royales sa place souvent peu enviable à versailles au xviii^e siècle son interprétation iconographique son importance pour la carrière du peintre mais plus encore il parvient à dégager ce qui fait l'originalité de ces œuvres dans l'art français en nous permettant de partager leur beauté leur émouvante poésie leur force tout ce qui selon lui concourt à faire de poussin sans conteste le plus grand peintre français 4^e de couv

includes section the great calendar of american exhibitions

in 2008 the musée des beaux arts de lyon acquired a painting called the flight into egypt which

was attributed to the french artist nicolas poussin thought to have been painted in 1657 the painting had gone missing for more than three centuries several versions were rediscovered in the 1980s and one was passed from hand to hand from a family who had no idea of its value to gallery owners and eventually to the museum a painting that had been sold as a decorative object in 1986 for around 12 000 euros was acquired two decades later by the musée des beaux arts de lyon for 17 million euros what does this remarkable story tell us about the nature of art and the way that it is valued how is it that what seemed to be just an ordinary canvas could be transformed into a masterpiece that a decorative object could become a national treasure this is a story permeated by social magic the social alchemy that transforms lead into gold the ordinary into the extraordinary the profane into the sacred focusing on this extraordinary case bernard lahire lays bare the beliefs and social processes that underpin the creation of a masterpiece like a detective piecing together the clues in an unsolved mystery he carefully reconstructs the steps that led from the same material object being treated as a copy of insignificant value to being endowed with the status of a highly prized painting commanding a record breaking price he thereby shows that a painting is never just a painting and is always more than a piece of stretched canvass to which brush strokes of paint have been applied this object and the value we attach to it is also the product of a complex array of social processes with its distinctive institutions and experts that lies behind it and through the history of this painting lahire uncovers some of the fundamental structures of our social world for the social magic that can transform a painting from a simple copy into a masterpiece is similar to the social magic that is present throughout our societies in economics and politics as much as art and religion a magic that results from the spell cast by power on those who tacitly recognize its authority by following the trail of a single work of art lahire interrogates the foundations on which our perceptions of value and our belief in institutions rest and exposes the forms of domination which lie hidden behind our admiration of works of art

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