

ROCCO

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Rococo is an 18th-century artistic movement and style, affecting many aspects of the arts including painting, sculpture, architecture, interior design, decoration, literature, music, and theatre.



Characteristics of the Rococo Style:

- a light, fanciful, feminine approach to decoration
- the preoccupation of society with a romantic view of life, and a tendency towards eroticism and superficiality
- a reaction to the rigid "grand manner" of court life under Louis XIV



Rococo architecture



- Thomas Jefferson. In 1796, Jefferson began to build a great house for himself atop a small mountain near Charlottesville, Virginia (Monticello means "small mountain" in Italian). He continued to build and modify the house until his death in 1826. The house is an expression of the Age of Enlightenment, with such features as a built-in calendar and a greenhouse. The design is Neoclassical in style, employing elements from Greek and Roman architecture.

The Mirror Room – Amalienburg Palace (Munich 1734)



- A pavilion for Royal relaxation by François de Cavaliers who almost single-handedly responsible for the spread of the Rococo style to Bavaria and then to the rest of Germany and Austria .
- Boiserie
- Interior Sculptured Wall
- Paneling
(usually floor to ceiling)... as a rule enriched by carving, gilding, and painting (rarely inlaid)



Rococo architecture mostly focuses on the interior of a building, such as the ballroom.



Rococo architecture is actually a later version of the Baroque style. While there are many similarities between the Baroque and the Rococo styles, Rococo buildings tend to be softer and more graceful.

Furniture and Decoration

□ French Rococo shows its anti-classical nature in several ways:

- a rejection of the use of the classical Orders in supports and structural elements,
- an embrace of asymmetry,
- restless and flickering movement.
- the use of asymmetrical scrolls,
- scallop shells, elongated S and C curves,

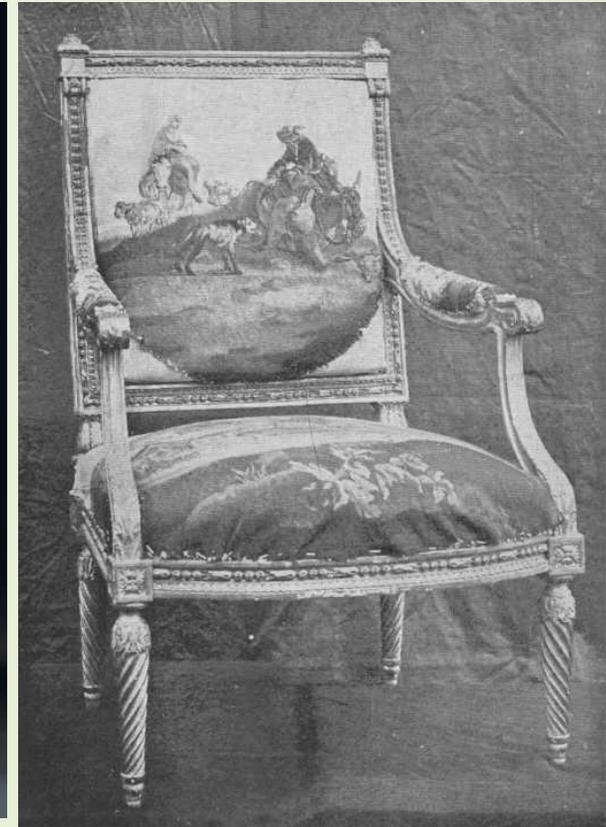




Louis XIV

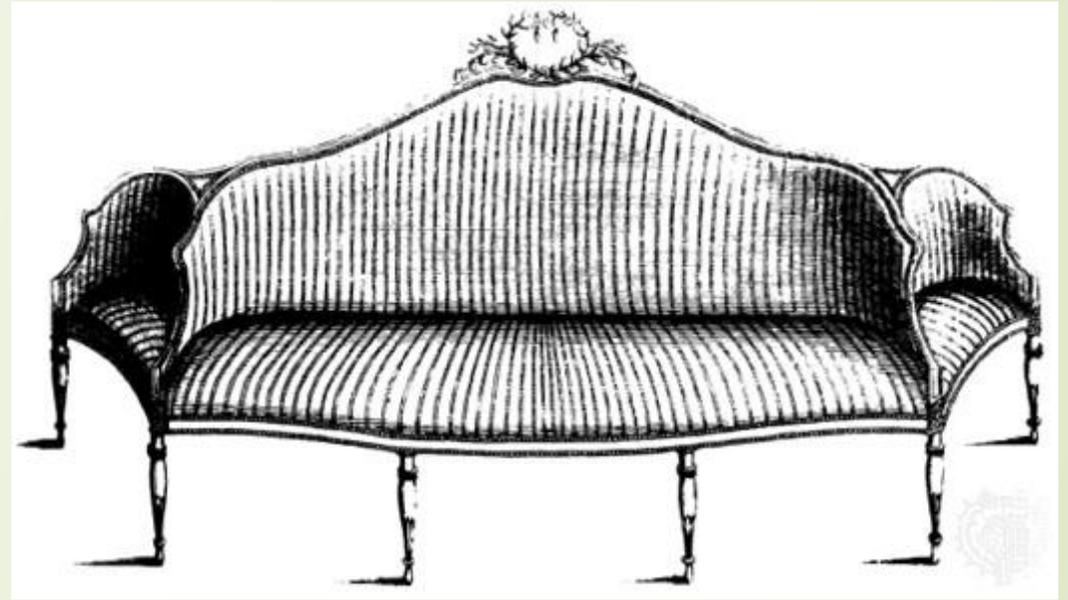


Louis XV



Louis XVI

The chair was now designed for the human body, in contrast to the sculptural approach to furniture in the Classical Baroque.



Rococo

Furniture replicating behavior patterns

- **Tête-a-tête** (or *confidante*): seating two people
- *Canapé a confidante* (closed at both ends with a corner seat.)
- Four-seater

Rococo painting



“The Marriage Contract”

Jean-Antoine Watteau, 1713



“The French Theater”

Jean-Antoine Watteau, 1714



“The Pleasures of the Ball”

Jean-Antoine Watteau, 1717





“The Swing”

Jean
Honoré
Fragonar
d

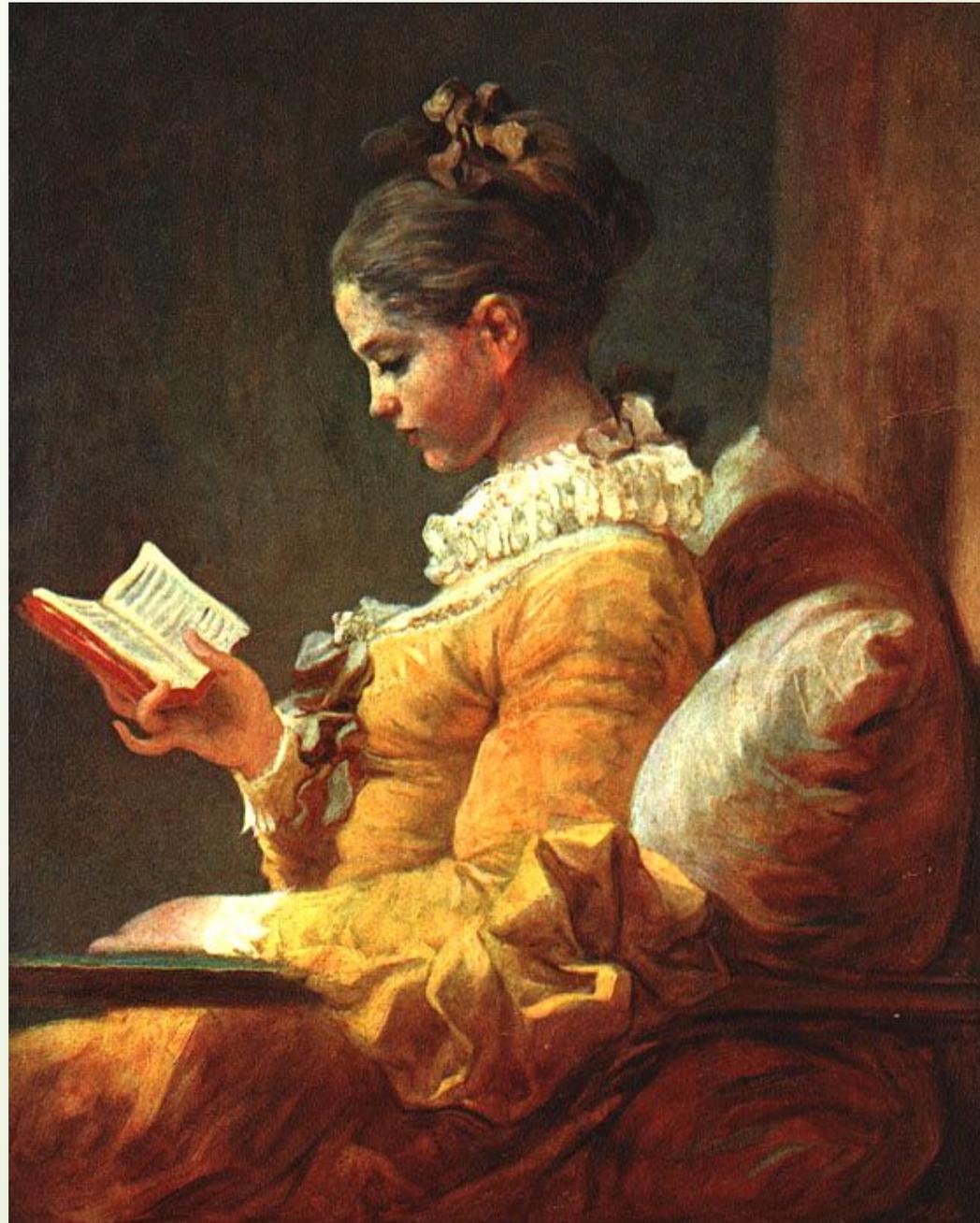
1766

**“The
Stolen
Kiss”**

**Jean
Honoré
Fragonard**

Late 1780s





**“A Young
Girl
Reading”**

**Jean
Honoré
Fragonard**

1776

**“The
Triumph
of Venus”**

**François
Boucher**

1740



“La Toilette” – François Boucher,





**“The
Marquis de
Pompadou
r”**

**François
Boucher**

1756



**“The
House of
Cards”**

**Jean
Siméon
Chardin**

1735

Rococo Dress

- ❑ The delicate frothiness of the Rococo was reflected in clothing styles. From the 1720s until the Revolution, French taste dominated Europe.
- ❑ The Rococo style spread to England, Spain, central Europe, and even into Russia. This period of aristocratic negligence and nostalgia drifted to a final conclusion in the bloodshed and turmoil of the French Revolution.
- ❑ During the Revolutionary period, 1787 - 1795, the last vestiges of aristocratic dress were swept away, along with the individuals who wore them. The painting below captures the graceful indolence of the lifestyle.



The Declaration of Love By Jean-Francois De Troy (France, 1731)

1715-1790, Men's costume retained the artificial Elizabethan silhouette - padded doublet and breeches and the starched ruff - for the first two decades of the century.

Shirts features a narrow band of linen tied at the neck, the cravat.

The waistcoat extended to the knee, and was of rich **brocades**: fabric woven with an elaborate design.

This painting shows the typical silhouette of the first three decades of the century. Wigs, much reduced in size from the end of the 17th century, were tied back into a queue with a black ribbon, and powdered. Shoes had low heels and large silver buckles.



The Declaration of Love
By Jean-Francois De Troy (France, 1731)

1715-1790, Since the Elizabethan period, women's dress had involved some form of corset and skirt support. Several forms of understructure played an important part in the female silhouette from 1720 to 1775.

Female costume reflected the casual and relaxed mood of the beginning of the century.

As the century progressed, costume pieces proliferated, and a multitude of accessories were purchased at the whim of the latest fad

Sack (sacque) gown: loosely fitted with pleats at the back that fell from the shoulder to floor, was worn over a dome-shaped hoop.

