

## The 'other' Chardin: Table de cuisine



**description:** container[?], pitcher, melon slice, cloth, copper pan w/ ladle, [?]onion

**date:** 1728-30

**provenance:** Ph. Burty [Exh. Paris 1880]; Burty sale, 8 May 1886 (22); Cottier, sale, 27-28 May 1892 (17); bt Sir WB by 1924 [exh. Tate 1924, 1929, etc] literature: Wildenstein 1933 (1008), 1963 (51)

### Chardinity

- 'Magic beyond comprehension' (Diderot).
- 'I have to forget all that I have seen, even the way in which these objects have been treated by others... I must place it at a distance where I no longer see the details. Above all, I must strive for proper and utterly faithful imitation of the general masses, the colour tones, the roundness of shape, and the effects of light and shadows' (Cochin's interpretation of Chardin).
- Chardin painted what he saw: so lacked qualities most esteemed in own day? - no, both still lifes & genre scenes admired: understood that were products of long study & intelligent reflection.
- Quiet, banal scenes (thoughtful): opposite of tipping-point drama of, e.g., Greuze (emotional).
- Chardin painted from the model, slowly, constantly returning to the canvases until 'at least he obtained that magic harmony which distinguished him as a superior artist'.
- Style: 'to reconcile a great freedom of treatment and a vigorous and bold touch, with an unerring accuracy of rendition, a keen observation, and a carefully planned composition that gives the appearance of utter simplicity.. Chardin's meticulous care in striving for perfect balance' (Rosenberg).
- 'Chardin did not wish to be a painter who merely represented nature as faithfully as possible; instead he sought...to recreate it for us' (Rosenberg).
- 'Chardin's.. magic can transform base matter into rare beauty' (Conisbee).

### Chardin's influence

(1) C19 French artists: eg Bonvin, Fantin-Latour, Manet

(2) C20 artists: Cezanne, Matisse, Braque, Morandi

Robert Wenley 18x06