



Detachment and attachment in Diderot's art criticism

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Abstract: Diderot's final word on art, the *Pensées détachées sur la peinture* (1781) are examined in their relationship to the Salons in general and more particularly to the two supplements, *Essais sur la peinture* (1765) and the preamble to the Salon de 1767. If the fragmented text seems to take up the discourse of the Salons more than it favors a separate theoretical approach, it nevertheless beckons us to identify Diderot's aesthetic ideas and put them into dialogue.

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