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Artistic Transfers between Paris and Warsaw 1730-1810

The aim of my project is to retrace, understand and describe artistic transfers between Warsaw and Paris in the 18th century. I focus on its two aspects. The first is the circulation of the luxury objects, such as snuff-boxes, furniture, porcelain, silvery or even carriages. The second is the circulation of artworks, mainly sculpture and paintings. Thus, the social group with is the main subject of my interest is *magnateria*. The magnates, who were representant of the Polish high aristocracy and possessed important estates and political power, were almost unique consumers of French-made objects. While some other social groups, like the bourgeoisie, were interested in French literature or in the French theatre, the domain of luxury objects remained reserved for the upper classes, with the magnates in the first place.

Interestingly, the *Magnateria* should be seen not only as a main consumer but also as an actor responsible for the shaping of the exchange network. Even if several times, French merchants tried to organize their own network in Poland, the *magnateria* sent to Paris their own agents and representants and kept its crucial position during the whole century.

Through the case studies devoted to different families (Czartoryski, Branicki, Poniatowski, Mniszech, Sanguszek, Potocki), the project explains *magnateria's* interest in French-made objects. I show social, economic and cultural mechanisms that underlie the consummation and the "French" taste of the *magnateria*. Then, I retrace the mechanics of circulation. What channels of transmission and social networks made transfer possible? Who were the (inter)mediators? What centers were the most vital? What was the provenance of the luxury objects?

In the broader perspective, aim of the project is to confront the sublime image of so-called cultural exchange with its more profane, more material and also more pragmatic background. By analyzing the factors of art market and the mere transfer of capital, I hope to reinterpret the image of artistic culture of the eighteenth-century Poland and show that it was not a passive, unanimously Gallicized recipient of culture, as it has been believed.