

Abstract

This bachelor's thesis focuses on examining the relationship between the Parisian salon audience and art in the 19th century, with particular attention to the discrepancy between the original intentions of the Salons and their actual impacts. The primary aim of this paper is to defend the aforementioned thesis through an analysis of the opinions of prominent cultural figures of the time, namely the painter Eugène Delacroix and the poet Charles Baudelaire.

Theoretical reflections of these authors illuminate the role that art should play in relation to its audience and examine whether the contemporary audience was capable of undergoing the aesthetic and psychological transformations that art brought. The primary method of the thesis is a qualitative analysis of primary sources, such as Delacroix's diary and correspondence, and Baudelaire's essayistic reflections.

The research findings indicate that Delacroix considered art as a means for profound cognitive experiences, yet he was sceptical about the broad public's ability to fully appreciate these experiences. Conversely, Baudelaire emphasised the role of art as a tool for aestheticization and moral education, while acknowledging the limited cognitive potential of the wider audience.

The conclusion of the thesis suggests that despite the different approaches of both authors regarding the relationship between art and its audience, they both recognised the importance of art as a crucial social instrument. These differences in opinion reflect deeper differentiations in

their approaches to society, which significantly influenced the nature of art and the status of exhibiting artists through their participation in the Salons.

Key words: Eugène Delacroix, Charles Baudelaire, 19th century, Parisian salon audience, relationship between the public and the art, wider audience