

# *Fingering* **Ingres**



EDITED BY  
*Susan Siegfried*  
& *Adrian Rifkin*

# Fingering Ingres

**Stephen Bann**



## **Fingering Ingres:**

**Ingres and the Studio** Sarah E. Betzer, 2012 An exploration of the portrait art of Jean Auguste Dominique Ingres focusing on his studio practice and his training of students Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray, 2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism **Fleshing out surfaces** Mechthild Fend, 2017-01-02 *Fleshing out surfaces* is the first English language book on skin and flesh tones in art It considers flesh and skin in art theory image making and medical discourse in seventeenth to nineteenth century France Describing a gradual shift between the early modern and the modern period it argues that what artists made when imitating human nakedness was not always the same Initially understood in terms of the body's substance of flesh tones and body colour it became increasingly a matter of skin skin colour and surfaces Each chapter is dedicated to a different notion of skin and its colour from flesh tones via a membrane imbued with nervous energy to hermetic borderline Looking in particular at works by Fragonard David Girodet Benoist and Ingres the focus is on portraits as facial skin is a special arena for testing painterly skills and a site where the body and the image become equally expressive Staging Empire: Napoleon, Ingres, and David , In an unprecedented collaboration two scholars investigate these masterpieces in their broad cultural context This book is an illustrated extensively documented analytical tour de force Ingres and His Critics Andrew Carrington Shelton, 2005-10-03 This book examines the critical writing and journalistic reportage on Jean Auguste Dominique Ingres from the time of his renunciation of the Salon in 1834 until his large retrospective at the 1855 Universal Exposition the crucial middle decades of his career This massive body of writing demonstrates how Ingres shaped his career in the rapidly evolving art world of mid nineteenth century Paris Enjoying the benefits of his affiliation with the Academy the artist also employed certain modes of presentation most notably the single artist exhibition and illustrated monograph through which he distanced himself and his work from the embattled world of artistic officialdom **Theophile Gautier, Orator to the Artists** James Kearns, 2017-12-02 Theophile Gautier a *envoyé avec un feuilleton* plus de trois mille personnes dans l'atelier de M Ingres wrote *Champfleury* in 1848 For artists critics and readers alike Gautier was the essential figure in French art journalism in the mid nineteenth century During the short lived but pivotal period of the Second Republic when the new administration was committed to reforming all the institutions of the fine arts Gautier deployed the full resources of his brilliant flexible and authoritative writing to support and direct these developments in ways compatible with his commitment to an idealist aesthetic itself under growing pressure from alternative trends in an increasingly competitive art market This first study of

all Gautiers art journalism written during the Second Republic provides a long overdue reassessment of Gautiers importance in French nineteenth century visual culture      **Anteaesthetics** Rizvana Bradley,2023-10-24 In *Anteaesthetics* Rizvana Bradley begins from the proposition that blackness cannot be represented in modernity's aesthetic regime but is nevertheless foundational to every representation Troubling the idea that the aesthetic is sheltered from the antiblack terror that lies just beyond its sanctuary Bradley insists that blackness cannot make a home within the aesthetic yet is held as its threshold and aporia The book problematizes the phenomenological and ontological conceits that underwrite the visual sensual and abstract logics of modernity Moving across multiple histories and geographies artistic mediums and forms from nineteenth century painting and early cinema to the contemporary text based works video installations and digital art of Glenn Ligon Mickalene Thomas and Sondra Perry Bradley inaugurates a new method for interpretation an ante formalism which demonstrates how black art engages in the recursive deconstruction of the aesthetic forms that remain foundational to modernity Foregrounding the negativity of black art Bradley shows how each of these artists disclose the racialized contours of the body form and medium even interrogating the form that is the world itself Drawing from black critical theory Continental philosophy film and media studies art history and black feminist thought Bradley explores artistic practices that inhabit the negative underside of form Ultimately *Anteaesthetics* asks us to think philosophically with black art and with the philosophical invention black art necessarily undertakes      **In and Out of View** Catha Paquette,Karen Kleinfelder,Christopher Miles,2021-09-09 In *In and Out of View* models an expansion in how censorship is discursively framed Contributors from diverse backgrounds including artists art historians museum specialists and students address controversial instances of art production and reception from the mid 20th century to the present in the Americas Africa Asia Europe and the Middle East Their essays interviews and statements invite consideration of the shifting contexts values and needs through which artwork moves in and out of view At issue are governmental restrictions and discursive effects including erasure and distortion resulting from institutional policies canonical processes and interpretive methods Crucial considerations concerning death violence authoritarianism neo colonialism global capitalism labor immigration race religion sexuality activism social justice disability campus speech and cultural destruction are highlighted The anthology a thought provoking resource for students and scholars in art history museum and cultural studies and creative practices represents a timely and significant contribution to the literature on censorship      **Ways Around Modernism** Stephen Bann,2013-10-18 Stephen Bann examines the arguments for the centrality of French modernist painting He begins by focusing particularly on the notion of the modernist break as it has been interpreted with regard to painters like Manet and Ingres He argues that curiosity with its origins in the seventeenth century world view can be a valid concept for understanding some aspects of contemporary art that contest the modern suggesting ways of sidetracking the modern by adopting a lengthier historical view      **Caesars' Wives** Annelise Freisenbruch,2011-10-25 Documents the stories of eight wives of Roman rulers assessing

their historical contributions and cultural influence and drawing parallels between modern first ladies and the lives of such ancient world figures as Livia Helena and Julia

**Time, Media, and Visuality in Post-Revolutionary France** Iris Moon, Richard Taws, 2021-07-01 The radical break with the past heralded by the French Revolution in 1789 has become one of the mythic narratives of our time Yet in the drawn out afterlife of the Revolution and through subsequent periods of Empire Restoration and Republic the question of what such a temporal transformation might involve found complex often unresolved expression in visual and material culture This diverse collection of essays draws attention to the eclectic objects and forms of visuality that emerged in France from the beginning of the French Revolution through to the end of the July Monarchy in 1848 It offers a new account of the story of French art s modernity by exploring the work of genre painters and miniaturists sign painters and animal artists landscapists architects and printmakers as they worked out what it meant to be post revolutionary

**Los discursos del Arte Contemporáneo** Yayo Aznar Almazán, Miguel Ángel García Hernández, Constanza Nieto Yusta, 2011-01-21 Texto universitario para preparar las asignaturas del mismo nombre que se imparte en diferentes Grados de la UNED

Photography and Its Origins Tanya Sheehan, Andres Zervigon, 2014-11-20 Recent decades have seen a flourishing interest in and speculation about the origins of photography Spurred by rediscoveries of first photographs and proclamations of photography s death in the digital age scholars have been rethinking who and what invented the medium Photography and Its Origins reflects on this interest in photography s beginnings by reframing it in critical and specifically historiographical terms How and why do we write about the origins of the medium Whom or what do we rely on to construct those narratives What s at stake in choosing to tell stories of photography s genesis in one way or another And what kind of work can those stories do Edited by Tanya Sheehan and Andr s Mario Zervig n this collection of 16 original essays illustrated with 32 colour images showcases prominent and emerging voices in the field of photography studies Their research cuts across disciplines and methodologies shedding new light on old questions about histories and their writing Photography and Its Origins will serve as a valuable resource for students and scholars in art history visual and media studies and the history of science and technology

Walter Pater and the Language of Sculpture Lene ?termark-Johansen, 2017-07-05 Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater s attitude to sculpture It brings together Pater s aesthetic theories with his theories on language and writing to demonstrate how his ideas of the visual and written language are closely interlinked Going beyond Pater s views on sculpture as an art form this study traces the notion of relief rilievo and hybrid form in Pater and his view of the writer as sculptor a carver in language Alongside her treatment of rilievo as a pervasive trope Lene termark Johansen also employs the idea of rivalry paragone more broadly examining Pater s concern with positioning himself as an art critic in the late Victorian art world Situating Pater within centuries of European aesthetic theories as never before done Walter Pater and the Language of Sculpture throws new light on the extraordinary complexity and coherence of Pater s writing The critic is

repositioned solidly within Victorian art and literature

**Horace Vernet and the Thresholds of Nineteenth-Century**

**Visual Culture** Daniel Harkett, Katie Hornstein, 2017-03-07 This collection reconsiders the life and work of Emile Jean Horace Vernet 1789 1863 presenting him as a crucial figure for understanding the visual culture of modernity The book includes work by senior and emerging scholars showing that Vernet was a multifaceted artist who moved with ease across the thresholds of genre and media to cultivate an image of himself as the embodiment of modern France In tune with his times skilled at using modern technologies of visual reproduction to advance his reputation Vernet appealed to patrons from across the political spectrum and made works that nineteenth century audiences adored Even Baudelaire who reviled Vernet and his art and whose judgment has played a significant role in consigning Vernet to art historical obscurity acknowledged that the artist was the most complete representative of his age For those with an interest in the intersection of art and modern media politics imperialism and fashion the essays in this volume offer a rich reward

**The Repeating Image**

Stephen Bann, 2007 Through beautiful illustrations and essays by leading scholars this book shows how repetition in early modern painting took on a complex multivalent significance and that the traditional medium of painting remained undiminished despite the nineteenth century invention of photography and film

**BOOK JACKET To Scale**

Joan Kee, Emanuele Lugli, 2016-03-07 This innovative new volume offers an in depth exploration of scale one of the most crucial elements in the creation and reception of art Illustrates how scale has compelled audiences to rethink the significance and importance of specific works of art Takes a comparative art historical approach exploring issues of scale in an array of forms from Islamic architecture to contemporary photography A global consideration of scale with examples of work from ancient Egypt eighteenth century Korea and contemporary Europe The newest addition to the Art History Special Issue Book Series

**Fingering Ingres**

Susan Siegfried, Adrian Rifkin, 2001-06-08 This book is a reassessment of the role of Ingres studies in the writing of nineteenth century art history The title Fingering Ingres refers to a remark of Jean Cassou the French art critic political militant and founding director of the Musee National d Art Moderne in which he wrote of Ingres caressing his materials with the tip of his finger nail The volume pays tribute to Ingres historiographical enigma in bringing together a set of essays that scratch at and perhaps puncture the surface of his received framings Ranging from the scrupulous study of Ingres incapacity to allow himself a finished oeuvre to the artificial construction of his conflict with Delacroix to a radical rethinking of his role in cultural modernity the essays pick out the textures of a crucial mytheme of nineteenth century French art Combining scholarship from different generations of the contemporary critical social and semiotic histories of art Fingering Ingres offers a freshly virtuoso and deconstructive approach to the art historical genre of the artist s monograph

**Marshall Plan Modernism**

Jaleh Mansoor, 2016-09-02 Focusing on artwork by Lucio Fontana Alberto Burri and Piero Manzoni Jaleh Mansoor demonstrates and reveals how abstract painting especially the monochrome broke with fascist associated futurism and functioned as an index of social transition in postwar Italy Mansoor refuses to read the singularly

striking formal and procedural violence of Fontana's slit canvasses Burri's burnt and exploded plastics and Manzoni's achromes as metaphors of traumatic memories of World War II Rather she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy Reconfiguring the relationship between politics and aesthetics Mansoor illuminates how the monochrome's reemergence reflected Fontana Burri and Manzoni's aesthetic and political critique of the Marshall Plan's economic warfare and growing American hegemony It also anticipated the struggles in Italy's factories classrooms and streets that gave rise to Autonomia in the 1960s Marshall Plan Modernism refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle The Republic of Color Kristin Koster, 2008

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