

PORTRAITS BY INGRES

IMAGE OF AN EPOCH



Portraits By Ingres Image Of An Epoch

Adrian Rifkin



Portraits By Ingres Image Of An Epoch:

Portraits by Ingres Jean-Auguste-Dominique Ingres, National Gallery (Great Britain), 1999 Om portr tter af den franske maler Jean Auguste Dominique Ingres 1780 1867 Portraits by Ingres ,1999 Malerier Portraits by Ingres: Image of an Epoch ,19?? Portraits by Ingres Jean-Auguste-Dominique Ingres, National Gallery of Art (U.S.), 1999 **Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007 **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 **Ingres Then, and Now** Adrian Rifkin, 2005-06-20 Ingres Then and Now is an innovative study of one of the best known French artists of the nineteenth century Jean Auguste Dominique Ingres Adrian Rifkin re evaluates Ingres work in the context of a variety of literary musical and visual cultures which are normally seen as alien to him Re viewing Ingres paintings as a series of fragmentary symptoms of the commodity cultures of nineteenth century Paris Adrian Rifkin draws the artist away from his familiar association with the Academy and the Salon Rifkin sets out to show how by thinking of the historical archive as a form of the unconscious we can renew our understanding of nineteenth century conservative or academic cultures by reading them against their other He situates Ingres in the world of the Parisian Arcades as represented by Walter Benjamin and examines the effect of this juxtaposition on how we think of Benjamin himself following Ingres image in popular cultures of the twentieth century Rifkin then returns to the late eighteenth and early nineteenth centuries to find traces of the emergence of bizarre symptoms in Ingres early work symptoms which open him to a variety of conflicting readings and appropriations It concludes by examining his importance for the great French art critic Jean Cassou on the one hand and in making a bold contemporary gay appropriation on the other Ingres Then and Now transforms the popular image we have of Ingres It argues that the figure of the artist is neither fixed in time or place there is neither an essential man named Ingres nor a singular body of his work but is an effect of many complex and overlapping historical effects *Portraiture* Shearer West, 2004-04-08 This fascinating new book explores the world of portraiture from a number of vantage points and asks key questions about its nature How has portraiture changed over the centuries How have portraits represented their subjects and how have they been interpreted Issues of identity modernity and gender are considered within a cultural and historical context Shearer West uncovers much intriguing detail about a genre that has often been seen as purely representational featuring examples from African tribes to Renaissance princes and from stars such as David and Victoria Beckham to ordinary people In the process she shows us how to communicate with the past in an exciting new way **Personal Viewpoints** J. Paul Getty Museum, Getty Conservation Institute, Getty Research Institute, 2003 In this volume conservators curators and conservation scientists candidly reflect on the challenges and sometimes controversial choices involved in treating works of art *Against the Modern* Gabriel P. Weisberg, Pascal-Adolphe-Jean Dagnan-Bouveret, 2002 The exhibition at the Dahesh Museum that the publication of this book

celebrates is the first in a century to feature Dagnan Bouveret's work. Against the Modern pays special attention to the evolution of this artist's style and subject matter and brings to the public gaze the real diversity, accessibility and surprising modernity that has made Dagnan Bouveret worthy of our attention today. **BOOK JACKET** *Antiquity Recovered* Victoria C. Gardner Coates, Jon L. Seydl, 2007. *Antiquity Recovered* presents 13 diverse essays that trace how perceptions of the past have changed over the course of three centuries of excavations. They range in subject from a reassessment of the contents of the library at Herculaneum's Villa of the Papyri to the symbolic appearance of the ancient world in classic films. *Philippe de Montebello and the Metropolitan Museum of Art* James R. Houghton, Metropolitan Museum of Art (New York, N.Y.), 2009. **Federal Register**, 1999. *Federal Register Index*, 1998. *David Hockney* Christopher Simon Sykes, 2014-11-11. In this fascinating and entertaining second volume Christopher Simon Sykes explores the life and work of Britain's most popular living artist. David Hockney is one of the most influential and best loved artists of the twentieth century. His career has spanned and epitomized the art movements of the past five decades. Picking up Hockney's story in 1975, this book finds him flitting between Notting Hill and California where he took inspiration for the swimming pool series of paintings, creating acclaimed set designs for operas around the world and embracing emerging technologies: the Polaroid camera and fax machine in the seventies and eighties, and most recently the iPad. Hockney's boundless energy extends to his personal life too, and this volume illuminates the glamorous circles he moves in, as well as his sometimes turbulent relationships. Christopher Simon Sykes has been granted exclusive and unprecedented access to Hockney's paintings, notebooks and diaries, and a great number of them are reproduced here. Featuring interviews with family, friends and Hockney himself, this is a lively and revelatory account of an acclaimed artist and an extraordinary man. **Sculpture Workshops as Space and Concept** Jane Fejfer, Kristine Bøggild Johannsen, 2022-03-20. This book explores the multifaceted aspects of sculptor's workshops from the Renaissance to the early nineteenth century. Contributors take a fresh look at the sculptor's workshop as both a physical and discursive space. By studying some of the most prominent artists' sculptural practices, the workshop appears as a multifaceted, sociable and practical space. The book creates a narrative in which the sculptural workshop appears as a working laboratory where new measuring techniques, new materials and new instruments were tested and became part of the lived experience of the artist and central to the works coming into being. Artists covered include Donatello, Roubilliac, Thorvaldsen, Canova and Christian Daniel Rauch. The book will be of interest to scholars studying art history, sculpture, artist workshops and European studies. **Painting, Photography, and the Digital** Carl Robinson, 2022-10-07. This anthology investigates the interconnections between painting, photography and the digital in contemporary art practices. It brings together 15 contributors, including internationally acclaimed artists Matt Saunders, Clare Strand, Elias Wessel and Dan Hays, to write about a diverse range of art making involving medium cross-over. Topics discussed here include reflections on the painted on photograph, reordering photographs into paintings, digital collage, printing digital landscapes onto recycled electronic media.

viewer immersion in painted virtual reality VR worlds photography created from paint and the truth of the mediums Underpinned by significant theoretical concepts the volume provides unique insights into explorations of the mediums interconnectivity which questions the position of the traditional genres As such this book is essential reading for practitioners theorists and students researching the nature of painting photography and digital art practices today *The Wrightsman Pictures* Jayne Wrightsman, 2005 This lavish catalogue presents 150 European paintings pastels and drawings from the late fifteenth to the mid nineteenth century that have been given to the Metropolitan Museum by Mr and Mrs Charles Wrightsman or are still held in Mrs Wrightsman s private collection These notable works were collected over the past four decades many of them with the Museum in mind some were purchased by the Museum through the Wrightsman Fund Highlights of the book include masterpieces by Vermeer El Greco Rubens Van Dyck Georges de La Tour Jacques Louis David and Caspar David Friedrich as well as numerous paintings by the eighteenth century Venetian artists Canaletto Guardi and the Tiepolos father and son plus a dozen remarkable portrait drawings by Ingres Each work is reproduced in color and is accompanied by a short essay **Theophile Gautier, Orator to the Artists** James Kearns, 2017-12-02 Theophile Gautier a *envoyé avec un feuillet 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 *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

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