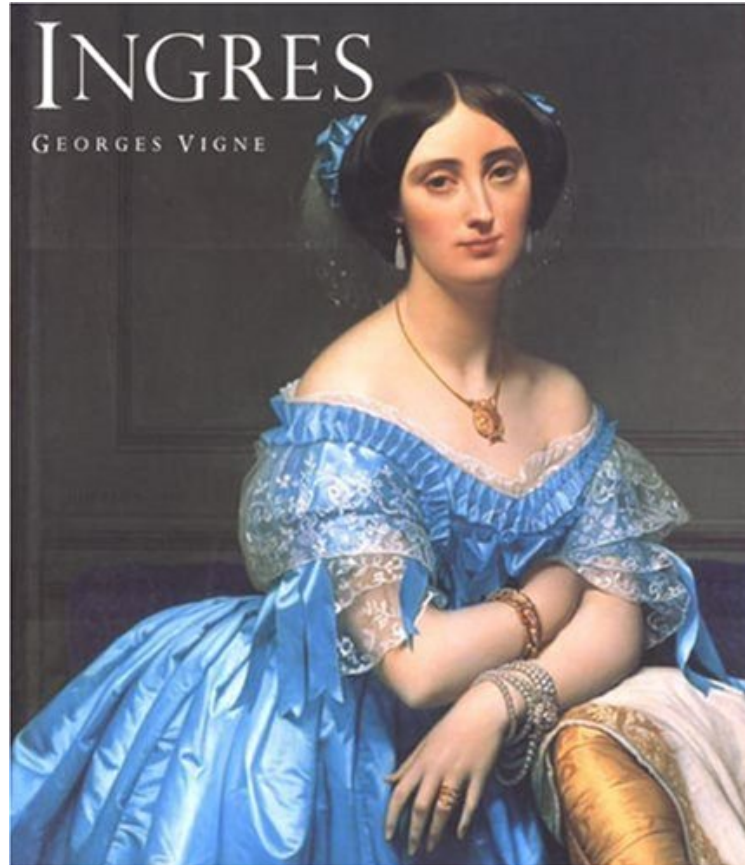


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Georges Vigne

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including Ingres's admiration of Raphael and early Italian painting, the remarkable nuances of line and bold colour combinations that earned him the designations such as primitive, the arresting eroticism of his images, and the participation of his devoted studio in his work.

From Library Journal
Nineteenth-century French artist Jean-Auguste-Dominique Ingres, who spent a good deal of time in Italy, interpreted the classical with rhythmic grace in his drawings and paintings and exhibited an underlying line that influenced Matisse, Picasso, and other great artists. Many of his seemingly "perfect" likenesses are, upon closer examination, disproportionate—the hands too large, the arms connected peculiarly to the shoulder—demonstrating Ingres's inclination to artifice, not to nature. In the appendix, Vigne, curator of the Musée Ingres in Montauban, France, shows that the artist was as much in control of his career as his work: Ingres's notebook inventories, including facsimiles, provide a mine of material for art historians. A bibliography, including many items in French, and an exhibition list prove the artist's continuing popular and scholarly appeal. This well-rounded book, which will make Ingres more accessible to English-speaking readers, is recommended for special collections on French art, 19th-century art, and modern art as well as comprehensive public and museum collections. —Ellen Bates, New York
Copyright 1995 Reed Business Information, Inc. Ingres is the first complete study of the life and work of Jean Auguste Dominique Ingres (1780-1867), an artist whose rich, illusionistic surfaces dominated French painting for much of the 19th century. In this fascinating and elegantly written text, based on the wealth of documentary material at the Musée Ingres, Georges Vigne traces Ingres' life and work from his formation and his important years in Rome. Vigne analyzes the qualities that have stirred controversy over Ingres' paintings since his emergence as an artist in the first years of the 19th century. These include Ingres' admiration of Raphael and early Italian painting, the remarkable nuances of line and bold color combinations that earned him designations such as "primitive", the arresting eroticism of his images, and the participation of his devoted studio in his work. Ingres is a magnificently illustrated (over 300 illustrations, more than 200 in full color) and authoritative volume, the most complete work ever published on Ingres and one of the most thorough monographic studies of any painter of his era. -- Midwest Book Language Notes
Text: English (translation) Original Language: French