

# Chains David Canova And The Fall Of The Public Her

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## CAMERON SONNY

*Luxury After the Terror* Penn State University Press  
 Beginning in 1800, *Looking at Men* explores how the modern male body was forged through the intimately linked professions of art and medicine, which deployed muscular models and martial arts to renew the beau idéal. This ideal of the virile body derived from the athletic perfection found in the classical male nude. The study of human anatomy and dissection in both art and medicine underpinned a modern gladiatorial ideal, its representations setting the parameters not just of 'normal' virile masculinity but also its abject 'other'. Through the shared violence of human dissection and martial arts, male artists and medics secured their professional privilege and authority on the bodies of 'roughs'. First and foremost visual, this process has literary parallels in Frankenstein and Jekyll and Hyde. While embodying signs of dominant power and signalling differences of race, class, gender and sexuality, the virile masculine ideal contained its shadow, the threat of loss, of a Darwinian 'degeneration' that required vigilant intervention to ensure the health of nations. Anthea Callen's lively and intelligent study casts a new eye on contributions by many lesser-known artists, as well as more familiar works by Géricault, Courbet, Dalou and Bazille through to Eakins, Thornycroft, Leighton and Tonks, and includes images that draw on photography and the popular visual cultures of boxing, wrestling and bodybuilding. Callen reassesses ideas of the modern male body and virile manhood in this exploration of the heteronormative, the homosocial and the homoerotic in art, anatomy and nascent anthropology.

*Paris, a New Rome* Routledge

In *The Conspiracy of Modern Art* the Brazilian critic and art-historian Luiz Renato Martins presents a new account of modern art from David to Abstract Expressionism. The once vibrant debate on these touchstones of modernism has gone stale. Viewed from the Sao Paulo megalopolis the art of Paris and New York - embodying Revolution, Thermidor, Bonapartism and Bourgeois 'Triumph' - once more pulsates in tragic key. Equally attentive to form and politics, Martins invites us to look again at familiar pictures. In the process, modern art appears in a new light. These essays, largely unknown to an English-speaking audience, may be the most important contribution to the account of modern painting since the important debates of the 1980s.

*Das Originale der Kopie* Harvard University Press

This collection of essays, by a number of established scholars and artists, proposes new directions for Marxist cultural theory and the criticism of modern visual culture. It addresses a diverse

range of topics, including the state and revolution, Communist and post-Communist aesthetics, Situationist thought and the avant-garde, subjectivity and commodification, and the politics and problems of contemporary artistic practice. The contributions also consider several other pressing questions in the visual arts, from the practice of digital culture to appropriations of critical theory, from the relations of art and the spectacle to architecture in the age of global modernity. This book on Marxism and art is not offered in a spirit of nostalgia: on the contrary, it testifies to the continuing vitality and confidence of historical materialist thought in the field of cultural theory and practice in the 21st century.

*Ingres and the Studio* U of Minnesota Press

The world that shaped Europe's first national sculptor-celebrities, from Schadow to David d'Angers, from Flaxman to Gibson, from Canova to Thorvaldsen, was the city of Rome. Until around 1800, the Holy See effectively served as Europe's cultural capital, and Roman sculptors found themselves at the intersection of the Italian marble trade, Grand Tour expenditure, the cult of the classical male nude, and the Enlightenment republic of letters. Two sets of visitors to Rome, the David circle and the British traveler, have tended to dominate Rome's image as an open artistic hub, while the lively community of sculptors of mixed origins has not been awarded similar attention. Rome, Travel and the Sculpture Capital, c.1770?1825 is the first study to piece together the labyrinthine sculptors' world of Rome between 1770 and 1825. The volume sheds new light on the links connecting Neo-classicism, sculpture collecting, Enlightenment aesthetics, studio culture, and queer studies. The collection offers ideal introductory reading on sculpture and Rome around 1800, but its combination of provocative perspectives is sure to appeal to a readership interested in understanding a modernized Europe's overwhelmingly transnational desire for Neo-classical, Roman sculpture.

**"Rome, Travel and the Sculpture Capital, c.1770?825 "**

Springer

Heroism after the French Revolution : David's Leonidas at Thermopylae -- Inheriting Greek Eros : Anacreontism and homosexual desire -- Kant and the postrevolutionary subject : the aesthetics of freedom -- Subject and surface : Canova and the reinvention of classical sculpture -- Sade/David, in chains *Jacques Louis David: Radical Draftsman* Walter de Gruyter Jean-Auguste-Dominique Ingres (1780-1867) produced a body of work that strongly appealed to his contemporaries while disconcerting them. Even today, the odd qualities of his work continue to fascinate scholars, critics, and artists. In this handsomely illustrated and elegantly written book, Susan L. Siegfried argues that the strangeness associated with Ingres's

paintings needs to be located in the complex and richly invested nature of the work itself, as well as in the artist's very powerful--if often perverse--sense of artistic project. She shows that his major re-thinking of pictorial narrative - in his classical literary, historical, and religious subjects - was as central to his achievement as his distinctive rendering of the female figure in classical nudes and portraits. He was engaged in a complex process of giving visual form to narrative, which he did in new and unusual ways that involved him in a close reading of the texts on which he drew, including authors such as Homer, Virgil, Ariosto, and Dante, as well as religious narratives and stories about medieval and early modern French history.

*Art, Science, and the Body in Early Romanticism* Metropolitan Museum of Art

Daniel Orrells examines the ways in which the ancient world was visualized for Enlightenment readers, and reveals how antiquarian scholarship emerged as the principal technology for envisioning ancient Greek culture, at a time when very few people could travel to Greece which was still part of the Ottoman Empire. Offering a fresh account of the rise of antiquarianism in the 18th century, Orrells shows how this period of cultural progression was important for the invention of classical studies. In particular, the main focus of this book is on the visionary experimentalism of antiquarian book production, especially in relation to the contentious nature of ancient texts. With the explosion of the Quarrel between the Ancients and the Moderns, eighteenth-century intellectuals, antiquarians and artists such as Giambattista Vico, Johann Joachim Winckelmann, the Comte de Caylus, James Stuart, Julien-David Leroy, Giovanni Battista Piranesi and Pierre-François Hugues d'Hancarville all became interested in how printed engravings of ancient art and archaeology could visualize a historical narrative. These figures theorized the relationship between ancient text and ancient material and visual culture - theorizations which would pave the way to foundational questions at the heart of the discipline of classical studies and neoclassical aesthetics.

*Loss in French Romantic Art, Literature, and Politics* Penn State Press

The first major exhibition catalogue to focus on Jacques Louis David's drawings and their pivotal role in the creation of his iconic history paintings The paintings of Jacques Louis David (1748-1825) are among the most iconic in the history of Western art, but comparatively little is known about his nearly two thousand drawings that formed the basis of beloved masterpieces such as The Oath of the Horatii and The Death of Socrates. Jacques Louis David: Radical Draftsman accompanies the first major exhibition to focus on the artist's often yearslong process of trial and experimentation, from initial idea to finished canvas.

Including several recently discovered drawings published here for the first time, this volume provides a new perspective on the celebrated master. Essays by international experts explore what David's preparatory works on paper reveal about his creative process and how they bear witness to the tumultuous years before, during, and after the French Revolution. As both a participant and an observer, David helped establish the new French society while documenting the drama, violence, and triumphs of modern history in the making.

[Design Technics](#) Leuven University Press

At the time of his death in 1806, the Rococo artist Jean-Honore Fragonard had not painted for two decades. Following a period of huge public success, the painter's reputation fell. Personally secretive, Fragonard created revealing images that undermined a normal sense of space and time. Satish Padiyar investigates the life and work of the last of the libertine painters of the ancien regime, a contemporary of Denis Diderot and Jean-Jacques Rousseau, and presents dramatic new perspectives on works such as *The Progress of Love*, painted for Madame du Barry, the infamous *The Bolt* and the ever-popular *The Swing*.

[American Book Publishing Record](#) Clark Art Institute

Verzeichnis der exzerpierten Zeitschriften: 1926, p. [XXXI]-LXVII.

**Animating the Antique** Penn State Press

This handbook aims to challenge 'gender blindness' in the historical study of high politics, power, authority and government, by bringing together a group of scholars at the forefront of current historical research into the relationship between masculinity and political power. Until very recently in historical terms, formal political authority in Europe was normally and ideally held by adult males, with female power being perceived as a recurrent aberration. Yet paradoxically the study of the interactions between masculinity and political culture is still very much in its infancy. This volume seeks to remedy this lacuna by considering the different consequences of the masculinity of power over two millennia of European history. It examines how masculinity and political culture have interacted from ancient Rome and the early medieval Byzantine empire, to twentieth-century Germany and Italy. It considers a broad variety of case studies from early medieval Iceland and late medieval France, to Naples at the time of the French Revolution and Strasbourg after the Franco-Prussian War, with a particular focus on the development of political masculinities in Great Britain between the sixteenth century and the present day.

[A Sisterhood of Sculptors](#) Walter de Gruyter GmbH & Co KG

This book offers a renewed look at Emma Hamilton, the eighteenth-century celebrity who was depicted by many major artists, including Angelica Kauffman, George Romney, and Élisabeth Vigée-Le Brun. Adopting an art historical and feminist lens, Ersy Contogouris analyzes works of art in which Hamilton appears, her performances, and writings by her contemporaries to establish her impact on this pivotal moment in European history and art. This pioneering volume shows that Hamilton did not attempt to present a coherent or polished identity, and argues instead that she was a kaleidoscope of different selves through which she both expressed herself and presented to others what they wanted to see. She was resilient, effectively asserted her agency, and was a powerful inspiration for generations of artists and women in their own search for expression and self-actualization.

**The British National Bibliography** Springer

An exploration of the portrait art of Jean Auguste Dominique Ingres, focusing on his studio practice and his training of students.

[Creative Writing and Art History](#) Bloomsbury Publishing

Volume 5 of the journal *Glossator*. Contents: What Separates the Birth of Twins - Jordan Kirk Prosopopeia to Prosopagnosia: Dante on Facebook - Scott Wilson When You Call My Name - Karmen MacKendrick All That Remains Unnoticed I Adore: Spencer Reece's Addresses - Eileen A. Joy Plato's Symposium and Commentary for Love - David Hancock Dreaming Death: the Onanistic and Self-

Annihilative Principles of Love in Fernando Pessoa's Book of Disquiet - Gary J. Shipley On Not Loving Everyone: Comments on Jean-Luc Nancy's "L'amour en éclats [Shattered Love]" - Mathew Abbott The Grace of Hermeneutics - Michael Edward Moore Tearsong: Valentine Visconti's Inverted Stoicism - Anna Klosowska **David After David** Taylor & Francis

Leading scholars historicize and theorize technology's role in architectural design. Although the question of technics pervades the contemporary discipline of architecture, there are few critical analyses on the topic. *Design Technics* fills this gap, arguing that the technical dimension of design has often been flattened into the broader celebratory rhetoric of innovation. Bringing together leading scholars in architectural and design history, the volume's contributors situate these tools on a broader epistemological and chronological canvas. The essays here construct histories—some panoramic and others unfolding around a specific episode—of seven techniques regularly used by the designer in the architectural studio today: rendering, modeling, scanning, equipping, specifying, positioning, and repeating. Starting with observations about the epistemological changes that have unfolded in the discipline in recent decades but seeking to offer a more expansive meaning for technics, the volume casts new light on concepts such as form, experience, and image that have played central roles in historical architectural discourses. Among the questions addressed: How was the concept of form immanent in practices of scanning since the late nineteenth century? What was the historical relationship between rendering and experience in Enlightenment discourses? How did practices of specifying reconfigure the distinction between intellectual and manual labor? What kind of rationality is inherent in the designer's constant clicking of the mouse in front of her screen? In addressing these and other questions, this engaging and timely collection thereby proposes technics as a site for historical and philosophical reflection not only for those engaged in architectural design but also for any scholar working in the humanities today.

Contributors: Lucia Allais, Edward Eigen, Orit Halpern, John Harwood, Matthew C. Hunter, and Michael Osman.

[Structural Macroeconometrics](#) Oxford University Press

Probleme der Kopien antiker Kunst in nachantiken Epochen werden in diesem Band in Archäologie und Kunstgeschichte im Einzelfall und am Einzelbeispiel besprochen. Begriffe wie Adaption, Anverwandlung, Imitation, Kopie, Nachahmung, Nachbildung oder Reproduktion bevölkern die Literatur in ebenso großer Vielfalt wie die Objekte, auf die sie angewendet werden, die Museen und Sammlungen der Welt seit der Frühen Neuzeit. Über das Phänomen neuzeitlicher Kopien hinausgehend werden damit verbundene Themen wie Ergänzung und Rekonstruktion oder aber das Problem des Fragments in den Blick genommen. Im Gegensatz zur Vorstellung der Antikenkopie als fester Größe, die es am antiken Original zu überprüfen gilt, werden die Transformationsprozesse im Vorgang des Kopierens betont.

**Emma Hamilton and Late Eighteenth-Century European Art** Cambridge University Press

However shared the Roman inheritance may be, it hardly unifies. Which Rome is the model, the Republic or the Empire? The Rome of imperial conquest or of civil war? By whom is it ruled? By the glorious conqueror who extended universal peace, the rule of law, and infrastructure – roads and aqueducts – or by the detested tyrant who imposed domination? Or worse, the corruptor of republican liberty and source of putrefying decadence? Rome always returns, but which Rome? France presents itself as a privileged locus for Rome's return since the beginnings of its history. The perennial recourse to ancient Rome – as model or anti-model – binds together a cohesive tradition. The logic of this gesture asserts a unity beyond modern identity politics, which depend on defining a "them" against "us," to resist nativist assumptions about national character, French, German, Italian, American, etc. All share the same polysemous inheritance, for good or ill. All are Roman and all resist Rome without needing to

agree on what exactly is shared. The unity underlying the discourse, however, no longer depends on defining Rome as an origin. Instead, Rome's figuration persists discursively, as a translation: to be translated time and time again.

**Ingres** Routledge

This book examines a range of visual images of military recruitment to explore changing notions of glory, or of gloire, during the French Revolution. It raises questions about how this event re-orientated notions of 'citizenship' and of service to 'la Patrie'. The opening lines of the Marseillaise are grandly declamatory: Allons enfants de la Patrie/le jour de gloire est arrivé! or, in English: Arise, children of the Homeland/The day of glory has arrived! What do these words mean in their later eighteenth-century French context? What was gloire and how was it changed by the revolutionary process? This military song, later adopted as the national anthem, represents a deceptively unifying moment of collective engagement in the making of the modern French nation. Valerie Mainz questions this through a close study of visual imagery dealing with the issue of military recruitment. From neoclassical painting to popular prints, such images typically dealt with the shift from civilian to soldier, focusing on how men, and not women, were called to serve the Homeland.

[Horizontal together](#) Manchester University Press

A new interpretation of the development of artistic modernity in eighteenth-century France. What can be gained from considering a painting not only as an image but also a material object? How does the painter's own experience of the process of making matter for our understanding of both the painting and its maker? *The Painter's Touch* addresses these questions to offer a radical reinterpretation of three paradigmatic French painters of the eighteenth century. In this beautifully illustrated book, Ewa Lajer-Burchardth provides close readings of the works of François Boucher, Jean-Siméon Chardin, and Jean-Honoré Fragonard, entirely recasting our understanding of these painters' practice. Using the notion of touch, she examines the implications of their strategic investment in materiality and sheds light on the distinct contribution of painting to the culture of the Enlightenment. Lajer-Burchardth traces how the distinct logic of these painters' work—the operation of surface in Boucher, the deep materiality of Chardin, and the dynamic morphological structure in Fragonard—contributed to the formation of artistic identity.

Through the notion of touch, she repositions these painters in the artistic culture of their time, shifting attention from institutions such as the academy and the Salon to the realms of the market, the medium, and the body. Lajer-Burchardth analyzes Boucher's commercial tact, Chardin's interiorized craft, and Fragonard's materialization of eros. Foregrounding the question of experience—that of the painters and of the people they represent—she shows how painting as a medium contributed to the Enlightenment's discourse on the self in both its individual and social functions. By examining what paintings actually "say" in brushstrokes, texture, and paint, *The Painter's Touch* transforms our understanding of the role of painting in the emergence of modernity and provides new readings of some of the most important and beloved works of art of the era.

[The Living Death of Antiquity](#) Yale University Press

*Horizontal together* tells the story of 1960s art and queer culture in New York through the overlapping circles of Andy Warhol, underground filmmaker Jack Smith and experimental dance star Fred Herko. Taking a pioneering approach to this intersecting cultural milieu, the book uses a unique methodology that draws on queer theory, dance studies and the analysis of movement, deportment and gesture to look anew at familiar artists and artworks, but also to bring to light queer artistic figures' key cultural contributions to the 1960s New York art world. Illustrated with rarely published images and written in clear and fluid prose, *Horizontal together* will appeal to specialists and general readers interested in the study of modern and contemporary art, dance and queer history.

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