

107. La Grande Odalisque. Jean-Auguste- Dominique Ingres. 1814 C.E. Oil on canvas.

Form:

Early Romanticism. Ingres acts as the bridge between Neoclassicism and Romanticism.

It has the technique and form of a Neoclassical painting with the emotion, eroticism, and exoticism of a Romantic painting.

Proportions of body are not accurate, which is not a Neoclassical aspect.

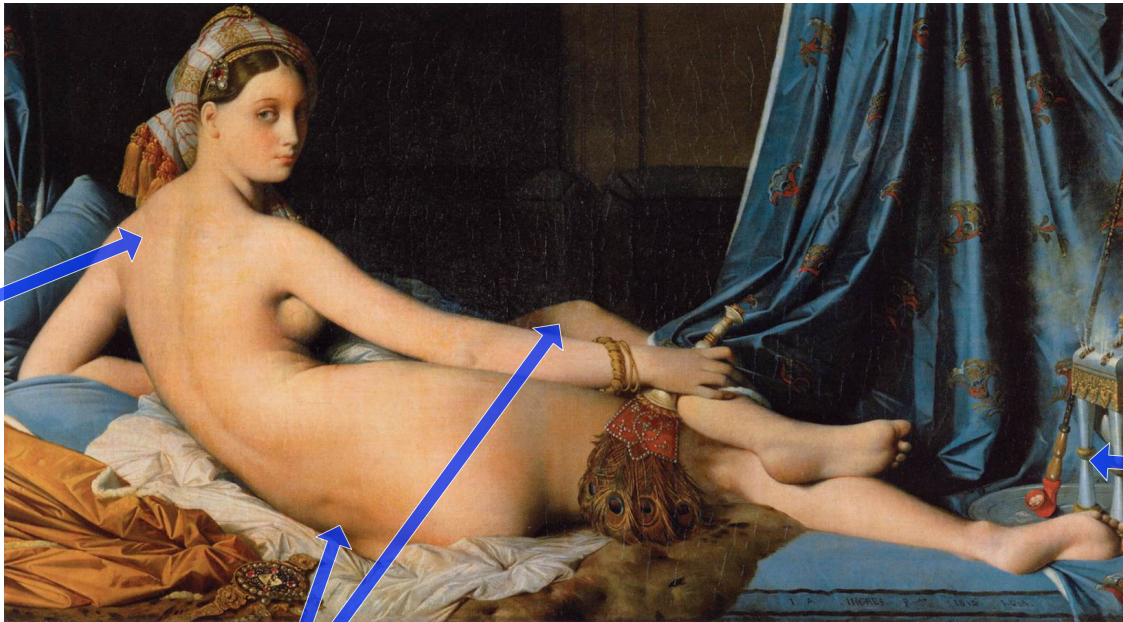
Cool blues of the fabric accentuates the warm tones of the woman

Function:

(Patron) commissioned by Napoleon's sister, Queen Caroline of Naples

Meant to show a French male's exotic fantasy

an Odalisque is a harem woman. This depiction is clearly not historically accurate, but instead show the Western idea of an odalisque



Incorrect anatomy: elongated back and inaccurate leg placement

a hookah pipe: the painting is filled with oriental (Near East and North Africa) paraphernalia. The French had a lot more colonial contact with these areas at the time

Context:

Ingres was a part of David's Neoclassical school. He broke away from it and moved towards Romanticism. He was initially criticized for showing a female nude that was not Venus.

Themes:

Male-gaze Theory

Eroticism

Orientalism

Compare with:

Titian's Venus of Urbino

and

Manet's Olympia

