

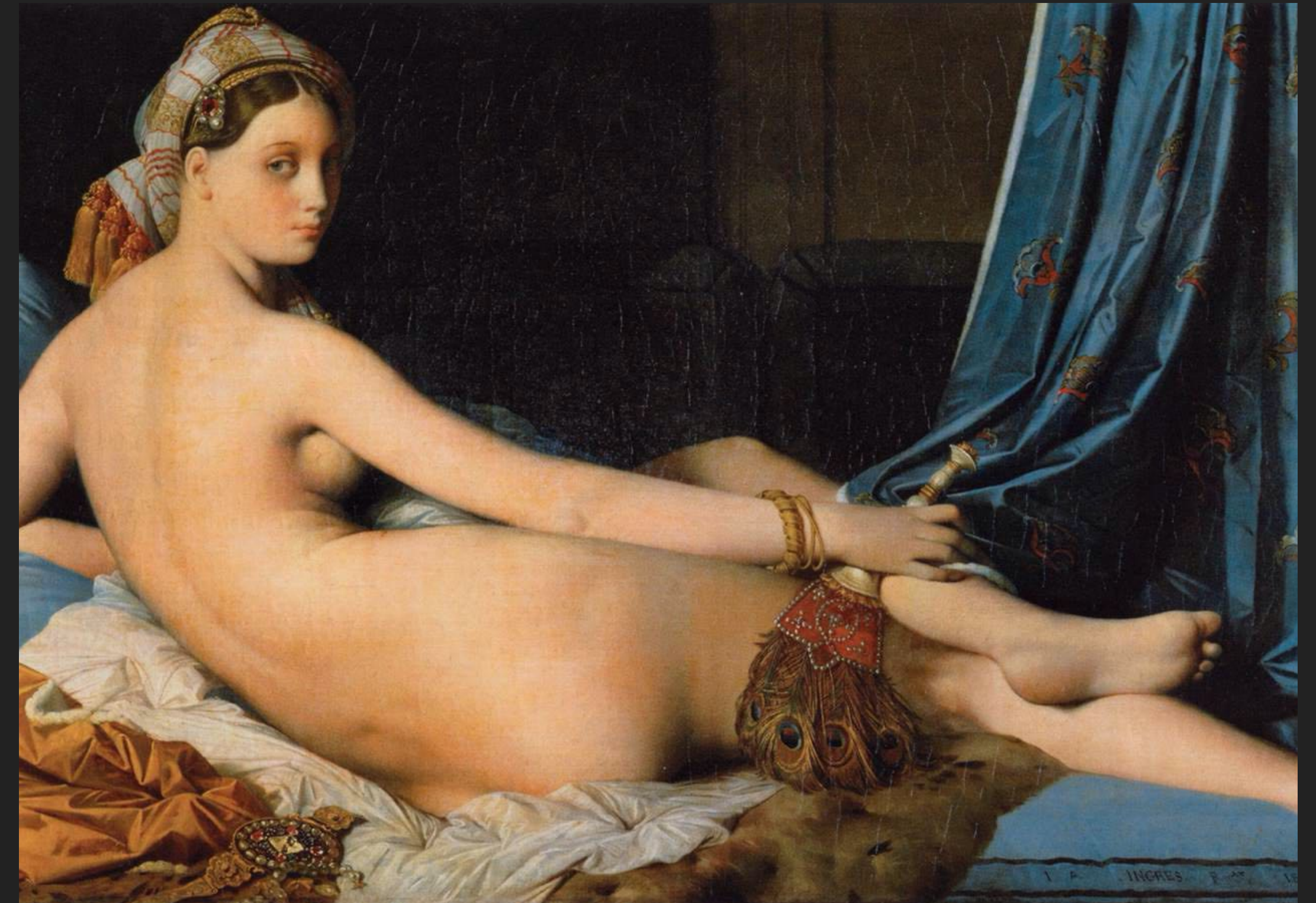


107. LA GRANDE ODALISQUE. JEAN-AUGUSTE-DOMINIQUE INGRES. 1814 C.E. OIL ON CANVAS.

INGRES

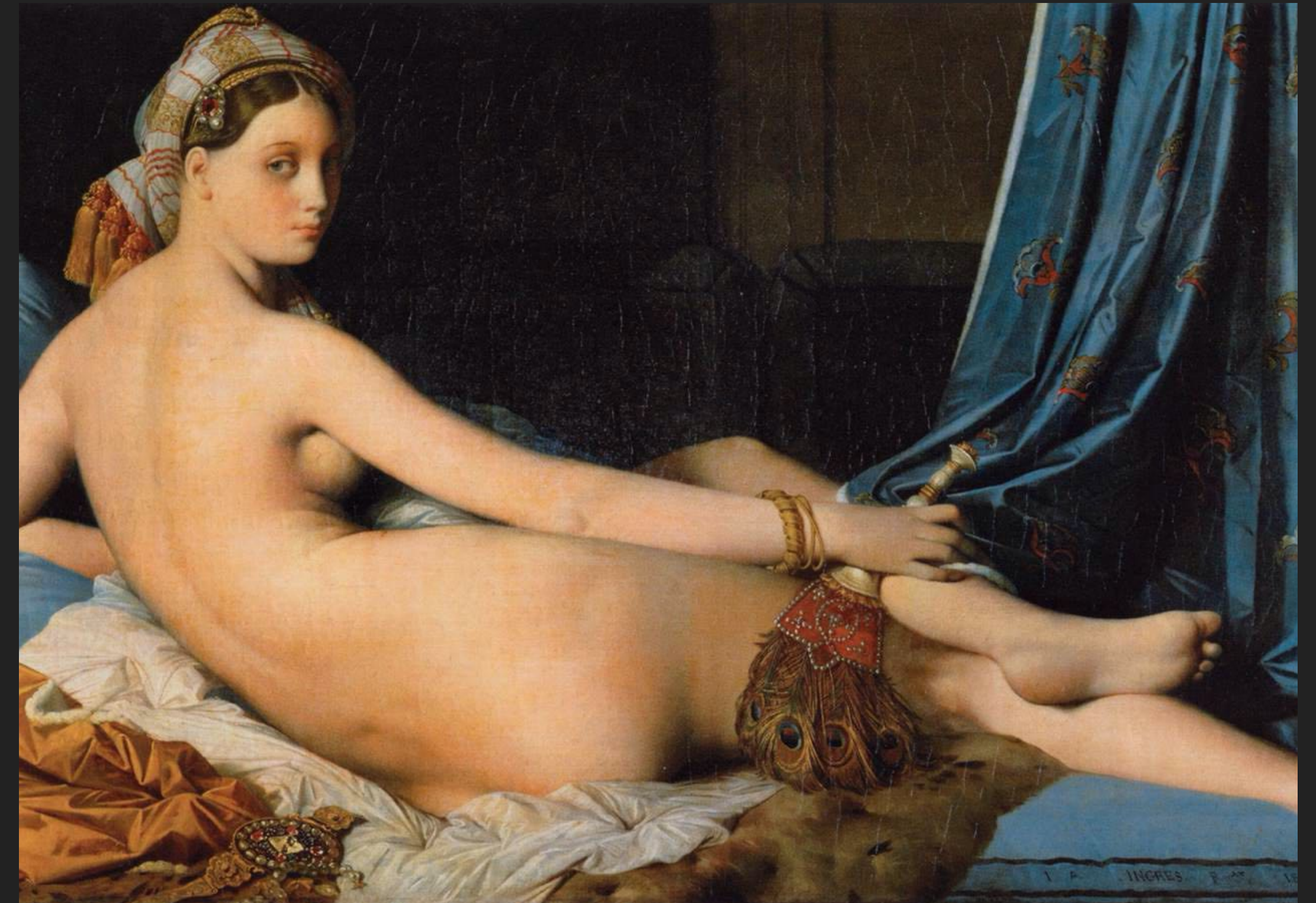
FORM

- ▶ **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



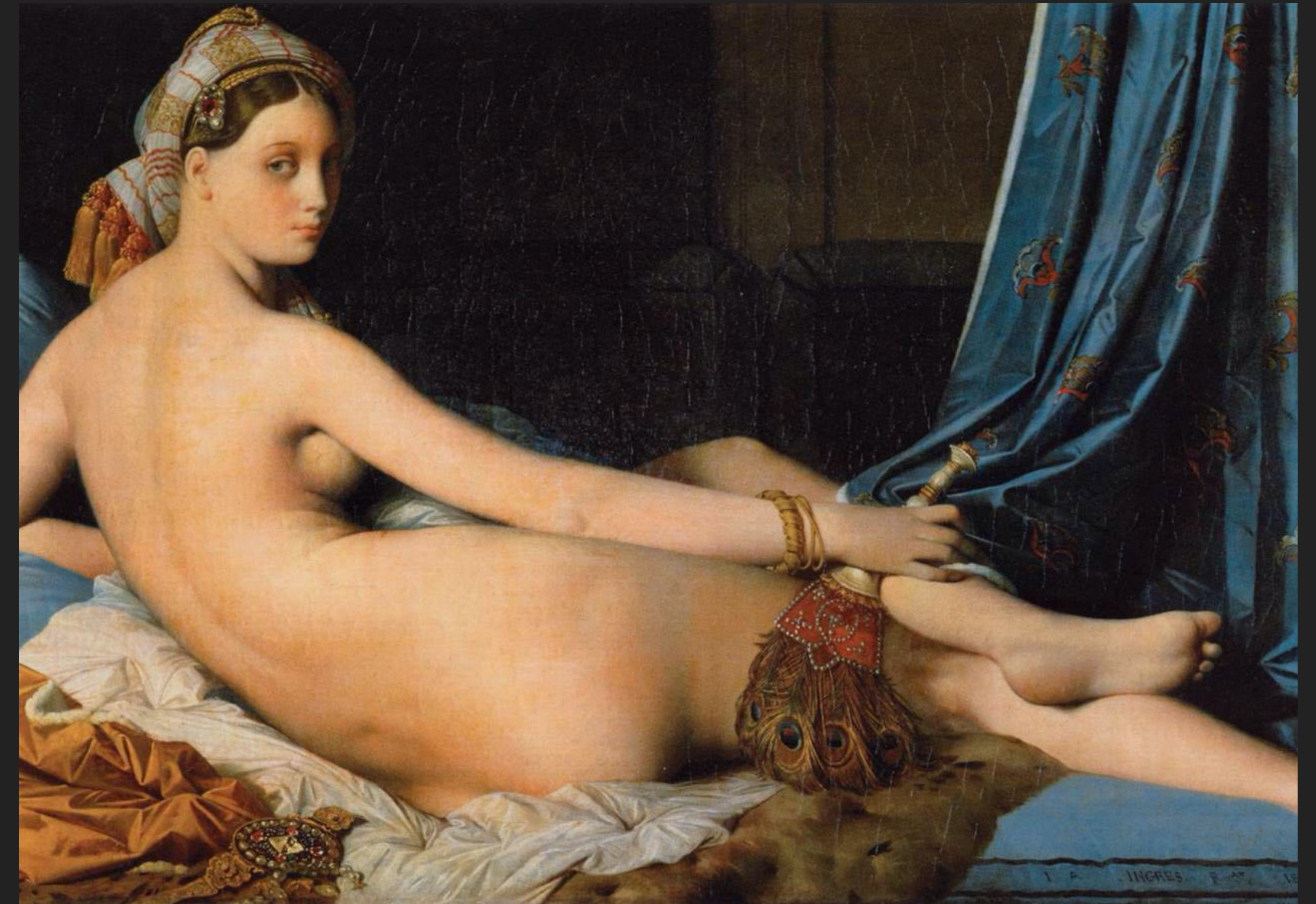
FUNCTION

- ▶ (Patron) commissioned by Napoleon's sister, Queen Caroline of Naples
- ▶ Meant to show a French male's exotic fantasy



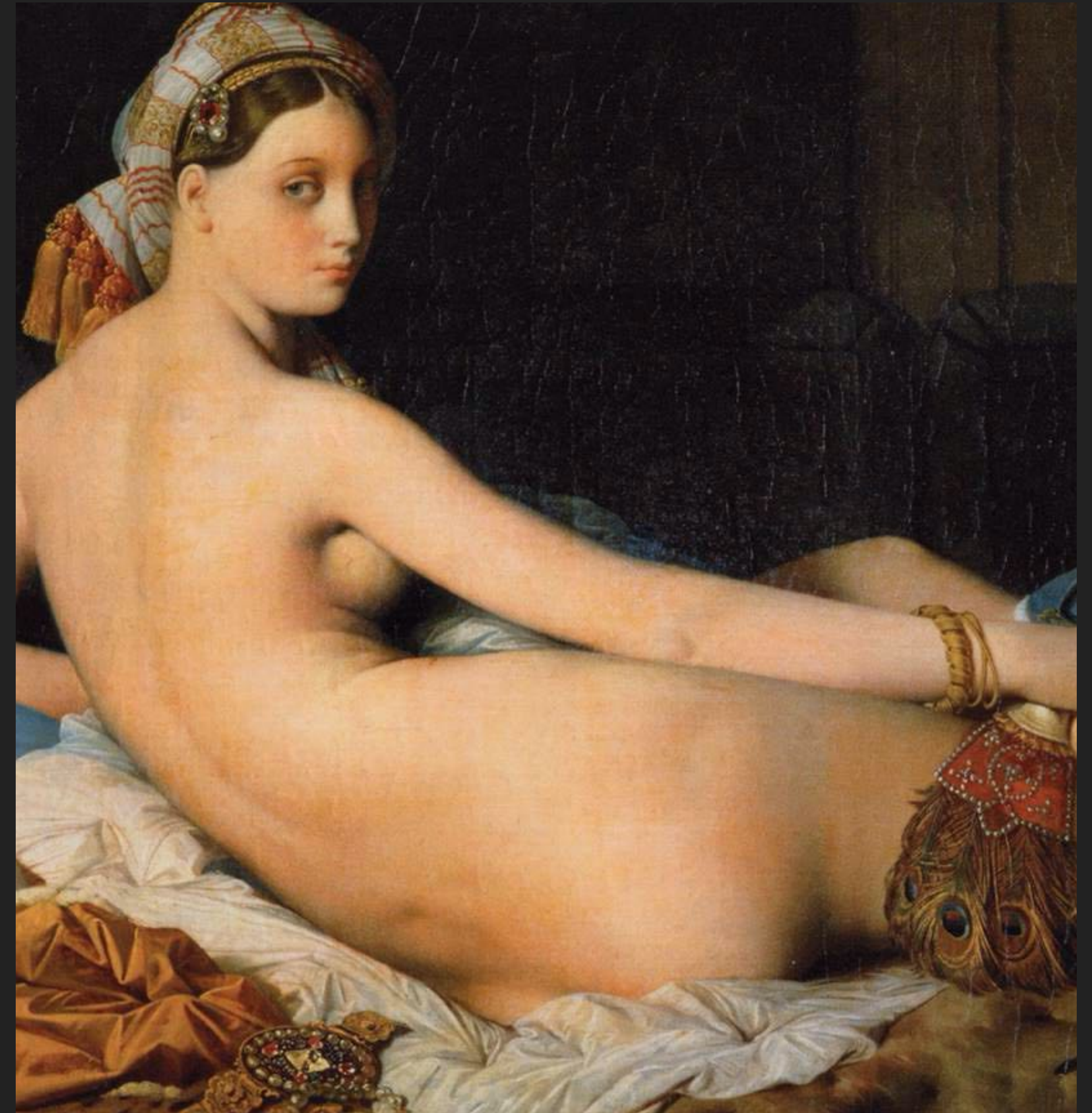
CONTEXT

- ▶ 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.



CONTENT

- ▶ 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



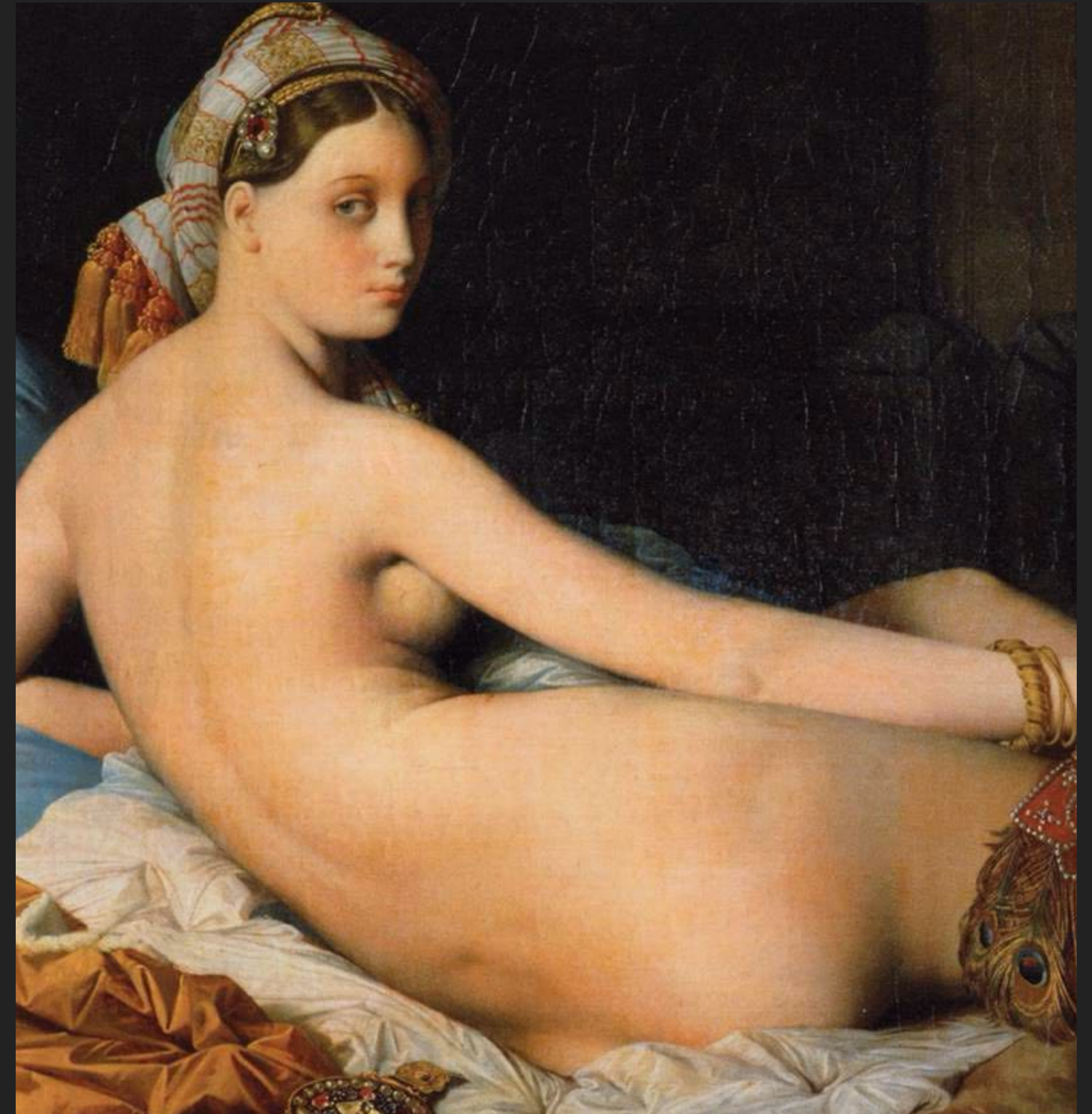
CONTENT

- ▶ 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



THEMES

- ▶ Male-gaze
- ▶ Eroticism
- ▶ Orientalism



COMPARE WITH

- ▶ Titian's *Venus of Urbino*
 - ▶ Here the woman has a welcoming and open posture, unlike the aloof look of the *Odalisque*



COMPARE WITH

- ▶ Manet's *Olympia*

