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Nota di contenuto	Front Cover; Ingres Then, and Now; Copyright Page; Contents; List of illustrations; Acknowledgements; Preliminary: from the bizarre to the sublime; Introduction: the formation of a palimpsest; 1. Ingres and the Arcades; 2. Academie, or the colour white and the childhood of art criticism; 3. A filament in the tissues of modernity; Index
Sommario/riassunto	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