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| Titolo | Fleshing out surfaces : Skin in French art and medicine, 1650–1850 // Mechthild Fend |
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| ISBN | 1-5261-0467-9 1-5261-2072-0 1-5261-0466-0 |
| Descrizione fisica | 1 online resource (347 pages) : color illustrations |
| Collana | Rethinking art's histories |
| Disciplina | 709.944 |
| Soggetti | Skin - Psychological aspects Skin in art Human skin color in art Art, French - Themes, motives Anatomy, Artistic |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Previously issued in print: 2017. |
| Nota di bibliografia | Includes bibliographical references (pages 281-303) and index. |
| Nota di contenuto | The surface's substance -- Nervous canvas -- Sensitive limit -- Skin colour -- Seeing through the skin -- Hermetic borderline -- Epilogue : segregagtion. |
| Sommario/riassunto | 'Fleshing out surfaces' is the first English-language book on skin and flesh tones in art. It considers flesh and skin in art theory, image making and medical discourse in seventeenth to nineteenth-century France. Describing a gradual shift between the early modern and the modern period, it argues that what artists made when imitating human nakedness was not always the same. Initially understood in terms of the body's substance, of flesh tones and body colour, it became increasingly a matter of skin, skin colour and surfaces. Each chapter is dedicated to a different notion of skin and its colour, from flesh tones via a membrane imbued with nervous energy to hermetic borderline. Looking in particular at works by Fragonard, David, Girodet, Benois |

and Ingres, the focus is on portraits, as facial skin is a special arena for testing painterly skills and a site where the body and the image become equally expressive.--
