

Jean Auguste Dominique  
**INGRES**  
 e la vita artistica al tempo di Napoleone

Milano, Palazzo Reale  
 12 marzo - 23 giugno 2019

[www.palazzorealemilano.it](http://www.palazzorealemilano.it)  
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For Immediate Release, Milan 21<sup>st</sup> January 2019

From 12<sup>th</sup> March through 23<sup>rd</sup> June 2019, Palazzo Reale in Milan will be presenting the exhibition *Jean Auguste Dominique Ingres and Artistic Life at the Time of Napoleon* promoted by the Municipality of Milan – Culture, and produced by Palazzo Reale and Civita Mostre e Musei, in collaboration with StArt and the Ingres Museum in Montauban. The exhibition is curated by Florence Viguier-Dutheil, Chief Conservator of Heritage and Director of the Musée Ingres in Montauban. Members of its Scientific Committee are: Adrien Goetz, member of the Institut de France - Académie des Beaux-Arts, Stéphane Guégan, art historian, Frédéric Lacaille, Conservator with the Musée national du Château de Versailles, Isabella Marelli, Curator with the Pinacoteca di Brera, and Gennaro Toscano, University professor and scientific and cultural consultant to the National Library of France, Richelieu.

On 12<sup>th</sup> June 1805, Napoleon Bonaparte was crowned in Milan. On that occasion, he stated his intention to “Frenchify Italy”. These blunt words reveal his desire to accelerate the changes brought about in public and cultural life by a general turned Emperor and King of Italy. His policies, this side of the Alps, were far-reaching, immediate, and long-lasting, quickly combining revolutionary legacy with dictatorial authoritarianism. Because of its scale and patronage of the arts, the French rule had allowed for an extraordinary mix between the different trends characterizing European modernity in the age of neoclassicism, of which Jacques Louis David (1748-1825), Antonio Canova (1757-1822), and Jean Auguste Dominique Ingres (1780-1867) were the champions.

However, the term ‘neoclassicism’ does not do justice to what was a profound revolution in taste. This definition emerged in the Romantic era and took on a derogatory meaning, to stigmatize an icy and ‘marble-like’ style, as well as some trivial ‘return to ancient times’. It would take neoclassicism more than a century before it regained a positive meaning and an original physiognomy, as part of a still ongoing reevaluation process.

The exhibition *Jean Auguste Dominique Ingres and Artistic Life at the Time of Napoleon* intends to present this painter to the Italian public. Not only was Ingres, most of all other artists, inspired by Raphael. He also wanted to bring Raphael’s charge of novelty and, so to speak, his “overwhelming youth” back to the artistic life of the turn of the 19<sup>th</sup> century. Milan, in particular, played a key role in the political and artistic reorganization that was taking place at that time. In that season of great prosperity, Milan was extensively remodelled in its monuments, green spaces, and infrastructures, starting from the new Pinacoteca di Brera. Italian artists too were not at all left out of this wave of works and construction sites. Appiani in painting and Canova in sculpture greatly benefited from ‘art promoting’ policies, which are to be fully credited to Bonaparte’s ruling. At the same time, initiatives by new private patrons, unrelated to aristocratic patronage, were no less important: first of all Giovanni Battista Sommariva, defined by Francis Haskell as “the most important patron after the Emperor and his family”.

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Ingres is an integral part of these crossed stories, without which modern Europe would be totally incomprehensible. With this exhibition, Ingres – the painter of *Odalisques* – in his modernity unveils his very Italian nature, which makes him a key figure in artistic life before, during, and after the Empire. Born in Montauban, south-west of France, in 1780, Ingres soon showed his extraordinary talent for drawing. From 1797 he would be in Paris where he joined David's circle. In 1800, he competed for the Prix de Rome and in 1806, after completing the great painting *Napoleon in his coronation costume*, Ingres finally went to Rome, where he further pursued his studies on and indulged his passion for Raphael. Sent to Italy under the Empire and then involved in imperial construction works in Rome, Ingres decided to stay 'Italian' until 1824, only to come back again later as a manager of Villa Medici.

Today, we have a global vision of the artistic life in this period, which no longer opposes the severe and apollonian component – represented by David and Canova – to its more 'modern' or surprising features: i.e., Girodet's bizarre works, Ingres' eroticism, the dreamy nature and passion for macabre themes, the ascent of women painters, and, last but not least, the reinvention of the female nude. Neoclassicism, claimed as it was as a continuation of the ancient world, should be appreciated in all its tensions, contradictions, and solar and dark duality of its "paradoxical modernity" (Marc Fumaroli).

In order to best document the great variety of styles and themes of 'new classicism', the exhibition itinerary features several sections. The first part highlights the invention of a new figurative language, between the Ancien Régime and the French Revolution, with David and his closest disciples as its main characters. Their lexicon is made up of virile bodies and great energy. However, the 'New Man' these paintings intend to depict is also expressed through a parallel evolution of portrait painting.

Quite soon, some sort of pre-romanticism crops up here and there, thus highlighting the role of citizens dedicated to their fellow citizens, as was so well represented by Girodet. The latter precedes Gros and Prud'hon in exploring fantastic settings, drama, and melancholic traits. We then get to the surprising *Ossian's Dream*, one of Ingres' masterpieces on display in this exhibition.

The rise and success of women painters, and in particular of Elisabeth Vigée Le Brun (1755 – 1842), was another important phenomenon in these times. Since 1774, she was the official portraitist of Queen Marie Antoinette. Her artistic career, soon to engage in artistic rivalry, would have been unthinkable in a social context other than in those years – the '70s of the 18<sup>th</sup> century – much more open than one would think.

The campaign of Italy and Napoleon are the protagonists of the following sections, with some famous portraits including those by Appiani. Works by Greuze, Canova, Gerard, and Finelli, with some drawings by Ingres are dedicated to the Empire's other capital. One room is fully assigned to Giovanni Battista Sommariva, starting with the Portrait of Pierre Paul Prud'hon and Canova's *Repentant Magdalene*. The exhibition at this point presents Ingres' solemn and magnificent portrait of Napoleon, in his coronation costume, preceded by a series of preparatory drawings.

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In its final part, the exhibition, mostly featuring works by Ingres specially lent by the Museum of Montauban, takes on a monographic character. On display are a series of extraordinary male portraits, followed by several drawings and female portraits, Venuses and Odalisques. A painting in this section dated 1818 and representing the death of Leonardo da Vinci is all the more significant in the year in which we are celebrating Leonardo Da Vinci's 500 year anniversary.

Somehow, Ingres carried the legacy of David and of his best pupils to its estrangement and eroticism extremes. Actually, he himself had been David's pupil. This exhibition intends to show that his alleged classicism is simply an illusion. While showing Ingres' skills as a colourist and not only as a draftsman, it also puts his religious paintings on display, as well as troubadours scenes next to odalisques with their long necks and round hips.

The exhibition features over 150 works, more than 60 of them paintings and drawings by the great French painter, brought together through international loans from some of the world's largest collections such as the Metropolitan Museum of Art in New York, the Columbus Museum of Art in Ohio, the Victoria and Albert Museum in London, the Musée du Louvre, the Musée d'Orsay, the Petit Palais, the Musée des Beaux-Arts de la Ville de Paris, as well as the already mentioned Museum of Montauban, from which the largest number of paintings comes, and from some leading Italian museums, such as the Pinacoteca di Brera, the Galleria d'Arte Moderna di Milano, the Musei Civici di Brescia, as well as from private collections.

Ingres' artistic path is unique and surprising. Deemed impossible to classify, yet at the same time perceived as the heir of Raphael and precursor of Picasso – somewhere in between the master of beautiful forms and the master of 'no-form' – Ingres is above all a 'revolutionary'. Both realistic and mannerist, Ingres is so fascinating because of his exaggerated expressions and passion for realism.

The exhibition catalogue is published by Marsilio Editori.

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<b>Title</b>	<b>Jean Auguste Dominique INGRES and Artistic Life at the Time of Napoleon</b>
<b>Venue</b>	Milan, Palazzo Reale – Primo Piano Nobile
<b>Duration</b>	12 <sup>th</sup> March – 23 <sup>rd</sup> June 2019
<b>Curator</b>	Florence Viguier-Dutheil
<b>Scientific Committee</b>	Adrien Goetz, Stéphane Guégan, Frédéric Lacaille, Isabella Marelli, Gennaro Toscano
<b>An exhibition by</b>	Municipality of Milan – Culture Palazzo Reale Civita Mostre e Musei
<b>Catalogue</b>	Marsilio Editori
<b>Exhibit Design</b>	Corrado Anselmi
<b>Exhibition information</b>	<a href="http://www.mostraingres.it">www.mostraingres.it</a> <a href="mailto:mostre@civita.it">mostre@civita.it</a>
<b>Opening hours</b>	<b>Monday: 2.30 p.m.-7.30 p.m.</b> Tuesday, Wednesday, Friday, and Sunday: 9.30 a.m. - 7.30 p.m. Thursday and Saturday: 9.30 a.m. - 10.30 p.m. Ticket office closes one hour before exhibition closing time
<b>Tickets with audioguide</b>	<b>open 16 €</b>

**standard 14 €**

**Standard discounted 12 € ticket:** for groups of at least 15 persons, visitors under 26, over 65, teachers, disabled people, military personnel, off-duty Law Enforcement officers, members of FAI and Touring Club, holders of the annual Musei Civici Milanese Card, “Lunedì Musei” Card (Museo Poldi Pezzoli and Museo Teatrale alla Scala), Institut Français Milan Card holders and holders of concession cards

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**Special discounted 10 € ticket:** holders of Musei Lombardia Card, Orticola members with valid card, Rinascente Card holders.

**Special discounted € 7 ticket** ATM season ticket holders: ATM card to be shown along with the Carta Club to the ticket office of the exhibition

**Special discounted € 6 ticket:** for all types of schools, groups organised directly by FAI and Touring Club, non accredited journalists, employees of the Municipality of Milan and Civil Service Volunteers working with the Municipality of Milan

**Family ticket € 10** per person, for one or two adults, € 6 for youth from 6 to 14, free for children under 5

**Free admission** for children under 6, one leader per group, two accompanying teachers per school class, one accompanying person for each disabled visitor who needs assistance, journalists accredited with the Press Office of the Municipality of Milan or of the exhibition, qualified tourist guides, ICOM members, employees of Milan's Department of Landscape and Architectural Heritage

**Access methods**

Reservation is compulsory for groups and schools and also recommended for individual visitors. Reservation fees:

**1.50 €** per person

**1 €** per student and for discounted family tickets

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