

## The Art Bulletin, June 2011

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### Articles

Bruegel the Elder, Pieter Aertsen, and the Beginnings of Genre

MARGARET A. SULLIVAN

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"Genre" has its origins at Antwerp in the mid-sixteenth century with Bruegel the Elder's *Ice Skating before the Gate of St. George*. In this groundbreaking work, Bruegel treats a scene from daily life as an independent pictorial category. An analysis of the creative process involved suggests that stoicism and *satira* (satire) ancient world in which the observer is accorded a primary place catalyzed that made this innovation possible. Their importance is underscored by their use in Bruegel's *Seven Virtues*, a series that drew on Aertsen's *Meat Stall*, with its own debt to *satira*.

Fragonard's Later Career: The *Contes et Nouvelles* and the Progress of Love Revisited

ANNE L. SCHRODER

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Late in his career, which spanned the Revolution and beyond, Honoré Fragonard revived two major projects in limbo since 1773. His unsuccessful effort to have engraved his illustrations for *La Fontaine's Contes et nouvelles* (1788-1809) demonstrates the dramatic upheavals in the post-Revolutionary print market and publishing industries and shifting reactions to his art. The unfinished series *Progress of Love*, expanded and recontextualized by the artist during the late 1790s and early 1800s, reveals Fragonard's adaptation of his perennial subjects and picturesque nature power of women in the aftermath of the Revolution.

Hegel's Contested Legacy: Rethinking the Relation between Art History and Philosophy

JASON GAIGER

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The publication of the original auditors' transcripts of Hegel's lectures on aesthetics offers an opportunity to reexamine the Hegelian inheritance in art history. Ernst Gombrich's attempt to 'work off' this inheritance

provided an important corrective to the unquestioning use of his ideas by Vienna school art historians. However, the simplifications of this account be challenged by widening the scope of inquiry to include the "nonmetaphysical" readings of Hegel that have gained currency in contemporary philosophical debates. This raises broader questions about the concourse between the two disciplines.

History, Memory, and Instantaneity in Edgar Degas's Place de la Concorde

ANDRÉ DOMBROWSKI

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In Degas's Place de la Concorde (ca. 1875), an urban genre portrait of Viscount Lepic and his daughters proves to be layered with political signification, making it an eloquent visual account of the vexed nature of early Third Republican democracy. Most prominent among its signs is the erasure of the sculpture Strasbourg behind Lepic's hat, creating an absence evocative of France's territorial loss. Degas's protomodernist vocabulary expressing the contradictions of the Third Republic's contested early history. Ultimately, Place de la Concorde emerges as a careful record of the ideologies of Impressionism's formal language.

Philip Guston's Return to Figuration and the "1930s Renaissance" of the

1960s

ROBERT SLIFKIN

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In his paintings from the late 1960s and early 1970s, Philip Guston employed an unconventional model of figuration in which temporal relations forged between two moments produce a meaningful statement about the present. Guston's art partook in a larger "1930s renaissance," in which artists cited the earlier decade a present deemed resistant to representation. Guston's use of the past, especially his appropriation of his own earlier motifs, invested his art with the drama of history at a moment when art's capacity to affect history itself appeared increasingly diminished.

Reviews

John R. Clarke, Looking at Laughter: Humor, Power, and Transgression in

Roman Visual Culture, 100 B.C.A.D. 250; Alexandre G. Mitchell, Greek

Vase-Painting and the Origins of Visual Humour

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Amy McNair, Donors of Longmen: Faith, Politics, and Patronage in Medieval

Chinese Buddhist Sculpture

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James Elkins, Chinese Landscape Painting as Western Art History; François

Jullien, The Great Image Has No Form, or On the Nonobject through Painting

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Christopher S. Wood, *Forgery, Replica, Fiction: Temporalities of German Renaissance Art*

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*Art of Two Germanys/Cold War Cultures*, Los Angeles County Museum of Art, Los Angeles; *Kunst und Kalter Krieg/Deutsche Positionen 1945-1989*, Germanisches Nationalmuseum, Nuremberg, and *Deutsches Historisches Museum*, Berlin

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