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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 satura (satire) ancient world in which the observer is
accorded a primary place catalysts that made this innovation possible. Their impor-
tance is
underscored by their use in Bruegel's Seven Virtues, a series that drew on
Aertsen's Meat Stall, with its own debt to satura.

Fragonard's Later Career: The Contes et Nouvelles and the Progress of Love
Revisited
ANNE L. SCHRODER
150
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
195
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
220
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
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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
ROBERT HARRIST
Christopher S. Wood, Forgery, Replica, Fiction: Temporalities of German Renaissance Art

ANTHONY GRAFTON

Art of Two Germanys/Cold War Cultures, Los Angeles County Museum of Art, Los Angeles; Kunst und Kalter Krieg/Deutsche Positionen 19451989, Germanisches Nationalmuseum, Nuremberg, and Deutsches Historisches Museum, Berlin

MARIA GOUGH

Reviews Online

REFERENCE: