



Jean-Auguste-Dominique Ingres (French Edition)

Nathalia Brodskaya

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Jean-Auguste-Dominique Ingres (Montauban, 1780 – Paris, 1867)

Ingres sembla d'abord destiné à reprendre le flambeau de son maître David, dans l'art à la fois du portrait et de la peinture historique. Il gagna le Prix de Rome en 1801, où il ne se rendit que 6 ans plus tard à cause de la situation économique française. Mais Ingres s'émancipa très vite. Il n'avait que 25 ans lorsqu'il peignit les portraits de la famille Rivière. Ils révèlent un talent original et un goût pour la composition non dépourvu d'un certain maniérisme, mais celui-ci est plein de charme, et le raffinement des lignes ondulantes est aussi éloigné que possible du réalisme simple et légèrement brutal qui fait la force des portraits de David. Ses rivaux ne se laissèrent pas abuser : ils tournèrent en dérision son style archaïque et singulier en le surnommant «Le Gothique » ou «Le Chinois ». Cependant, durant le Salon de 1824 qui suivit son retour d'Italie, Ingres fut promu chef de file du style académique, par opposition au nouveau courant romantique mené par Delacroix. En 1834, il fut nommé directeur de l'Ecole française de Rome, où il demeura 7 ans. Puis, à peine rentré au pays, il fut à nouveau acclamé comme le maître des valeurs traditionnelles, et s'en alla finir ses jours dans sa ville natale du Sud de la France. La plus grande contradiction dans la carrière d'Ingres est son titre de gardien des règles et des préceptes classiques, alors qu'une certaine excentricité est bien perceptible dans les plus belles de ses oeuvres.

Un cuistre, observant le dos de la Grande Odalisque et diverses exagérations de forme dans Le Bain turc, fit remarquer les indignes erreurs commises par le dessinateur. Mais ne sont-elles pas simplement le moyen par lequel un grand artiste, doté d'une sensibilité extrême, interprète sa passion pour le corps magnifique de la femme ? Lorsqu'il voulut réunir un grand nombre de personnages dans une oeuvre monumentale telle que L'Apothéose d'Homère, Ingres n'atteignit jamais l'aisance, la souplesse, la vie ni l'unité que nous admirons dans les magnifiques compositions de Delacroix. Il procède par accumulation et juxtaposition. Pourtant, il sait faire preuve d'une grande assurance, d'un goût original et d'une imagination fertile lorsqu'il s'agit de tableaux n'impliquant que deux ou trois personnages, et mieux encore dans ceux où il glorifie un corps féminin, debout ou allongé, qui fut l'enchantement et le doux tourment de toute sa vie.

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