

Skulptur Von Der Antike Bis Zur Gegenwart Von Der

A Companion to Ancient Egyptian Art Melinda K. Hartwig.2014-12-23 A Companion to Ancient Egyptian Art presents a comprehensive collection of original essays exploring key concepts, critical discourses, and theories that shape the discipline of ancient Egyptian art. • Winner of the 2016 PROSE Award for Single Volume Reference in the Humanities & Social Sciences • Features contributions from top scholars in their respective fields of expertise relating to ancient Egyptian art • Provides overviews of past and present scholarship and suggests new avenues to stimulate debate and allow for critical readings of individual art works • Explores themes and topics such as methodological approaches, transmission of Egyptian art and its connections with other cultures, ancient reception, technology and interpretation, • Provides a comprehensive synthesis on a discipline that has diversified to the extent that it now incorporates subjects ranging from gender theory to 'X-ray fluorescence' and 'image-based interpretations systems'

Bronzen von der Antike bis zur Gegenwart Staatliche Museen Preussischer Kulturbesitz.1983

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Anonymous.2023-07-18 Dieses umfangreiche und detaillierte Lexikon enthält Informationen zu den wichtigsten Künstlern und Kunstwerken von der Antike bis zur Gegenwart. Enzyklopädisch aufgebaut, bietet dieses Werk eine Fülle von Informationen über Malerei, Skulptur, Architektur und andere Kunstformen und ist ein unverzichtbares Nachschlagewerk für Kunstliebhaber und -experten. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Skulptur Georges DUBY.1999-01

Bildakt at the Warburg Institute Sabine Marienberg,Jürgen Trabant.2014-10-29 This volume presents the work of the "Collegium for the Advanced Study of the Picture Act and Embodiment" at the London Warburg Institute. It gathers studies on various topics: on the history and anthropology of the "picture act" (Bildakt); on theoretical and methodological aspects of picture act theory; on the role of image perception in the philosophy of the extended mind; on phenomena related to haptic experience of the image in the Middle Ages and early modern period; on somatic communication processes; on semiotic aspects of iconological thinking; and on the living dynamics of internal and external movement in imagery and language.

Antike als Inszenierung Gerhard Lohse,Martin Schierbaum.2009-07-14 The third Bruno Snell-Symposium presents interdisciplinary contributions that place Antiquity in a modern framework. The central theme is performance. This involves presenting the Ancient World in a number of different historical and cultural contexts and presentational media beyond the environment of the stage. The starting point for the ten papers is Greek theatre. They cover a broad spread of classical philology, archaeology, English and Romance languages, and literature studies up to the present day.

Skulptur!Klein!Skulptur! .2006

Skulptur und Plastik Torsten Krämer.2011

Die Kunstpatronage der Fugger, 1560-1618 Sylvia Wölfle.2009

Figur, Struktur, Index Stefanie Heckmann.1999-01

Antike Skulpturen der Glyptothek Ny Carlsberg Georg Lippold,Ny Carlsberg glyptotek.1924

Skulptur .1991

Die Wirklichkeit im Bild Wolfgang von Löhneysen.2004

Kontrapost und Kanon Andreas Bühler,Dr. Andreas Bühler.2002

Fallstudien zu antiken Skulpturen und ihren Imitationen Sascha Kansteiner.2016

Classical Art Caroline Vout.2018-05-29 How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as classical and as art? What does classical art mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.

Der Cicerone: Eine Anleitung zum Genuß der Kunstwerke Italiens Jacob Burckhardt.2024-01-01 Dieses eBook: Der Cicerone: Eine Anleitung zum Genuß der Kunstwerke Italiens ist mit einem detaillierten und dynamischen Inhaltsverzeichnis versehen und wurde sorgfältig korrekturgelesen. Der Cicerone: Eine Anleitung zum Genuß der Kunstwerke Italiens ist ein 1855 veröffentlichtes Werk von Jacob Burckhardt, in dem er die italienische Kunstwelt von der Antike bis zur Gegenwart schildert. Jacob Christoph Burckhardt (1818-1897) war ein Schweizer Kulturhistoriker mit Schwerpunkt Kunstgeschichte. Burckhardt widersprach entschieden geschichtsphilosophischen Spekulationen, die Geschichte als zeitliche Entwicklung eines übergeordneten, ewigen Geschichtsprozesses auffassten. Das einzig konstante Phänomen der Geschichte war für ihn die Natur des Menschen. Das Ziel des Daseins und der ganzen Geschichte blieb für Jacob Burckhardt rätselhaft. Aus dem Buch: Die Baukunst beginnt in Italien viel früher als bei den Tempeln von Pästum, mit welchen wir hier den Anfang machen. Schon die Urvölker, dann das durch Einwanderung entstandene Mischvolk der Etrusker haben Bauten hinterlassen, welche nicht bloß durch Massenhaftigkeit, sondern auch schon durch Anfänge eines höhern Formgefühles ausgezeichnet sind. Allein in ihrem jetzigen Zustande gehören sie doch mehr der Archäologie an; sie liegen meist seitab von den üblichen Straßen und sind auch dem Verfasser dieses Buches größtenteils unzugänglich geblieben...

Zur Antikenrezeption in der französischen Skulptur des 19. und frühen 20. Jahrhunderts Karina Türr.1979

Daidalische Diskurse Michael Franz.2015-01-20 Wandlungen im Charakter der literarischen Antike-Rezeption bezeugen ebenso wie die Bestandsaufnahme und Problematisierung der philosophischen Tradition, archäologische und kulturwissenschaftliche Neuansätze, daß die Antike auch im gegenwärtigen Stadium der Selbstrevision der Moderne eine gewichtige Rolle spielt - als historischer Referenzpunkt der Neuorientierung angesichts der Herausforderungen der Gegenwart. Die auffällige Renaissance und zentrale Bedeutung der Antike steht nicht im Zeichen einer Reetablierung der Tradition, sondern einer an Bruchstellen orientierten Genealogie von Problematisierungsweisen und einer Vielzahl von neuen Fragen, die an die Antike gerichtet werden. Als Daidalische Diskurse werden im vorliegenden Buch zeitgenössische Debatten über das Verhältnis von Technik, Wissenschaft und Kunst, über die Grenzen von Kunst und Nichtkunst, über die Zwei Kulturen und über die Möglichkeitsbedingungen für eine dritte Kultur verhandelt, insbesondere unter dem Gesichtspunkt, daß sie sich vielfach mit einer erneuten Befragung des griechischen Techno-Begriffs verbinden. Dieser wird neu bewertet: nicht als Ungeschiedenheit des noch nicht Ausdifferenzierten, sondern als Modell eines kulturellen Feldes, in dem Differenzierungsprozesse nicht notwendig zu Dichotomien und Ausschlüssen führen müssen.

Sculpture Georges DUBY,Jean-Luc DAVAL.2006 A lavishly produced and illustrated survey of the history and art of sculpture.

Pseudoantike Skulptur .2016

Vaclav Pozarek, library of sculpture .

Pseudoantike Skulptur II Sascha Kansteiner.2017-01-11 Eines der Leitmotive der antiken Bildhauerkunst ist die Orientierung an Werken vergangener Epochen. Bei der Beschäftigung mit idealplastischen Skulpturen von der Hand griechischer Bildhauer, die im späten Hellenismus und in der römischen Kaiserzeit tätig gewesen sind, stellt sich daher häufig die Frage, ob die Bildhauer im Einzelfall ein berühmtes Vorbild kopiert oder aber eine klassizistische Neuschöpfung kreiert haben. Zur Beantwortung dieser Frage sind in der Forschung immer wieder Skulpturen herangezogen worden, die als antik angesehen wurden, ohne es tatsächlich zu sein. Ihnen und der Arbeitsweise der griechischen Bildhauer, die ältere Werke rezipiert haben, gilt die vorliegende Studie.

Skulptur .2002

Sacred Scripture / Sacred Space Tobias Frese, Wilfried E. Keil, Kristina Krüger.2019-01-14 Thirteen papers on different subjects, focussing on writings and inscriptions in medieval art, explore the faculty of writing to create and determine spaces and to generate the sacred by the display of holy scripture. The subjects range from book illumination over wall painting, mosaics, sculpture, and church interiors to inscriptions on portals and façades.

Linea Kunsthaus Zug.2010

Supports in Roman Marble Sculpture Anna Anguissola.2018-02-15 The first study of a crucial aspect of Roman stone sculpture, exploring the functions and aesthetics of non-figural supports.

Antike Kunst Jacob Burckhardt.1934

Der Sturm der Bilder Uwe Fleckner, Maike Steinkamp, Hendrik Ziegler.2014-06-04 Das Interesse am Thema »Bildersturm« hat sich in den letzten Jahrzehnten maßgeblich verschoben. Zunehmend setzt sich die Erkenntnis durch, dass es sich bei ikonoklastischen Handlungen nicht allein um destruktive, bildauslöschende Praktiken handeln kann. Vielmehr wird der »produktive« oder »schöpferische« Charakter dieser zerstörerischen Rezeption von Werken der Bildenden Kunst bis in die jüngste Gegenwart hinein erkannt und immer genauer erfasst: von der damnatio memoriae, also der Auslöschung des bildlichen Andenkens an eine heilige oder profane Person, über Kunstraub nicht nur als Demütigung eines Kriegsgegners, sondern auch als eine Umwidmung bildkünstlerischer Werke zu beständigen Zeichen der Überlegenheit bis hin zu Transformationsprozessen und Funktionsveränderungen, wie sie sich etwa aus einer planmäßigen Musealisierung oder Überbauung und Umformung politisch oder religiös unliebsam gewordener Bauwerke ergeben können. Auch die moderne und zeitgenössische Kunst hat in entscheidendem Maß dazu beigetragen, Beschädigung, Vernichtung oder Deformierung nicht nur als destruktiven, sondern immer auch als konstruktiven, kreativen und performativen Akt eigener ästhetischer, politisch-gesellschaftlicher und weltanschaulicher Dimension ernst- und wahrzunehmen. Exemplarisch stellt der vorliegende Band der Schriftenreihe des am Kunstgeschichtlichen Seminar der Universität Hamburg angesiedelten Internationalen Warburg-Kollegs diese doppelte Neuausrichtung der Forschung zu zerstörter und zerstörender Kunst vor. Sein Titel verweist bereits auf die thematische Bandbreite und den weitgefassten Zeitrahmen der in ihm versammelten Aufsätze, die allesamt ein zentrales methodologisches Anliegen verfolgen, nämlich eine präzise und differenzierte Bestimmung des Phänomens »Ikonoklasmus« in Vergangenheit und Gegenwart.

Geschichte der Plastik von den ältesten Zeiten bis auf die Gegenwart Wilhelm Lübke.1863

AMILLA Robert B Koehl.2013-07-31 Contributions by 34 scholars are brought together here to create a volume in honor of the long and fruitful career of Guenter Kopcke who is the Avalon Foundation Professor in the Humanities at the Institute of Fine Arts, New York University. Articles pertain to various topics on the ancient art, architecture, and archaeology of the greater Eastern Mediterranean region: from Pre-Dynastic Egypt to the Bronze Age Aegean and Anatolia, Cyprus and the Near East, and Etruscan Italy.

Die neuere Plastik von achtzehnhundert bis zur Gegenwart Alfred Kühn, Alfred Kuhn.1921

Die Sammlung antiker Skulpturen Antal Hekler.1929

3D Jens Schröter.2014-01-30 There is a blind spot in recent accounts of the history, theory and aesthetics of optical media: namely, the field of the three-dimensional, or trans-plane, image. It has been widely used in the 20th century for very different practices - military, scientific and medical visualization - precisely because it can provide more spatial information. And now in the 21st century, television and film are employing the method even more. Appearing for the first time in English, Jens Schroeter's comprehensive study of the aesthetics of the 3D image is a major scholarly addition to this evolving field. Citing case studies from the history of both technology and the arts, this wide-ranging and authoritative book charts the development in the theory and practice of three-dimensional images. Discussing and analyzing the transformation of the socio-cultural and technological milieu, Schroeter has produced a work of scholarship that combines impressive historical scope with contemporary theoretical arguments.

Leibhafte Kunst Dietrich Boschung, Christiane Vorster.2015 Statuen haben die Kulturen Europas seit der Antike entscheidend geprägt. Sie sind wegen ihrer Anschaulichkeit und körperhaften Präsenz besonders wirkmächtige Konkretisierungen religiöser Vorstellungen, politischer Konstellationen und Wissensordnungen. Das Bildmedium der Skulptur entwickelte sich seit dem 8. Jh. v. Chr. zur Leitgattung der griechisch-römischen Antike. Der monumentale und zugleich genuin politische Charakter dreidimensionaler Bildwerke begründet in Verbindung mit der Dauerhaftigkeit des Materials die Bedeutung von Skulptur für das kulturelle Gedächtnis europäischer Gesellschaften. So intensiv und kontinuierlich wie sonst nur in Literatur und Architektur lässt sich hier der für die Kultur Europas konstituierende Rückbezug auf und Identifikation mit ausgewählten Vergangenheiten untersuchen. Der Band beleuchtet Facetten der Skulptur von der Antike bis in die Gegenwart.

The Pygmalion Effect Victor I. Stoichita.2008-06-15 Pygmalion's sculpture, which the gods endowed with life, marks, according to this book, perhaps the first instance in Western art of an image that exists on its own terms, rather than simply imitating something else. Stoichita delivers this image and its avatars from the shadow cast by art that merely replicates reality.

New Approaches to Ancient Material Culture in the Greek & Roman World Catherine Cooper.2020-11-16 This book highlights the diversity of current methodologies in Classical Archaeology. It includes papers about archaeology and art history, museum objects and fieldwork data, texts and material culture, archaeological theory and historiography, and technical and literary analysis, across Classical Antiquity.

Skulptur Georges Duby.2010

Der Cicerone Jacob Burckhardt.2012 Im Cicerone schildert der Autor die italienische Kunstwelt von der Antike bis zur Gegenwart. Die Absicht des Verfassers geht dahin, eine Übersicht der wichtigeren Kunstwerke Italiens zu geben, welche dem flüchtig Reisenden rasche und bequeme Auskunft über das Vorhandene, dem länger Verweilenden die notwendigen Stilparallelen und die Grundlagen zur Lokalkunstgeschichte, dem in Italien Gewesenen aber eine angenehme Erinnerung gewähren sollen. Die Serie Meisterwerke der Literatur beinhaltet die Klassiker der deutschen und weltweiten Literatur in einer einzigartigen Sammlung. Lesen Sie die besten Werke großer Schriftsteller, Poeten, Autoren und Philosophen auf Ihrem elektronischen Lesegerät. Dieses Werk bietet zusätzlich * Eine Biografie/Bibliografie des Autors.

Architektur wird plastisch Susanne Henning.2020-01-31 Welche Bildungschancen eröffnet »skulpturales Handeln« in der architektonischen und künstlerischen Lehre, in der Kunstpädagogik und Architekturvermittlung? Dieser für Forschung und Lehre zu Architektur und Raum gleichermaßen relevanten Fragestellung widmet sich Susanne Henning, indem sie Synergieeffekten zwischen dem Erleben gebauter Umwelt und ästhetischen Erfahrungsmöglichkeiten in skulpturalen Handlungsprozessen nachgeht. Ausgehend von skulpturalen Entgrenzungstendenzen in den Raum und in die Betrachtung sowie unter Bezugnahme auf philosophische, kulturwissenschaftliche und kunstpädagogische Diskurse erschließt sie Möglichkeiten, um Wechselbeziehungen zwischen Subjekt, Architektur und Gesellschaft zu erkunden.

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