



■ ULRICH HEINEN

Rubens zwischen Predigt und Kunst



Rubens Zwischen Predigt Und Kunst

Raingard Esser



Rubens Zwischen Predigt Und Kunst:

Rubens zwischen Predigt und Kunst Ulrich Heinen, 1996-01-01 Verstehen Erleben Genie en Angesichts der dreifachen Aufgabenbestimmung in der Bildtheorie der Frühen Neuzeit erhellt der nachtridentinische Streit ob das katholische Sakralbild vor allem sichtbare Predigt oder Kunstwerk sei eine neue Erklärung und die auf der traditionellen Predigtlehre beruhende Schlichtungsformel Consensus universalis erstmals kunsthistorisches Gewicht Eine eingehende Rekonstruktion der inhaltlichen emotionalen und ästhetischen Rezeptionsangebote der Antwerpener Kreuzaufrichtung sowie des Werkverfahrens zeigt wie Rubens den virulenten Konflikt zwischen Predigt und Kunstanspruch durch differenzierte Adressierung an Ungebildete Gebildete und Kunstliebhaber systematisch löst Damit deutet sich ein neues integrierendes Rubensbild an und es erschließen sich überraschende Einsichten in Rubens Ikonographie Bildargumentation Affektstrategie Stilmodi künstlerische Mittel und Werkmethoden So erweist sich zugleich die Leistungsfähigkeit einer hier konsequent aus der frühneuzeitlichen Bildtheorie entwickelten medienhistorischen Methodik Rubens and the Eloquence of Drawing Catherine H.

Lusheck, 2017-08-07 Rubens and the Eloquence of Drawing re-examines the early graphic practice of the preeminent northern Baroque painter Peter Paul Rubens Flemish 1577 1640 in light of early modern traditions of eloquence particularly as promoted in the late sixteenth and early seventeenth century Flemish Neostoic circles of philologist Justus Lipsius 1547 1606 Focusing on the roles that rhetorical and pedagogical considerations played in the artist's approach to disegno during and following his formative Roman period 1600 08 this volume highlights Rubens's high ambitions for the intimate medium of drawing as a primary site for generating meaningful and original ideas for his larger artistic enterprise As in the Lipsian realm of writing personal letters the humanist activity then described as a cognate activity to the practice of drawing a Senecan approach to eclecticism a commitment to emulation and an Aristotelian concern for joining form to content all played important roles Two chapter-long studies of individual drawings serve to demonstrate the relevance of these interdisciplinary rhetorical concerns to Rubens's early practice of drawing Focusing on Rubens's Medea Fleeing with Her Dead Children Los Angeles Getty Museum and Kneeling Man Rotterdam Museum Boijmans Van Beuningen these close looking case studies demonstrate Rubens's commitments to creating new models of eloquent drawing and to highlighting his own status as an inimitable maker Demonstrating the force and quality of Rubens's intellect in the medium then most associated with the closest ideas of the artist such designs were arguably created as more robust pedagogical and preparatory models that could help strengthen art itself for a new and often troubled age **The Politics of Memory**

Raingard Esser, 2012-02-17 The Eighty Years War and the partition of the Low Countries led to the publication of numerous chorographical works on towns and regions in the Northern and Southern Netherlands This book offers a comparison of these histories reflecting political change and promoting new identities Rubens and the Dominican Church in Antwerp

Adam Sammut, 2023-05-15 This book is about the Dominican church in Antwerp today St Paul's It is structured around three

works of art made or procured by Peter Paul Rubens the Fifteen Mysteries of the Rosary cycle in situ Caravaggio's Rosary Madonna Vienna and the Wrath of Christ high altarpiece Lyon Within the artist's lifetime the church and monastery were completely rebuilt creating one of the most spectacular sacred spaces in Northern Europe In this richly illustrated book Adam Sammut reconceptualises early modern churches as theatres of political economy advancing an original approach to cultural production in a time of war Using methodologies at the cutting edge of the humanities the place of St Paul's is restored to the crux of Antwerp's commercial civic and religious life **Opening Doors** Lynn F. Jacobs, 2012 A study of Netherlandish triptychs from the early fifteenth century through the early seventeenth century covering works by Jan van Eyck Rogier van der Weyden Hugo van der Goes Hieronymus Bosch and Peter Paul Rubens Explores how the triptych format structures and generates meaning Provided by publisher

A Cultural History of Color in the Age of Enlightenment Carole P. Biggam, Kirsten Wolf, 2022-08-31 A Cultural History of Color in the Age of Enlightenment covers the period 1650 to 1800 From the Baroque to the Neo classical color transformed art architecture ceramics jewelry and glass Newton using a prism demonstrated the seven separate hues which encouraged the development of color wheels and tables and the increased standardization of color names Technological advances in color printing resulted in superb maps and anatomical and botanical images Identity and wealth were signalled with color in uniforms flags and fashion And the growth of empires trade and slavery encouraged new ideas about color Color shapes an individual's experience of the world and also how society gives particular spaces objects and moments meaning The 6 volume set of the Cultural History of Color examines how color has been created traded used and interpreted over the last 5000 years The themes covered in each volume are color philosophy and science color technology and trade power and identity religion and ritual body and clothing language and psychology literature and the performing arts art architecture and interiors and artefacts Carole P Biggam is Honorary Senior Research Fellow in English Language and Linguistics at the University of Glasgow UK Kirsten Wolf is Professor of Old Norse and Scandinavian Linguistics at the University of Wisconsin Madison USA Volume 4 in the Cultural History of Color set General Editors Carole P Biggam and Kirsten Wolf **Drawings from the Age of Bruegel, Rubens, and Rembrandt** William W. Robinson, 2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance **Die Kunst des Computer Game Design** Björn

Blankenheim,2023-06-02 Was ist die Kunst des Game Design Wie unterscheidet sie sich von Schriftstellerei oder vom Filmemachen Welche Aufgaben hat man als Game Designer_in Und was macht ein gutes Spiel aus Diesen grundlegenden Fragen widmen sich vor allem Game Designer_innen selbst auf Konferenzen in Zeitschriften und B chern Bj rn Blankenheims Studie zeichnet erstmals nach wie im Zeitraum zwischen 1982 und 1996 Bem hungen einsetzten den Ort der eigenen Disziplin das Wesen des eigenen Mediums und die eigene Rolle im Produktionsprozess zu bestimmen Damit r ckt der Anspruch dieser Gr ndungsepoche in den Mittelpunkt Game Design als Kunstform etablieren und etwas Neues erschaffen Real Art through Computer Games *Flemish Art and Architecture, 1585-1700* Hans Vlieghe,1998-01-01 02 This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700 The author examines the development of Flemish and specifically Antwerp painting the work of Rubens and other leading masters and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period A major moment of artistic culture has been magisterially sketched by one of its leading authorities Larry Silver The Art Book Consistently rewarding a book that is going to transform how Flemish art is understood Jeremy Wood Apollo Magazine As well as examining the output and influence of leading figures such as Rubens and Van Dyke Vlieghe provides the historical social and cultural context for the development of history painting and other specializations This book will attract both the informed and general reader Alison Smith Art Newspaper Essential for current study of Belgian art ChoiceHans Vlieghe is professor of art history at the Katholieke Universiteit Leuven Louvain and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum Antwerp This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700 The author examines the development of Flemish and specifically Antwerp painting the work of Rubens and other leading masters and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period A major moment of artistic culture has been magisterially sketched by one of its leading authorities Larry Silver The Art Book Consistently rewarding a book that is going to transform how Flemish art is understood Jeremy Wood Apollo Magazine As well as examining the output and influence of leading figures such as Rubens and Van Dyke Vlieghe provides the historical social and cultural context for the development of history painting and other specializations This book will attract both the informed and general reader Alison Smith Art Newspaper Essential for current study of Belgian art ChoiceHans Vlieghe is professor of art history at the Katholieke Universiteit Leuven Louvain and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum Antwerp **Rubens** Joost vander Auwera,2007 Over the past four years the Royal Fine Arts Museums of Belgium have undertaken a huge research Design als Rhetorik Gesche Joost,Arne Scheuermann,2008-07-03 Auf welche Art wirkt und berzeugt Design Was wissen GestalterInnen von den Regeln die sie teilweise unbewusst anwenden Die zeitgen ssische Designforschung entwickelt zunehmend ein Interesse an den rhetorischen Mechanismen der Design Praxis Der vorliegende Sammelband stellt die

klassische Kommunikationslehre der Rhetorik als eine neue und umfassende Metatheorie des Designs vor Sie betrifft prinzipiell alle Bereiche heutigen Designs vom Grafik Design über die Architektur bis zur Interfacegestaltung Design als Rhetorik fasst drei Bereiche zusammen Das Buch stellt die historisch relevanten Texte vor und bildet als Positionsbestimmung die kontroverse zeitgenössische Diskussion ab Zudem versammelt es in Fallstudien Beiträge zu den wichtigsten Forschungsfeldern wie etwa Interaktive Rhetorik Rhetorik Design und Gender Rhetorik des World Wide Web

Imago and Contemplatio in the Visual Arts and Literature (1400-1700) Stijn Bussels, Karl A.E. Enenkel, Michel Weemans, Elliott D. Wise, 2024-01-22 This volume contains twenty four essays which in their subjects and methodology pay tribute to the scholarship of Walter S Melion The contributions are grouped under three categories Devotion Art and Image Theory and Vision and Contemplation The Devotion section addresses votive practices theological theory and polemic literature The Art and Image Theory section focuses on Jesuit image theory the reflexive dimension of works and artists reflections on the function of images Finally the Vision and Contemplation section discusses the early modern eye as a tool for thoughtful prolonged looking to ascertain visual wit deception self assessment and friendship sacred and profane allegories

Handbuch Rhetorik der Bildenden Künste Wolfgang Brassat, 2017-03-06 Vor allem in der Antike und der Frühen Neuzeit hat die Rhetorik maßgeblichen Einfluss auf die bildenden Künste ausgeübt Als eine allgemeine Kommunikationslehre stellte sie ein höchst differenziertes Theoriemodell dar dem die Kunsttheorie zahlreiche Begriffe und Theoreme entlehnte nicht zuletzt um auf diesem Wege die künstlerische Arbeit als eine intellektuelle *artes liberales* ebenbürtige Tätigkeit auszuweisen Doch auch die künstlerische Praxis orientierte sich in vielfältiger Weise an der Rhetorik z.B. an ihrer Lehre der Gattungen und Stilen und an den Wirkungsfunktionen des *docere delectare* und *movere* Auf der Grundlage eines sprachanalogen Bildverständnisses wurden insbesondere die Malerei als Schwesterkunst der Dichtung und Rhetorik und ihre Werke als intentionale der moralischen Unterweisung dienende Gebilde aufgefasst Erst mit der Autonomieästhetik der Aufklärung büßte die Rhetorik ihre Bedeutung als Referenzsystem der bildenden Künste ein wobei sich weiterhin bestimmte Gattungen wie das Denkmal und die Karikatur rhetorischer Mittel bedienten Das vorliegende Handbuch behandelt diese Zusammenhänge zwischen Rhetorik und bildender Kunst erstmals auf systematische Weise von der Antike bis zur Gegenwart

Rubens A&I Kristin Lohse Belkin, 1998-10-22 A lively original study of the work of Peter Paul Rubens

Bildfelder Karin Leonhard, 2013-12-20 Die niederländische Stillebenmalerei des 17. Jahrhunderts nahm aktiv an den naturphilosophischen und naturwissenschaftlichen Diskursen der Zeit teil dennoch wird sie in der Forschung bis heute vereinfachend als realistisch abbildende Kunst bezeichnet Hier ist eine Rehabilitierung des Begriffs *Mimesis* dringend notwendig geworden Die Autorin unternimmt einen Neustart der Diskussion der stärker auf die historische Diskussion des Natur- und Bildbegriffs zurückgreift So fragt sie inwiefern im 17. Jahrhundert mimetische Strukturen als ein biotisches Vermögen zur Reproduktion verstanden wurden Dabei ergeben sich zwei Thesen erstens dass das Stilleben die beiderseitige F

higkeit von Natur und Kunst thematisiert hnlichkeiten zu erzeugen und zweitens dass es aus diesem Grund pr destiniert ist f r eine Theoretisierung mimetischer Strukturen der Kunst im Allgemeinen **Frans Hals** Jaap van der Veen, Friso Lammertse, Bart Cornelis, Erik Eising, Dagmar Hirschfelder, Katja Kleinert, Justus Lange, 2024-07-10 Frans Hals is one of the most important portrait painters of all time Like Rembrandt the famous Dutch Baroque master s striking portraits of the bourgeoisie and social outsiders are distinguished by their extraordinary vividness and accurate depiction His sketch like paintings executed with bold brushstrokes had a decisive influence on modernist painting This comprehensive publication coincides with the first major survey exhibition of Hals oeuvre in more than thirty years FRANS HALS 1582 84 1666 was born in Antwerp the son of a cloth merchant In 1610 he was accepted into the Haarlem Guild of St Luke Hals created hundreds of genre paintings individual and group portraits and enjoyed great public prestige Despite his fame during his lifetime it was not until the nineteenth century that he was enthusiastically rediscovered by the Impressionists and Realists

Die Frühe Neuzeit als Epoche Helmut Neuhaus, 2019-05-06 In der zweiten H lfte des 20 Jahrhunderts hat sich in der Geschichtswissenschaft Fr he Neuzeit als Epochenbegriff f r die Zeit von ca 1500 bis ca 1800 weitgehend durchgesetzt Zum Erfolg des Epochenbegriffs geh rt dass er auch in zahlreichen historischen Teildisziplinen Verbreitung fand in denen sich f r diesen Zeitraum sehr unterschiedliche Bezeichnungen eingeb rgt hatten Im vorliegenden Band wird Fr he Neuzeit interdisziplin r diskutiert und in wissens literatur und kunst konfessions raum politik und wirtschaftsgeschichtlichen Kontexten thematisiert In einer Zeit in der die Globalisierung die Welt und folglich auch die Weltgeschichte st rker ins Blickfeld r ckt muss zudem die Frage gestellt werden ob Fr he Neuzeit als eine zun chst auf Mitteleuropa bezogene Epoche auch in den Geschichten anderer Weltgegenden etwa dem indischen atlantischen und japanischen Raum als Epochenbezeichnung brauchbar ist *Der Bethlehemitische Kindermord in den Künsten der Frühen Neuzeit* Elena Nendza, 2020-10-12 Im Zentrum der vorliegenden Studie steht die intermediale Popularisierung jener drei Bibelverse bei Matth us 2 16 18 die vom Bethlehemitischen Kindermord erz hlen und dessen Verbindung zu inter und transkonfessionellen Ph nomenen Von der fr hneueitlichen Dogmatik nahezu ausgeblendet reizte die biblische Erz hlung konfessions bergreifend zu k nstlerischer Auseinandersetzung Ausgehend von der ber hmten Verdeutschung von G B Marinos La Strage degli Innocenti 1632 durch B H Brockes wird die Wirkmacht eines komplexen Kulturtopos beleuchtet und ein umfassendes Panorama der abendl ndischen Besch ftigung mit dem Bethlehemitischen Kindermord geboten Die theologische Auslegungstradition seit den Kirchenv tern bis hin zu den konfessionell sich ausdifferenzierenden Theologien des 17 Jahrhunderts wird ebenso ber cksichtigt wie die Behandlung des Sujets in der Malerei von der vorreformatorischen Zeit bis ins 17 Jahrhundert in der Musik sowie in verschiedenen literarischen Gattungen Durch die doppelte Leitfrage nach den interkonfessionellen und intermedialen Austauschprozessen wartet die vorliegende Studie mit neuen Einsichten in Funktion und Struktur von geistlicher Dichtung in der Fr hen Neuzeit auf Aemulatio Jan-Dirk Müller, Ulrich Pfisterer, Anna Kathrin

Bleuler, Fabian Jonietz, 2011-09-29 In den Beiträgen des Sammelbands werden Kulturen des Wettstreits in bildkünstlerischen und literarischen Darstellungen sowie in soziokulturellen Praktiken in der Zeit von 1450 bis 1620 untersucht. Im Zentrum stehen Aspekte, die über den humanistischen Kernbereich lateinischer Textproduktion und über die Paragone-Diskussion in den Bildkünsten hinausgehen. Untersucht werden aemulative Verfahren, die abseits expliziter Ordnungsprogramme das Eigengewicht und die Überlegenheit des jeweiligen Gegenstands in Auseinandersetzung mit den Alten, deutsches lateinisches und griechisches Altertum und den Zeitgenossen europäischer Renaissance Humanismus zu profilieren suchen. Aus dieser Perspektive gelingt es bislang unterforschte Konzepte von Fortschritt und Formen des Neuen von Tradition und Innovation und von differierenden Möglichkeiten dieser Prozesse in unterschiedlichen Kontexten zu ermitteln und ihre zentrale Funktion für die Ausdifferenzierung humanistischer und vernakulärer Kulturen in der Frühen Neuzeit aufzuzeigen. Die Kulturen des Wettstreits erweisen sich als partielle Epochensignatur im Spannungsfeld von Pluralisierung und Autorität in der Frühen Neuzeit.

Rhetorik und Inszenierung des Heiligen Georg Henkel, 2004-11-10 Mit der Reformation scheint die Geschichte des kraftvollsten Kult bzw. Gnadenbildes im Westen konfessionsbergreifend an ein Ende gekommen zu sein. Von den Reformatoren wurde es als Idolatrie verworfen, von den Altgläubigen nur zu erst eingeschränkt als pädagogisch wertvolles Kultobjekt restituiert. Es habe so eine geringe Forschungsmeinung einer ästhetischen Aufwertung durch eine theatralische Inszenierung und intensiver Kultpropaganda bedurft, um den Sakralitätsverlust der Bilder zu kompensieren. Die vorliegende Arbeit verfolgt aus einer religionsgeschichtlichen und religionsästhetischen Perspektive eine andere These: Gnadenbilder besaßen auch noch im nachtridentinischen Barock Katholizismus eine aktive sakrale Aura. Die Macht der Bilder erforderte nun einerseits theologische und institutionelle Kontrollen, ließ sich aber auch durch entsprechende ästhetische Investitionen massenwirksam ummünzen. Ein eindrucksvolles Beispiel für diese Doppelstrategie sind zahlreiche Jubelfeiern im 18. Jahrhundert, bei denen Gnadenbilder eine letzte Apotheose erfuhren und die hier erstmalig in größerem Umfang untersucht werden. Als multimediale Kultbildinszenierungen bezeugten die Jubelfeste noch einmal den liminalen Status der Gnadenbilder, die zwischen numinos aufgeladenem Sakralobjekt und bildertheologisch diszipliniertem Schaubild changieren. Der komplexe Diskurs um die heiligen Bilder und ihren medialen Status im Spannungsfeld von Orthodoxie und laienfrommer Praxis findet seinen Ausdruck nicht zuletzt in den zahlreichen Predigten und programmatischen Festapparaten, deren Analyse im Zentrum dieser Arbeit steht.

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