



# Rudolf Der Stifter Und Sein Bildnis

**Comité international d'histoire de l'art  
(Paris).**

## Rudolf Der Stifter Und Sein Bildnis:

Giotto the Painter. Volume 1-3 Michael Viktor Schwarz, 2023-04-17 Vol 1 Life Giotto 1334 is the first European artist about whom it is possible to write following the schema of life and work. The situation of the sources however is complicated. On Giotto's life there are on the one hand biographical accounts from the mid fourteenth century onwards that responded to various ideological requirements patriotism humanism Renaissance ideology cult of the artist on the other there is extensive documentary material from Giotto's lifetime which seems to reflect less the biography of an artist than that of a bourgeois businessman resolutely climbing the social ladder. The present volume focuses on this second aspect of the Giotto figure's double life relating it to the form of existence of the pre modern artist Vol 2 Works The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia. The breakthrough to his own artistic concept came immediately before and during his work in Padua. In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy's urban and financial elites. The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again Vol 3 Survival Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto's impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies

**Giotto the Painter. Volume 3: Survival** Michael Viktor Schwarz, 2023-04-17 Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto's impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies    *The Likeness of the King* Stephen Perkins, 2009-10-15 Anyone who has strolled through the halls of a museum knows that portraits occupy a central place in the history of art But did portraits as such exist in the medieval era Stephen Perkins' *s The likeness of the king challenges*

the canonical account of the invention of modern portrait practices offering a case against the tendency of recent scholarship to identify likenesses of historical personages as the first modern portraits Focusing on the Valois court of France he argues that local practice prompted shifts in the late medieval understanding of how images could represent individuals and prompted artists and patrons to deploy likeness in a variety of ways Hermeneutik des Gesichts Uwe Fleckner, Titia Hensel, 2016-04-11 Das Porträt ist seit seinen Anfängen und bis in die Kunst der unmittelbaren Gegenwart hinein als eine Kunstform der Widersprüche zu charakterisieren Vor die Aufgabe gestellt mit dem individuellen Menschen und seiner Charakterisierung einen strikt vorgegebenen Gegenstand zu erfassen und zugleich ein Kunstwerk eigenen Rechts zu gestalten sehen sich somitliche Bildnisformen einem sthetischen Konflikt ausgesetzt dessen Lösungen denkbar stark zwischen naturnaher Wiedergabe und weitgehend abstrakter Werkverfindung oszillieren Der vorliegende Band widmet sich der Gattung des Porträts medienbergreifend und in seiner gesamten thematischen Bandbreite Von der Erkundung des Individuums im Bildnis über die politische Funktion der Gattung von der Stilisierung des Menschen zu Maske Rolle und Typus bis hin zu den Inszenierungsstrategien des Künstlers im Selbstporträt reichen die gattungstheoretisch angelegten Fallbeispiele internationaler Autoren Der Mensch und seine Vergänglichkeit Helmut Kolthoff, 2024-08-30 Das Thema Alter weist eine kaum erschaubare Fülle von Aspekten auf sieht sich dementsprechend auch einem breiten Spektrum an Sichtweisen Meinungen und Bewertungen gegenüber Die Beschäftigung mit dem Alter ist bisher vor allem durch geriatrische und gerontologische Studien erfolgt Das Alter im engeren Sinn war und ist weder Thema geschweige dann Gattung in der Kunstgeschichte Die vorliegende Arbeit versucht diese Lücke zu schließen und betritt gleichzeitig Neuland indem sie Altersdarstellungen in der bildenden Kunst von der Frühen Neuzeit bis zum Beginn der Klassischen Moderne untersucht Die Alterswahrnehmung wird aus Sicht der Sozial Kultur und der Medizingeschichte und die daraus entstandenen Kunstwerke als Resultat eines komplexen Bildfindungsprozesses erörtert der neben den normativ ethischen Vorstellungen der jeweiligen Gesellschaft vom Alter ganz wesentlich aber auch von den traditionellen Regeln der Kunst und den Vorstellungen und Erfahrungen der Künstler abhängig ist Anhand exemplarischer Abbildungen werden die Hintergründe der Entstehung und die Intentionen der Künstler vorgestellt und analysiert Bildliche Darstellungen sind nicht nur ein wichtiger Teil unserer Kultur sondern auch Teil eines Bildschatzes der in das kollektive Gedächtnis eingegangen ist Unsere heutige Auffassung und Einstellung zum Alter wird besser verständlich wenn wir eine genaue Kenntnis davon haben wie vormalige Gesellschaften mit dem Alter umgegangen sind So stellte Thomas Düring auch fest dass die Art und Weise der Altersdarstellung ein besonders empfindlicher Seismograph für die sthetischen und ethischen Maßstäbe einer Epoche war Akten des XXV. Internationalen Kongresses für Kunstgeschichte, Wien, 4.-10. September 1983 Comité international d'histoire de l'art (Paris), 1985 Europa und die Kunst des Islam Oleg Grabar, 1985 **Von Angesicht zu Angesicht** Florens Deuchler, Mechthild Flury-Lemberg, Karel Otavsky, 1983 Porträts in Bildhauerei Zeichnung Malerei Holzschnitt Kupferstich Bildnisse Die

*Grabstätten der Habsburger* Brigitta Lauro,2007 Die Kapuzinergruft in Wien das Grabmal Kaiser Maximilians I in Innsbruck der Veitsdom in Prag oder der Escorial in Madrid L ngst sind diese Denkm ler zu wichtigen touristischen Anziehungspunkten geworden Doch viele Habsburger fanden an weitgehend unbekannten Orten ihre letzte Ruhe Den Grabst tten bedeutender Adelsgeschlechter kommt in ihrer Funktion als Erinnerungszeichen und Andenken an die verstorbenen Herrscher eine herausragende Bedeutung zu Bis zur heutigen Zeit zeugen die epochalen Denkm ler der Herrscherh user von Kontinuit t und vermitteln einen wichtigen Einblick in die Hofkunst Brigitta Lauro Maderebner bietet mit vorliegendem Band ein vielschichtiges reich illustriertes Nachschlagewerk ber s mtliche habsburgische Grablegen ab der Mitte des 11 Jahrhunderts Neben der chronologischen Darstellung der Grablegen beleuchtet die Autorin Aspekte wie die Gr nde f r die Ortswahl der Grabst tten behandelt zeitbedingte symbolhafte Darstellungs und Ausdrucksformen der Totendenkm ler und zieht die entsprechenden kunsthistorischen Querverbindungen Die Dokumentation der Grabst tten reicht von der um 1045 erfolgten ersten Grablege des habsburgischen Grafen Radbot im ehemaligen Benediktinerkloster Muri Schweiz bis zur Grabst tte des 2004 selig gesprochenen Kaisers Karl I in Madeira      Das Alte Universitätsviertel in Wien, 1385-1985 Günther Hamann,Kurt Mühlberger,Franz Skacel,1985      Dom- und Diözesanmuseum Wien Erzbischöfliches Dom- und Diözesanmuseum der Erdiözese Wien,Waltraut Kuba-Hauk,Arthur Saliger,Karl Johannes Kuba,1987      **Rudolf der Stifter und sein Bildnis** Rupert Feuchtmüller,Peter Halbgébauer,1981      Jahrbuch der Kunsthistorischen Sammlungen in Wien ,1987

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