

KUNSTGESCHICHTE IN FARBEN

Germain Bazin

Die Kunst des Barock und Rokoko

276 Abbildungen
40 in Farbe

Die Kunst
des Barock
und Rokoko



Kunst Des Barock Und Rokoko

Alban Janson, Florian Tigges



Kunst Des Barock Und Rokoko:

Barock-Architektur Martin Shaw Briggs, 1914 The Origins of Baroque Art in Rome Alois Riegl, Alina Alexandra Payne, 2010 Delivered at the turn of the twentieth century Riegl's groundbreaking lectures called for the Baroque period to be judged by its own rules and not merely as a period of decline Baroque and Rococo Art Liselotte Andersen, 1969

Baroque Architecture Martin Shaw Briggs, 1913 **Baroque and the Political Language of Formalism (1845 - 1945): Burckhardt, Wölfflin, Gurlitt, Brinckmann, Sedlmayr** Evonne Levy, 2015-12-22 This study in intellectual history places the art historical concept of the Baroque amidst world events political thought and the political views of art historians themselves Exploring the political biographies and writings on the Baroque primarily its architecture of five prominent Germanophone figures Levy gives a face to art history showing its concepts arising in the world From Jacob Burckhardt's still debated Jesuit style to Hans Sedlmayr's Reichsstil the Baroque concepts of these German Swiss and Austrian art historians all politically conservative and two of whom joined the Nazi party were all took shape in reaction to immediate social and political circumstances A central argument of the book is that basic terms of architectural history drew from a long established language of political thought This vocabulary applied in the formalisms of Wölfflin and Gurlitt has endured as art history's unacknowledged political substrate for generations Classic works like Wölfflin's *Kunstgeschichtliche Grundbegriffe* are interpreted anew here supported by new documents from the papers of each figure *The Art and Culture of Scandinavian Central Europe, 1550-1720* Kristoffer Neville, 2019-08-08 Politically and militarily powerful early modern Scandinavia played an essential role in the development of Central European culture from the sixteenth to the eighteenth century In this volume Kristoffer Neville shows how the cultural ambitions of Denmark and Sweden were inextricably bound to those of other Central European kingdoms Tracing the visual culture of the Danish and Swedish courts from the Reformation to their eventual decline in the eighteenth century Neville explains how and why they developed into important artistic centers He examines major projects by figures largely unknown outside of Northern Europe alongside other more canonical artists including Cornelis Floris Adriaen de Vries and Johann Bernhard Fischer von Erlach to propose a more coherent view of this part of Europe one that rightly includes Scandinavia as a vital component The seventeenth century has long seemed a bleak moment in Central European culture Neville's authoritative and unprecedented study does much to change this perception showing that the arts did not die in the Reformation and Thirty Years War but rather flourished in the Baltic region *The Oxford Handbook of the Baroque* John D. Lyons, 2019-08-08 Few periods in history are so fundamentally contradictory as the Baroque the culture flourishing from the mid sixteenth to the mid eighteenth centuries in Europe When we hear the term Baroque the first images that come to mind are symmetrically designed gardens in French chateaux scenic fountains in Italian squares and the vibrant rhythms of a harpsichord Behind this commitment to rule harmony and rigid structure however the Baroque also embodies a deep fascination with wonder excess irrationality and rebellion against order

The Oxford Handbook of the Baroque delves into this contradiction to provide a sweeping survey of the Baroque not only as a style but also as a historical cultural and intellectual concept. With its thirty-eight chapters edited by leading expert John D. Lyons, the Handbook explores different manifestations of Baroque culture from theatricality in architecture and urbanism to opera and dance, from the role of water to innovations in fashion, from mechanistic philosophy and literature to the tension between religion and science. These discussions present the Baroque as a broad cultural phenomenon that arose in response to the enormous changes emerging from the sixteenth century: the division between Catholics and Protestants, the formation of nation states and the growth of absolutist monarchies, the colonization of lands outside Europe, and the mutual impact of European and non-European cultures. Technological developments such as the telescope and the microscope, and even greater access to high quality mirrors, altered mankind's view of the universe and of human identity itself. By exploring the Baroque in relation to these larger social upheavals, this Handbook reveals a fresh and surprisingly modern image of the Baroque as a powerful response to an epoch of crisis.

Between Design and Making Andrew Tierney, Melanie Hayes, 2024-07-08. The seventeenth and eighteenth centuries represent a high point in the intersection between design and workmanship. Skilled artisans, creative and technically competent agents within their own field, worked across a wide spectrum of practice that encompassed design, supervision, and execution, and architects relied heavily on the experience they brought to the building site. Despite this, the bridge between design and tacit artisanal knowledge has been an underarticulated factor in the architectural achievement of the early modern era. Building on the shift towards a collaborative and qualitative analysis of architectural production, *Between Design and Making* re-evaluates the social and professional fabric that binds design to making and reflects on the asymmetry that has emerged between architecture and craft. Combining analysis of buildings, archival material, and eighteenth-century writings, the authors draw out the professional, pedagogical, and social links between architectural practice and workmanship. They argue for a process-oriented understanding of architectural production, exploring the obscure centre ground of the creative process: the scribbled, sketched, hatched, and annotated beginnings of design on the page; the discussions, arguments, and revisions in the forging of details; and the grappling with stone, wood, and plaster on the building site that pushed projects from conception to completion.

European Furniture in The Metropolitan Museum of Art Daniëlle O. Kisluk-Grosheide, Wolfram Koeppe, William Rieder, 2006-05-30. This beautifully produced volume is the first to survey the Metropolitan Museum's world-renowned collection of European furniture. One hundred and three superb examples from the Museum's vast holdings are featured. They originated in workshops in England, France, Germany, Italy, the Netherlands, Austria, Russia, or Spain, and date from the Renaissance to the late nineteenth century. A number of them belonged to such important historical figures as Pope Urban VIII, Louis XIV, Madame de Pompadour, and Napoleon. The selection includes chairs, tables, beds, cabinets, commodes, settees, and sofas, bookcases, and standing shelves, desks, fire screens, armoires, coffer chests, mirrors, and frames, showcases, and

lighting equipment There is also one purely decorative piece a superb vase made for a Russian noble family who according to one awestruck viewer owned all the malachite mines in the world The makers of some of the objects are unknown but most of the pieces can be identified by label documentation or style as the work of an outstanding European designer craftsman such as Andr Charles Boulle Thomas Chippendale David Roentgen or Karl Friedrich Schinkel Germany Jethro Bithell,2019-06-26 The 5th edition of this classic book was originally published in 1955 and includes contributions from well known authors on history politics literature art architecture and philosophy The ideas are discussed and interpreted in the context of the development of European and global intellectual cultural and political life and includes chapters on the German communist writers of the post war years Fundamental Concepts of Architecture Alban Janson,Florian Tigges,2014-02-28 Architecture is an experience with the intellect and with all our senses in motion and in use But in order to actually discuss and assess it with relevance a clarification of terms is essential in order to avoid the vagueness that often prevails when talking about architecture This dictionary provides a vocabulary that allows the architecture discourse to go beyond the declaration of constructive relationships or the description of architectonic forms in familiar terms like roof base wall and axis or proportion The point is to describe the experience of architecture how exactly does it contribute to the experience of a situation For instance the staging of an entrance situation or the layout and visitor routes through a museum From context through guidance readability patina spatial structure symmetry and tectonics to width and narrowness or window the most important terms in architectural language are explained precisely and in detail *The Expressionist Turn in Art History* KimberlyA. Smith,2017-07-05 During the period in which Expressionist artists were active in central Europe art historians were producing texts which also began to be characterized evocatively as expressionist yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline This anthology offers a cross section of noteworthy art history texts that have been described as expressionist along with critical commentaries by an international group of scholars Written between 1912 and 1933 the primary sources have been selected from the published scholarship of both recognized and less familiar figures in the field s Germanic tradition Wilhelm Worringer Fritz Burger Ernst Heidrich Max Dvor Heinrich W lfflin and Carl Einstein Translated here for the first time these examples of an expressionist turn in art history along with their secondary analyses and the book s introduction offer a productive lens through which to re examine the practice and theory of art history in the early twentieth century *Architecture in France in the Eighteenth Century* Wend Graf Kalnein,Wend von Kalnein,1995-01-01 Architecture in France in the Eighteenth Century Wend von Kalnein French architecture of the eighteenth century which exhibited great technical ability and refined taste influenced architectural style throughout Europe This handsome book is a survey of the French architecture of the period It begins with the origins of the style moderne under the last years of Louis XIV discusses the end of Rococo and the return to antiquity and concludes with the Revolutionary architecture and the house of Madame R camier Kalnein describes

the development of palace and hotel architecture by the two great architects de Cotte and Boffrand discussing such large urban projects as the reconstruction of Rennes and the Places Royales He traces the return to antiquity which began when the scholars of the Académie d'Architecture were sent to Rome the revolutionary architecture with its grand but never executed projects and the shift from neoclassicism to early romanticism Kalnein also examines the decorative arts of the period which became even more important than architecture in the Rococo period Focusing on such architects as Boffrand Gabriel and Redoux he shows how a study of their building decoration illuminates the evolution of style moderne the battle between Rococo and Neoclassicism and the dissemination of French styles throughout Europe **Exuberant Apotheoses:**

Italian Frescoes in the Holy Roman Empire Daniel Fulco, 2016-04-01 From the late seventeenth through the mid eighteenth centuries large scale Italian frescoes soared in popularity as nobles in the German principalities of the Holy Roman Empire constructed new palaces at an unprecedented rate They competed with one another to produce lavish decorative schemes that expressed their claim to princely power and political authority Whereas previous art historians have primarily focused on iconographic and stylistic issues and generally treated these programs as individual commissions of regional courts this book places the works of art within their broad cultural and historical contexts during the Enlightenment This monograph explains how rulers gradually shifted from emphasizing military heroism to stressing their cultivation of the arts and sciences and addresses how expressing membership in a specifically European civilization emerged as an integral visual theme and a key ambition of the German nobility **Painting and Sculpture in Europe 1780-1880** Fritz

Novotny, 1995-01-01 From the Classicism of Jacques Louis David to the Realism of Courbet and the Early Impressionism of Renoir this book outlines the course taken by painting and sculpture in Europe during the 19th century Faced with the untidy sprawl of individualism which followed the French Revolution and threw up isolated geniuses like Goya the author nevertheless charts the currents in what was predominantly a century of Naturalism and also whilst artists were increasingly preoccupied with the inner man of great landscape painting when Friedrich Corot and the Impressionists proper added light and atmosphere to the former achievements of the great Dutch masters Beyond Bach Andrew Talle, 2017-04-07

Reverence for J S Bach's music and its towering presence in our cultural memory have long affected how people hear his works In his own time however Bach stood as just another figure among a number of composers many of them more popular with the music loving public Eschewing the great composer style of music history Andrew Talle takes us on a journey that looks at how ordinary people made music in Bach's Germany Talle focuses in particular on the culture of keyboard playing as lived in public and private As he ranges through a wealth of documents instruments diaries account ledgers and works of art Talle brings a fascinating cast of characters to life These individuals amateur and professional performers patrons instrument builders and listeners inhabited a lost world and Talle's deft expertise teases out the diverse roles music played in their lives and in their relationships with one another At the same time his nuanced re-creation of keyboard playing's social milieu

illuminates the era's reception of Bach's immortal works Colour in Sculpture Hannelore Hägele, 2013-09-11 This book introduces the reader to the art of sculpture across five millennia up to the present and from the Near East to the west. In each of the eleven chapters a number of selected works are discussed to exemplify the circumstances and conditions for making pieces of sculpture objects peculiar to place, time and context. Within each cultural framework characteristics are observable that suggest various reasons for the use of colour in sculpture. These encompass local preferences, customs or cultural requirements and others point to an impulse to enhance the expression of the phenomenal. Whether colour is really necessary or even essential to sculpted works of art is a question especially pertinent since the Renaissance. Surface finishes of sculptural representations may allude to the sensory world of colour without even having pigment applied to them. What makes polychromy so special is that it functions as an overlay of another dimension that sometimes carries further encoded meaning. In nature the colour is integral to the given object. What the present survey suggests is that the relationship between colour and sculpture is a matter of intentional expression even where the colour is intrinsic as in the sculptor's materials **Das Tänzerische als zentrales Formprinzip des Barock** Heinrich Landes, 1929 Pygmalion in Bavaria Christiane Hertel, Ignaz Günther, 2011 Examines the work of eighteenth century sculptor Ignaz Günther within the context of Bavarian Rococo art and Counter Reformation religious visual culture. Provided by publisher

Whispering the Strategies of Language: An Psychological Journey through **Kunst Des Barock Und Rokoko**

In a digitally-driven world where displays reign supreme and instant conversation drowns out the subtleties of language, the profound strategies and mental nuances hidden within words frequently get unheard. However, located within the pages of **Kunst Des Barock Und Rokoko** a fascinating fictional value blinking with organic thoughts, lies an exceptional quest waiting to be undertaken. Composed by a skilled wordsmith, that enchanting opus encourages readers on an introspective journey, gently unraveling the veiled truths and profound affect resonating within the material of each word. Within the psychological depths of the emotional evaluation, we will embark upon a heartfelt exploration of the book is primary subjects, dissect their interesting publishing type, and fail to the strong resonance it evokes serious within the recesses of readers hearts.

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