

Kunstform Capriccio

Robert Muchembled, William Monter



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Goya Victor I. Stoichita, 2000-01-01 This intriguing book on Goya concentrates on the closing years of the eighteenth century as a neglected milestone in his life Goya waited until 1799 to publish his celebrated series of drawings the Caprichos which offered a personal vision of the world turned upside down Victor I Stoichita and Anna Maria Coderch consider how themes of Revolution and Carnival both seen as inversions of the established order were obsessions in Spanish culture in this period and make provocative connections between the close of the 1700s and the end of the Millennium Particular emphasis is placed on the artist's links to the underground tradition of the grotesque the ugly and the violent Goya's drawings considered as a personal and secret laboratory are foregrounded in a study that also reinterprets his paintings and engravings in the cultural context of his time

Plaster Casts Rune Frederiksen, Eckart Marchand, 2010-09-27 This volume originates from an international conference Oxford University 2007 Texts address plaster casts and related themes from antiquity to the present day and from Egypt to America Mexico and New Zealand They are of interest to classical archaeologists art historians the history of collecting curators conservators collectors and artists Articles explore the functions status and reception of plaster casts in artists workshops and in private and public collections as well as hands on issues such as the making trading display and conservation of plaster casts Case studies on artists use of material and technique include ancient Roman copyists Renaissance sculptors and painters Dutch 17th century workshops Canova Boccioni and others A second theme is the role of plaster casts in the history of collecting from the Renaissance to the present day Several papers address the dissemination of visual ideas models and ideals through the medium Papers on modern and contemporary art illuminate the changing uses and semantic values of plaster casts in this period Amongst the types of casts discussed are artists models and final works as well as casts after antiquities including sculpture architecture and gems dactyliothecae The volume demonstrates the richness of the field both in terms of the material itself and modern scholarship concerned with it Conceived as a handbook for students academics curators and collectors the text will form a standard work on the role of plaster casts in the history of Western sculpture

Liszt's Representation of Instrumental Sounds on the Piano Hyun Joo Kim, 2019 Examines Liszt's piano arrangements of music originally created for other instruments especially the symphony orchestra and the Hungarian Gypsy band

Zeichnung im Dienste der Literaturvermittlung Viola Hildebrand-Schat, 2004 Moritz Retzsch ist ein wichtiger Repräsentant der Kunst um 1800 weil er den eng gesteckten überwiegend die Interessen und Vorstellungen einer kleinen aristokratischen Schicht berücksichtigenden Rahmen von Kunst aufbricht und sich an ein breites Publikum wendet Möglich wird dies durch seine von Anfang an zur Publikation bestimmten Illustrationen Retzsch war der erste der sich nicht nur unmittelbar nach dem Erscheinen von Goethes Faust Drama dessen umfanglicher Bebilderung zuwandte sondern in der Folge auch weiteren Klassikern der deutschen und englischen Literatur illustrierte Dabei war es ihm weniger um unmittelbare Wiedergabe des Textes zu tun als

vielmehr um eigenständige Bildzyklen die den Text neu interpretierten. Retzsch liest sich ausserdem von den geläufigen Gestaltungsverfahren und konzentrierte sich ganz auf die Darstellung in Umrisslinie, einem Verfahren, das um 1800 Konjunktur hatte. Die Umrisslinie schien den Zeitgenossen in besonderer Weise geeignet, literarische Texte angemessen zu vermitteln. Aufgrund ihres reduzierten Ausdrucks griff sie der Phantasie des Lesers nicht vor, sondern regte neue Wahrnehmungsweisen an.

Fragonard and the Fantasy Figure Melissa Percival, 2017-07-05 A fresh interpretation of the group of Fragonard's paintings known as the figures de fantaisie. Fragonard and the Fantasy Figure: Painting the Imagination reconnects the fantasy figures with neglected visual traditions in European art and firmly situates them within the cultural and aesthetic contexts of eighteenth century France. Prior scholarship has focused on the paintings' connections with portraiture, whereas this study relocates them within a tradition of fantasy figures where resemblance was ignored or downplayed. The book defines Fragonard as a painter of the imagination and foregrounds the imaginary at a time when Enlightenment rationalism and Classical aesthetics contrived to delimit the imagination. The book unravels scholarly writing on these Fragonard paintings and examines the history of the fantasy figure from early modern Europe to eighteenth century France. Emerging from this background is a view of Fragonard turning away from the academically sanctioned invention towards more playful variants of the imaginary: fantasy and caprice. Melissa Percival demonstrates how fantasy figures engage both artists and viewers, allowing artists to unleash their imagination through displays of virtuosity and viewers to use their imagination to explore the paintings' unusual juxtapositions and humour.

Cultural Exchange in Early Modern Europe Robert Muchembled, William Monter, 2006 This 2007 volume reveals how a first European identity was forged from the fifteenth to the seventeenth centuries. Cultural exchange played a central role in the elites' fashioning of self. The cultures they exchanged and often integrated with included palaces, dresses and jewellery, but also gestures and dances.

Framing Borders in Literature and Other Media, 2006-01-01 This book is both a contribution to an interdisciplinary study of literature and other media and a pioneering application of cognitive and frame theoretical approaches to these fields. In the temporal media, a privileged place for the coding of cognitive frames are the beginnings, while in spatial media, physical borders take over many framing functions. This volume investigates forms and functions of such framing spaces from a transmedial perspective by juxtaposing and comparing the framing potential of individual media and works. After an introductory theoretical essay which aims to clarify basic concepts, the volume presents eighteen contributions by scholars from various disciplines who deal with individual media. The first section is dedicated to framing in or through the visual arts and includes discussions of the illustrations of medieval manuscripts, the practice of framing pictures from the Middle Ages to Magritte and contemporary American art, as well as framings in printmaking and architecture. The second part deals with literary texts and ranges from studies centred on framings in frame stories to essays focussing on the use of paratextual, textual and non-verbal media in the framings of classical, medieval and modern German and American narrative literature.

moreover it includes studies on defamiliarized framings e.g. by Julio Cortázar and Jasper Fforde as well as an essay on end framing practices. Sections on framings in film including the trailers of Tolkien's *The Lord of the Rings* and in music operatic overtures and Schumann's piano pieces provide perspectives on further media. The volume is of relevance to students and scholars from various fields: intermedia studies, cognitive approaches to the media, literary and film studies, history of art and musicology.

Max Klinger and Wilhelmine Culture Marsha Morton, 2017-07-05. The Wilhelmine Empire's opening decades 1870s-1880s were crucial transitional years in the development of German modernism both politically and culturally. Here Marsha Morton argues that no artist represented the shift from tradition to unsettling innovation more compellingly than Max Klinger. The author examines Klinger's early prints and drawings within the context of intellectual and material transformations in Wilhelmine society through an interdisciplinary approach that encompasses Darwinism, ethnography, dreams and hypnosis, the literary Romantic grotesque, criminology and the urban experience. His work in advance of Expressionism revealed the psychological and biological underpinnings of modern rational man whose drives and passions undermined bourgeois constructions of material progress, social stability and class status at a time when Germans were engaged in defining themselves following unification. This book is the first full-length study of Klinger in English and the first to consistently address his art using methodologies adopted from cultural history. With an emphasis on the popular illustrated media, Morton draws upon information from reviews and early books on the artist, writings by Klinger and his colleagues and unpublished archival sources. The book is intended for an academic readership interested in European art history, social science, literature and cultural studies.

The City Rehearsed, *Natural Particulars* Anthony Grafton, Nancy G. Siraisi, 1999. Recently the history of science in early modern Europe has been both invigorated and obscured by divisions between scholars of different schools. One school tends to claim that rigorous textual analysis provides the key to the development of science, whereas others tend to focus on the social and cultural contexts within which disciplines grew. This volume challenges such divisions, suggesting that multiple historical approaches are both legitimate and mutually complementary.

Comic Grotesque Neue Galerie New York, 2004. Filled with irreverent wit, comical elements and absurdist humour, the comic grotesque has fascinated artists since ancient times. This volume brings together an array of artists including Paul Klee, Max Klinger, Alfred Kubin, Emil Nolde and Max Ernst and traces the evolution of this influential movement in modern art.

Die fantastische Bildlichkeit der Stadt Jörn Steigerwald, 2001. Wie anders war das Mittelalter? Manuel Braun, 2013. English summary. Modern mediaeval studies nowadays almost habitually model their object of study, the Middle Ages, as alterity. The concept of alterity has attained a particular significance in Old German studies, which is why especially experts from this field now proceed to critically examine the capability of this term. The weakness of alterity emerges particularly when used as an historical descriptive term. It presents the Middle Ages and their literature in various ways, not least by emphasizing difference. It therefore seems apposite to take the contrary standpoint and ask whether our notion of the

Middle Ages would not become clearer and more complete if we paid more attention to invariables. Such invariables can be derived from general attributes of language, text and literature but also from anthropology. German description: Die moderne Mediavistik modelliert ihren Gegenstand das Mittelalter mittlerweile geradezu gewohnheitsmassig als einen alteritaren. Besondere Bedeutung hat das Konzept der Alterität in der Altgermanistik erlangt, weshalb es vor allem Vertreter dieses Faches sind, die sich nun anschicken seine Leistungsfähigkeit kritisch zu prüfen. Die Schwäche der Alterität tritt gerade dort hervor, wo sie als historischer Beschreibungsbegriff verwandt wird. Sie verzeichnet nämlich das Mittelalter und seine Literatur auf vielfache Weise nicht zuletzt dadurch, dass sie einseitig auf Differenz setzt. Deshalb erscheint es geboten, die Gegenperspektive einzunehmen und zu fragen, ob unser Bild vom Mittelalter nicht klarer und kompletter wird, wenn wir wieder stärker auf Konstanten achten. Solche Konstanten lassen sich aus allgemeinen Eigenschaften von Sprache, Text und Literatur, aber auch aus der Anthropologie ableiten.

Eine Kulturpoetik des Adels in der Romantik Jochen Strobel, 2010-10-28

Spätestens seit der Französischen Revolution geriet Adel als politisches Konzept in die Defensive. In den literarischen Texten wie auch in den Lebensläufen zahlreicher Autoren der Romantik ist der Adel dennoch erstaunlich präsent. Analysen zu Texten von Novalis, Tieck, Kleist, Brentano, Eichendorff u. a. erweisen, dass Bedeutungsaspekte von Adel wie Spiel, Anökonomie, Rittertum, Genealogie, dem Adel zugeschriebene Praktiken also zur Realisierung romantischer Transzendentalpoesie beitragen. An der Schwelle moderner Autorschaft bewegen sich zudem die Romantiker zwischen einem Adel der Geburt und einem Aristokratismus der Distanz zum literarischen Markt. Kulturhistorische und literaturwissenschaftliche Fragestellungen werden verschränkt zu einer Kulturpoetik, einem Studium der kollektiven Erzeugung unterschiedlicher kultureller Praktiken und der Erforschung der Beziehungen zwischen ihnen.

Stephen Greenblatt: In ihrer Summe konfigurieren literarische und andere neue Entwürfe von Adel soziale Energie noch im Zeichen des sozialen Abstiegs und des langsamen Abschieds von einer jahrhundertealten Kultur.

Geist und Macht Brunhilde Wehinger, 2015-01-20

Aus kulturwissenschaftlicher Perspektive steht Friedrich der Große in einer historischen Konstellation, die aufschlussreiche Einblicke in die spezifischen Möglichkeiten und Grenzen eines Bündnisses von Geist und Macht im Kontext der europäischen Aufklärung eröffnet. Als ROI-Philosophie in seiner Doppelrolle als König und Philosoph gelang es ihm, dem Ideen- und Kulturtransfer von West nach Mitteleuropa nachhaltige Impulse zu geben und die Dynamik der soziokulturellen Modernisierung auf der Grundlage der grenzüberschreitenden transnationalen Kulturbeziehungen zu intensivieren. Dabei verkörperte er die Rolle eines entscheidenden Akteurs, weil er sich in Abkehr von der höfischen Konvention als ein intellektueller auf dem Thron verstand und dies als Autor eines umfangreichen Werkes auch sichtbar unter Beweis stellte. Zugleich nahm er diese Aufgabe als Herrscher wahr, entschlossen auch auf der politischen Bühne eine entscheidende Rolle zu spielen. Die mit seiner Person verknüpften Attribute Kultur und Politik oder Geist und Macht sind mit seiner Person untrennbar verknüpft und galten ihm selbst keineswegs als inkompatibel. Dennoch unterzogen bereits Zeitgenossen die

friderizianische Verknüpfung von politischer Macht und allgemeiner Kulturentwicklung einer grundsätzlichen Kritik Diese Kritik wiegt umso mehr als sie sich wie etwa im Falle Voltaires auf dieselben aufgeklärten Ideen berief die Friedrich für sich in Anspruch nahm Die Beiträge des interdisziplinär konzipierten Bandes von Literaturwissenschaftlern Kunsthistorikern Kulturwissenschaftlern und Kulturhistorikern beleuchten das von Friedrich II angestrebte Bildnis von Geist und Macht kritisch und erörtern die Frage nach seiner historischen Funktion als Akteur der europäischen Kulturgeschichte **Max Klingers Grafikzyklus "Ein Leben"** Anja Wenn, 2006-03-14 Ein Leben Max Klinger erzählt in diesem aussergewöhnlichen 1884 erstmals erschienenen Grafikzyklus vom Schicksal einer gefallenen Frau Er ist damit der erste deutsche Künstler der sich der Problematik zeitgenössischer Prostitution widmet Wie sah das typische Schicksal einer Prostituierten im 19. Jahrhundert aus Was ist Realität und was die gezielte Fiktionalisierung Klingers Die Autorin gibt Antworten auf diese Fragen und schildert detailliert den historischen Kontext in dem die Radierungen zu lesen sind etwa die problematisierten Geschlechterrollen oder die Sexualmoral des Bürgertums Im Verlauf des 19. Jahrhunderts wird die Prostituierte zu einer vielseitig deutbaren Symbolfigur in Kunst und Literatur und auch für Klinger weist sie in vieler Hinsicht über sich hinaus Die Radierungen sind somit viel mehr als eine Bildergeschichte In einer symbolistisch verschlüsselten Bildsprache verbindet Ein Leben anklagende Zeitkritik mit einer vielschichtigen Ideenkunst Dabei konnten die motivischen und literarischen Quellen kaum vielfältiger sein Sie reichen von christlicher Ikonographie über wandernde Motive der Kunstgeschichte bis in die triviale Bildwelt Klinger verarbeitet zeitgenössische Literatur ebenso wie die Schriften Arthur Schopenhauers oder Charles Baudelaires Er spielt mit Traditionen und Klischees und nutzt die Sinnbildlichkeit benommener Motive zur Bereicherung seiner Bildaussagen Seine Anspielungen auf künstlerische philosophische und religiöse Themen vermitteln ein komplexes Bild seiner Weltanschauung und seiner Selbstpräsentation als moderner Künstler **Russisch Grün** Anna Ananieva, 2014-03-15 Russische Gartenkunst in ihrer kulturellen und literarischen Vielfalt Auf beeindruckender Materialbasis entwirft Anna Ananieva eine Kulturpoetik des Gartens in Russland und zeichnet überraschende Verflechtungen mit der gesamteuropäischen Gartendiskussion zwischen 1680 und 1815 nach Das Buch rekonstruiert die Geschichte von Moskauer und St. Petersburger Gartenanlagen die durch facettenreiche Wechselspiele zwischen Gartenkunst und Literatur zwischen Ästhetik und Politik zwischen Eigenem und Fremdem faszinieren Dabei durchschreitet die Autorin nicht nur prominente Orte wie Zarskoe Selo und Pawlowsk sondern lässt auch einige aus dem kulturellen Gedächtnis beinahe verschwundene Gartenräume und Autoren aufleben

Perlfiguren Verena Suchy, 2024-11-18 Die erste umfassende Untersuchung barocker Perlfiguren außergewöhnliche fantasievolle Werke der Goldschmiedekunst in die grobe unregelmäßig verwachsene Perlen eingearbeitet wurden Sie sind Bestandteil einer internationalen historischen Sammelkultur um 1700 Auffällig viele von ihnen zeigen Menschen mit Behinderung und Personen die gesellschaftliche und körperliche Normen überschreiten Verena Suchy geht diesem Spannungsfeld von kostbarer Materialität und normabweichendem Sujet nach und leistet so einen Beitrag zur Bildgeschichte

der Körperbehinderung in der Vormoderne Außerdem werden die Perlfikuren in globale Handelsnetzwerke sowie in kunst und naturtheoretische Diskurse der Frühen Neuzeit eingebunden In einem umfassenden Katalog sind alle derzeit bekannten Perlfikuren aufgelistet So wird zum ersten Mal ein Überblick über diese Gattung der Schatzkunst möglich die so für vergleichende Betrachtungen erschlossen wird **Barbara Strozzi (1619-1677)** Sabine Meine, Daria Perocco, 2024 Während in Venedig die Tradition der öffentlichen Oper begründet wurde betrat die junge Sängerin und Komponistin BARBARA die private Bühne der Accademia degli Unisoni ihres Adoptivvaters Giulio Strozzi um ihre Stimme für avancierte hoch expressive Vokalmusik zu erheben Barbara Strozzi's weibliche Kompositionen und Aufführungspraxis ist daher im Spiegel des akademischen Milieus Venedigs im Seicento zu betrachten wo ihre Opera zwischen 1644 und 1664 in acht Bänden gedruckt wurden Internationale Autorinnen aus Deutschland Italien und den USA rekonstruieren wie Strozzi poetisch musikalische Traditionen ebenso selbstbewusst und ernst auslotet wie auch mit Leichtigkeit und Humor bricht *Die klassischen Götter auf Abwegen* Semjon Aron Dreiling, 2016-03-07 Die frühneuzeitliche Rezeption klassischer Mythen in Text und Bild beförderte nicht nur eine Vielzahl von Deutungsmustern und Bildtraditionen sondern provozierte zugleich bildliche und literarische Gegenreaktionen in Form neuartiger und komischer Mythenadaptionen Der Witz dieser ikonographischen Verfremdungen hinterfragt sowohl die durch den Mythos vermittelten Sinngehalte als auch die aus der Antike herstammenden Verfahren der Mythenallegorese sowie die den antiken Vorbildern zugemessene Autorität Die Studie kontextualisiert erstmals launige Götterbilder aus der italienischen und nordalpinen Profanmalerei und Druckgraphik im Rahmen größerer Motivkomplexe sowie dichtung und kunsttheoretischer Diskurse

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