

Rezensionen Fr Seven Paintings Mnchen

Neil H. Donahue

Africa's Struggle for Its Art Bénédicte Savoy, 2022-04-05 A major new history of how, between 1965 and 1985, African nations sought the restitution of works of art stolen during the colonial period, written by the most important and influential figure in the field--Provided by publisher.

Polychrome Art in the Early Modern World Ilenia Colón Mendoza, Lisandra Estevez, 2024-07-04 This book focuses on the techniques and materials of polychromy used in early modern Europe and the Americas from 1200 to 1800. Taking a trans-cultural approach, the book studies the production of polychrome sculptures, panels, and altarpieces, as well as colored terracotta. The book includes chapters on treatises and contracts that reveal specific use of pigments, distribution of workshops, collaborations between specialized artists, and artistic programs centered on the use of color as an agent. The book will be of interest to scholars working in art history, art conservation, early modern history, sculpture, colonialism, material culture, and European studies.

Women Artists in Expressionism Shulamith Behr, 2022-11-15 A beautifully illustrated examination of the women artists whose inspired search for artistic integrity and equality influenced Expressionist avant-garde culture *Women Artists in Expressionism* explores how women negotiated the competitive world of modern art during the late Wilhelmine and early Weimar periods in Germany. Their stories challenge predominantly male-oriented narratives of Expressionism and shed light on the divergent artistic responses of women to the dramatic events of the early twentieth century. Shulamith Behr shows how the posthumous critical reception of Paula Modersohn-Becker cast her as a prime agent of the feminization of the movement, and how Käthe Kollwitz used printmaking as a vehicle for technical innovation and sociopolitical commentary. She looks at the dynamic relationship between Marianne Werefkin and Gabriele Münter, whose different paths in life led them to the Blaue Reiter, a group of Expressionist artists that included Wassily Kandinsky and Paul Klee. Behr examines Nell Walden's role as an influential art dealer, collector, and artist, who promoted women Expressionists during the First World War, and discusses how Dutch artist Jacoba van Heemskerck's spiritual abstraction earned her the status of an honorary German Expressionist. She demonstrates how figures such as Rosa Schapire and Johanna Ey contributed to the development of the movement as spectators, critics, and collectors of male avant-gardism. Richly illustrated, *Women Artists in Expressionism* is a women-centered history that reveals the importance of emancipative ideals to the shaping of modernity.

and the avant-garde.

Southeastern College Art Conference Review Southeastern College Art Conference, 1986

The Saturday Review of Politics, Literature, Science, Art, and Finance, 1872

The Saturday Review of Politics, Literature, Science and Art, 1872

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."—Choice Hans 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."—Choice Hans 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.

The Rutgers Art Review, 2003

Invisible Cathedrals Neil H. Donahue, 1995 *Invisible Cathedrals* places Wilhelm Worringer in the foreground of discussions of Expressionism and German Modernism for the first time. These essays not only reveal the complexities of his individual works, such as *Abstraction and Empathy* (1908) and *Form Problems of the Gothic* (1911), they also examine his lesser-known books and essays of the post-World War I years, the 1920s, and beyond. *Invisible Cathedrals* offers both a basic

introduction to Worringer's writings and their broad influence, and a profound and detailed revisionist analysis of his significance in German and European Modernism. It also provides the most comprehensive bibliography to date of his own work and of the scattered criticism devoted to Worringer in different disciplines. Worringer's works were provocative, widely read, and often reprinted and were highly influential among artists and writers in Germany. As a result, they both raised suspicion in his own academic discipline of art history and excited discussion in other diverse fields, such as literary and social theory, psychology, and film theory. Worringer emerges here not solely as a scholarly commentator on the history of art, but also as an activist scholar who engaged his historical criticism of other periods directly in the production of culture in his own time. Contributors are Magdalena Bushart, Neil H. Donahue, Charles W. Haxthausen, Michael W. Jennings, Joseph Masheck, Geoffrey Waite, and Joanna E. Ziegler.

The Routledge Companion to Medieval Iconography Colum Hourihane, 2016-12-19 Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the discipline. Some of the greatest art historians – including Mâle, Warburg, Panofsky, Morey, and Schapiro – have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened. This companion provides a state-of-the-art assessment of the influence of the foremost iconographers, as well as the methodologies employed and themes that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

Kandinsky Watercolours Vivian Endicott Barnett, Wassily Kandinsky, 1992

The New International Encyclopædia Frank Moore Colby, Talcott Williams, 1917

The New International Encyclopaedia, 1929

Catalogue Bernard Quaritch (Firm), 1903

Allgemeine Zeitung München, 1871

Kandinsky Watercolours: 1900-1921 Vivian Endicott Barnett, 1992 Volume One

Medical Journal and Record, 1928

Catalogue of Works on the Fine Arts Offered at the Net Prices Affixed Bernard Quaritch (Firm), 1904

Catalogue of Works on the Fine Arts Bernard Quartich, 1904

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