

La Storia Dell'illustrazione Italiana Cinque Secoli Di Immagini Riprodotte

Geschichte der venezianischen Malerei Dante und seine Zeit. Vortrag, etc La Biennale di Venezia Zeitschrift für romanische Philologie Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft Mittheilungen des Österreichischen Vereins für Bibliothekswesen Venedig Bibliotheca philologica oder Geordnete Übersicht aller auf dem Gebiet der classischen Altertumswissenschaft wie älteren und neueren Sprachwissenschaft neu erschienenen Bücher Bibliotheca philologica oder Geordnete Übersicht aller auf dem Gebiet der classischen Altertumswissenschaft wie Älteren und neueren Sprachwissenschaft in Deutschland und dem Ausland neu erschienenen Bücher Romanische Bibliographie Römische historische Mittheilungen L'ALIGHIERI BILD/GESCHICHTE Annual Report of the Dante Society, with Accompanying Papers Annual Report of the Dante Society Annual report [afterw.] Dante studies, with the Annual report. First (-Eighth). Annual Report of the Dante Society Lagerkatalog Michelangelo Naccherino Bibliotheca scriptorum classicorum et graecorum et latinorum: Scriptores latini Günter Brucher Heinrich KELLER (Professor at Aarau.) Jan Andreas May Österreichischer Verein für Bibliothekswesen Norbert Huse Philine Helas Dante Society of America Dante Society of America Dante society of America Dante Society (U.S.) Joseph Baer & Co., Buchhandlung und Antiquariat Michael Kuhlemann Rudolf Klussmann

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der zweite band der geschichte der venezianischen malerei umfasst die zeit von der mitte des 15 jahrhunderts bis etwa 1520 im zentrum steht giovanni bellini schöpfer zahlreicher altar und andachtsbilder und wie sein bruder gentile ein begehrter portrat maler zu seinen bedeutendsten nachfolgern zahlen cima da coneigliano marco basaiti der junge lorenzo lotto boccaccio boccaccino und die kunstlerfamilie der santacroce die bis weit in das 16 jahrhundert an der stiltradition des quattrocento festhielt im anschluss an ein kapitel über gentile bellini der mit seinem historien bilderzyklus im dogenpalast sowie als bevorzugter maler von dogenbildnissen zum anerkannten staatskünstler der seerepublik avancierte bildet ein beitrag zu vittore carpaccio den zweiten schwerpunkt der abhandlung

la biennale di venezia gilt neben der documenta in kassel als eine der wichtigsten institutionen der internationalen kunstwelt jan may untersucht in seiner arbeit die bedeutung der internationalen kunstaussstellung der internationalen filmkunstschau und der zahlreichen anderen kulturellen aktivitäten der biennale von den anfängen ende des 19 jahrhunderts bis in die 1940er jahre er analysiert ihre funktion als instrument der städtischen und später staatlichen kulturpolitik und ordnet die biennale in das internationale ausstellungs und festivalwesen ein chronologisch führt der autor durch die geschichte der 1895 als kleine kunstaussstellung gestarteten ausstellungsreihe die mit der Übernahme des nationalen pavillonkonzepts 1907 vor und nach dem ersten weltkrieg große erfolge feiern konnte die internationale resonanz auf die biennale die anhand zahlreicher quellen dokumentiert wird war ein garant für diesen erfolg die verstaatlichung 1930 und der damit verbundene infrastrukturelle ausbau machten die biennale zur wichtigsten internationalen kunstaussstellungsreihe weltweit die abkehr von der internationalität führte ende der 1930er jahre mit der kooperation mit der nationalsozialistischen kulturpolitik zu ihrer größten krise die arbeit endet mit dem jahr 1948 dem startpunkt der bis heute anhaltenden erfolgsgeschichte deren grundlagen jedoch in den entwicklungen der ersten 50 jahre ihres bestehens liegen der autor zeigt wie intensiv und wie konsequent venedig die chance ergriffen hat aus einem alle zwei jahre wiederkehrenden kulturellen großereignis einen wichtigen motor des modernen lebens in der lagunenstadt zu machen hier galt es wichtige forschungslücken zu schließen aber auch erkenntnisse verschiedener disziplinen zusammenzufassen es wird deutlich dass die flexibilität und innovationsfreude vor allem aber auch die von beginn an feste verwurzelung in politik und wirtschaft maßgeblich zum erfolg der

biennale beigetragen haben

der titel bild geschichte lässt eine vielzahl von verbindungen assoziieren von der geschichtlichkeit der bilder bis zur rolle der bilder als akteure in der geschichte die beiden begriffe bezeichnen die pole um die horst bredekamps forschungen kreisen ihm zu ehren entstand dieser band der vor allem wissenschaftliche aber auch künstlerische beiträge versammelt ausgehend von der these dass eine kritische wissenschaft des bildes notwendig bildgeschichte ist und eine entkoppelung von bild und geschichte prinzipiell ein kritisches verständnis von bildern verhindert gliedert sich der band in sechs sektionen disziplinäre perspektiven vernetztes wissen bild und erkenntnis transformationen bild politik und selbstbilder in kunst und wissenschaft er enthält interdisziplinäre beiträge u a von hans belting gottfried boehm friedrich kittler dieter grimm und barbara m stafford die wie auch horst bredekamp zu den wichtigsten international renommierten vertretern ihres faches gehören

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