

# Lucas Cranach Der Ältere Meister Marke Moderne

**Light and Lens** Robert Hirsch.2012-09-10 Light & Lens: Photography in the Digital Age is a groundbreaking introductory book that clearly and concisely provides the instruction and building blocks necessary to create thought-provoking digitally based photographs. It is an adventurous idea book that features numerous classroom-tested assignments and exercises from leading photographic educators to encourage you to critically explore and make images from the photographers' eye, an aesthetic point of view. Acquire a basic foundation for digital photography. Light and Lens covers the fundamental concepts of image-making; how to use today's digital technology to create compelling images; and how to output and preserve images in the digital world. Explore the history, theory and methods of digital image-making. Light and Lens translates the enduring aesthetics of art photography into the digital realm. You'll view, capture and think about images from a new perspective. Increase your ability to analyze, discuss and write about your own work and the images of others. Learn with exercises and assignments by leading digital educators. Innovative techniques will train your eye to make the strongest visual statement. Solve visual problems and overcome image challenges. Whether you use a digital SLR or a point-and-shoot camera, you'll get new strategies to master composition, design and light. View the full range of the digital terrain with stunning images and commentary by over 190 international artists. Robert Hirsch is a renowned photographer, educator, historian and writer. His book credits include Photographic Possibilities: The Expressive Use of Ideas, Materials and Processes; Exploring Color Photography: From the Darkroom to the Digital Studio; and Seizing the Light: A History of Photography. He has had many one-person shows and curated numerous exhibitions. Hirsch has also conducted many workshops and interviewed eminent photographers of our time. The former executive director of CEPA Gallery, he is now the director of Light Research in Buffalo, New York, and on the Visual Studies faculty of University of Buffalo/The State University of New York.

Lucas Cranach der Ältere Anne-Marie Bonnet.2017 Lucas Cranach d. Ä. (1472?1553), Vertrauter und Trauzeuge Martin Luthers, prägte als Grafiker und Porträtist bis heute das Bild der führenden Köpfe der Reformation. Zum Höhepunkt der Lutherdekade im Jahr 2017 wird er als einer der bedeutenden deutschen Renaissance-Maler und entscheidender Motor bei der Verbreitung der reformatorischen Inhalte gewürdigt. 00Exhibition: Museum Kunstpalast, Dusseldorf, Germany (08.04.2017-30.07.2017)

**Reformation heute** Johann Anselm Steiger.2018-11-01 Der Band versammelt die Beiträge zu den intermedialen Wirkungen der Reformation und bietet wegweisende Studien aus den Bereichen der historischen und systematischen Theologie, der Geschichtswissenschaft, der Kunst-, Literatur- und Musikgeschichte sowie der Medienwissenschaft. Ihr gemeinsames Ziel ist es, die reformatorischen Bewegungen des 16. Jahrhunderts als mediale Ereignisse zu würdigen. Hierbei wurde eine Vielzahl von Medien genutzt - Printmedien, Bildmedien, Musik, Gesang, Predigten etc. -, insbesondere in auf wechselseitige Verstärkung angelegten Kombinationen (Bild und Text, Musik und Text usw.). Besonderes Interesse gilt darüber hinaus den medialen Wirkungen der Reformation vom ausgehenden 16. bis in das 18. Jahrhundert. Erörtert werden zudem (post)moderne Transformationen bzw. Konkretionen protestantischen Medienverständnisses anhand der Reise- und Pressefotografie sowie der Medienpräsenz der Kirchen. [Reformation Today. Volume IV: Reformation and the Media. On the Intermedial Impacts of the Reformation] The volume contains contributions to the topic of the intermedial impacts of the Reformation, providing pioneering studies from the fields of historical and systematic theology, historiography, history of art, literature and music, and media studies. It is the common objective of these disciplines to acknowledge the Reformation movements as media events. At the time of the Reformation, a wide variety of media has been used - print media, picture media, music,

singing, sermons, etc. – especially in combinations intended for mutual reinforcement (image and text, music and text, etc.). Furthermore, a special focus is laid on the medial impact of the Reformation from the late 16th up to the 18th century. In addition, (post)modern transformations or realisations of a Protestant understanding of media are discussed in view of travel and press photography and the churches' media presence.

Lucas Cranach the Elder Bonnie Noble.2009 Law and gospel and the strategies of pictorial rhetoric -- The Schneeberg altarpiece and the structure of worship -- The Wittenberg altarpiece : communal devotion and identity -- Holy visions and pious testimony: Weimar altarpiece -- Public worship to private devotion : Cranach's Reformation Madonna panels.

Im Paradies Rainer Hoffmann.2021-11-15 Die Erzählung von Adams und Evas Sündenfall aus dem Buch Genesis des Alten Testaments hat Albrecht Dürer (1471-1528) immer wieder beschäftigt. Von 1504 bis 1510 schuf er seine Werke zum alles entscheidenden Ereignis der Schöpfungsgeschichte: einen Kupferstich, ein Doppeltafelgemälde, einen Holzschnitt, eine Federzeichnung. Bei allen Darstellungen weicht er jedoch vom Genesistext und den durch ihn evozierten arkadischen Garten-Eden-Vorstellungen deutlich ab. Vor allem gilt dies für die Handlungen der Protagonisten – Adam, Eva und die Schlange –, indem er den biblischen Bericht vom Sündenfall weitestgehend ignoriert. Den Abweichungen und ihrer Bedeutung für die Interpretation der Kunstwerke gilt in dieser Studie die ganze Aufmerksamkeit: Wie Dürer Adams und Evas Sündenfall, der im Buch Genesis als Verführung Evas durch die Schlange und als Pflücken und gemeinsames Essen der verbotenen Frucht vom Baum der Erkenntnis in der Mitte des Paradieses geschildert wird, ganz anders erzählt und inszeniert. Zudem dient ein kurzer Blick in die lange Tradition der Sündenfall-Darstellungen dem Vergleich und der Einordnung dieser bedeutenden Werke Dürers.

**The Figure of Christ in Contemporary Photography** Nathalie Dietschy.2020 In the first book devoted to representations of Jesus Christ in contemporary photography, Nathalie Dietschy presents a rich range of images from the 1980s to the present day. Acclaimed photographers such as Catherine Opie, Wang Qingsong, Joan Fontcuberta, Greg Semu, Andres Serrano, David LaChapelle, Renee Cox and Bettina Rheims offer fresh - and often provocative - depictions of Christ that address issues from race to sexuality to gender. The Figure of Christ in Contemporary Photography guides the reader through these alternative representations, analysing the complex social, political and cultural issues that the photographs bring to light.--Provided by publisher.

**Lucas Cranach** Jennifer Nelson.2024-06-05 A revealing new account of the life and work of this early modern German printmaker. This captivating biography brings Lucas Cranach the Elder into the spotlight for the twenty-first century. The illuminating narrative unveils an artist whose vision transcended personal brilliance, seeking rather to elevate his nascent nation. Perhaps Cranach's most remarkable achievement lay in forging a robust Lutheran community around his work. Using prints, the prevailing medium of mass communication, he developed an intricate symbolism that resonated with the populace in early modern Germany. On the other hand, Cranach also produced many paintings of female nudes, which this book returns to their central place in the artist's life as symbols of Germany's rich cultural connections with ancient Greece and Rome.

*A Concise Catalogue of the European Paintings in the Metropolitan Museum of Art* Josephine L. Allen, Elizabeth E. Gardner.1954-08-30 This catalogue was written in 1954 as a full index of the Museum's collection of European paintings and serves as an interesting record of the attributions that have changed since that time.

**German Paintings in the Metropolitan Museum of Art, 1350-1600** Maryan W. Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.).2013 Paintings by Renaissance masters Lucas Cranach the Elder, Albrecht Durer, and Hans Holbein the Younger are among the works featured in this lavish volume, the first to comprehensively study the largest collection of early German paintings in America. These works, created in the 14th through 16th centuries in the region that comprises present-day Germany, Austria, and Switzerland, include religious

images - such as Virgin and Child with Saint Anne by Durer and the double-sided altarpiece The Dormition of the Virgin by Hans Schaufelein - as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach. In all, more than 70 works are thoroughly discussed and analyzed, making this volume an incomparable resource for the study of this rich artistic period.

Lucas Cranach d. Ä. Barbara Beck.2023-02-24 Der Maler und Grafiker Lucas Cranach der Ältere (1472-1553), der sich nach seiner Heimatstadt Kronach nannte, gehört zu den wichtigsten Figuren der Renaissance. Relativ spät in Wien als Künstler greifbar, war ihm in Wittenberg als Hofmaler dreier sächsischer Kurfürsten eine eindrucksvolle Karriere beschieden. Daneben war er für weitere Auftraggeber tätig. Seine im Cranachstil arbeitende, gut durchorganisierte Werkstatt sorgte für eine hohe Produktivität. Ohne seine katholischen Klienten zu vernachlässigen, schuf Cranach, ein Freund Luthers, für die protestantische Kunst maßgebliche Werke. Auch als Geschäftsmann und Politiker war er erfolgreich. Sein gleichnamiger Sohn führte das Werk des Künstlerunternehmers fort.

*The Oxford Dictionary of the Christian Church* Andrew Louth.2022-02-17 Uniquely authoritative and wide-ranging in its scope, The Oxford Dictionary of the Christian Church is the indispensable reference work on all aspects of the Christian Church. It contains over 6,500 cross-referenced A-Z entries, and offers unrivalled coverage of all aspects of this vast and often complex subject, from theology; churches and denominations; patristic scholarship; and the bible; to the church calendar and its organization; popes; archbishops; other church leaders; saints; and mystics. In this new edition, great efforts have been made to increase and strengthen coverage of non-Anglican denominations (for example non-Western European Christianity), as well as broadening the focus on Christianity and the history of churches in areas beyond Western Europe. In particular, there have been extensive additions with regards to the Christian Church in Asia, Africa, Latin America, North America, and Australasia. Significant updates have also been included on topics such as liturgy, Canon Law, recent international developments, non-Anglican missionary activity, and the increasingly important area of moral and pastoral theology, among many others. Since its first appearance in 1957, the ODCC has established itself as an essential resource for ordinands, clergy, and members of religious orders, and an invaluable tool for academics, teachers, and students of church history and theology, as well as for the general reader.

**Die Kunst, berühmt zu werden** Dr. Rainer Zitelmann.2020-07-12 Selbstvermarktung wird immer wichtiger. Bestsellerautor Rainer Zitelmann zeigt, mit welchen Methoden es Persönlichkeiten aus unterschiedlichsten Lebensbereichen – Wissenschaft, Sport, Kunst oder Wirtschaft – gelang, sich selbst zu einer Marke zu machen und weltweit Aufmerksamkeit zu erzielen. Albert Einstein, Karl Lagerfeld, Muhammad Ali, Oprah Winfrey, Andy Warhol, Steve Jobs, Madonna, Prinzessin Diana, Stephen Hawking, Arnold Schwarzenegger, Kim Kardashian und Donald Trump – Genies der Selbstvermarktung waren und sind sie alle auf ihre eigene, unverwechselbare Art. Ihr Beispiel inspiriert und offenbart, wie jeder seine eigene Marke kreieren kann.

"Hier stehe ich..." Über Martin Luther Thomas O. H. Kaiser.2022-01-31 Das vorliegende Buch über Leben und Werk Martin Luthers (1483-1546) erscheint in dem Jahr, in dem sich nicht nur der Todestag des Wittenberger Reformators zum 475. Mal jährte, sondern in das auch das Datum der 500. Wiederkehr des Reichstags zu Worms fiel. In Worms hatte sich Luther einst geweigert, vor dem mächtigen Kaiser Karl V. und den Reichsständen seine Ideen, mit denen er die mächtige römisch-katholische Kirche erschüttert hatte und die evangelische Kirche begründete, zu widerrufen. Einige sehen deshalb nicht den Anschlag der 95 Thesen, sondern Luthers Verhör in Worms als das eigentliche Gründungsdatum der evangelischen Kirche an. Der Autor geht auf das Leben und das Denken Martin Luthers ein. Er erläutert dessen Theologie, die Theologie seiner Widersacher und die Veränderungen, die die Reformation für die Gesellschaft mit sich brachte. Ausführlich berücksichtigt er die einzelnen Stationen im Leben Luthers. Dabei spart er auch die Schattenseiten der Reformationszeit im Allgemeinen und Martin Luthers im Besonderen nicht aus.

**Lucas Cranach: A-Z** Teresa Präauer.2022-06-13 An affordable guide to the main themes and motifs of this much-loved genius of the Northern Renaissance Lucas Cranach the Elder (1472-1553) created around 500 works during his lifetime. With his portraits of Martin Luther and Philipp Melanchton, and in his position as court painter to Frederick the Wise, Cranach quickly became one of the most sought-after painters of the Reformation. At the same time, Cranach was the first to translate the Italian Renaissance tradition of the life-size nude into art north of the Alps; his lascivious, barely veiled depiction of Venus, the goddess of love, bears witness to this. On the occasion of the epochal Cranach exhibition at the Kunsthistorisches Museum in Vienna, the Austrian novelist Teresa Präauer explores the work of this busy prince of painters from A to Z. She focuses both on Cranach's art and on the society that surrounded him, the subjects he painted and the events that shaped his development.

**Das Herz in den Bildmedien religiöser Frauengemeinschaften** Maria Schaller.2024-04 In den Bildmedien religiöser Frauengemeinschaften der Frühen Neuzeit war das Herz von besonderer Bedeutung. Maria Schaller analysiert Porträts und bildtragende Schmuckstücke, die im 17. und 18. Jahrhundert in katholischen Nonnenklöstern und protestantischen Damenstiften entstanden sind und Vorstellungen wie die Einwohnung, das Einprägen oder die Einschreibung des Göttlichen in das menschliche Herz thematisieren. Untersucht werden Rückgriffe auf die Herzvisionen spätmittelalterlicher Mystiker\*innen, aber auch bemerkenswerte Neusemantisierungen wie die Konstruktion der Genealogie einer „ewigen Herzenswunde“. Im Zentrum steht die Frage, inwiefern die präsentierten Körperbilder und Imaginationen des Herzens Aushandlungsprozesse im Spannungsfeld von Konfession, Stand und Geschlecht widerspiegeln. Grundlegender Beitrag zur Genderforschung und Körpergeschichte der Frühen Neuzeit Bilder des Herzens in verschiedenen christlichen Konfessionen

**Sacred Buildings** Rudolf Stegers.2008-05-16 The building of religious structures represents a rare opportunity for the architect to concentrate on the creation of volume, space, and form. Sacred architecture is far less determined than other building tasks by functional requirements, norms, and standards. As a rule, it is free to unfold as pure architecture. Thus in design terms this building task offers enormous freedoms to the architect. At the same time, however, the special atmospherics of sacred spaces call, on the part of the architect, for a highly sensitive treatment of religion and the relevant cultural and architectural traditions. In a systematic section, this volume introduces the design, technical, and planning fundamentals of building churches, synagogues, and mosques. In its project section, it also presents about seventy realized structures from the last three decades. Drawing upon his in-depth knowledge of the subject and his many years of publishing experience, the author offers a valuable analysis of the conceptual and formal aspects that combine to create the religious impact of spaces (e.g., the ground plan, the shapes of the spaces, the incidence of light, and materiality).

*Protestant Aesthetics and the Arts* Sarah Covington, Kathryn Reklis.2020-01-27 The Reformation was one of the defining cultural turning points in Western history, even if there is a longstanding stereotype that Protestants did away with art and material culture. Rather than reject art and aestheticism, Protestants developed their own aesthetic values, which *Protestant Aesthetics and the Arts* addresses as it identifies and explains the link between theological aesthetics and the arts within a Protestant framework across five-hundred years of history. Featuring essays from an international gathering of leading experts working across a diverse set of disciplines, *Protestant Aesthetics and the Arts* is the first study of its kind, containing essays that address Protestantism and the fine arts (visual art, music, literature, and architecture), and historical and contemporary Protestant theological perspectives on the subject of beauty and imagination. Contributors challenge accepted preconceptions relating to the boundaries of theological aesthetics and religiously determined art; disrupt traditional understandings of periodization and disciplinarity; and seek to open rich avenues for new fields of research. Building on renewed interest in Protestantism in the study of religion and modernity and the return to aesthetics in Christian theological inquiry, this volume will be of significant interest to scholars of Theology, Aesthetics, Art and Architectural

History, Literary Criticism, and Religious History.

«Дева со знаменем». *История Франции XV—XXI вв. в портретах Жанны д'Арк* Ольга Тогоева. 2023-11-17 История Жанны д'Арк — героини Столетней войны — одно из ключевых «мест памяти» для французской культуры. Начиная с XV века ее изображения неоднократно воспроизводились художниками, графиками, скульпторами, граверами и карикатуристами. В своей книге Ольга Тогоева прослеживает, как в разные исторические периоды менялись подходы к иконографии Орлеанской Девы и как подобные изменения были связаны с политической культурой Франции. По этим совершенно вымышленным, часто странным, а порой и просто фантастичным изображениям автор предлагает изучить симпатии и антипатии французов эпохи Средневековья, Нового и Новейшего времени, их взгляды на общественные процессы, актуальные политические события, религиозные и социальные проблемы. Французские короли эпохи позднего Средневековья, кардинал Ришелье и Наполеон Бонапарт, партийные лидеры и государственные деятели современной Франции — все они на протяжении шести столетий использовали образ Жанны д'Арк, обыгрывая те или иные существующие о ней мифы или создавая собственные легенды. Ольга Тогоева — доктор исторических наук, главный научный сотрудник Института всеобщей истории РАН.

Lucas Cranach, the Elder Gunnar Heydenreich. 2007 The first richly illustrated study of the working methods and materials used by one of the most inventive painters of Renaissance Germany

**European Paintings in the Metropolitan Museum of Art, by Artists Born in Or Before 1865** Metropolitan Museum of Art (New York, N.Y.), Katharine Baetjer. 1980

*Lucas Cranach der Ältere*. 1820

**Neues von "Junker Jörg"** Thomas Kaufmann. 2020-12-14 Der Göttinger Reformationshistoriker Thomas Kaufmann sichtet die frühreformatorische Druckgraphik Lukas Cranachs d. Ä. unter dem Gesichtspunkt seiner Zusammenarbeit mit Luther und dem Wittenberger Kreis. Dabei kommt er zu einigen neuen Deutungen bestimmter serieller Werke wie dem *Passional Christi und Antichristi* und den Illustrationen zur ersten Ausgabe des Neuen Testaments in der Übersetzung Luthers (sog. *Septembertestament*). In Bezug auf den bekannten Holzschnitt des bärtigen Luther (Junker Jörg) bricht Kaufmann mit den bisherigen Datierungen auf 1521/2 und zeigt, dass es sich einerseits um ein Dokument des kämpferischen Antipapalismus aus dem Jahr 1537 handelt, andererseits um ein Monument der Memoria.

*Alte und moderne Kunst*. 1966

Medals and Plaquettes from the Molinari Collection at Bowdoin College Bowdoin College. Museum of Art, Andrea S. Norris, Ingrid Szeiklies Weber. 1976

**The Renaissance Nude** Thomas Kren, Jill Burke, Stephen J. Campbell. 2018-11-20 A gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe. Reflecting an era when Europe looked to both the classical past and a global future, this volume explores the emergence and acceptance of the nude as an artistic subject. It engages with the numerous and complex connotations of the human body in more than 250 artworks by the greatest masters of the Renaissance. Paintings, sculptures, prints, drawings, illuminated manuscripts, and book illustrations reveal private, sometimes shocking, preoccupations as well as surprising public beliefs—the Age of Humanism from an entirely new perspective. This book presents works by Albrecht Dürer, Lucas Cranach, and Martin Schongauer in the north and Donatello, Raphael, and Giorgione in the south; it also introduces names that deserve to be known better. A publication this rich in scholarship could only be produced by a variety of expert scholars; the sixteen contributors are preeminent in their fields and wide-ranging in their knowledge and curiosity. The structure of the volume—essays alternating with shorter texts on individual artworks—permits studies both broad and granular. From the religious to the magical

and the poetic to the erotic, encompassing male and female, infancy, youth, and old age, The Renaissance Nude examines in a profound way what it is to be human.

**Mariahilf** Joachim Werz, Josef Kreiml. 2021-10-15 In der Geschichte des Christentums finden sich zahlreiche Zeugnisse, dass Maria als Hilfe in verschiedenen Nöten und Sorgen angerufen wurde. Mariahilf ist zu einem beliebten und sowohl in Frömmigkeit und Liturgie als auch in bildender Kunst und Musik rezipierten Motiv geworden. Verschiedene Wallfahrtsorte, Patrozinien und Pilgerfahrten bezeugen bis heute die große Bedeutung der Verehrung der Gottesmutter als Hilfe der Christenheit. Erstmals erschließt der vorliegende Band aus historischer und systematischer Perspektive Mariahilf in Geschichte, Theologie und Frömmigkeit. Es wird auch danach gefragt, inwiefern Mariahilf Relevanz für das Christsein in Kirche und Gesellschaft im 21. Jahrhundert zukommt.

**Klassiker der Frühen Neuzeit** Regina Toepfer .2021-12-17 Was macht ein Werk, einen Autor oder vielleicht gar einen Stoff zum Klassiker? Welche Kriterien sind entscheidend für die Bewertung eines literarischen Textes? Welche ästhetischen Konzepte liegen der Kanonisierung zugrunde und inwiefern ändern sich poetische Ideale im Verlauf der Literaturgeschichte? Der vorliegende Band setzt die Diskussion seines erfolgreichen Vorgängerbands ‚Klassiker des Mittelalters‘ fort und nimmt die Epoche der Frühen Neuzeit in den Blick. Zu klären ist daher auch, was Kanonbildung unter den neuen medialen Bedingungen der frühen Druckkultur bedeutet. In achtzehn Beiträgen werden zentrale Aspekte frühneuzeitlicher Kanonbildung untersucht, Folgen des Medienwandels reflektiert und wichtige Werke des 15. bis 17. Jahrhunderts vorgestellt. Darunter befinden sich so berühmte Autoren wie Martin Luther, Hans Sachs oder William Shakespeare und bekannte literarische Figuren wie Melusine, Till Eulenspiegel oder D. Johann Fausten. Behandelt werden aber auch fast vergessene Texte, die es aus guten Gründen neu zu lesen lohnt. Der Band richtet sich ausdrücklich auch an Studierende und andere Interessierte, die Einblicke in die facetten- und bilderreiche Literatur der Frühen Neuzeit gewinnen möchten.

*Handgebrauch* Robert Jütte, Romedio Schmitz-Esser. 2019-01-08 Dieser Band bietet aufgrund seiner interdisziplinären Perspektive, die Ansätze der Medizin-, Kunst-, Kultur- und Liturgiegeschichte miteinander verbindet, Einsichten in die kulturelle Bedeutung der menschlichen Hand in der Vormoderne. Autorinnen und Autoren aus unterschiedlichen Disziplinen greifen u. a. voneinander abweichende religiöse Traditionen auf und vergleichen diese in einem neuen Licht. Ein besonderer Schwerpunkt liegt dabei auf dem Waschen der Hände (im Christentum, Judentum und Islam), der mit der Hand zusammenhängenden Materialität (Gießgefäße, Handprothesen), auf der Frage des Einsatzes der Hand in verschiedenen Kontexten (als wichtigstes Instrument des Arztes, des Künstlers, in der Masturbation), ihrer symbolischen und liturgischen Aufladung (etwa in der Hagiographie, in Geistergeschichten), auf Gesten (insbesondere Schmähgesten) und der plastischen Abbildung der Hand (mittelalterliche Handreliquiare, medizinische Handmoulagen).

**In the Beginning Was the Image** David H. Price. 2020-11-20 This pioneering study focuses on the decisive contributions of the three leading artists of the Northern Renaissance--Albrecht Dürer, Lucas Cranach the Elder, and Hans Holbein the Younger-- to the printed Bible and to the transformation of ecclesiastical art in the Protestant Reformation. A time of artistic and theological revolution, the Renaissance and Reformation also witnessed a visual reformation of the Bible. In David H. Price's new interpretation, these artists emerge as major reformers in their own right who created a dynamic and innovative visual culture of biblicism. In the Beginning Was the Image explicitly addresses a key paradox of the Bible's new cultural status: as divergent Bible editions and translations shattered the unity of Christianity, new artistic approaches arose to accommodate theological and textual diversity. Rulers and theologians produced new Bibles as foundations for transformative socio-political movements, and their success, according to Price's compelling research, depended on the inventiveness and creativity of these artists. Written in a style designed to be

accessible to a broad range of readers, Price's richly nuanced study explores the art of Dürer, Cranach, and Holbein and the biblical iconographies they developed to connect the new biblicism to faith and political authority.

**Gravure en clair-obscur** Séverine Lepape.2018 La 4e de couverture indique : Gravure en Clair-obscur Cranach, Raphaël, Rubens L'estampe gravée sur bois en couleurs, appelée « chiaroscuro » en Italie, fut expérimentée vers 1508-1510 en Allemagne avant de se diffuser dans toute l'Europe, où elle gagna en sophistication jusque dans les années 1650. Fruit de recherches techniques et artistiques visant à traduire l'impression de riches nuances de teintes, la gravure en clair-obscur fascina les artistes, qui y explorèrent l'art des ombres et des lumières. La recherche de cette esthétique particulière fait de ce type d'estampe un objet au carrefour des autres pratiques artistiques : imitant le dessin sur papier teinté ou au lavis, le sgraffito de la peinture murale ou la mosaïque de pierre, elle est néanmoins un objet autonome, où la monochromie s'offre comme une autre voie pour représenter le monde. Le présent ouvrage, richement illustré, propose un panorama chronologique et géographique à travers les chefs-d'œuvre issus des collections parisiennes (musée du Louvre, Bibliothèque nationale de France, Fondation Custodia, École des beaux-arts de Paris) et étrangères les plus prestigieuses, gravés par ou d'après les plus grands maîtres de la Renaissance et du maniérisme européen, tels que Cranach, Raphaël, Rubens, Parmigianino, Beccafumi ou Baldung Grien.

**Der Kunstmarkt** .1904

**Early German Painting, 1350-1550** Isolde Lubbeke, Sammlng Thyssen-Bornemisza.1991 German painting from the fourteenth to the early sixteenth century, under the influence first of Netherlandish art and next of the Italian Renaissance, attained a high point unsurpassed in later times. Nearly all the most important artists of the period are represented here, from Albrecht Dürer and Lucas Cranach the Elder to Hans Maler. Ninety-one works are featured in total. A wide range of artistic production is covered: panels from altarpieces large and small, devotional pictures, mythological allegories, royal and burgher portraits, painted in most major centres from Saxony to the Rhine, Hamburg to the Tyrol. Each painting is reproduced in colour, with paintings on reverses and details also shown in colour. Almost all the most important artists of the period are represented in the Thyssen-Bornemisza Collection by work of their own or at least of their circle, among them Master Bertram, Johann Koerbecke, Derick Baeger, Michael Wolgemut, Albrecht Durer, and his leading followers Hans Baldung Grien and Hans Suess von Kulmbach, Hans Holbein the Elder and the Younger, Lucas Cranach the Elder and his sons, Bernhard Strigel and Christoph Amberger. Detailed bibliographies and lists of exhibitions of each painting and artists' biographies complete the volume, which will be welcomed not only by all museum and reference libraries, but by everyone involved in study of the subject at all levels.

*Im Glanze des Himmels* Rainer Hoffmann.2019-03-11 Putten sind aus der Kunst seit der frühen Renaissance nicht wegzudenken. Die kindlichen, fülligen, meist unbedeckten Knaben, bevölkern die Werke der bildenden Kunst in den verschiedensten Varianten, häufig als schmückendes Beiwerk. Auch im Werk Albrecht Dürers (1471-1528) gibt es bedeutend mehr Putten zu sehen, als man gemeinhin denkt. Diese bemerkenswerte Fülle an Putten-Präsenzen in unterschiedlichsten Kontexten und Erscheinungsformen auf Gemälden, Stichen, Holzschnitten oder Zeichnungen Dürers wird in der vorliegenden Studie erstmals umfassend untersucht und dargestellt. Nach einer Einführung in die Geschichte der Putten von den Eros-Anfängen in der Antike bis zur Frührenaissance im 15. Jahrhundert werden Dürers Putten oder Putten-Engel unter drei Gesichtspunkten thematisiert: unter christlichen, profanen und mythologischen Aspekten. Dabei werden auch Putten-Motive in Werken von Dürers deutschen und italienischen Renaissance-Zeitgenossen mit in den Blick genommen. Die vielen Facetten des Themas in seinen wunderbaren verschiedenen Ausprägungen werden in diesem reich illustrierten Buch wahrhaft anschaulich.

**Geschlechterwissen in und zwischen den Disziplinen** Barbara Paul, Corinna Bath, Silke Wenk.2020-09-30 Geschlechterwissen wird in und

zwischen wissenschaftlichen Disziplinen generiert - als Kritik an akademischer Wissensproduktion und mit dem Ziel der Transformation. Die Beiträger\*innen des Bandes untersuchen die Bedingungen und Möglichkeiten für intervenierendes Wissen von Geschlecht und dessen Bedeutungen für die Disziplinen Informatik, Naturwissenschaften/Biologie und Kunstwissenschaft in der Bundesrepublik Deutschland seit den 1970er Jahren. Sie fragen danach, inwiefern Teilhabe notwendige aber prekäre Voraussetzung für Veränderungen ist und welche dissidenten Praktiken entwickelt wurden. Im Zentrum der Analysen stehen Infragestellungen akademischer Strukturen und disziplinärer Grundlagen, Prozesse der Institutionalisierung und Debatten um Interdisziplinarität.

**Lucas Cranach the Elder** Mirela Proske.2007

*Maraviglia* Peter Bell, Antje Fehrmann, Rebecca Müller, Dominic Olariu.2021-12-06 Lässt sich Kunstgeschichte als Geschichte von Rezeption - und deren Verweigerung - erzählen? Wie ist das Konzept von Rezeption gegenüber jenen von Wirkung und Einfluss zu positionieren? In welchem Verhältnis stehen Rezeption und Innovation? Von diesen Fragen geht der Band aus. Der in der Literaturwissenschaft seit den späten 1960er Jahren verbreitete Begriff der Rezeptionsgeschichte und der damit verbundene Ansatz sind für die kunsthistorische Forschung von großer Tragweite. Konzepte der Anverwandlung oder Aneignung von Artefakten, sei es unter religiösen, politisch-ideologischen, ästhetischen oder wissenschaftlichen Aspekten, wurden für das Fach bereits vielfach fruchtbar gemacht. Diese im Material breit angelegte Publikation verfolgt Rezeptionsgeschichte erstmals von der Antike bis zur Moderne und über Gattungsgrenzen hinweg: 28 Beiträge aus den Disziplinen Kunstgeschichte, Frühchristliche Archäologie, Kulturgeschichte, Geschichte, Byzantinische Kunstgeschichte, Wissenschaftsgeschichte und Literaturwissenschaft loten die Thematik hier neu aus. Ingo Herklotz hat die Rezeptionsgeschichte in zahlreichen Publikationen vorangetrieben und methodologische Grundlagen über das Fach hinaus geschaffen. Ihm ist dieser Band gewidmet.

**Dürer and Beyond** Stijn Alsteens, Freyda Spira.2012 This exhibition is the first to offer an extensive overview of the Museum's holdings of early Central European drawings, many of which were acquired in the last two decades. An emphasis on works by later sixteenth- and seventeenth-century artists is balanced by a selection of German drawings from the fifteenth and earlier sixteenth century, of which some of the most exceptional ones--including works by Albrecht Dürer--entered the Museum with The Robert Lehman Collection in 1975.--Publisher's website.

Herbergen der Christenheit 2018/2019 Markus Hein.2022-10-25 Der Band 42 (2018) enthält neben Berichten aus den Arbeitsgemeinschaften und Vereinen für Kirchengeschichte und Buchbesprechungen folgende Hauptbeiträge: - Die verschiedenen Versionen des Holzschnitts der Himmelsleiter von Lucas Cranach d. Ä.. Ein Beitrag zur Entwicklung protestantischer Ikonographie (Gerlinde Strohmaier-Wiederanders) - Luthers Cousin Magister Johannes Lindemann (Hans-Christoph Rothe) - Die Leisniger Kastenordnung von 1523. Edition der Leisniger Handschrift (Konstantin Enge) - Das Ringen um die Ausrichtung der Ebersdorfer Brüdergemeinde. Dargestellt anhand einer Untersuchung durch den Geraer Superintendenten Johann Christoph Pfeiffer in den Jahren 1746/47 (Stefan Michel) - Von Annaberg bis an die Mündung des Rheines. Der Reisebericht von Superintendent D. Christian Heinrich Schumann im Jahr 1840 (Gerhard Graf) - Der Jenaer Theologe Johann Karl Eduard Schwarz (1802-1870). Ein Beitrag zur Geschichte der Praktischen Theologie (Traugott Keßler) - »Alles um die Gemeinde!« - Oskar Zuckschwerdt (1883-1965). Vom Seemannspastor zum ersten Propst von Magdeburg (Matthias Sens) - Alfred Otto Meyer (1886 - 1965). Superintendent in drei politischen Systemen (Markus Hein) - »Auch die Glocken werden diesen Weg gehen, den der Krieg ihnen aufgezwungen hat«. Die Abgabe von Glocken und Orgelpfeifen 1917 in Greifswald (Rainer Neumann)

**Die Mitte der Reformation** Thomas Kaufmann.2019-05-08 Betrifft auch Basel als ein Zentrum des Buchdrucks.

Cranach natürlich Wolfgang Meighörner.2018-02-20 Lucas Cranach der Ältere: ein Meister der Renaissance im Spannungsfeld Natur. Lukas Cranach



der Ältere: einer der bedeutendsten deutschen Künstler der Renaissance Lucas Cranach der Ältere (1472-1553) ist einer der wichtigsten und populärsten Maler der Dürerzeit - bis heute. Alle Welt kennt seine Porträts des Reformators Martin Luther. Doch Cranach hat noch mehr zu bieten: Der Künstler ist auch ein virtuoser Naturmaler. Ob Landschaft, Tier oder Pflanze: Sein rascher Pinselhieb erweckt die auf der Leinwand verewigte Natur erneut zum Leben, verblüfft durch wissenschaftlich anmutenden Realismus ebenso wie durch tiefsinnige Symbolik. Zeit, einen frischen Blick auf einen alten Bekannten zu werfen! Natur im Fokus: Cranachs Hieronymus-Bilder Der bislang kaum beachtete Naturmaler Cranach steht im Zentrum dieses reich bebilderten Kunstbandes: In seinen Hieronymus-Bildern nimmt Lucas Cranach der Ältere den Kirchenvater Hieronymus als beliebtes religiöses Sujet der Renaissance auf. Bemerkenswerterweise übersteigt die Natur in seiner Darstellung ihre Funktion als Hintergrundlandschaft. Nie zeigt sich der Naturmaler Cranach so originell, kreativ und wundersam wie hier: Warum verwandelt er die syrische Wüste, in der Hieronymus seine Buße tat, in einen üppigen Wald voller eigenartiger Tiere? Und wie nur sind Papagei und Biber ins Studierzimmer des Hieronymus gelangt? Cranach und die Natur im Spiegel der Renaissance Die Autoren dieses Bandes präsentieren Antworten auf diese und andere Fragen und verorten Cranach im Kontext seiner Epoche: zwischen Naturwissenschaft und Natursymbolik, aber auch zwischen altem und neuem Glauben. Mit Beiträgen von Nils Büttner, Gábor Endrödi, Christian Hecht, Michael Hofbauer, Peter Morass, Dominic Olariu, Helena Pereña, Laura Resenberg, Andreas Tacke, Michael Thalinger und Agnes Thum. Ausstellung im Tiroler Landesmuseum Ferdinandeum: 1.3.2018-7.10.2018

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