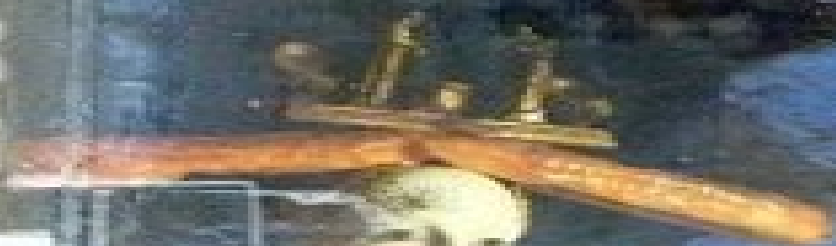


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Andreas Franzke

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und Objekte
von Malern
des
20. Jahrhunderts

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Skulpturen Und Objecte Von Malern Des 20 Jahrhunderts

Harriet Häußler



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Skulpturen und Objekte von Malern des 20. Jahrhunderts Andreas Franzke, 2000 Das Objekt als neue Kunstform im frühen 20. Jahrhundert Karin Pickel, 1995-01-01 In den ersten Jahrzehnten des 20 Jahrhunderts sprengen neue Kunstformen die seit der Renaissance institutionalisierten Kategorien der Kunstgeschichte Eine dieser neuen Erscheinungsformen ist das Objekt das den Bereich des Plastischen um neue unkonventionelle Materialien und Themen erweitert Die Arbeit diskutiert die Überschneidung des Objekts mit der Skulptur und beschreibt gleichzeitig deren wechselseitige Abhängigkeit Anhand der Analyse der Kunstwerke verbunden mit der Rezeption der Begrifflichkeiten in der Literatur werden die unterschiedlichen Ausformungen des Objekts gezeigt und schließlich durch historische Analogien Kriterien für die Neuartigkeit und Eigenständigkeit dieser Kunstform gefunden Diss N rnberg Erlangen 1995 **Sculpture and Its Reproductions** Anthony Hughes, Erich Ranfft, 1997 This book is the first of its kind to focus on issues concerning sculpture and reproduction and to explore the theoretical and practical consequences **German Expressionism** Rose-Carol Washton Long, Ida Katherine Rigby, Nancy Roth, 1995-12-06 An indispensable anthology that immediately renders its predecessors obsolete With its gathering of public and private documents it carries us through the rise and fall of one of the great upheavals of modern art Robert Rosenblum New York University These essays including many previously unavailable in English are rich with startling new insights into the German Expressionist psyche Elucidating the artists view of government the role of women in modern society and their own ambivalence about the effectiveness of abstract art this anthology is essential reading for all scholars and students of twentieth century art Joan Marter author of Alexander Calder Bayerische Bibliographie 2000 , Kunst im Stadtraum - Skulpturenführer für Karlsruhe Ursula Merkel, 2005 **Pablo Picasso and Dora Maar** Dr Enrique Mallen, 2021-03-12 Although Pablo Picasso spotted Dora Maar at a cafe in January 1936 it is highly likely that she had come to his attention prior As Brassa a Hungarian French photographer recalled It was at Les Deux Magots that one day in autumn 1935 he met Dora On an earlier day he had already noticed the grave drawn face of the young woman at a nearby table the attentive look in her light colored eyes sometimes disturbing in its fixity When Picasso saw her in the same cafe in the company of the surrealist poet Paul Irujo who knew her the poet introduced her to Picasso Brassa aka Gyula Halasz Conversations with Picasso University of Chicago Press 1999 Tinged with a seductive mix of violence and dark eroticism this first meeting has attained mythical status in the story of the artist's life It reads like an unreal fantasy A mysterious and feline beauty which Man Ray had captured in the pictures he took of her a companion of Georges Bataille Dora was an accomplished photographer close to the Surrealists revolutionary aesthetics Picasso addressed her in French which he assumed to be her language she replied in Spanish which she knew to be his For the next decade the painter would translate not just his fascination with the woman who had seduced him on the spot but also his desire to escape the grip of someone who for the first time could intellectually aspire to be his equal Dora would appear in his works

as a female Minotaur a Sphinx a lunar goddess and a muse Because of her intense artistic sensibility her poetic gifts and her ability to participate in suffering she was especially qualified to resonate Picasso's own inner torments during these troubled years

Farbe und Naturalismus in der Skulptur des 19. und 20. Jahrhunderts Karina Türr, 1994 Beträ u a Hermann Haller und Bernhard Hoetger's Register Mit Literaturangaben

Tanztheater und bildende Kunst nach 1945 Gail B. Kirkpatrick, 1996

Franz Marc: Works on paper, postcards, decorative arts and sculpture Franz Marc, Annegret Hoberg, 2004

Franz Marc: The Complete Works Volume II Annegret Hoberg, Franz Marc, Isabelle Jansen, 2004 Franz Marc was one of the most important members of the Blue Rider school of painters together with other artists such as Wassily Kandinsky Gabriele Münter and Paul Klee The second of a three part catalogue raisonné of Marc's work this volume is features the watercolours works on paper sculpture and decorative arts

Metamorphose. Vom Mythos zum Prozedernden Christa Lichtenstern, 2019-06-04 Keine ausführliche Beschreibung für Metamorphose Vom Mythos zum Prozedernden verfügbar

Der kunstübergreifende Vergleich Ansgar Schmitt, 2001

Sprengel Museum Hannover: Bestandsverzeichnis Sprengel Museum Hannover, 2003

Museum Ludwig Cologne Museum Ludwig, 1986

Die unsichtbare Farbe Sherin Najjar, 2008-04-02 Der Werktitel ist ein oftmals unterschätzter Gegenstand der bildenden Kunst Gewöhnlich außerhalb des Bildes platziert ist der paratextuelle Begleiter im Werk Marcel Duchamps ein bildimmanentes Phänomen In das Bild und auf das Objekt eingeschrieben avanciert der Titel zu einem untrennbaren semantischen Bestandteil des Kunstwerkes Duchamp selbst hat ihnen eine besondere Bedeutung zugeteilt sie sollen wirken wie eine unsichtbare Farbe Mit diesem Verweis auf eine verborgene Komponente die seine Werke erweitern ist es nicht mehr möglich diese allein durch den Akt des Sehens zu erfassen Vielmehr beginnt Duchamp aus dem spannungsreichen Verhältnis zwischen Schrift und Bild Strategien in Bezug auf die geistige Deutungsarbeit des Betrachters aufzubauen und zu steuern Dabei entpuppt sich der Titel als perfider Verfälscher der als künstlerisches Instrument die Werkintention in der Schwebe hält Die Autorin erforscht erstmalig Marcel Duchamps Gebrauch und die Funktion seiner Titel

Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen, 2001

Anselm Kiefer: Die Himmelspaläste Harriet Häußler, 2024-03-12 Die Untersuchung der Himmelspaläste mit denen Anselm Kiefer sein skulpturales Werk begründet eröffnet einen vollkommen neuartigen Zugang zum Oeuvre des Künstlers Aus der Betrachtung des Skulpturenzyklus konnte die Erkenntnis gewonnen werden dass Kiefer keineswegs vorrangig als ein deutscher Künstler der Nachkriegszeit verstanden werden kann der in seinen Werken vornehmlich Trauerarbeit und Vergangenheitsbewältigung leistet Vielmehr ist er als ein bewusst selbstreflexiv arbeitender künstlerischer Künstler zu bezeichnen der sich bereits Jahre vor seinem Umzug nach Frankreich mit zahlreichen komplexen Themen die nicht den nationalen bzw den germanischen Themengebieten zuzurechnen sind intensiv auseinandergesetzt hat Anselm Kiefers Kunst verkörpert für Kiefer ein Reflexionsmedium mit dessen Hilfe er sich selbst in der Welt situiert Das Verhältnis zwischen Mikro und Makrokosmos findet eine Entsprechung in Kiefers Verhältnis zu seinem

eigenen Werk Dieser als paradox zu bezeichnende Bezug ist von Distanz und Nähe zugleich geprägt **Georg Baselitz** Georg Baselitz, Karola Kraus, 2009 The First Book With All of George Baselitz's Sculptures Georg Baselitz born Hans Georg Kern in Deutschbaselitz Saxony in 1939 continuously contravenes set categories and regularities in his work The manifold meanings of his works the allusions and pictorial references to art history contemporary history and biography the ironic distance and the eagerness to experiment emphasize how he ceaselessly rethinks and reinvents his painting In sculpture in which Baselitz first began to work in 1979 he fights against harmony and symmetry just as he does in his paintings Much like the painter Baselitz accords the greatest possible freedom to the individual brushstrokes in his paintings the sculptor Baselitz works the wood with a chain saw hatchet and chisel The raw feats of strength create abrupt lines notches and incisions in the sculpture Sculpture the artist has said is a shorter path than painting to express the same problem since sculpture is more primitive more brutal and more unconditional The lively evocative power of the creative means is much more directly legible and much less encoded in the medium of sculpture This volume is a catalogue raisonné documenting all fifty eight sculptures created over the past thirty years from his first sculpture Model for a Sculpture 1979 1980 to his most recent Folk Thing Zero 2009

La trama de lo moderno Joan Sureda, Anna María Guasch, 1993-01-01 Esta obra presenta una visión del arte del siglo XX a mitad de camino entre el ensayo y la historia Constituye una trama por ser un conjunto de apreciaciones consideraciones y reflexiones sobre el fenómeno de la modernidad artística El contenido se divide en dos secciones la primera presenta una narración continua estructurada en capítulos y la segunda a modo de diccionario constituye un complemento y guía de la anterior Es un instrumento fundamental para comprender los porqués y los cómo de las manifestaciones artísticas del siglo XX

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