

Kunst Des 20 Jahrhunderts Aus Berliner Privatbesitz

Histories of Exhibition Design in the Museum Jacob Van Ruisdael Florence, Berlin and Beyond: Late Nineteenth-Century Art Markets and their Social Networks Der Berliner Kunsthandel in der Weimarer Republik und im NS-Staat ANTIKEN AUS BERLINER PRIVATBESITZ. Repertorium für Kunstwissenschaft. Band 21 Second catalogue, including the additions made since 1882 AUSSTELLUNG DEUTSCHER NACH-IMPRESSIONISTISCHER KUNST AUS BERLINER PRIVATBESITZ, BERLIN. The Renaissance Restored An Exhibition of Dutch, Flemish, and German Paintings from the Collection of Walter P. Chrysler, Jr., 1957-1958 Repertorium für Kunstwissenschaft Willem Drost (1633-1659) German Paintings in the Metropolitan Museum of Art, 1350-1600 Jubiläums-Ausstellung der Königlichen Akademie der Künste im Landes-Ausstellungsgebäude zu Berlin von Mai bis October 1886 Verlags-katalog der G. Grote'schen verlagsbuchhandlung in Berlin Ex libris Jubiläums-Ausstellung der kgl. Akademie der Künste im Landesausstellungsgebäude zu Berlin. Illustrierter Catalog Die Bau- und Kunstdenkmäler von Berlin Beschreibung der Bildwerke der christlichen Epochen Allart Van Everdingen 1621-1675 Kate Guy Seymour Slive Angelika Enderlein Henry Thode Baltimore Peabody inst, libr Matthew Hayes Jonathan Bicker Maryan W. Ainsworth Akademie der Künste G. Grote (Firm : Publishers : Berlin) Preussische Akademie der Künste Richard Borrmann Alice I. Davies

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histories of exhibition design in the museum makers process and practice offers a new model for understanding exhibition design in museums as a human and material process it presents diverse case studies from around the world from the nineteenth century to the recent past it moves beyond the power of the finished exhibition over both objects and visitors to highlight historic exhibition making as an ongoing task of adaptation experimentation and interaction that involves intellectual creative and technical choices attentive to hierarchies of ethnicity race class gender sexuality and ableism that have informed exhibition design and its histories the volume highlights the labour involved in making museum exhibitions it presents design as filled with personal and professional demands on the body senses and emotions contributions from historians anthropologists and exhibition makers focus on histories of identity collaboration and hierarchy behind the scenes of the museum they argue for an emphasis on the everyday objects of museum design and the importance of a diverse range of actors within and beyond the museum from carpenters and label writers to volunteers and local communities histories of exhibition design in the museum offers scholars students and professionals working across the museum and design sectors insight into how past methods still influence museums today through a postcolonial and decolonial lens it reveals the lineage of current processes and supports a more informed contemporary practice

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recent and increasing interest in art market studies the dealers mediators advisors taste makers artists etc indicate that the transaction of art and decorative art is anything but linear taking as its point of departure two of the most active agents of the late nineteenth century wilhelm von bode and stefano bardini the essays in this volume also look beyond to other art market individuals and their vast and frequently interconnected social and professional networks newly told history taken from rich business epistolary and photographic archives these essays examine the art market within a broader and more complex context in doing so they offer new areas of inquiry for mapping of works of art as they were exchanged over time and place

im zentrum der arbeit steht der berliner kunsthandel während der weimarer republik und der zeit des nationalsozialismus seine entwicklung wird am

beispiel des kunstbestandes des sammlers robert graetz 1875 1945 konkretisiert die rekonstruktion seiner kollektion illustriert eindrucksvoll und zugleich bedrückend die aufbau und zerstörungsgeschichte vieler heute immer noch unbekannte jüdischer privatsammlungen thematisch ist die untersuchung an der schnittstelle zwischen kunstwissenschaft sammlungsgeschichte politik und wirtschaftsgeschichte angesiedelt bei der entstehung des vielfältigen sammlungswesens in berlin spielte der kunsthandel eine außerordentlich wichtige rolle bislang lagen für den berliner kunstmarkt nur vereinzelte erkenntnisse vor die autorin hat erstmals systematisch die ergebnisse aller auktionshäuser aus den jahren von 1919 bis 1945 erarbeitet diese daten ermöglichen es das zusammenspiel ästhetischer und ökonomischer aspekte in den blick zu nehmen und deren einfluss auf die an und verkäufe der sammler zu beleuchten damit leistet die arbeit einen grundlegenden beitrage zur geschichte des sammelns und des kunsthandels für diesen zeitraum in berlin

keine ausführliche beschreibung für repertorium für kunstwissenschaft bd 21 e book verfügbar

this handsomely illustrated volume traces the intersections of art history and paintings restoration in nineteenth century europe repairing works of art and writing about them the practices that became art conservation and art history share a common ancestry by the nineteenth century the two fields had become inseparably linked while the art historical scholarship of this period has been widely studied its restoration practices have received less scrutiny until now this book charts the intersections between art history and conservation in the treatment of italian renaissance paintings in nineteenth century europe initial chapters discuss the restoration of works by giotto and titian framed by the contemporary scholarship of art historians such as jacob burckhardt g b cavalcaselle and joseph crowe that was redefining the earlier age subsequent chapters recount how paintings conservation was integrated into museum settings the narrative uses period texts unpublished archival materials and historical photographs in probing how paintings looked at a time when scholars were writing the foundational texts of art history and how contemporary restorers were negotiating the appearances of these works the book proposes a model for a new conservation history object focused yet enriched by consideration of a wider cultural horizon

the book draws on extensive research to revise what has been known about drost s life his stylistically diverse oeuvre and his influences the artist s training and his relationship to rembrandt and other artists in the rembrandt circle are examined as is his venetian period and the relation of his style to that of german born painter johann carl loth drost emerges as one of rembrandt s most talented imitators and despite his very short career an artist with a variety of faces book jacket

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

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