
Near Life The Gipsformerei 200 Years Of Casting P

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Near Life Legare Street Press
Tangled Titans offers the most current
and comprehensive assessment

available of United States–China relations. In this definitive book, leading experts consider the past, present, and future of this complex relationship through an in-depth exploration of its historical, domestic, bilateral, regional, and global contexts. Never in modern history have two great powers been so deeply intertwined, the contributors argue, yet so suspicious and potentially antagonistic. Students will find *Tangled Titans* essential reading to understand the current dynamics and future direction of relations between the world's two most important powers.

Studies on Cosmatesque Pavements

Walter de Gruyter

"The eye that gathers impressions is no longer the eye that sees a depiction on a surface; it becomes a hand, the ray of

light becomes a finger, and the imagination becomes a form of immediate touching."—Johann Gottfried Herder Long recognized as one of the most important eighteenth-century works on aesthetics and the visual arts, Johann Gottfried Herder's *Plastik* (*Sculpture*, 1778) has never before appeared in a complete English translation. In this landmark essay, Herder combines rationalist and empiricist thought with a wide range of sources—from the classics to Norse legend, Shakespeare to the Bible—to illuminate the ways we experience sculpture. Standing on the fault line between classicism and romanticism, Herder draws most of his examples from classical sculpture, while nevertheless insisting on the historicity of art and of

the senses themselves. Through a detailed analysis of the differences between painting and sculpture, he develops a powerful critique of the dominance of vision both in the appreciation of art and in our everyday apprehension of the world around us. One of the key articulations of the aesthetics of Sturm und Drang, *Sculpture* is also important as an anticipation of subsequent developments in art theory. Jason Gaiger's translation of *Sculpture* includes an extensive introduction to Herder's thought, explanatory notes, and illustrations of all the sculptures discussed in the text.

Bibliographie D'histoire de L'art

Penguin

Based on two international conferences

held at Cornell University and the Freie Universität of Berlin in 2010 and 2015, this volume is the first ever to explicitly address the destruction of plaster cast collections of ancient Mediterranean and Western sculpture. Focusing on Europe, the Americas, and Japan, art historians, archaeologists and a literary scholar discuss how different museum and academic traditions – national as well as disciplinary –, notions of value and authenticity, or colonialism impacted the fate of collections. The texts offer detailed documentation of degrees of destruction by spectacular acts of defacement, demolition, discarding, or neglect. They also shed light on the accompanying discourses regarding aesthetic ideals, political ideologies, educational and scholarly practices, or

race. With destruction being understood as a critical part of reception, the histories of cast collections defy the traditional, homogenous narrative of rise and decline. Their diverse histories provide critical evidence for rethinking the use and display of plaster cast collections in the contemporary moment. Library of Congress Catalog University of Chicago Press

Includes 1 folded col. map in back pocket.

Sculpture Workshops as Space and Concept Rowman & Littlefield

As the world's most renowned plaster casting workshop turns two hundred, this book celebrates the extraordinary history of the Gipsformerei in Berlin. For the last two centuries the Gipsformerei- or Reproduction Workshop-in Berlin has

produced outstanding plaster cast replicas of some of the most famous works in the history of sculpture. Still in operation today, it is one of the oldest and most expansive institutions of its kind. Its archives hold several thousand original master models and molds-of artworks and artifacts up to 25,000 years old. To celebrate the Gipsformerei's anniversary, this book explores the cultural history of the casting technique that has been carefully perfected by the workshop. As one of the world's oldest artistic techniques, plaster casting has been used by artists from antiquity to the present to depict life. This book focuses on casts of animals and plants, European death masks and life casts, as well as sculptural masterpieces and

contemporary works of art. Featuring more than two hundred extraordinary sculptures and objects from the collection of the Gipsformerei, complemented by pieces from international collections, this publication is one of the first to showcase the casts as works of art in their own right.

The Museum Is Open Manchester University Press

A long history of the Bretons, from prehistoric times to the present, and the very close relationship they have had with their British neighbours. It is a story of a fiercely independent people and their struggle to maintain their distinctive identity.

Picturing the Past UCL Press

This ambitious and vivid study in six volumes explores the journey of a single,

electrifying story, from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries. The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery, but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt; he is saved when the statue, delighted by his skill, miraculously comes to life. Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth-century Paris, before its translation into English in Britain and the United States. The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations, and Ziolkowski

concludes with an examination of the explosion of interest in *The Juggler of Notre Dame* in the twentieth century and its place in mass culture today. Volume 4 examines the famous *Le jongleur de Notre Dame* by the French composer Jules Massenet, which took Europe by storm after premiering in 1902 and then crossed the Atlantic to the impresario Oscar Hammerstein and the diva Mary Garden, who gave the opera new legs as a female juggler. Presented with great clarity and simplicity, Ziolkowski's work is accessible to the general reader, while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies, medievalism, philology, literary history, art history, folklore, performance studies, and reception studies.

Bretons and Britons Bloomsbury Publishing

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an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Colonial Andes Metropolitan Museum of Art

Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of

parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections. Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first moulded in centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their

historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

Library of Congress Catalogs Open Book Publishers

How the nature illustrations of a Renaissance polymath reflect his turbulent age This pathbreaking and

stunningly illustrated book recovers the intersections between natural history, politics, art, and philosophy in the late sixteenth-century Low Countries. *Insect Artifice* explores the moment when the seismic forces of the Dutch Revolt wreaked havoc on the region's creative and intellectual community, compelling its members to seek solace in intimate exchanges of art and knowledge. At its center is a neglected treasure of the late Renaissance: the Four Elements manuscripts of Joris Hoefnagel (1542–1600), a learned Netherlandish merchant, miniaturist, and itinerant draftsman who turned to the study of nature in this era of political and spiritual upheaval. Presented here for the first time are more than eighty pages in color facsimile of Hoefnagel's encyclopedic

masterwork, which showcase both the splendor and eccentricity of its meticulously painted animals, insects, and botanical specimens. Marisa Anne Bass unfolds the circumstances that drove the creation of the Four Elements by delving into Hoefnagel's writings and larger oeuvre, the works of his friends, and the rich world of classical learning and empirical inquiry in which he participated. Bass reveals how Hoefnagel and his colleagues engaged with natural philosophy as a means to reflect on their experiences of war and exile, and found refuge from the threats of iconoclasm and inquisition in the manuscript medium itself. This is a book about how destruction and violence can lead to cultural renewal, and about the transformation of Netherlandish identity

on the eve of the Dutch Golden Age.

Being Modern Springer Science & Business Media

This fully illustrated catalogue of essays, descriptions, and commentary accompanies the Oriental Institute special exhibit *Picturing the Past: Imaging and Imagining the Ancient Middle East* (on exhibit February 7 through September 2, 2012). *Picturing the Past* presents paintings, architectural reconstructions, facsimiles, models, photographs, and computer-aided reconstructions that show how the architecture, sites, and artifacts of the ancient Middle East have been documented. It also examines how the publication of those images have shaped our perception of the ancient world, and how some of the more "imaginary"

reconstructions have obscured our real understanding of the past. The exhibit and catalog also show how features of the ancient Middle East have been presented in different ways for different audiences, in some cases transforming a highly academic image into a widely recognized icon of the past.

Fighting for Visibility National Geographic Books

This third volume of the new serial publication »Schlüteriana« continues the commemoration of the 300th anniversary of Schlüter's death and is dedicated solely to the funerary monuments created by the sculptor, his school, and followers in Berlin and the Brandenburg region of north-eastern Germany. The single text presented here is subtitled »Part Two: Germany« and

serves as the second installment of a comprehensive, in-depth survey focused on this highly important genre in the sculptor's oeuvre. It completes the examination initiated by »Part One: Poland« published in Schlüteriana II which dealt with Schlüter's tomb art created during his earlier sojourn in Polish territories. The primary aim of this current publishing project is to bring about a more complete, overall understanding of the artist's production from both his Polish and German years. In these two articles, we have concentrated on his funerary sculpture by providing – in an essay/catalogue format greatly enhanced by an exhaustive photographic documentation of each object discussed – a fundamental description of monuments closely

associated with the artist and his circle including comparative analysis based upon key examples from European Baroque art. Certain sepulchral monuments created by the sculptor and his assistants in Berlin may already be somewhat better known to the lay public and art historians, however, those works from his Polish years have thus far still been somewhat neglected and inadequately received into the realm of Schlüter's total output. This two-part study, which attempts to present all the works together along with supplemental commentary on pertinent historical, social, and iconographic contexts of the times when this art was created, will hopefully begin to enrich our understanding of the inter-relationships they share and contribute to a fuller

reconstruction of Andreas Schlüter's artistic development throughout his entire career. »Schlüteriana III« is being published in remembrance not only of Schlüter's death in 1714, but also as a tribute to a Berlin scholar who spent many years of her career deeply involved with research into the master's greatest work of architecture – the Berlin Stadtschloss. Her kindness and generosity in the free-exchange of information led to many stimulating discussions about the artist which still, after more than two decades, inspire this author's own studies until today.

The Transformative Power of the Copy
Windgather Press

"I live inside layers of color," Cristina Norcross confides in this moving collection, *Still Life Stories*. The title

provides a double meaning-the speaker remains alive, as she contemplates the lives of others who have passed in these arresting still life images. Like the still life paintings of the 17th century Dutch Masters, Norcross's poems bring us into a carefully examined world where death is understood as a new aspect of life. And living fully, is what Norcross is all about. -Susan Rich, author of *Cloud Pharmacy* and *The Alchemist's Kitchen*

With lush imagery and a tone of celebration, the poems in this collection explore our relationships: with art, with the natural world, with each other. Cristina Norcross has a gift for finding the beauty in all facets of human experience and rendering them with clarity and precision on the page. She reminds us to pay attention. She invites

us to feel. *Still Life Stories* is eminently accessible and full of heart. -Kim Suhr, author of *Maybe I'll Learn: Snapshots of a Novice Mom* and Director of Red Oak Writing

Norcross writes with the tenderness of one who knows that beauty is often born of darkness, and there are joys accessible only through sorrow. In *Still Life Stories* she offers readers small, polished jewels reclaimed from loved ones who have walked on: a horse remembering its rider; a climbing friend who fell; dances with a ghostly grandfather. Though gone, her loved ones still live. *Still Life Stories* also touches readers with the writer's gentle counsel to herself: surrender; break open; feel everything; begin again. *Still Life Stories* is a small book of treasures. Leslee Goodman, publisher / editor of

The MOON Magazine

Angkor Wat - A Transcultural History of Heritage Walter de Gruyter GmbH & Co KG

An accompaniment to the Egyptian Museum of Berlin's special exhibition celebrating the discovery of the Nefertiti bust in 1912, this catalog presents never-before-seen artifacts and objects from the Amarna period of Egyptian history. The book also explores religion, craftsmanship, daily life, and sculpture in Amarna and the world famous Nefertiti bust.

Top 10 Berlin Michael Imhof

First opened in 1873, the Victoria and Albert Museum's Cast Courts were purpose built to house copies of architecture and sculpture from around the world. They contain some of the

Museum's largest objects, including casts of Trajan's Column (shown in two halves) and the twelfth century Portico de la Gloria from the cathedral at Santiago de Compostela. Among the Museum's most popular galleries, the Cast Courts are an extraordinary expression of Victorian taste, ambition and public spirit.

Still Life Stories Phaidon Press
Sensuousness, magic, a profound momentousness and irrationality are the hallmarks of the new art movement of Belgian Symbolism, which emerged during the 1880s. From Georg Minne and Fe?licien Rops to Fernand Khnopff and James Ensor, the portraits, figure paintings and landscapes revealed a fascination with the eerie and the nefarious, with Thanatos und Eros.0The

remarkable feature of Belgian Symbolism is its predilection for the morbid and the bizarre. Death and decay became leitmotifs in art. In around 1900, artists tried to link a new mysticism with an extravagant and precious style. The central figure in this context was the femme fatale as an expression of excess and lust, often paired with echoes of the esoteric and the demonic. Many stimuli for European Symbolism had their origins in Belgium. This wide-ranging and lavishly illustrated volume examines this phenomenon. Exhibition: Alte Nationalgalerie, Berlin, Germany (15.05. - 13.09.2020).

Image Building Oxford University Press
The Upper Paleolithic fossils of the Mladec caves, South Moravia, excavated at the end of the 19th century, hold a

key position in the current discussion on modern human emergence within Europe and the fate of the Neanderthals. Although undoubtedly early modern humans - recently radio carbon dated to 31.000 years BP - their morphological variability and the presence of archaic features are indicative to some degree of regional Neanderthal ancestry. The beautifully illustrated monograph addresses - for the first time - the complete assemblage of the finds, including the human cranial, post cranial, teeth and jaw fragments of several individuals (most of them stored at the Natural History Museum Vienna) as well as the faunal remains and the archaeological objects. Leading scientists present their results, obtained with innovative techniques such as DNA

analysis, 3D-morphometry and isotope analysis, which are of great importance for further discussions on both human evolution and archaeological issues.

The Juggler of Notre Dame and the Medievalizing of Modernity. Lukas Verlag

This book explores the multifaceted aspects of sculptor's workshops from the Renaissance to the early nineteenth century. Contributors take a fresh look at the sculptor's workshop as both a physical and discursive space. By studying some of the most prominent artists' sculptural practices, the workshop appears as a multifaced, sociable and practical space. The book creates a narrative in which the sculptural workshop appears as a working laboratory where new measuring techniques, new materials

and new instruments were tested and became part of the lived experience of the artist and central to the works coming into being. Artists covered include Donatello, Roubilliac, Thorvaldsen, Canova, and Christian Daniel Rauch. The book will be of interest to scholars studying art history, sculpture, artist workshops, and European studies.

The Last Judgement V & A Publishing

This generously illustrated examination of architectural photography from the 1930s to the present shows how the medium has helped shape familiar views of iconic buildings. Photography has both manipulated and bolstered our appreciation of modern architecture. With beautiful photographs of private and public buildings by Julius Shulman,

Candida Höfer, Andreas Gursky, Thomas Struth, and others, this book examines the central and active role that photography plays in defining and perpetuating the iconic nature of buildings and places. This volume shows how different photographers represent the same building, offers commentaries on the "American dream," and explores changes in commercial architectural photography. Placing decades-old images alongside modern ones, *Image Building* depicts the idea of the comfortable middle-class home and the construction of suburbia as an ironic ideal. It presents the ways that public spaces such as libraries, museums, theaters, and office buildings are experienced differently as photographers highlight the social,

cultural, psychological, and aesthetic conditions to reveal the layered meanings of place and identity. Looking at how photography shapes and frames our understanding of architecture, this volume offers thought-provoking points of view through an exploration of social and cultural issues. Published in association with the Parrish Art Museum *Sculpture* National Geographic Books Museum science, museum analysis, museum history, and museum theory - all this expanding terminology underscores the growing scholarly interest in museums. A recurring assertion is that as an institution, the museum has largely functioned as a venue for the formation of specifically national identities. This volume, by contrast, highlights the museum as a

product of transnational processes of

exchange, focusing on the period from
1750 to 1940.