

Eva Frodl-Kraft

DIE GLASMALEREI

Entwicklung
Technik
Eigenart



Schroll

Die Glasmalerei Entwicklung Technik

Lauren Gardner



Die Glasmalerei Entwicklung Technik:

The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane, 2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture

The Use of Models in Medieval Book Painting Monika E. Müller, 2014-06-02 Until recently the phenomenon of copying in medieval book painting has been considered mainly in terms of the reconstruction of pictorial sources used for the composition or iconography of miniatures initials or decorative elements Although historic sources only rarely mention the circumstances of manuscripts production one particular widely accepted hypothesis has prevailed until now according to which artists used model drawings or sketch books with the aim of facilitating the production of copies and the creation of new picture cycles However it is no longer sufficient to regard medieval book painting in its diachronic dimension only through these lenses Rather one should consider Robert W Scheller s critique that When using the model hypothesis one must always be mindful of other factors which are known to have played a part in the transmission of art in the Middle Ages The contributions of this volume deal with these issues by focusing on book painting between the 10th and 16th centuries

Studies in the Art and Imagery of the Middle Ages Richard Marks, 2013-12-31

Investigations in Medieval Stained Glass, 2019-06-07 With many excellent books on medieval stained glass available the reader of this anthology may well ask what is the contribution of this collection In this book we have chosen to step away from national chronological and regional models Instead we started with scholars doing interesting work in stained glass and called upon colleagues to contribute studies that represent the diversity of approaches to the medium as well as up to date bibliographies for work in the field Contributors are Wojciech Balus Karine Boulanger Sarah Brown Elizabeth Carson Pastan Madeline H Caviness Michael W Cothren Francesca Dell Acqua Uwe Gast Fran oise Gatouillat Anne Granboulan Anne F Harris Christine Hediger Michel H rold Timothy B Husband Alyce A Jordan Herbert L Kessler David King Brigitte Kurmann Schwarz Claudine Lautier Ashley J Laverock Meredith P Lillich Isabelle Pallot Frossard Hartmut Scholz Mary B Shepard Ellen M Shortell Nancy M Thompson

English Medieval Industries John Blair, Nigel Ramsay, 1991-01-01 This work is intended as a modern successor to L F Salzman s English Industries in the Middle Ages 1913 The approach to each industry is by material discussing its acquisition working and sale as a finished product Only industries that resulted in the production of consumer goods and where substantial numbers of artefacts survive from the Middle Ages are dealt with fishing and brewing are therefore omitted the text is illustrated by pictures of surviving objects and contemporary representations of medieval work

Between Figure and Ground Saskia C. Quené, 2025-03-03 The terms figure and ground became fundamental to art historical analysis and writing over the course of

the twentieth century But is this dichotomy suited to describe premodern art and artifacts In *Between Figure and Ground Seeing in Premodernity* essays by Claudia Bl mle Gottfried Boehm P ter Bokody Beate Fricke Bruno Haas David Young Kim Aden Kumler Christopher Lakey Karin Leonhard J rgen M ller Veronica Peselmann Christoph Poetsch Raphael Rosenberg Tom Steinert Nicola Suthor Noa Turel and Saskia C Quen call into question long standing habits of seeing and understanding figure ground relations expand art historical vocabularies and productively challenge anachronistic attachments to modernist paradigms Offering new approaches and methodological reflections from art history and theory Bildwissenschaft and art historiography this volume provides stimulating answers to the question What can be seen and described between premodern figures and grounds Look inside Figure and ground in the context of art historical analysis Transcends binary structures seeing and understanding figure ground relations

Artistic Integration in Gothic Buildings Virginia Chieffo Raguin, Kathryn Brush, Peter Draper, 1995-01-01 In this collaborative work seventeen international scholars use contemporary methodologies to address the ways in which we understand Gothic church buildings today *Artistic Integration in Gothic Buildings* discusses major monuments that have traditionally stood at the core of medieval art historical studies the cathedrals of Durham Wells Chartres Reims Poitiers Strasbourg and Naumburg the abbey of Saint Denis and the Sainte Chapelle of Paris The contributors approach the subject from different specialties and methodologies within the field of art history as well as from the disciplines of history liturgical studies and theology Willibald Sauerl nder s overview acknowledges that since the early nineteenth century scholars have been confronted with monuments that no longer perform their original functions The moment of the creation of these great cages of stone filled with images in metal paint glass stone and textiles has passed as surely as Villon s snows of yesteryear Artistic intentions shifted continuously over the centuries as these great buildings were adapted to new situations historical cultural and religious Once the settings for complex and diversified rituals of religious social and political dimensions the buildings today stand in a completely different time frame and are experienced by a different audience This volume addresses the hermeneutics of the development of scholarship concerning the Gothic church reviewing the variable but largely exclusive agendas from the early nineteenth century to the present including those of Viollet le Duc Lef vre Pontalis M le Sedlmayr Von Simson Panofsky Grodecki and Bony The conclusion is that there is no way to return to the original Gothic cathedral or the original audience *Artistic Integration in Gothic Buildings* reassesses the traditional canon through a new pluralism of approaches and presents the Gothic church as an intricate and complex living monument that has been evolving over eight centuries and more

Beiträge zur Geschichte der Technik und Industrie ,1928 *Painting on Light* Barbara Butts, Lee Hendrix, 2001-03-01 The names Albrecht D rer and Hans Holbein the Younger evoke the dazzling accomplishments of Renaissance panel painting and printmaking but they may not summon images of stained glass Nevertheless D rer Holbein and their southern German and Swiss contemporaries designed some of the most splendid works in the history of the medium This lavish volume is a comprehensive survey of the

contribution to stained glass made by these extraordinarily gifted draftsmen and the equally talented glass painters who rendered their compositions in glass Included are discussions of both monumental church windows and smaller scale stained glass panels made for cloisters civic buildings residences and private chapels The subjects of these rarely seen drawings and panels range from religious topics to secular themes including love planets hunts and battles Focusing on stained glass produced in Germany and Switzerland from about 1495 to 1530 Painting on Light includes drawings by D rer Holbein Albrecht Altdorfer Hans Baldung Grien J rg Breu the Elder Hans Burgkmair Urs Graf Hans von Kulmbach Hans Leu the Younger Niklaus Manuel Deutsch Hans Sch ufelein Hans Weiditz and others This informative book is published in conjunction with an exhibition at the Getty Museum from July 11 through September 24 2000 and from November 7 2000 to January 4 2001 at the Saint Louis Art Museum

Die mittelalterlichen Glasmalereien in der Werbener

Johanniskirche Monika Böning, 2007 Der vorliegende Band bildet den Auftakt zu einer auf mehrere Teilb nde angelegten Publikation ber die Glasmalereibest nde in Sachsen Anhalt durch das deutsche Corpus Vitrearum Medii Aevi Diese bedeutende doch kaum bekannte Verglasung wird damit erstmals in den Blick der Forschung ger ckt Durch eine historische und kunsthistorische Einleitung sowie einen Katalogteil der nicht zuletzt die Authentizit t der Scheiben kl rt erfolgt die wissenschaftliche Bearbeitung Farbtafeln und ein Abbildungsteil der jede einzelne Scheibe in s w Fotos aufnimmt sowie gro formatige Detailaufnahmen geben das Ensemble vollst ndig wieder Es umfasst noch Glasmalereien aus drei verschiedenen Zeiten Aus einer Umbauperiode der ersten Johanniterkirche um die Mitte des 14 Jh haben sich noch zwei Scheiben erhalten Ein gro er Anteil der Glasmalereien schm ckte ehemals das Langhaus eines Neubaus das im ersten Jahrzehnt des 15 Jh errichtet wurde Erst ca 50 Jahre sp ter erhielt dieses Langhaus auch einen neuen Chor Stifterbilder Wappen und Inschriften bezeugen dass sich sowohl die Johanniterbr der als auch der Markgraf von Brandenburg Friedrich II von Hohenzollern an seiner Ausstattung mit Glasmalereien beteiligt haben Trotz des heute stark dezimierten und aus dem Zusammenhang gerissenen Bestandes wird eine Ausrichtung auf eine programmatische Ikonographie erkennbar Innerhalb der umfassend dargestellten Heilsgeschichte die von der Erschaffung des Menschen bis zum J ngsten Gericht reicht und Titel wie Lokalheilige ber cksichtigt ist ein Akzent gesetzt der die einzelnen Bilder unter das Thema der Kirche Christi der ecclesia universalis stellt Damit reflektieren sie zeitspezifische kirchenpolitische Auseinandersetzungen und f hren am Ausgang des Mittelalters wie eine scholastische Summa noch einmal enzyklop disch die Grundtatsachen der katholischen Kirche vor Augen Doch gleicherma en bedeutend ist die k nstlerische Ausf hrung der Glasmalereien Wenngleich sie einem Regionalstil verpflichtet sind lassen sie sich internationalen Kunststr mungen zuordnen So stehen die beiden Scheiben aus dem Vorg ngerbau entwicklungsgeschichtlich an der Schwelle eines um die Mitte des 14 Jh vollzogenen allgemeinen Stilumbruchs vom idealisierenden sch nlinigen Formenvokabular zu einer realistischen Gesamtauffassung des Dargestellten Die Glasmalereien aus dem beginnenden 15 Jh f gen sich in die internationale Stilstr mung des Weichen Stils ein und die Chorverglasung setzt

sich technisch mit den graphischen K nsten auseinander und nimmt Motive aus der niederl ndischen Tafelmalerei auf die seit dem zweiten Drittel des 15 Jh als moderne Vorbilder gesch tzt wurden **Technik der Dekorierung keramischer Waren**

Rudolf Hainbach,1907 **Corpus vitrearum Medii Aevi** Hartmut Scholz,2017 Corpus Vitrearum Medii Aevi ,1979

Archive für christliche Kunst ,1884 **Vierzig Jahre Glasmalkunst** Josef Ludwig Fischer,1910 **Library Catalog of the Metropolitan Museum of Art, New York. Supplement** Metropolitan Museum of Art (New York, N.Y.). Library,1962

Glastechnische Berichte ,1927 Vols include Patentbericht *Studies in Medieval Stained Glass and Monasticism*

Meredith P. Lillich,2001 Professor Lillich has studied medieval stained glass the major painting medium of the Gothic era for forty years The articles in this volume discuss the development of stained glass in France from many perspectives such as the glaziers who produced it specific glazing techniques and formats of design evidence of the use of cartoons types and uses of grisaille and its stylistic development regional traditions in style iconography and hagiography as well as patrons and patronage often with a particular focus on specifically monastic characteristics requirements and achievements Also considered are displaced panels those dispersed to museums as well as spolia reused in later glazing campaigns and the reasons for such recycling Of particular interest is the development of stained glass in the late Capetian period from the aftermath of the High Gothic ensembles of Chartres and Bourges until the introduction of the revolutionizing technique of silver stain in the early fourteenth century Areas of special importance are those that developed in parallel to the royal style associated with the Ile de France the western French regions of Normandy and Aquitaine as well as to the east Lorraine at the francophone border and the county of Champagne *Führer durch die Sammlungen der Abteilung 1: München, Maximilianstrasse 26* Deutsches Museum (Germany),1906 **Repertorium für Kunstwissenschaft** ,1902 Includes section Literaturbericht 1913 1931 called Literatur

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