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The Red Monastery Church
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Czechoslovakia. Laws, statutes, etc
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die Vermessung von Kunstwerken gehörte zu den wichtigsten Methoden der Rassenwissenschaften in der rassistischen Bildpropaganda. Völkischer und nationalsozialistischer Ideologen fallen die vielen Abbildungen von antiken Kunstwerken auf nicht nur griechische Götter und Heroenstatuen sondern auch Reliefs und Malereien aus Ägypten und dem alten Orient wurden anthropometrisch vermessen und mit Fotografien moderner Populationen in Beziehung gesetzt. Dabei galten die ägyptischen Bildwerke in dieser Hinsicht als besonders authentisch präzise und verlässlich. Doch hier handelte es sich keineswegs nur um einen pseudowissenschaftlichen Irrweg des völkischen Rassismus. Die anthropologische Lektüre antiker Bildwerke seit dem späten 18. Jahrhundert war eine etablierte Praxis sowohl in den Rassen als auch in den Kunst- und Altertumswissenschaften. Auf diese Weise schien es nicht nur möglich kollektive historische Akteure Völker anthropologisch zu klassifizieren sondern auch die Konstanz anthropologischer Typen durch die Zeit hindurch aufzuzeigen und die angebliche wissenschaftliche Legitimität des Rassenkonzepts zu untermauern. Felix Wiedemann untersucht Aufkommen und Verschwinden dieser Methode vor dem Hintergrund ihres politischen kulturellen und epistemischen Kontextes.

Das Verhältnis von Philosophie und Rhetorik wird in der Forschungsliteratur meist als eines der Entgegensetzung und des wechselseitigen Ausschlusses beschrieben. Dabei wird dem überzeitlichen Wahrheitsanspruch der Philosophie die kontextabhängige Wirkungsabsicht der Rhetorik gegenübergestellt. Während Philosophie auf sicheres Wissen und Erkenntnis zielt, gehe es der Rhetorik nicht um Wahrheit sondern um die bloße Wahrscheinlichkeit und Meinung. Das kann allerdings nicht darüber hinwegtäuschen dass Philosophie und Rhetorik auf grundsätzliche Weise aufeinander verwiesen bleiben. Denn allein in der Notwendigkeit ihren Wahrheitsanspruch öffentlich durchsetzen zu müssen und in der Frage nach der adäquaten Wahl der Ausdrucksmittel muss sich Philosophie notwendig rhetorischer Verfahren bedienen. Entsprechend hinterfragt eine rhetorische informierte Philosophie das intellektualistische Ideal einer transparenten und selbstexplikativen philosophischen Sprache. Sie unterstreicht demgegenüber die Materialität, Literarizität, Performativität und Historizität philosophischen Sprechens. In diesem Sinne zielt das Handbuch Rhetorik und Philosophie auf ein Denken das sich des paradoxen Verhältnisses von Philosophie und Rhetorik bewusst bleibt.

This examination concentrates on the beginnings of neoclassicism and explores the philosophical and scientific underpinnings of the enlightenment in which Pajou played an important part.

This landmark interdisciplinary publication of the Red Monastery Church the most important Christian monument in Egypt's

nile valley highlights its remarkable and newly conserved paintings and architectural sculpture

der pariser salon war die größte und wichtigste ausstellung zeitgenössischer kunst in europa im 19 jahrhundert er war bühne künstlerischer selbstvermarktung und ort des wettstreits kunstmesse massenattraktion kulturelles aushängeschild und staatliches propaganda instrument in einem er versammelte künstler kritiker sammler und händler war anlass für ästhetische debatten und zog ein internationales sozial heterogenes publikum in seinen bann die salons des konsulats und des premier empire 1799 1814 wurden von napoleon und seinen beratern als bühne und werkzeug politischer propaganda genutzt diesem tiefgreifenden wandel der ausstellung hatten sich künstlerinnen und künstler anzupassen gleichzeitig mussten sie auf neue künstlerische trends reagieren um sich in der pariser kunstszene behaupten zu können erfolg und reichweite der salons dieser jahre lassen sich nicht nur an steigenden aussteller und besucherzahlen ablesen auch die vielfältigen formen ihrer rezeption in zeitung und zeitschriften briefen reiseberichten und graphischen sammelbänden belegen die strahlkraft der ausstellung die frankreichs grenzen überstieg auf einer breiten basis größtenteils unveröffentlichter quellen untersucht eva knels die organisation der ausstellung die teilnehmende künstlerische sowie die internationalen reaktionen auf den salon unter berücksichtigung des komplexen wandels der kunstszene zu beginn des 19 jahrhunderts dabei nimmt die autorin die wechselseitigen zusammenhänge von kunstpolitik künstlerischer produktion und deren rezeption in den blick the paris salon was the largest and most important contemporary art exhibition in 19th century europe it was a stage for artistic self promotion and a place of competition an art fair popular attraction cultural flagship and state propaganda instrument rolled into one it brought together artists critics collectors and dealers was a stimulus for aesthetic debates and brought an intellectual and socially heterogeneous public under its spell the salons of the consulate and first empire 1799 1814 were used by napoleon and his advisers as a stage and tool for political propaganda artists had to adapt to this far reaching change to the exhibition at the same time they had to react to new artistic trends in order to maintain their place in the paris art scene the success and scope of the salons in these years are demonstrated not only by the rising numbers of exhibitors and visitors the many forms of their reception in newspapers and magazines letters travel diaries and volumes of reproductions are also evidence of the exhibition s wide appeal which reached beyond the borders of france based on a wide range of largely unpublished sources eva knels examines the organisation of the exhibition the participating artists and the international reaction to the salon with reference to the complex changes in the art world in the early 19th century the author s perspective includes the changing interrelationships between artistic policies artistic production and the reception of art

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