

1: A dialectic between ostensible objectivity and a precise attention to detail - PORTRAIT OF BERLIN

A collection of the over 70 unique portraits, taken at the live event, has now been arranged by Rankin and KaDeWe into a visually striking artwork, exhibited along a 5m high and m long street level gallery from middle of May until end of June.

I used to ignore the recommendations that Goodreads made for me, because they seemed totally off. But increasingly, I find that I check out the book summary, and it is entirely up my alley. Kudos to you, Goodreads programmers. I love to read up on German history, ever since my LDS mission there in It seems all Americans want The Goodreads algorithm that predicts books that you might like is getting to know me exceptionally well. So the events leading up to Nazi Germany. And you would be surprised-- the events in the book show that Nazism was by no means a foregone conclusion. In addition, the author covers more than politics and military matters-- the "important stuff" that most history books focus on, with maybe a tad of economics. Brecht tries to capture a complete picture of Berlin-- the arts, including film, drama, architecture, art, and music, and literature; science you have to mention Einstein, right? The book is organized chronologically, with each chapter being dedicated to a year between and But superimposed on this apparently linear structure is a series of interviews with former residents of post-war Berlin, quite similar to the last book on Germany on read Stasiland. Some are still living in Germany, while others are in America and Britain. Interesting to note that when the book was written, the Berlin Wall was still up, and a couple interviewees mention experiences behind the wall as well. As such, the reader should be warned to keep track of "when" they are. The mix of interviews and history bring the portrait of Berlin to life that the author is seeking to achieve. The first revelation for me was the leftovers from Imperial Germany. It happened nearly overnight. But Germans themselves still felt a national pride, and they felt that it was missing once the Kaiser abdicated. The new democracy was looked on as weak and despicable. The conservative movement was essentially a desire to go back tot the old imperial days. Remnants of the old Imperial order got carried over into the new democratic government, perhaps best exemplified in the form of President Hindenburg, the former general and war hero under Kaiser Wilhelm during WWI. In fact, they found Hitler despicable. But as the current government apparently failed and failed again at solving foreign and domestic issues, including runaway inflation and resolution of war reparations, the Nazis increasingly seemed to be the only ones who could get things done. And for several reasons. First, the fall of the empire brought a call for Revolution with a capital R. Before the Nazis were even on the scene, Communists were trying to claim Germany for Bolshevism. Secondly, the mixture of both conservative imperialists and radical leftists left very few middle-of-the-road types to keep a democracy running. I liked this summary of the situation from the author: The troubles that were to come stemmed not from the Constitution, which, like all Constitutions, was simply a piece of paper, but from the society that the Constitution was supposed to represent. It was a society fiercely divided against itself, divided not only between extremes of radical and conservative ideology but between classes, regions, and religions

2: The Best Portrait Photographers in New Berlin, WI (with Free Estimates)

A Washington Post Best Book of the Year. Berlin is a city of fragments and ghosts, a laboratory of ideas, the fount of both the brightest and darkest designs of history's most bloody century.

Petrus Christus – Petrus Christus was an Early Netherlandish painter active in Bruges from 1450, where, along with Hans Memling, he became the leading painter after the death of Jan van Eyck. Today, some 30 works are attributed to him. Christus was a figure for centuries, his importance not established until the work of modern art historians. Giorgio Vasari barely mentions him in his biographies of painters, written in the Renaissance, in the early to mid-nineteenth century, Gustav Waagen and Johann David Passavant were important in establishing Christus's biographical details and in attributing works to him. Christus was born in Baarle, near Antwerp and Breda, long considered a student of and successor to Jan van Eyck, his paintings have sometimes been confused with those of van Eyck. At the death of van Eyck in 1498, it is thought that Christus took over his master's workshop, had he been an active pupil in van Eyck's Bruges workshop in 1490, he would have received his citizenship automatically after the customary period of one year and one day. Christus may have been van Eyck's successor in the Bruges school, a document testifying to the presence of a Piero da Bruggia in Milan may suggest that he visited that city at the same time as Antonello, and the two artists may even have met. It would also explain how Italian painters learned about oil painting, Antonello, along with Giovanni Bellini, was one of the first Italian painters to use oil paint like his Netherlandish contemporaries. And Christus's *Virgin and Child Enthroned with Saints Francis and Jerome in Frankfurt*, a late work, the reserved *Portrait of a Young Girl* belongs among the masterworks of Early Netherlandish painting, marking a new development in Netherlandish portraiture. It no longer shows the sitter in front of a neutral background, Christus had already perfected this format in his two portraits of *Christus* died in Bruges in 1476, Hans Memling succeeded him as the next great painter in Bruges. Christus produced at least six signed and dated works, which form the basis for any other attributions to him and these are, the *Portrait of Edward Grymeston*, the *Portrait of a Carthusian*, the so-called *St. In addition, a pair of panels in the Groeningemuseum in Bruges bears a date of 1466, but its authenticity is suspect. Panel painting – A panel painting is a painting made on a flat panel made of wood, either a single piece, or a number of pieces joined together. Panel painting is very old, it was a very prestigious medium in Greece and Rome, a series of 6th century BC painted tablets from Pitsa represent the oldest surviving Greek panel paintings. Most classical Greek paintings that were famous in their day seem to have been of a size comparable to modern works - perhaps up to a half-length portrait size. We can only attempt to imagine what these looked like from some detailed literary descriptions, the Severan Tondo, also from Egypt is one of the handful of non-funerary Graeco-Roman specimens to survive. Encaustic and tempera are the two used in antiquity. Encaustic largely ceased to be used after the early Byzantine icons, the earliest forms of panel painting were dossals, altar fronts and crucifixes. All were painted with images, commonly the Christ or the Virgin, with the saints appropriate to the dedication of the church. Donor portraits including members of the family are also often shown. Painted panels for altars are most numerous in Spain, especially Catalonia, the 13th and 14th centuries in Italy were a great period of panel painting, mostly altarpieces or other religious works. However, it is estimated that of all the paintings produced there, The vast majority of Early Netherlandish paintings are on panel, and these include most of the earliest portraits, such as those by Jan van Eyck, and some other secular scenes. By the 15th century with the wealth of Europe, and later the appearance of humanism. Secular art opened the way to the creation of chests, painted beds, birth trays, many such works are now detached and hung framed on walls in museums. Many double-sided wings of altarpieces have also been sawn into two one-sided panels, canvas took over from panel in Italy by the first half of the 16th century, a change led by Mantegna and the artists of Venice. His panels are of notoriously complicated construction, containing as many as seventeen pieces of wood, for smaller cabinet paintings, copper sheets were another rival support, from the end of the 16th century, used by many artists including Adam Elsheimer. Many Dutch painters of the Golden Age used panel for their small works, by the 18th century it had become unusual to paint on panel, except for small works to be inset into furniture, and the like. But, for example, The National*

Gallery in London has two Goya portraits on panel, many other painting traditions also painted, and still paint, on wood, but the term is usually only used to refer to the Western tradition described above 3. Jean Fouquet

â€” Jean Fouquet was a preeminent French painter of the 15th century, a master of both panel painting and manuscript illumination, and the apparent inventor of the portrait miniature. He was the first French artist to travel to Italy and experience first-hand the early Italian Renaissance, little is known of his life, but it is certain that he was in Italy before , when he executed a portrait of Pope Eugene IV, who died that year. His work can be associated with the French courts attempt to solidify French national identity in the wake of its struggle with England in the Hundred Years War. One example is when Fouquet depicts Charles VII as one of the three magi and this is one of the very few portraits of the king. According to some sources, the other two magi are the Dauphin Louis, future Louis XI, and his brother, far more numerous are his illuminated books and miniatures. Stephen, the right wing shows a pale Virgin and Child surrounded by red and blue angels and is now at the Royal Museum of Fine Arts, Antwerp. Illuminated parchment manuscripts recount the history of the Jewish people from Creation to the outbreak of the Jewish revolt against the Romans in A. They were most common in Burgundy and France, but also elsewhere, especially at the English courts and they are little seen in Italy. It is unclear what styles the word hennin described at the time, though it is recorded as being used in French in , the word does not appear in English until the 19th century. The term is used by some writers on costume for other female head-dresses of the period. These appear from about onwards, especially after the mid-century, initially only among aristocratic women, typically, the hennin was 30 to 45 cm high, but might be considerably higher, as much as 80 cm according to some sources. The tops of some of these hats were pointed while others were truncated. The hennin was worn tilted backward at an angle and it was made of light material, often card or a wire mesh over which a light fabric was fixed, although little is known of the details of their construction. There was often a cloth lappet, or cornet in French, in front of the hennin covering part of the brow, and sometimes falling onto the shoulders to either side. There is very often a frontlet or short loop seen on the forehead, to adjust the hennin forward and it was fashionable to pluck or shave the forehead to raise the hairlines. The hair was tied tightly on the scalp and usually hidden inside the cone, however some images show long hair worn loose behind the hennin. Nowadays, the forms part of the costume of the stereotypical fairy tale princess. Various writers on costume history use hennin to cover a variety of different styles, almost all agree that the steeple-cone style was a hennin, and the truncated versions, and many also include the heart-shaped open-centred fabric tubes of the earlier part of the century. Some also use the term to cover beehive-shaped fabric head-coverings of the mid-century, others also use it for the head-dresses divided to right and left of the early part of the century, such as those in which Christine de Pisan is usually depicted. In some of only white cloth is visible, but in later examples worn by aristocrats rich fabric can be seen through translucent veils. Thomas urged street boys to chase after such ladies and pluck off their headdresses, even granting indulgences to those who did so, although as so often in medieval documentary records, no clue as to the form of the hennins is given. Portrait of a Lady van der Weyden â€” Portrait of a Lady is a small oil-on-oak panel painting executed around by the Netherlandish painter Rogier van der Weyden. The composition is built from the shapes that form the lines of the womans veil, neckline, face, and arms. The vivid contrasts of darkness and light enhance the almost unnatural beauty, van der Weyden was preoccupied by commissioned portraiture towards the end of his life and was highly regarded by later generations of painters for his penetrating evocations of character. In this work, the humility and reserved demeanour are conveyed through her fragile physique, lowered eyes. She is slender and depicted according to the Gothic ideal of elongated features, indicated by her shoulders, tightly pinned hair, high forehead. It is the only portrait of a woman accepted as an autograph work by van der Weyden, yet the sitters name is not recorded. Although van der Weyden did not adhere to the conventions of idealisation and he depicted his models in highly fashionable clothing, often with roundedâ€”almost sculptedâ€”facial features, some of which deviated from natural representation. He adapted his own aesthetic, and his portraits of women often bear a resemblance to each other. The woman, who is probably in her teens or early twenties, is shown half-length and in three-quarters profile. The background is flat and lacks the attention to detail common in van der Weydens devotional works, like his contemporary Jan van Eyck, when working in portraiture, he used dark planes to

focus attention on the sitter. It was not until Hans Memling, a pupil of van der Weyden, in this work the flat setting allows the viewer to settle on the woman's face and quiet self-possession. Van der Weyden reduces his focus to four basic features, the headdress, dress, face. The background has darkened with age, it is likely that the portrait was created by the sitters' hennin. The woman wears an elegant low-cut black dress with dark bands of fur at the neck and her clothes are of the then-fashionable Burgundian style, which emphasises the tall and thin aesthetic of the Gothic ideal. Her dress is buckled by a red sash pulled in below her breasts. The buff-coloured hennin headdress is draped with a transparent veil. Van der Weyden's attention to the structure of the clothing—the careful detailing of the pins pushed into the veil to fix its position—is typical for the artist, the woman's veil forms a diamond shape, balanced by the inverse flow of a light vest worn beneath her dress.

Open to the public and free of charge, the museum was established in for the American people by a joint resolution of the United States Congress. Mellon donated an art collection and funds for construction. The Gallery often presents temporary special exhibitions spanning the world and the history of art and it is one of the largest museums in North America. In Mellon formed the A. Mellon Educational and Charitable Trust, when quizzed by Abbot, he explained that the project was in the hands of the Trust and that its decisions were partly dependent on the attitude of the Government towards the gift. Roosevelt on behalf of the American people on March 17, Neither Mellon nor Pope lived to see the completed, both died in late August, only two months after excavation had begun. At the time of its inception it was the largest marble structure in the world, as anticipated by Mellon, the creation of the National Gallery encouraged the donation of other substantial art collections by a number of private donors. The Gallery's East Building was constructed in the 1960s on much of the land left over from the original congressional joint resolution. Pei, the contemporary structure was completed in and was opened on June 1 of that year by President Jimmy Carter. The new building was built to house the Museum's collection of paintings, drawings, sculptures. Completed and opened to the public on May 23, the National Gallery of Art is supported through a private-public partnership. The United States federal government provides funds, through annual appropriations, to support the museum's operations, all artwork, as well as special programs, are provided through private donations and funds. John Walker, and J. From Monday through Saturday, the museum is open from 10 a.m. The museum comprises two buildings, the West Building and the East Building linked by an underground passage.

7. Donor portrait — A donor portrait or votive portrait is a portrait in a larger painting or other work showing the person who commissioned and paid for the image, or a member of his, or her, family. Donor portraits are very common in works of art, especially paintings, of the Middle Ages and Renaissance. Often, even late into the Renaissance, the portraits, especially when of a whole family, will be at a much smaller scale than the principal figures. By the mid-15th century donors began to be integrated into the main scene, as bystanders. The purpose of donor portraits was to memorialize the donor and his family, to do so during prayer is in accord with late medieval concepts of prayer, fully developed by the Modern Devotion. This process may be intensified if the praying beholder is the donor himself, when a whole building was financed, a sculpture of the patron might be included on the facade or elsewhere in the building. If they are on different sides, the males are normally on the left for the viewer, in family groups the figures are usually divided by gender. Groups of members of confraternities, sometimes with their wives, are also found, additional family members, from births or marriages, might be added later, and deaths might be recorded by the addition of small crosses held in the clasped hands. Although none have survived, there is evidence of donor portraits in small chapels from the Early Christian period. Their scale and composition are alone among large-scale survivals, also in Ravenna, there is a small mosaic of Justinian, possibly originally of Theoderic the Great in the Basilica of Sant'Apollinare Nuovo. For example, a chapel at Mals in South Tyrol has two fresco donor figures from before 1000, one lay and the other of a cleric holding a model building. In subsequent centuries bishops, abbots and other clergy were the donors most commonly shown, other than royalty, in these the portrait may adopt a praying pose, or may pose more like the subject in a purely secular portrait. The Wilton Diptych of Richard II of England was a forerunner of these, in some of these diptychs the portrait of the original owner has been over-painted with that of a later one. The person presenting might be a courtier making a gift to his prince, a later convention was for figures at about three-quarters of the size of the main ones. This innovation, however, did not appear in Venetian painting until

the turn of the next century, normally the main figures ignore the presence of the interlopers in narrative scenes, although bystanding saints may put a supportive hand on the shoulder in a side-panel.

3: Photography Archives - PORTRAIT OF BERLIN

London back in for the first time, Rankin and his team invite real members of the public into the studio to shoot their portraits from shooting to on the wall in fifteen minutes.

Description[edit] Christus frames his sitter in a rigid and balanced architectural setting. She is positioned within a narrow rectangular space, before a wainscotted wall. The image is divided by the horizontal parallel lines of her wainscot and blouse, which join at the inverted triangle formed by the neckline of her dress. The rendering of the background departs somewhat from contemporary conventions in portraiture: The wall sets her in a realistic interior, perhaps intended to represent a space within her home. Royal Museum of Fine Arts, Antwerp. This earlier portrait reflects the Gothic ideal found in the Christus portrait. The depth of space provided by the back wall gives room for this detailing, which Charles Sterling believes is indebted to van Eyck. National Gallery of Art, Washington, D. Similarities can be seen in the sculpted features and expression of the model. She is dressed in expensive clothing and jewellery and seems to be uncommonly elegant. She looks out of the canvas in an oblique but self-aware and penetrating manner that some art historians have described as unnerving. Joanna Woods-Marsden remarks that a sitter acknowledging her audience in this way was virtually unprecedented even in Italian portrait painting. A very similar style, with no tail, is seen on the older of two girls in the donor panels of Presentation of Christ by the Master of the Prado Adoration of the Magi, a pupil of Rogier van der Weyden. The influence of van Eyck can be seen in the delicate rendering of the textures and details of the dress, trimmings and adornments. But in other ways Christus abandons the developments made by van Eyck and Robert Campin. He reduces the emphasis on volume of those artists, in favour of an elongation of form; the narrow, slight upper body and head are, according to the art historian Robert Suckale, "heightened by the V-shaped neckline of the ermine and the cylindrical hat. However, John Talbot had only one niece, Ankaret, who died in infancy in Lorne Campbell suggests that given the Latin signature, Waagen might have misinterpreted the word "nepos", which can also mean "grandchild". Upton concludes that she was more likely a daughter of John Talbot, 2nd Earl of Shrewsbury, [15] either Anne or Margaret. Their parents married between and, suggesting that the sitter was under 20 at the time of the portrait. Sterling picks up on this, noting the many similarities between the two women, including their tightly pulled-back hair, high cheek bones, slanted eyes and sulky expressions. He compared the hennin worn by Maria Portinari in a c. The New York headdress is far more extended, and seems to be of a style prevalent a few years after, and moreover lacks the draped and hanging veil.

4: Before the Deluge : A Portrait of Berlin in the 's by Otto Friedrich | eBay

Liverpool in What does a Portrait of Berlin look like in ? #portraitofberlin #RankinLive #KaDeWe. We are going to announce the last ten portraits submitted via social media, later today.

5: Amarna Period: (Society for the Promotion of the Egyptian Museum Berlin)

The exhibition Portrait of a Nation offers a glimpse into the creative practices of 50 contemporary artists from the United Arab Emirates. About Visitors are invited to explore the country through the individual perspectives of the participating artists who call it home.

6: Portrait of a Young Girl (Christus) - WikiVisually

*Before the Deluge: Portrait of Berlin in the 's, A [Otto Friedrich] on www.enganchecubano.com *FREE* shipping on qualifying offers. A fascinating portrait of the turbulent political, social, and cultural life of the city of Berlin in the 's.*

7: Portrait of a Nation - Exhibition at me Collectors Room in Berlin

PORTRAIT OF BERLIN pdf

Lively edited documentary on the city of Berlin, made in the s. Streets, landmarks, shops, arts, people. German sound. Print condition is excellent.

8: This is - PORTRAIT OF BERLIN

The most comprehensive photographic study of an extraordinary city, Berlin, Portrait of a City offers some pages of aerial views, street scenes.

9: KaDeWe Archives - PORTRAIT OF BERLIN

Before the Deluge is a social history of Berlin during the Weimar Republic from to , covering traditional politics, economics, social conditions, cultural politics, the arts, and the lives of ordinary Berliners and the movers and shakers.

Maple sugar murders The globe-trotting Ghia Hp m775 service manual Finding private venture capital for your firm 99 ways to lead and succeed Dialogue between an Orthodox and a Barlaamite The story of Ernie Pyle Father Christmas Letters Mini-Book The Early Childhood Curriculum The flood tide of immigration, 1900-1917 Christian and classical The Lovers Who Died of Love (Arabia) Bullying; The Bullies, the Victims, the Bystanders Introductions to modern design Kinnes digest of the United States criminal code Population pressure, and the spirit of Malthus Taylor introduction to error analysis The 2007 Report on Semi-Machined Hardwood Furniture Dimension and Edge-And Face-Glued Parts Transition and challenge, 1945 to 1950 Harraps Chinese Phrase Book Pre-imperial history Standard Ptolemaic silver Symmetry and conservation law Descriptive statistics in research methodology Is your business making you money? U2014 Second Visit to America, and other Artistic Journeys Angular.js frontend tutorial Postmarital consequences of premarital sex adjustments, by E. J. Kanin and D. H. Howard. Rethinking transnationalism Awaken Your Heart at Work Philosophy of Psychology (Critical Assessments of Contemporary Psychology) Washington Park Wilderness Act of 1988 Excitons Bound to Impurities of 3d Elements in II-VI Compounds (Soviet Scientific Reviews Series, Section Narnia Solo Adventures Developing PowerBuilder 3 applications The mediators taxonomy of people in mediation Flash and Removable Storage Cake recipe book Reinventing government: Using new technology to improve service and cut costs Essay about industrial management