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| Autore | Telesko Werner |
| Titolo | Geschichtsraum Österreich : die Habsburger und ihre Geschichte in der bildenden Kunst des 19. Jahrhunderts // Werner Telesko |
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| Nota di contenuto | Vorwort und Einführung -- Österreichs Identitäten und die bildende Kunst im 19 Jahrhundert -- Krone und Wappen -- Kanonbildungen als Strukturmerkmal österreichischer Identitätsstiftungen -- Die Prinzipien der Kanonbildung -- Das österreichische Kaiserthum von 1804 bis 1848 -- Franz Sartoris Vaterlandskunde -- Populäre Bilder Interpretationen österreichischer Geschichte -- Die Situation der Historienmalerei in Bohmen -- Zieglers Gallerie und die Bedeutung des maximilianeischen Themenkreises -- Österreichs Heldenzeitalter in Zieglers Gallerie -- Die Schriften Leopold Chimanis 17741844 -- Die Personenbezogenheit habsburgischer Geschichtsreflexion im 19 Jahrhundert -- Das Programm -- Soldatische Tugenden und die Erziehung der Nation -- Copyright. |
| Sommario/riassunto | The history is intended as the first comprehensive examination of the role of Austrian history in the visual arts of the Habsburg monarchy between 1804 and 1918. At its centre are the following three key questions: What status did the general preoccupation with history acquire? What were the favorite historical subjects for artistic representation? What significance did the Habsburgs own history (almost endlessly "extendible" all the way back to its fictitious mythical beginnings) hold for the issues of the day? Works of art contribute to the creation of traditions in a double sense: a given work simultaneously contains and creates history. A work of art is also a medium for social identification, facilitating communication between the monarch and the people. Investigating the characteristics of the |

different "reflections on history" in the visual arts in Austria in the 19th century led to the practical necessity of significantly widening the known material basis. It became apparent that previous research was based on a relatively limited range of works (primarily "high art") and failed to relate these works to literary documents from the fields of historiography or belles-lettres. I believe it is only by expanding the basis in terms of both word and picture documentation that a reliable overview of the different strategies pursued by Habsburg iconography can be gained. Not only did my chosen methodology seem expedient, and indeed almost indispensable for an examination of concrete historical cases, it also reveals that this interlocking approach (furthermore justified by the nature of the material) based on interrelating picture and text media contains the very key to a proper investigation of the historical art of the 19th century. In approaching the central questions, this study begins with an introduction that looks at concepts and methodology and charts the difficult formation of the "Austrian nation" from "Casa d Austria" to the Habsburg "nation state". The second chapter examines the relevance of the Austrian 18th century in the consciousness of the following century based on the examples of rulers Maria Theresia and Joseph II. This is followed almost of necessity by a long section on the ruler iconography of the period Emperor Franz II (I) to Emperor Franz Joseph I. The visual strategies of the Habsburg rulers in the 19th century and the inseparable question of the legitimization of the Austrian Empire in the years after 1848 steer attention back to the quest for "origins" and to the Habsburg "insurance policy" of evoking the figure of founding father Rudolf I. This forms the main focus of the fourth chapter. In this context, the various appeals to the famous progenitor assume the character of an "underpinning" myth (Jan Assmann). The final chapter attempts to provide answers to questions relating to the "flowering" of Austrian historiography in the 19th century relative to historical interpretations in painting. The complex genesis of the celebration of glorious Austrian deeds is examined on the basis of the concrete example of "military iconography" and the decoration of the "hall of fame" in the "Arsenal" in Vienna.

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| Autore | Kleinkopf Felicitas |
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| Descrizione fisica | 1 online resource (69 pages) |
| Collana | Stuttgart University reports ; ; 1 |
| Disciplina | 001.42 |
| Soggetti | Data mining - Social aspects Digital humanities |
| Lingua di pubblicazione | Tedesco |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Sommario/riassunto | <p>The legal opinion was developed in the context of the "XSample" project funded by the Ministry of Science, Research and the Arts of the State of Baden-Wurttemberg. The aim of the project was to examine the copyright possibilities in research with text and data mining. The content of this expert opinion is the legal assessment of the copyright relevance of real use cases from the field of digital humanities as well as the analysis of the permission of the individual work steps. A central subject of this research process is the safeguarding of the requirements of good research practice, which is accompanied by the question of whether the corpora created for text and data mining may be passed on for research purposes, at least in part. In this way, a certain legal certainty is to be achieved for researchers who are confronted with questions about the scope of the new text and data mining permissions in the Copyright Act - §§ 44b, 60d - in order to make research on copyrighted works reproducible in the future to an extent sufficient for research.</p> |