

Bildnachweise

0. Inhalt der Website

1. Copy of Praxiteles; restorer: Ippolito Buzzi (Italian, 1562–1634), English: Cnidus Aphrodite. Marble, Roman copy after a Greek original of the 4th century. Marble; original elements: torso and thighs; restored elements: head, arms, legs and support (drapery and jug). Current location: National Museum_of Rome - Palazzo Altemps Inv. 8619

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2. Mariä Himmelfahrt 1516–1518, Santa Maria Gloriosa dei Frari, Venedig

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3. Deutsch: Arno Breker, The Great Torchbearer (1939). Von (Benutzer:Viborg 1997 im Hof des Breker-Museums Nörvenich (öffentlicher Raum)

fotografiert.Die Skulptur stand zusammen mit der Skulptur "Die Wehrmacht" bis 1945 im Hof der Neuen Reichskanzlei in Berlin und befindet sich heute im Besitz des Breker-Museums.

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4. Foto: Rolf Famulla, der deutsche Zwerg

5. Abb. 35: © Petr Novák, Věstonická venuše na výstavě Lovci mamutů v Národním muzeu v Praze https://commons.wikimedia.org/wiki/File:Vestonicka_venuse_edit.jpg

1.0. Überblick

Viktor Mikhailovich Vasnetsov (1848-1926), Iwan der Schreckliche, 1897, Öl auf Leinwand, 247 cm x 132 cm (hier nur Ausschnitt), Tretjakow Gallerie, Moskau, Scanned from A. K. Lazuko Victor Vasnetsov, Lenin-grad: Khudozhnik RSFSR, 1990, ISBN 5-7370-0107-5, This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following rea-

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I.1. Frauen als Stereotype

Ausschnitte aus verschiedenen Werbeprospekten und Zeitschriften; Collage von Rolf Famulla

I.2. Männer als Stereotype

Ausschnitte aus verschiedenen Werbeprospekten und Zeitschriften; Collage von Rolf Famulla

I.3. Stereotypen werden eingeübt, Ausschnitte aus verschiedenen Werbeprospekten und Zeitschriften; Collage von Rolf Famulla

I.4. Sport als Kampfplatz: Ausschnitte aus verschiedenen Werbeprospekten und Zeitschriften; Collage von Rolf Famulla

I.5. Religion: Rituale der Macht: Ausschnitte aus verschiedenen Werbeprospekten und Zeitschriften; Collage von Rolf Famulla

I.6. Gesichter der Macht: Ausschnitte aus verschiedenen Werbeprospekten und Zeitschriften; Collage von Rolf Famulla

I.7. Töten für die Zivilisation? Ausschnitte aus verschiedenen Werbeprospekten und Zeitschriften; Collage von Rolf Famulla

I.8. Gibt es Auswege? Fotos von Alexander Claus, Wiesbaden, mit freundlicher Genehmigung Foto Vario Studio 0157 -830 465 23

II.0. Überblick – Kunst

Edvard Munch (1863–1944), *Der Schrei*, 1893, oil, tempera & pastel on cardboard 91 x 73.5 cm, National Gallery (Norway), Accession number NG.M.00939 Accession number retrieved from Wikidata, Source/Photographer

WebMuseum at ibiblio

Page: <http://www.ibiblio.org/wm/paint/auth/munch/>

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II.1.1. Prähistorische Kunst – Die Geburt der Kunst und der Bewusstheit

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2. Löwen- Darstellungen an den Höhlenwänden von Chauvet, Foto: HTO, public domain English: Lions painted in the Chauvet Cave. This is a replica of the painting from the Brno museum Anthropos. The absence of the mane sometimes leads to these paintings being described as portraits of lionesses. Date: 12 June 2009, Source: Self-photographed, Author: HTO, Licensing: I, the copyright holder of this work, release this work into the public domain. This applies worldwide. In some countries this may not be legally possible; if so: I grant anyone the right to use this work for any purpose, without any conditions, unless such conditions are required by law. This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain".

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3. Die Frauenfigur von Moravany im Slowakischen Nationalmuseum in Bratislava. Das Alter wird mit rund 23.000 Jahren angegeben. Urheberrechtinhaber: Martin Hlauka, Slovenčina: Moravianska venuša. 22 800 rokov stará soška, nájdená pri obci Moravany nad Váhom. Date: 24 June 2005, Source: Own work: Author: Martin Hlauka (Pescan) 27 June 2005 00:18 (UTC), Permission (Reusing this file): The copyright holder of this file, Martin Hlauka (Pescan), allows anyone to use it for any purpose, provided that the copyright holder is properly attributed. Redistribution, derivative work, commercial use, and all other use is permitted. Attribution: Martin Hlauka (Pescan)

1. II.1.2. Prähistorische Kunst – Die ersten Skulpturen auf der Schwäbischen Alb

1. Der 31,1 Zentimeter hohe und 7,1 Zentimeter breite Löwenmensch aus Mammut-Elfenbein stammt aus der Hohlenstein-Stadel-Höhle, Alter um 40.000 Jahre, Foto: Yvonne Mühleis © Landesamt für Denkmalpflege Baden-Württemberg/Ulmer Museum.

2. Die Frau aus der Hohle Fels-Höhle ist aus Mammut-Elfenbein, Höhe 5,97 Zentimeter, Foto: Urgeschichtliches Museum Blaubeuren, Venus-Hohle-Fels©UrMu_Foto: Günther Bayerl. Ihr Alter wird mit 38.000 bis 33.000 Jahren v.u.Z bestimmt. Diese Arbeiten sind also mindestens 6.000 Jahre älter als die auf österreichischen, tschechischen und russischen Gebieten gefundenen Frauenfiguren.

3. Das Vogelherd-Pferd aus Mammut-Elfenbein. Es ist 2,5 Zentimeter hoch und 4,8 Zentimeter lang. Foto: Universität Tübingen (fatima.batalovic@uni-tuebingen.de)

II.1.3. Prähistorische Kunst – Tierdarstellungen und Frauenfiguren prägen das Schaffen

1. reservascuevas@culturadecantabria.es El Castillo

2. hermitage103sm.jpg Mit freundlicher Genehmigung der Hermitage, St. Petersburg

3. birdvenusm, Kiew

4. Date: 2012-08-29; License: GNU Free Documentation License; View file on Wikipedia; Credit Regina Hecht

II.1.4. Prähistorische Kunst – Neolithikum – Die Neuerungen des modernen Menschen

1. English: Head of the figure of a woman, Spedos type, Early Cycladic II (2700 BC–2300 BC), Keros culture., Höhe: 27 cm, Louvre Museum Department of Greek, Etruscan and Roman Antiquities, Denon wing, room 1, Accession number Ma 2709, Credit line Gift Rayet, 1873 Source/Photographer: Improved version of Image:Head figurine Spedos Louvre

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2. Frauenstatuetten aus Hacilar, Südost-Anatolien, Türkei, Collection: Museum für Vor- und Frühgeschichte Berlin. Date: February 2006, Source: Own work, Author, Photo: Andreas Praefcke, Permission: (Reusing this file) Object: Public Domain; Photo: Public Domain I, the copyright holder of this work, release this work into the public domain. This applies worldwide. In some countries this may not be legally possible; if so: I grant anyone the right to use this work for any purpose, without any conditions, unless such conditions are required by law.

3. Copyright Marius Amarie, Ganditorul de la Hamangia si femeia lui

II.1.5. Prähistorische Kunst – Was zeichnet die prähistorische Kunst aus?

Die „Dame“ von Pazardzhik – Karanovo VI (zirka 4.500 v. u.Z.), mit freundlicher Genehmigung

II.2.1. Radikaler Wandel in der Antike: Die Geburt der Despoten, Kriege und Götter

1. Date 20 September 2005 Source en-WP: http://en.wikipedia.org/wiki/Image:Ancient_ziggurat_at_Ali_Air_Base_Iraq_2005.jpg Author en:User:Hardnfast This picture was taken by a member of the United States Armed Forces whilst on active service and as such is in the Public Domain. It was originally downloadable from a US Government site as being in the Public Domain. This is demonstratable by the presence of US Armed Forces personnel on the summit of the structure. EN-Wikipedia File history; •; 19:30; 6 November 2007 Hardnfast (talk | contribs) 2; 576x1; 932 948 KB This is a picture I took at eh Ziggurat at Ali Air Base Iraq in 2005. (log) into a place that has more than one walk way more than on airplace and a place for worship; Licensing; Hardnfast; the copyright holder of this work; hereby publishes it under the following licenses:; Permission is granted to copy; distribute and/or modify this document under the terms of the GNU Free Documentation License; Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections; no Front-Cover Texts; and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License.; This file is licensed under the Creative Commons Attribution 3.0 Unported license.; Attribution: Hardnfast; You are free:; •; to share – to copy; distribute and transmit the work; •; to remix – to adapt the work; Under the following conditions:; •; attribution

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Hero mastering a lion. From the palace of Sargon II at Dur Sharrukin (now Khorsabad, near Mossul), 713-706 BC. Dimensions: Höhe 5.52 m Breite: 2.18 m, D. 63 cm, Current location: Louvre Museum, Department of Oriental Arts, Richelieu wing, ground floor, room 4, Accession number: AO 19862, Credit line: Excavated by Paul-Émile Botta, 1843-1844, Source/Photographer: TangLung, Licensing: I, the copyright holder of this work, hereby publish it under the following licenses: Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. You are free: • to share – to copy, distribute and transmit the work • to remix – to adapt the work Under the following conditions: • attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). • share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. This licensing tag was added to this file as part of the GFDL licensing update. This file is licensed under the Creative Commons Attribution-Share Alike 2.5 Generic, 2.0 Generic and 1.0 Generic license. You are free: • to share – to copy, distribute and transmit the work • to remix – to adapt the work Under the following conditions: • attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). • share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. You may select the license of your choice.

II.2.2. Radikaler Wandel in der Antike: Kriegskunst im Zweistromland und im alten Ägypten

1. Code de Hammurabi, roi de Babylone, Date between circa 1792 and circa 1750 BC, Medium: basalt, Dimensions: Höhe: 225 cm, Breite: 79 cm (31.1 in). Dicke: 47 cm (18.5 in). Current location Louvre Museum Mésopotamie, room 3: Mésopotamie, Ile millénaire avant J.-C.. Richelieu, ground floor. This work is part of the collections of the Louvre (Department of Near Eastern Antiquities). Accession number Sb 8 Place of creation: Susa (Iran) Object history, Français : Déportée par un roi d'Elam en Iran au XIe siècle av. J.-C., la stèle fut trouvée à Suse par J. de Morgan lors

des fouilles de 1901-1902. 1901-1902: excavated by Jacques de Morgan. References: <http://www.louvre.fr/> Musée du Louvre, Atlas database: entry 24656, Photographer: Mbzt Source: Own work, Permission (Reusing this file) I, the copyright holder of this work, hereby publish it under the following licenses: Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. This file is licensed under the Creative Commons Attribution 3.0 Unported license. You are free: • to share – to copy, distribute and transmit the work • to remix – to adapt the work Under the following conditions: • attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). You may select the license of your choice.

2. Nederlands: In tweeën gedeeld om meer details te laten zien.; Date; 30 June 2007; Source; Based on File:NarmerPalette ROM-gamma.jpg & File:NarmerPalette ROM.jpg. Transferred from nl.wikibooks.; Author; Original by Csernica & Jeff Dahl & Captmondo. This version by Bartje.; Licensing; This is a faithful photographic reproduction of a two-dimensional; public domain work of art. The work of art itself is in the public domain for the following reason;; This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 70 years or less.; You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. Note that a few countries have copyright terms longer than 70 years: Mexico has 100 years; Jamaica has 95 years; Colombia has 80 years; and Guatemala and Samoa have 75 years. This image may not be in the public domain in these countries; which moreover do not implement the rule of the shorter term. Côte d'Ivoire has a general copyright term of 99 years and Honduras has 75 years; but they do implement the rule of the shorter term. Copyright may extend on works created by French who died for France in World War II (more information); Russians who served in the Eastern Front of World War II (known as the Great Patriotic War in Russia) and posthumously rehabilitated victims of Soviet repressions (more information).; This file has been identified as being free of known restrictions under copyright law; including all related and neighboring rights.

Thutmosis III. erschlägt asiatische Gefangene aus der Schlacht bei Megiddo, Relief im Tempel von Karnak nördlich Luxor, Ägypten Date1 April 2009 Source Own work Author: Olaf Tausch, Permission (Reusing this file) I, the copyright holder of this work, hereby publish it under the following licenses: Permission is granted

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II.2.3. Radikaler Wandel in der Antike: Patriarchalische Ideale und Götter in der griechischen Kunst

1. Ptolmey I Sator, Savior. Medium: Ptolmey I Sator bust made in Memphis 323BC. Created Egyptians first religion of a occupying general for Alexander the Great Murder. Ptolmey I Sator considered himself a Savior and had the bust created and moved to Alexander a new city for Mesopotamians "Jews" they later called themselves. The bishops of Christ, the first Christians were Ptolemy I inner circle cult of Serapis, Osiris + Apis the bull. Ptolmey controlled Egypt through a religion which he stated " Meriam Septeam, Chosen of Ra, Beloved by Amun. Current location: Vatican Museums Museo Pio-Clementino, Sala Rotunda Accession number Inv. 257 Source/Photographer: Jastrow (2006) Licensing : I, the copyright holder of this work, release this work into the public domain. This applies worldwide. In some countries this may not be legally possible; if so: I grant anyone the right to use this work for any purpose, without any conditions, unless such conditions are required by law.

2. Cycladic female figurine, from Museum of Cycladic Art at Athens - Canonical type, early work of the Spedos variety, 17.3 cm, #104a in the 1968 catalogue Date: 26 November 2006 Source: Own work, Author: User:Mountain, Permission: (Reusing this file) PD, Licensing: I, the copyright holder of this work, release this work into the public domain. This applies worldwide. In some countries this may not be legally possible; if so: I grant anyone the right to use this work for any purpose, without any conditions, unless such conditions are required by law.

3. Unknown; Title; Untitled; so-called Peplos Kore; Object type; Statue; Description; Statue of a maiden. She wears a peplos over the chiton. Often attributed to the same sculptor of the Rampin Horseman. Missing left forearm and lower right corner of skirt with forepart of feet.; Date; circa 530 BC; Medium; sculpture in the round / Parian marble; Dimensions; Height: 120 cm (47.2 in).; Current location; Acropolis Museum ; Accession number; 679; Place of creation; Athens; Object history; 1886: excavated. Place: Athens; Acropolis; west of Erechtheum.;

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4. Amazone Typus Sciarra, gefunden 1868 im Vicolo di S. Nicolò di Tolentino in Rom (ehemals Gärten des Sallust), Staatliche Museen zu Berlin, Antikensammlung, Date: 2./4. Januar 2007 Source: Own work, Author: Marcus Cyron, Permission: (Reusing this file) Own work, copyleft: Multi-license with GFDL and Creative Commons CC-BY-SA-2.5 and older versions (2.0 and 1.0) I, the copyright holder of this work, hereby publish it under the following licenses: Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. You are free:

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5. Copy of Praxiteles; restorer: Ippolito Buzzi (Italian, 1562–1634) English: Cnidus Aphrodite. Marble, Roman copy after a Greek original of the 4th century. Marble; original

elements: torso and thighs; restored elements: head, arms, legs and support (drapery and jug).
Current location: National Museum_of Rome - Palazzo Altemps Ground floor, Accession number Inv. 8619
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II.2.4. Radikaler Wandel in der Antike – Rom: die Klaviatur der Bildsprache der Macht
Augustus of Prima Porta; Date; 1st century; Medium; white marble; Dimensions; Height: 204 cm (80.3 in.); Current location; Vatican Museums ; Chiaramonti Museum; Braccio Nuovo (New Wing); Object history; 20 April 1863: discovered (Villa Livia; Prima Porta; Rome); Inscriptions; Text bottom center;; MUNIF.PII.IX.P.M. - AN.XVIII; [Munificentia Pius IX Pontifex Maximus - Anno XVIII] [Through the generosity of Pope Pius IX; in the eighteenth year of his reign]; Photograph; Description; front view; Date; 20 October 2007 (according to Exif data); Photographer; Till Niermann; Source; Own work; Other versions; Derivative works of this file;; ; Statue-Augustus-2.jpg; ; Octavio Augusto.jpg; ; With white background; ; 1870s.; ; Today.; Camera location; 41° 54' 23.24" N; 12° 27' 15.65" E ; View this and other nearby images on: OpenStreetMap - Google Earth; Camera Model; Canon EOS 400D; Lens; Canon EF 70-300mm F4-5.6 IS USM; Permission is granted to copy; distribute and/or modify this document under the terms of the GNU Free Documentation License; Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections; no Front-Cover Texts; and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License.; This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.; You are free;; ; to share – to copy; distribute and transmit the work; ; to remix – to adapt the work; Under the following conditions;; ; attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).; ; share alike – If you alter; transform; or build upon this work; you may distribute the resulting work only under the same or similar license to this one.; This licensing tag was added to this file as part of the GFDL licensing update.; This file is licensed under the Creative Commons Attribution-Share Alike 2.5 Generic license.; You are free;; ; to share – to copy; distribute and transmit the work; ; to remix – to adapt the work; Under the following conditions;; ; attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they en-

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II.2.5. Radikaler Wandel in der Antike – Byzanz: die Wiege der christlichen Kultur

1. Español: Vista del arco desde la Via Triumphalis. English: Rome, Arch of Constantine, by Alexander Z., 2005-01-06, Deutsch: de:Konstantinsbogen in Rom, von der Via Triumphalis aus aufgenommen, Date: 6 January 2005,Source: Own work, Author: User:Alexander Z. Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. You are free: • to share – to copy, distribute and transmit the work • to remix – to adapt the work Under the following conditions: • attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). • share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. This licensing tag was added to this file as part of the GFDL licensing update.

2. Das nicht von Menschenhand geschaffene Bild Christi, (Acheiropoieton), Moskau, Holz, 31 x 23 cm, Ehem. Staatliche Museen Berlin, Inv.-Nr. 9640, Русский: Спас Нерукотворный, Москва, дерево, 1 x 23 см, Date: Anfang 16. Jahrhundert, Source: Own work, Author: Kopiersperre, Licensing: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights.

3. Artist Unknown; Title; Cambrai Madonna ; Description; Italo-Byzantine; possibly Siense. Replica of an Eleusa icon.; Date; circa 1340; Medium; painting; Source/Photographer; Own work; Object location; 50° 10' 19.92" N; 3° 13' 59.88" E ; View this and other nearby images on: OpenStreetMap - Google Earth; Licensing; I, the copyright holder of this work; hereby publish it under the following license;; This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.; You are free;; ; to share – to copy; distribute and transmit the work; ; to remix – to adapt the work; Under the following conditions;; ; attribution – You must attribute the work in the manner

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II.2.6. Radikaler Wandel in der Antike – Nachhall der Kunst der Antike in der Gegenwart

Torso of the Belvedere, neo-attic artwork, 1st century CE. The inscription on the pedestal reads "made by Apollonios, son of Nestor, Athenian". Museo Pio-Clementino (Inv. 1192), Vatican Museums, Rome. Photography: F. Bucher

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II.3.1. Renaissance: Rom übernimmt die Macht – Päpstliche Programmkunst: Michelangelo malt das Weltgewitter

1. Michelangelo (1475–1564) Title: The Last Judgment, Date: from 1536 until 1541, Medium: fresco, Dimensions:1,370 × 1,220 cm Collection, Sistine Chapel Notes Deutsch: Auftraggeber: Papst Clemenz VII., ausgeführt unter Papst Paul III.,References: vatican.va, Source/Photographer: Own work Aangelus (talk) Taken on 13 May 2011, Licensing: I, the copyright holder of this work, hereby publish it under the following licenses: This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. You may select the license of your choice.This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain".This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

2. Die Erschaffung Adams, Decke der Sixtinischen Kapelle, Michelangelo, Rom, Vatikan, English:

Creation of Adam, fresco painted by Michelangelo (1475-1564), Sistine Chapel Ceiling (1508-1512) Rome, Vatican, Date: 16 August 2011, 13:41:04, Source: Own work, Author Jörg Bittner Unna, Licensing: I, the copyright holder of this work, hereby publish it under the following license: This file is licensed under the Creative Commons Attribution 3.0 Unported license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). 59425 Unna .August-Schmidt 3.jbittner@web.de

II.3.2. Renaissance: Rom übernimmt die Macht – Päpstliche Programmkunst: Raffael gestaltet eine Welt der Wunder

1. Raphael (1483–1520), Title: Deutsch: Stanza di Eliodoro im Vatikan für Papst Julius II., Wandfresko, Szene: Befreiung Petri, Detail, Date: 1513-1514, Medium: fresco, Collection: Deutsch: Pinacoteca Vaticana Current location: Deutsch: Rom Notes Deutsch: Auftraggeber: Papst Julius II., zweites päpstliches Gemach, in Zusammenarbeit mit der Raffael-Werkstatt entstanden Source/Photographer: The Yorck Project (2002) 10.000 Meisterwerke der Malerei (DVD-ROM), distributed by DIRECTMEDIA Publishing GmbH. ISBN: 3936122202. Permission: (Reusing this file) [1] Licensing: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The work of art depicted in this image and the reproduction thereof are in the public domain worldwide. The reproduction is part of a collection of reproductions compiled by The Yorck Project. The compilation copyright is held by Zenodot Verlagsgesellschaft mbH and licensed under the GNU Free Documentation License.

2. School of Raphael (1483–1520), Title: Constantine at the battle of Milvian Bridge, Medium: painting, Current location: Vatican Rooms, Source/Photographer: Constantine at the Battle of Milvian Bridge Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia

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II.3.3. Renaissance: Rom übernimmt die Macht – Florenz auf einem Sonderweg: Die Individualität wird geboren

Leonardo da Vinci and workshop (1452–1519), Title: Virgin of the Rocks, Description: English: The Virgin with the Infant Saint John the Baptist adoring the Christ Child accompanied by an Angel. In this second version Mary and Jesus are depicted with a halo and John the Baptist with the cross, Date between circa 1491 and circa 1499 and from 1506 until 1508, Medium: oil on poplar wood (cradled panel), Dimensions: 189.5 × 120 cm (74.6 × 47.2 in), Current location: National Gallery room 66 Accession number NG1093 Object history 1880: purchased Notes commissioned in 1480 as central panel for a triptych by the Milanese Confraternity of the Immaculate Conception for the altarpiece of their oratory in San Francesco. This version is the second version finally accepted by the confraternity replacing the first rejected version now in the Louvre, Paris References National Gallery, London, Source/Photographer 1. The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. 2./3. National Gallery, London Other versions English: first originally rejected version at the Louvre Museum: Leonardo Da Vinci - Vergine delle Rocce (Louvre).jpg This is a featured picture on the English language Wikipedia (Featured pictures) and is considered one of the finest images. If you think this file should be featured on Wikimedia Commons as well, feel free to nominate it. If you have an image of similar quality that can be published under a suitable copyright license, be sure to upload it, tag it, and nominate it. Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. This work is in the public domain in the United States because it was published (or registered with the U.S. Copyright Office) before January 1, 1923. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photo-

graphs for details.

II.3.4. Renaissance: Rom übernimmt die Macht – Der Weg in den Manierismus

1. Title: Venus of Urbino , Object type: painting, Depicted people: Angela del Moro, Date: 1538, Medium: oil on canvas, Dimensions: Height: 119 cm (46.8 "); Width: 165 cm (64.9 "), Collection: Uffizi Gallery, Object history • March 1538: unknown event: order, Notes, Deutsch: Auftraggeber: Guidobaldo della Rovere, Herzog von Camerino und späterer Herzog von Urbino, References: catalog: The Most Famous Paintings of the World; catalog code: 13, Authority control • : Q727875, • VIAF: 186016342 • LCCN: n98093044 • GND: 4467404-1 • SUDOC: 035309180 • BNF: 13180791g • WorldCat Source/Photographer: The Yorck Project (2002) 10.000 Meisterwerke der Malerei (DVD-ROM), distributed by DIRECTMEDIA Publishing GmbH. ISBN: 3936122202. Permission: (Reusing this file) [1] Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details. The work of art depicted in this image and the reproduction thereof are in the public domain worldwide. The reproduction is part of a collection of reproductions compiled by The Yorck Project. The compilation copyright is held by Zenodot Verlagsgesellschaft mbH and licensed under the GNU Free Documentation License.

2. Titian (1490–1576) Title: Equestrian Portrait of Charles V , Description: Español: Retrato ecuestre del emperador Carlos I de España (1500-1558), que aparece llevando la armadura que usó en la batalla de Mühlberg, que se libró en 1547 y en la que el emperador derrotó aplastantemente a los protestantes alemanes. Date: 1548, Medium: oil on canvas, Dimensions Height: 335 cm (131.9 in). Width: 283 cm (111.4 in). Current location: (Inventory): Prado Museum Sala 027 Accession number P00410 Notes: Deutsch: Dieses Porträt von Kaiser Karl V. (1500-1558) zu Pferde entstand im Gedenken an den Sieg der kaiserlichen Truppen über die Protestanten bei Mühlberg. Die scheinbare Schlichtheit der Komposition birgt eine

vielschichtige Symbolik, die Karl V. in seiner Eigenschaft als christlicher Ritter und Erbe der römischen Kaisertradition zeigt. Ein Beispiel hierfür ist die Lanze, die der Kaiser in seiner rechten Hand hält und die nicht nur ein Machtsymbol der Cäsaren war, sondern auch auf die Waffe des Heiligen Georg und die Lanze des Longinus während der Passion Christi anspielt (Longinus war ein römischer Soldat, der seine Lanze in den Leib Christi stieß und später zum Christentum übertrat.). Als formale Vorläufer der Komposition werden die Darstellungen der Reiterstatue von Kaiser Mark Aurel (121-180) in verschiedenen Stichen Albrecht Dürers, wie „Ritter, Tod und Teufel“, sowie Werke von Hans Burgkmair genannt. Die kaiserliche Rüstung ist Teil der Waffensammlung des Madrider Königspalastes. Das Werk wurde für Maria von Ungarn geschaffen und geriet zum dynastischen Innbild schlechthin des österreichischen Königshauses. Im Jahr 1827 wurde es in die Sammlung des Prado-Museums aufgenommen. References [1] Source/Photographer The Prado in Google Earth: Home - 7th level of zoom, JPEG compression quality: Photoshop 10. Other versions: • Reproduction from The Yorck Project Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

II.4.1. Renaissance: Künstler im Norden rebellieren: neues Menschenbild in den Niederlanden

1. Robert Campin (–1444), Title: The Annunciation , Description: Merode Altarpiece, triptych, history of art 1 course 5, Date: circa 1425, Medium: Triptych, oil on panel, Dimensions: Center panel: 25.25 × 24.875 in (64.1 × 63.2 cm), Left wing: 25.375 × 10.75 in (64.5 × 27.3 cm) Right wing: 25.375 × 11 in (64.5 × 27.9 cm) , Current location: Metropolitan Museum of Art , The Cloisters, Accession number: 56.70a–c Accession number retrieved from Wikidata, Source/Photographer http://www.artchive.com/artchive/c/campin/merode_altarpiece.jpg as thumbnailed by both: CAMPIN, Robert (the Master of Flemalle): Merode Altarpiece at http://www.artchive.com/artchive/c/campin/merode_altarpiece.jpg.html and Campin, Robert (the Master of

Flemalle): Merode Altarpiece at http://www.artchive.com/artchive/C/campin/merode_altarpiece.jpg.html •Robert Campin : L' Annonciation - 1425 at

<http://www.flickr.com/photos/23151461@N00/344737763/> (smaller 500x256 pixel version) virginie from France, 2007-01-03 16:46, Other versions: Image:Robert Campin 010.jpg (more pixels but less vibrant color) Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason:This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States.This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights.The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

2. Hugo van der Goes (–1482), Title: The Adoration of the Shepherds Date: circa 1480, Medium: oil on oak, Dimensions: 97 × 245 cm (38.2 × 96.5 in), Current location: Gemäldegalerie, Berlin ,room V, Accession number, 1622 A, References: Aufstellung der Gemäldegalerie und der Skulpturensammlung im Kaiser-Friedrich-Museum, Raum 69, Niederländische Gemälde des 15. und 16. Jhd.1904, Stiftung Preußischer Kulturbesitz, bpk-images.de search: Goes Anbetung der Hirten, Web Gallery of Art, Google Art, Source/Photographer: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Permission: (Reusing this file) [1] Licensing: The work of art depicted in this image and the reproduction thereof are in the public domain worldwide. The reproduction is part of a collection of reproductions compiled by The Yorck Project. The compilation copyright is held by Zenodot Verlagsgesellschaft mbH and licensed under the GNU Free Documentation License.

3. Robert Campin (–1444), Title: Portrait of a Woman, Date: circa 1430-1435, Medium, oil on panel, Dimensions: 40 × 27 cm (15.7 × 10.6 in), Current location: National Gallery Accession number: NG653.2Accession number retrieved from Wikidata, Deutsch: Pendantporträt, vgl. Porträt ihres Gatten, ebenfalls London Source/Photographer: National Gallery online catalogue. Other versions This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason:This work is in the public

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II.4.2. Renaissance: Künstler im Norden rebellieren: der Rebell Hieronymus Bosch

1. Title: The Hay Wagon, Date: circa 1515 Prado, from 1510 until 1516 Jheronimus Bosch - Visions of genius, Medium: oil on panel, Dimensions: Height: 147.1 cm (57.9 in). Width: 212 cm (83.5 in). Current location: (Inventory) Prado Museum, ground floor, room 56a Accession number P02052, Place of creation: 's-Hertogenbosch, Object history: Central panel: by 1636: Alcázar Palace, Madrid (?) Palacio d' Aranjuez, Madrid, after 1907: transferred to the Prado Museum, after 1907: united with wings , Left wing: Prado Museum, Madrid, Inventory number 1179, after 1907: united with central panel and right wing ,Right wing: Monasterio de El Escorial, San Lorenzo de El Escorial, after 1907: transferred to the Prado Museum, after 1907: united with central panel and left wing, Exhibition history: Exposition de la Toison d'Or à Bruges, [Provinciaal Hof], Bruges, June 1907–October 1907, cat.no. 257. Inscriptions Signature bottom right: Jheronimus bosch - On the central panel, References: Anonymous, Web Gallery of Art, as Jheronimus Bosch, Triptych of Haywain, 1500-02, 135 × 190 cm (53.1 × 74.8 in). Fourcaud, L. de (January 1912–February 1912) 'Hieronymus van Aken, dit Jérôme Bosch (vers 1460 † 1516). III-V', La Revue de l'Art Ancien et Moderne, vol. XXXI, p. 270, no image, as After Hieronymus Bosch, Chariot de foin. Koldewej, A.M., P. Vandebroeck en B. Vermet (2001) Jheronimus Bosch. Alle schilderijen en tekeningen, Rotterdam: NAI Uitgevers, Gent/Amsterdam: Ludion, ISBN 90-5662-219-6, p. 21, as Jheronimus Bosch and/or workshop, Hooiwagen, geopend: Paradijs, Hooiwagen, Hel, circa 1516 or later, 135 × 200 cm (53.1 × 78.7 in), with color image. Source/Photographer: Museo Nacional del Prado Other versions File:The Hay Wain by Hieronymus Bosch.jpg File:Jheronimus Bosch 115.jpg Version from www.wga.hu File:Bosch - Haywain Triptych.jpg Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain in its country of origin and other countries and areas where

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2. Hieronymus Bosch (–1516), Title: The Ship of Fools, Description: Fragment of the left wing of a triptych; see File:Jheronimus Bosch 003.jpg for the second fragment of the left wing of this triptych, File:Jheronimus Bosch 050.jpg for the right wing, and File:Jheronimus Bosch 112.jpg for the exterior. Date: circa 1494–1510, Medium: oil on oak panel, Dimensions: Height: 58 cm (22.8 in). Width: 33 cm (13 in). Current location (Inventory): Louvre Museum, Richelieu, 2nd floor, room 5, Accession number RF 2218, Object history: by 1914: Camille Benoît (1851–1923), Paris 1918: given to the Louvre Museum, Paris, by Camille Benoît, Paris, from 1927 until 1930: lent to the Rijksmuseum Amsterdam, Amsterdam, by the Musée du Louvre, Paris Exhibition history: Les collections nouvelles formées par les Musées Nationaux de 1914 à 1919, Musée du Louvre, Paris, 10 February 1919–1919, cat.no. 227. De Van Eyck à Bruegel, Musée de l'Orangerie, Paris, November 1935–January 1936, cat.no. 2, p. 4, ill. 31. Jeroen Bosch, Noord-Nederlandse primitieven, Museum Boymans, Rotterdam, 10 July 1936–15 October 1936, Cat.no. 52, p. 33, ill. 64. Les primitifs flamands, Musée de l'Orangerie, Paris, 5 June 1947–7 July 1947, Cat.no. 9. L'oeuvre d'art et les méthodes scientifiques, Musée de l'Orangerie, Paris, March 1949–April 1949, cat.no. 1. Bosch, Goya et le fantastique, Musée des Beaux-Arts, Bordeaux, 20 May 1957–31 July 1957, cat.no. 21. Middeleeuwse kunst der Noordelijke Nederlanden, Rijksmuseum, Amsterdam, 28 June 1958–28 September 1958, Cat.no. 72, p. 81, ill. 37. Exposition des tableaux des musées de France, Moscow/Saint Petersburg, 1965, cat.no. 7. Jheronimus Bosch, Noordbrabant Museum, 's-Hertogenbosch, 17 September 1967–15 November 1967, cat.no. 37, p. 135, with color image on p. 49, as Het Narrenschip, 57.9 × 32.6 cm (22.8 × 12.8 in). References: Anonymous, Base Atlas, as La Nef des fous, 1490–1510 (?), 58 × 33 cm (22.8 × 13 in). Anonymous, Base Joconde, as Le nef des fous, circa 1500, 58 × 32.5 cm (22.8 × 12.8 in). Anonymous, RKDimages, Art-work number 60886, as Narrenschip, circa 1494 or later (1485–1516), 57.9 × 32.6 cm (22.8 × 12.8 in). Anonymous, Web Gallery of Art, as The Ship of Fools, 1490–1500, 58 × 33 cm (22.8 × 13 in). Jamot, Paul (1927) 'A propos d'un primi-

tif français', La revue de l'art ancien et moderne, tome LII, pp. 155–162, as La Nef des fous, with image in black and white on p. 156. Koldewej, A.M., P. Vandebroeck en B. Vermet (2001) Jheronimus Bosch. Alle schilderijen en tekeningen, Rotterdam: NAI Uitgevers, Gent/Amsterdam: Ludion, ISBN 90-5662-219-6, p. 29, as Narrenschip, circa 1494 or later, 57.9 × 32.6 cm (22.8 × 12.8 in), with color image. Koldewej, Jos, Paul Vandebroeck, Bernard Vermet (2001) Hieronymus Bosch. The Complete Paintings and Drawings, Ghent/Amsterdam: Ludion, ISBN 0-8109-9064-4, p. 88, as Ship of Fools. Marijnissen, Roger H. ([1987]) Hieronymus Bosch. Het volledige oeuvre, Haarlem: Gottmer/Brecht, ISBN 90-2300-651-8, p. 310, as Het Narrenschip. Tolnay, Charles de (1986 [1984]) Hieronymus Bosch, Alphen aan den Rijn: Atrium, ISBN 90-6113-164-2, cat.no. 8, p. 346–348, as Het Narrenschip, 57.8 × 32.5 cm (22.8 × 12.8 in), with image in black and white. Source/Photographer: Unknown Other versions File:Jheronimus Bosch 011.jpg Version from www.arthistory.cc File:Hieronymus Bosch - The Ship of Fools - WGA2553.jpg Version from www.wga.hu File:Jheronimus Bosch 011 black and white version 02.jpg Original upload log, Transferred from de.wikipedia to Commons by Boteas using CommonsHelper. The original description page was here. All following user names refer to de.wikipedia. • 2005-01-03 12:10 Nocturne 265x502x (35384 bytes) Bild von Hieronymus Bosch, Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

II.4.3. Renaissance: Künstler im Norden rebellieren: Dürer und die deutschen Gipfelstürmer Albrecht Dürer (1471–1528), Title: English: The Revelation of St John: 14. The Whore of Babilon, Date: between 1497 and 1498, Medium: woodcut, Dimensions: Height: 39 cm (15.4 in). Width: 28 cm (11 in). Current location: Staatliche Kunsthalle Karlsruhe, Source/Photographer: Web Gallery of Art: Image Info about artwork, Permission (Reusing this file): This is a faithful photographic reproduction of a two-dimensional, public do-

main work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States.

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II.4.4. Renaissance: Künstler im Norden rebellieren: Einzig in den Niederlanden überlebt die Kunst – für kurze Zeit

1. Rembrandt (1606–1669), Title: Head of Christ, Date: circa 1648, Medium: oil on oak panel, Dimensions: Height: 25 cm (9.8 in). Width: 21.7 cm (8.5 in). Current location: Gemäldegalerie, Berlin, Accession number 811C, Object history: by 1878: John Henderson (1797-1878), London, from 16 February 1882 until 18 February 1882: sale of the collection of John Henderson at Christie's, London, lot no. 382 (as 'Rembrandt. 382 Head of a Man with Long Hair, in a brown roeb'), by 1893: Charles Sedelmeyer (art dealer), Paris, by 1905: Rodolphe Kann (1845-1905), Paris, from 1905 until 1907: the estate of Rodolphe Kann, 1907: purchased by Duveen Brothers, London/Paris/New York City, 1907: acquired by Martin Bromberg, Hamburg, 1907: given to the Gemäldegalerie, Berlin, by Mr. and Mrs. Martin Bromberg, Hamburg, from September 1941 until September 1942: Flakturm II, Berlin-Friedrichshain, between 11 March 1945 and 7 April 1945: transferred to Schachtanlage Merkers, Merkers, 15 April 1945 (?): confiscated by the Americans, 17 April 1945: transferred to the Reichsbank, Frankfurt, from 20 August 1945 until 31 August 1945: Central Art Collecting Point Wiesbaden, Landesmuseum Wiesbaden, Wiesbaden, Inventory number WIE 557/3/2, 1949: ownership transferred to the state of Hessen by the Americans, 11 January 1956: ownership transferred to the city of Berlin, Unknown date: transferred to the Gemäldegalerie Dahlem, Berlin-Dahlem, 12 December 1959: stolen, 22 October 1961: recovered from Braunschweig Hauptbahnhof, Braunschweig, from 1998: Gemäldegalerie, Kulturforum, Berlin, Exhibition history: Rembrandt und seine Zeit. Zweihundert Gemälde der Blütezeit der holländischen Barockmalerei des 17. Jahrhunderts aus deutschem, holländischem und schweizerischem Museums- und Privatbesitz, Muzeum zu Allerheiligen, Schaffhausen, 10 April 1949–2 October 1949, cat.no. 137. Meisterwerke aus den Berliner Museen und

Schlössern. Gemälde alter Meister, Gemälde des 19. Jahrhunderts, Museum Dahlem, Berlin, 9 May 1953–November 1953, cat.no. 50. Rembrandt. Gedächtnis-Ausstellung. 1606-1669. Gemälde, Zeichnungen, Radierungen, Museum Dahlem, Berlin, 27 May 1956–15 July 1956, cat.no. 19. Rembrandt. Zoektocht van een genie, Museum Het Rembrandthuis, Amsterdam, 1 April 2006–2 July 2006, ISBN 90-400-9165-X, cat.no. 64. Rembrandt - Genie auf der Suche, Gemäldegalerie, Berlin, 4 August 2006–5 November 2006, cat.no. 57. Rembrandt et la nouvelle Jérusalem. Juifs et chrétiens à Amsterdam au siècle d'or, Musée d'art et d'histoire du judaïsme, Paris, 28 March 2007–1 July 2007, ISBN 9782755702439, cat.no. 107. Rembrandt, Pintor de historias, 15 October 2008–6 January 2009, Museo Nacional del Prado, Madrid, Cat.no. 29. Rembrandt et la figure du Christ/Rembrandt and the face of Jesus, Musée du Louvre, Paris, 21 April 2011–18 July 2011, Philadelphia Museum of Art, Philadelphia, 3 August 2011–30 October 2011, ISBN 978-88-89854-71-6, cat.no. 35. References: RKDimages, Art-work number 202397, as Rembrandt, Head of Christ, circa 1648 (1645-1655), 25 × 21.7 cm (9.8 × 8.5 in).Bildindex der Kunst und Architektur, object 02552505, as School of Rembrandt, Christuskopf, 25 × 21.7 cm (9.8 × 8.5 in).Bildindex der Kunst und Architektur, object 00020137, as School of Rembrandt, Christuskopf, 25 × 21.7 cm (9.8 × 8.5 in).Web Gallery of Art, as Rembrandt, Young Jew as Christ, circa 1656, 25 × 21.5 cm (9.8 × 8.5 in).Source/Photographer: Unknown, Other versions File:Rembrandt - Young Jew as Christ - WGA19204.jpg, Version from www.wga.hu Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

2. Belshazzar's feast.*oil on canvas.*167,6 x 209,2 cm .*signed c.r.: Rembrand/F 163(.).*inscribed t.r.: Mene mene tekel upharsin, This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a Uni-

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II.5.1. Die Kunst der Dekadenz – Barock: Die Welt wird verschnörkelt schön gemalt
Giovanni Lorenzo Bernini, English: Ecstasy of St. Teresa HDR Date

1 August 2015, 17:02:39, Source: Own work, Author: Livioandronico2013, Licensing: I, the copyright holder of this work, hereby publish it under the following license: This file is licensed under the Creative Commons Attribution-Share Alike 4.0 International license. You are free: • to share – to copy, distribute and transmit the work • to remix – to adapt the work Under the following conditions: • attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). • share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

II.5.2. Die Kunst der Dekadenz – Das Rokoko pudert die Bilder (noch) schöner und schaut weg
Hyacinthe Rigaud (1659–1743) , Title Louis XIV (1638–1715) , Description
Louis XIV of France, Date: 1701, Medium: oil on canvas, Dimensions: 277 × 194 cm (109.1 × 76.4 in), Current location (Inventory): Louvre Museum room 34 Musée d'Agesci 2nd floor Accession number INV 7492 Accession number retrieved from Wikidata, Credit line: Louis XIV Collection. Notes: In 1701 Louis XIV commissioned from Hyacinthe Rigaud a copy of the portrait. This portrait, Louis XIV (oil on canvas; 2.05 x 1.52 m), is on display in the Apollo Salon of the Château de Versailles' Grand ApartmentJoconde database: entry 000PE005269. References: Musée du Louvre, Atlas database: entry 8817Joconde database: entry 000PE002386, Photograph +/- , Photographer: Unknown, Source: wartburg.edu[dead link] Permission (Reusing this file): This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the

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II.5.3. Die Kunst der Dekadenz – Ein spanischer Sonderweg bahnt der modernen Kunst den Weg

1. Los desastres de la guerra, plate No. 5, (1st edition, Madrid: Real Academia de Bellas Artes de San Fernando, 1863), Date: 29 July 2008, 1:22:55 Source: Museo del Prado, Author: Francisco de Goya (1746–1828) Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

2. Francisco de Goya (1746–1828), Title: El sueño de la razon produce monstruos, Description: This print is work No. 43 of the "Caprichos" series (1st edition, Madrid, 1799). Date: 1797-1798, Medium: etching and aquatint, Dimensions: 21.3 × 15.1 cm (8.4 × 5.9 in). (print)/ 30,6 x 20,1 cm. (paper), Current location: (Inventory) Prado Museum Madrid, Source/Photographer: Museo del Prado, Permission: (Reusing this file) This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photogra-

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II.5.4. Die Kunst der Dekadenz – Kunst im 19. Jahrhundert: Militarismus und Mythen dominieren

Jean Auguste Dominique Ingres (1780–1867), Title: English: Napoleon on his Imperial throne, Date: 1806, Medium: oil on canvas, Dimensions: 259 × 162 cm (102 × 63.8 in), Current location: Musée de l'Armée Accession number: INV. 6653 Accession number retrieved from Wikidata, Source/Photographer: <http://napoleonbonapart.hit.bg/index.htm>. This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States.

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II.6.1. Französischer Impressionismus – eine symbolische Revolution: Manet attackiert Historienmaler und Symbolisten

1. Édouard Manet (1832–1883), Title: Olympia, Date: 1863, Medium: oil on canvas, Dimensions: 130 × 190 cm (51.2 × 74.8 in), Current location: Musée d'Orsay, Accession number, RF 644 Accession number retrieved from Wikidata, Source/Photographer: Google Art Project: Home - pic Maximum resolution. Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in

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2. Édouard Manet (1832–1883), Title: Deutsch: Erschießung Kaiser Maximilians von Mexiko, Date: 1868, Medium: oil on canvas, Dimensions: 252 × 305 cm (99.2 × 120.1 in), Current location: Kunsthalle Mannheim, Notes Deutsch: [1] [2] Source/Photographer: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Permission: (Reusing this file) [3]

II.6.2. Französischer Impressionismus – eine symbolische Revolution: Renoir zeigt den Zauber eines neuen Menschenbildes

Pierre-Auguste Renoir (1841–1919), Object type: painting, Description: La loge (The Theater Box), Date: 1874, Medium: oil on canvas, Dimensions: Height: 80 cm (31.4 "); Width: 63.5 cm (25 ") Collection: Courtauld Institute of Art, Accession number: P.1948.SC.338 (Courtauld Gallery), Object history: Unknown, Exhibition history 1st impressionist exhibition, References, described at URL: <http://www.courtauld.ac.uk/gallery/collections/paintings/imppostimp/re noir.shtml> Source/Photographer: Pierre-Auguste Renoir, Permission: (Reusing this file): Public domain for life of author plus 98 years (as 98 years since December 1919). This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: The author died in 1919, so this work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 95 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. Note that Mexico has a term of 100 years and does not implement the rule of the shorter term, so this image may not be in the public domain in Mexico. Côte d'Ivoire has a general copyright term of 99 years, but it does implement the rule of the shorter term. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

II.6.3. Französischer Impressionismus – eine symbolische Revolution: Toulouse-Lautrec bringt die Bilder auf die Straße

1. Henri de Toulouse-Lautrec (1864–1901), Title: Ball at the Moulin de la Galette, Object type: painting, Date: 1889, Medium: oil on canvas, Dimensions: 88.9

× 101.3 cm (35 × 39.8 "), Collection: Art Institute of Chicago, Accession number 1933.458 (Art Institute of Chicago) Notes: Genre works, Source/Photographer: The Yorck Project (2002) 10.000 Meisterwerke der Malerei (DVD-ROM), distributed by DIRECTMEDIA Publishing GmbH. ISBN: 3936122202. Permission (Reusing this file): This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The work of art depicted in this image and the reproduction thereof are in the public domain worldwide. The reproduction is part of a collection of reproductions compiled by The Yorck Project. The compilation copyright is held by Zenodot Verlagsgesellschaft mbH and licensed under the GNU Free Documentation License.

2. Toulouse-Lautrec, Henri de, Title: Français : Ambassadeurs: Aristide Bruant dans son cabaret, Date: 1892, Medium: Deutsch: Farblithographie (plakat), Čeština: barevná litografie (plakát), Dimensions: 150 × 100 cm (59.1 × 39.4 in), Current location: Privatsammlung, Source/Photographer: Matthias, A.: Henri de Toulouse-Lautrec, Taschen 1987, s. 33. Permission: (Reusing this file) PD-old This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 70 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. Note that a few countries have copyright terms longer than 70 years: Mexico has 100 years, Jamaica has 95 years, Colombia has 80 years, and Guatemala and Samoa have 75 years. This image may not be in the public domain in these countries, which moreover do not implement the rule of the shorter term. Côte d'Ivoire has a general copyright term of 99 years and Honduras has 75 years, but they do implement the rule of the shorter term. Copyright may extend on works created by French who died for France in World War II (more information), Russians who served in the Eastern Front of World War II (known as the Great Patriotic War in Russia) and posthumously rehabilitated victims of Soviet repressions (more information). This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs

for details. {{PD-Art}} template without license parameter: please specify why the underlying work is public domain in both the source country and the United States (Usage: {{PD-Art|1=|deathyear="year of author's death"|country="source country"}}, where parameter #1 can be PD-old-auto, PD-old-auto-1923, PD-old-auto-1996, PD-old-100 or similar. See Commons:Multi-license copyright tags for more information.)

II.6.4. Französischer Impressionismus – eine symbolische Revolution: Anmerkungen zum europäischen Impressionismus

1. Max Liebermann (1847–1935), Title: Deutsch: Bildnis des Reichspräsidenten Paul von Hindenburg, Date: 1927, Medium: oil on canvas, Dimensions: 112 × 92.5 cm (44.1 × 36.4 in) Current location: Staatliches Museum Schwerin. Schwerin, Deutschland Source/Photographer: Duitse Wikipedia op [1] This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: The author died in 1935, so this work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 80 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. Note that a few countries have copyright terms longer than 80 years: Mexico has 100 years, Jamaica has 95 years. This image may not be in the public domain in these countries, which moreover do not implement the rule of the shorter term. Côte d'Ivoire has a general copyright term of 99 years, but it does implement the rule of the shorter term. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

2. Lovis Corinth (1858–1925), Title: German: Großadmiral Alfred von Tirpitz, Date: 1917, Medium: oil on canvas, Dimensions: 102 × 77.5 cm (40.2 × 30.5 in), Current location: Deutsches Historisches Museum, Accession number: 1989/1125 , References: Deutsches Historisches Museum, Berlin, Lebendiges Museum (DHM), Source/Photographer: 1. Unknown 2. Zeno.org, ID number 20003948994 , Licensing: This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: The author died in 1925, so this work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 80 years or less. This work is in the public domain in the

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II.7.1. Kunst im 20. Jahrhundert: der Kampf der Bilder: Abstrakte Malerei und das Bauhaus auf widersprüchlicher Suche: Konstruktionsbilder von Rolf Famulla

II.7.2. Kunst im 20. Jahrhundert – Kontrahenten: Italienische Futuristen und russische Avantgarde

1. Mario Sironi, Zeitschriftencover von *La Revista Illustrata del Popolo D Italia*, 1937, Nr. 11. November 1937, Privatsammlung

2. Kasimir Malewitsch, *Rotes Quadrat*, 1915, 53 x 53 cm, Öl auf Leinwand, Staatliches Russisches Museum, St. Petersburg

II.7.3. Kunst im 20. Jahrhundert: Nazi-Kunst und „sozialistischer“ Realismus sind keine Betriebsunfälle

1. Arno Breker, *Prometheus. Von mir* (Benutzer: Viborg 1997 im Hof des Breker-Museums Nörvenich (öffentlicher Raum) fotografiert. Licensing: The photographic reproduction of this work is covered under the article § 59 of the German copyright law, which states that "It shall be permissible to reproduce, by painting, drawing, photography or cinematography, works which are permanently located on public ways, streets or places and to distribute and publicly communicate such copies. For works of architecture, this provision shall be applicable only to the external appearance." See Commons:Freedom of Panorama#Germany for more information. Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. This licensing tag was added to this file as part of the GFDL licensing update.

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3. Ilya Repin (1844–1930), Title: *The Zaporozhye Cossacks Replying to the Sultan*, Date: 1878-1891, Medium: oil on canvas, Dimensions: 217 x 361 cm (85.4 x 142.1 in), Current location: State Russian Museum, Source/Photographer: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Permission (Reusing this file): [1] Licensing: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 70 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. Note that a few countries have copyright terms longer than 70 years: Mexico has 100 years, Jamaica has 95 years, Colombia has 80 years, and Guatemala and Samoa have 75 years. This image may not be in the public domain in these countries, which moreover do not implement the rule of the shorter term. Côte d'Ivoire has a general copyright term of 99 years and Honduras has 75 years, but they do implement the rule of the shorter term. Copyright may extend on works created by French who died for France in World War II (more information), Russians who served in the Eastern Front of World War II (known as the Great Patriotic War in Russia) and posthumously rehabilitated victims of Soviet repressions (more information). This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The work of art depicted in this image and the reproduction thereof are in the public domain worldwide. The reproduction is part of a collection of reproductions compiled by The Yorck Project. The compilation copyright is

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II.7.4. Kunst im 20. Jahrhundert: Surrealismus auf der Suche

Joan Miro, English: 'Moon, Sun, and one Star', sculpture by Joan Miró permanently installed on the grounds of the Fundació Joan Miró, Date: Taken in 2010, Source:Own work, Author: Wmpearl, The photographic reproduction of this work is covered under the article 35.2 of the Royal Legislative Decree 1/1996 of April 12, 1996, and amended by Law 5/1998 of March 6, 1998, which states that: Works permanently located in parks or on streets, squares or other public thoroughfares may be freely reproduced, distributed and communicated by painting, drawing, photography and audiovisual processes. See Commons:Freedom of Panorama#Spain for more information. Licensing: I, the copyright holder of this work, release this work into the public domain. This applies worldwide. In some countries this may not be legally possible; if so: I grant anyone the right to use this work for any purpose, without any conditions, unless such conditions are required by law.

II.7.5. Kunst im 20. Jahrhundert: Picasso bietet Lösungen

1. Pablo Picasso (1881–1973), Photographer: Papananila, Object type: painting Description: English: Mural of the painting "Guernica" by Picasso made in tiles and full size. Location: Guernica, Date: 1937, Medium: oil on canvas, Dimensions: Height: 349 cm (11.4 ft); Width: 776 cm (25.4 ft) Collection: Museo Nacional Centro de Arte Reina Sofía , Accession number: DE00050 (Museo Nacional Centro de Arte Reina Sofía): References: described at URL: <http://www.museoreinasofia.es/en/collection/artwork/guernica> Authority control : Q175036 VIAF: 184003393 LCCN: n98095625 GND: 4103358-9 SUDOC: 027697363 BNF: 11968416h WorldCat Source/Photographer: Self-photographed, Licensing: I, the copyright holder of this work, hereby publish it under the following licenses: This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. You are free: to share – to copy, distribute and transmit the work to remix – to adapt the work Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation Li-

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II.7.6. Kunst im 20. Jahrhundert: Der Siegeszug der US-Amerikaner?

1. Robert Rauschenberg: Riding Bikes, Objektkunst, 1998, Berlin. Unknown date, Source: Foto selbst erstellt von Hans Bug, Author: Hans Bug Permission: (Reusing this file) GFDL; das Kunstwerk ist dauerhaft an einem öffentlichen Platz aufgestellt. Other versions from de.wikipedia [1] 20:54, 15. Jul 2005 . . Hans Bug (Diskussion) . . 649 x 697 (148.145 Byte) Hans Bug at

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2. Soup can pillars on the exterior of the Warhol Exhibition at the Royal Scottish Academy marking the 20th anniversary of Warhol's death (Edinburgh, Scotland). Date: 7 August 2007, 18:19, Source: <https://www.flickr.com/photos/82581848@N00/1132318532/> Author: Tom Rolfe, Licensing: This file is licensed under the Creative Commons Attribution-Share Alike 2.0 Generic license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. This image was originally posted to Flickr by Kapungo at <https://www.flickr.com/photos/82581848@N00/1132318532/>. It was reviewed on 14 November 2007 by Flickr-reviewR and was confirmed to be licensed under the terms of the cc-by-sa-2.0.

II.7.7. Kunst im 20. Jahrhundert: Europa nach der Katastrophe des II. Weltkriegs
Konstruktionsprinzipien von Rolf Famulla, Aquarelle

II.7.8. Kunst im 20. Jahrhundert: Neue Tendenzen in der Bundesrepublik?

'BDM Gruppe' (2012) van de Duitse kunstenaar Georg Baselitz, Deutschbaselitz 1938) Painted bronze/geverfd brons. Tot 22 september 2015 staan er weer mooie en minder mooie kunstwerken langs de route Rijksmuseum - Apollolaan - Minervalaan - Mahlerplein. Mijn keuzes staan hier. Gaat dat zelf zien, nog een leuke wandeling ook! English: Amsterdam, ArtZuid 2015, Date: 23 May 2015, 10:05, Source: ArtZuid 2015, Author: FaceMePLS from The Hague, The Netherlands, Licensing: This file is licensed under the Creative Commons Attribution 2.0 Generic license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). This image was originally posted to Flickr by FaceMePLS at <https://www.flickr.com/photos/38891071@N00/18037777461>. It was reviewed on 24 May 2015 by Flickr-viewR and was confirmed to be licensed under the terms of the cc-by-2.0.

II.7.9. Kunst im 20. Jahrhundert: Kunst in der ehemaligen DDR – „sozialistischer“ Realismus
Bronzeskulptur "O Deutschland bleiche Mutter" von Fritz Cremer (1965/66), Replik auf der Museumsinsel in Berlin-Mitte. Original im ehemaligen KZ Mauthausen bei Linz in Österreich. Date: 2009, Source: Own work, Author: Manfred Brückels, Permission: (Reusing this file), Creative Commons Attribution-Share Alike 3.0 Unported license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

II.8.1. Kunst der Gegenwart: der Sieg des großen Geldes – 10 Thesen zur aktuellen Kunstszene
Bild von Rolf Famulla

II.8.2. Kunst der Gegenwart: der Sieg des großen Geldes – Der Kunstmarkt als Regelungsinstanz
Zeitungsausschnitte aus der FAZ, 1. vom 15.5.2015, 2. Vom 16.5.2015

II.8.3. Kunst der Gegenwart: der Sieg des großen Geldes – Kunstmessen geben die Richtung vor
Foto: Rolf Famulla

II.8.4. Kunst der Gegenwart: der Sieg des großen Geldes – Damien Hirst und Jeff Koons machen Kasse

1. Jeff Koons: Tulips - Skulpturen aus Edelstahlguss von 2004 in der NordLB Hannover, 7 Tulpenblüten mit 4 m langen Stängeln, jede Blüte 500 kg schwer, nicht mehr am Standort in Hannover, am 15. November 2012 in New York an unbekanntem Bieter versteigert für 30 Millionen US-Dollar, Date: April 2010, Source: Own work, Author: Axel Hindemith, Permission: (Reusing this file) I, the copyright holder of this work, release this work into the public domain. This applies worldwide. In some countries this may not be legally possible; if so: I grant anyone the right to use this work for any purpose, without any conditions, unless such conditions are required by law. The photographic reproduction of this work is covered under the article § 59 of the German copyright law, which states that "It shall be permissible to reproduce, by painting, drawing, photography or cinematography, works which are permanently located on public ways, streets or places and to distribute and publicly communicate such copies. For works of architecture, this provision shall be applicable only to the external appearance." See Commons:Freedom of Panorama#Germany for more information.

2. Mickey Mouse star in Walk of Fame, Date: 1 July 2004, 00:00:00, Source: originally posted to Flickr as Mickey Mouse star in Walk of Fame, Author: freshwater2006, Permission : (Reusing this file) This image, which was originally posted to Flickr, was uploaded to Commons using Flickr upload bot on 5 May 2008, 03:16 by Pediboi. On that date, it was confirmed to be licensed under the terms of the license indicated. This file is licensed under the Creative Commons Attribution 2.0 Generic license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).

II.8.5. Kunst der Gegenwart: der Sieg des großen Geldes – Kunst muss sich engagieren – Ai-wie-weiter? Norbert Wagenbrett, Sozialistische Ikone, drittes Bild aus dem Zyklus „Zur Geschichte der Sowjetunion, 1990, Kunstarchiv Beeskow - Archivierte Sammlung von Kunst aus der DDR, mit freundlicher Genehmigung

III.1. Aktuelle Thesen zur Kunstgeschichte – Irrtümer des Kunstverständnisses auch im 21. Jahrhundert Foto: Rolf Famulla, Bild-Zeitung vom 8. Januar 2007

III.2. Aktuelle Thesen zur Kunstgeschichte – Weshalb ist die Kunst der Prähistorie so wichtig? Text

III.3. Aktuelle Thesen zur Kunstgeschichte – Carl Einstein: Die Kunstgeschichte muss neu geschrieben werden Text

III.4. Aktuelle Thesen zur Kunstgeschichte – Eurozentrismus verstellt den Blick auf eine globale Welt

1. Eine aus Satellitenaufnahmen zusammengesetzte, nach Süden ausgerichtete Weltkarte (Zylinderprojektion) mit Australien in privilegierter Position. Solche Darstellungen gehen auf die 1979 erschienene McArthur's Universal Corrective Map of the World zurück. Source: self-made, from

Image:Earthmap1000x500compac.jpg, Author: Poulpy, from a work by jimht at shaw dot ca, modified by Rodrigo, Permission: planetpixelemporium.com (internet archive) I, the copyright holder of this work, release this work into the public domain. This applies worldwide. Wikipedia vom 17. September 2018

2. Fula Greeting Ritual, 1910, Quelle Liebig Chromos, This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 70 years or less. Wikipedia vom 17. September 2018

III.5. Aktuelle Thesen zur Kunstgeschichte – In der Renaissance erfolgte die Weichenstellung

Raffael, Sixtinische Madonna, painting, Depicted people: Virgin Mary, Date: 1513-14., Medium: oil on canvas, Dimensions: Height: 265 cm (104.3 "); Width: 196 cm (77.1 ") , Current location: Old Masters Picture Gallery Dresden, Accession number: Gal.-Nr. 93 (Staatliche Kunstsammlungen Dresden), Gal.-Nr. 93 (Old Masters Picture Gallery Dresden) Exhibition history, Europeana 280, References: catalog: The Most Famous Paintings of the World; catalog code: 18, described at URL: <http://www.skd.museum/en/museums-institutions/zwinger-with-semperbau/gemaeldegalerie-alte-meister/sistine-madonna/index.html> described at URL: <http://colourlex.com/project/raphaelsistine-madonna/> described at URL: <https://skd-online-collection.skd.museum/Details/Index/372144>

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III.6. Aktuelle Thesen zur Kunstgeschichte – Kunst und die Emanzipation der Frau und des Mannes

1. Tizian, Danaë Object type: painting, Description: Español: La obra representa a Dánae desnuda en su lecho y recibiendo a Zeus, que apareció en forma de lluvia de oro y la dejó embarazada. Date: between 1560 and 1565, Medium: oil on canvas, Dimensions: Height: 129.8 cm (51.1 "); Width: 181.2 cm (71.3 ") Current location: Prado National Museum (Inventory) Sala 044 Accession number P00425 References [1] Source/Photographer: (Original text: Museo del Prado, Madrid), (18 January 2011 (original upload date) Original uploader was Rigo 1963 at de.wikipedia Permission: (Reusing this file) This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. You must also include a United States public domain tag to indicate why this work is in the public domain in the United States. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful reproductions of two-dimensional public domain works of art are public domain". This photographic reproduction is therefore also considered to be in the public domain in the United States. In other jurisdictions, re-use of this content may be restricted; see Reuse of PD-Art photographs for details.

2. English: March 8 rally in Dhaka; organized by Jatiyo Nari Shramik Trade Union Kendra (National Women Workers Trade Union Centre); an organization to the Bangladesh Trade Union Kendra. Photo: Soman; Date; 6 March 2005 (according to Exif data); Source; No machine-readable source provided. Own work assumed (based on copyright claims).; Author; No machine-readable author provided. Soman assumed (based on copyright claims).; Licensing; I; the copyright holder of this work; hereby publish it under the following licenses.; Permission is granted to copy; distribute and/or modify this document under the terms of the GNU Free Documentation License; Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections; no Front-Cover Texts; and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License.; This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.; You are free.; *; to share – to copy; distribute and transmit the work; *; to remix – to adapt the work; Under the following conditions.; *; attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).; *; share alike – If you alter; transform; or build upon this work; you may distribute the resulting work only under

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III.7. Aktuelle Thesen zur Kunstgeschichte – Der Kalte Krieg und die Etablierung des American Way of Living

1. A U.S. Air Force General Dynamics F-16A Block 15G Fighting Falcon aircraft (s/n 81-0772) from the 186th Fighter Squadron, Montana Air National Guard, escorts a Soviet Su-27 Flanker aircraft to the Canadian border after an air show. PAINE FIELD, WASHINGTON (WA) UNITED STATES OF AMERICA (USA) Date: 1 August 1990, Source: This Image was released by the United States Air Force with the ID F-3006-SPT-91-000003-XX-0052 (next). This tag does not indicate the copyright status of the attached work. A normal copyright tag is still required. See Commons:Licensing for more information. Author: TSgt. Fernando Serna, Permission: (Reusing this file) This image or file is a work of a U.S. Air Force Airman or employee, taken or made as part of that person's official duties. As a work of the U.S. federal government, the image or file is in the public domain in the United States.

2. American Way of life, Date: 4 November 2011, Source: Own work, Author: AnaïsFernandes, Licensing: I, the copyright holder of this work, hereby publish it under the following license: This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions:attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

III.8. Aktuelle Thesen zur Kunstgeschichte – Beuys: der einflussreichste Künstler der Nachkriegszeit Joseph-Beuys-Poster für die von dem New Yorker Galeristen Ronald Feldman organisierte US-Vortragstournee Energy Plan for the Western Man von 1974.

English: Offset poster for US lecture-series Energy Plan for the Western Man (1974) by Joseph Beuys, organised by Ronald Feldman Gallery, New York, Courtesy Ronald Feldman Fine Arts, New York, Date: 1974, Source: Ronald Feldman Fine Arts, Author: Ronald Feldman Fine Arts, Permission: (Reusing this file) This work is free and may be used by anyone for any

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IV.1. Kunst in Verhältnis zu anderen Wissenschaften – Kunst als erlernbares Handwerk oder göttliche Inspiration?

Leonardo da Vinci, Vitruvian Man; Date; circa 1492; Medium; drawingpen; ink and wash on paper; Current location; Gallerie dell'Accademia ; Source/Photographer; Leonardo Da Vinci - Photo from www.lucnix.be. 2007-09-08 (photograph). Photography;; This image is the work of Luc Viatour; Please credit it with: Luc Viatour / <https://Lucnix.be> in the immediate vicinity of the image. A link to my website <https://lucnix.be> is much appreciated but not mandatory.; An email to; Viatour Luc would be appreciated too.; Do not copy this image illegally by ignoring the terms of the license below; as it is not in the public domain. If you would like special permission to use; license; or purchase the image please contact me Viatour Luc to negotiate terms.; More free pictures in my personal gallery; [Note: this is in the public domain; despite the photographer's contradictory claim. Any use is permissible; and no credit to the photographer is necessary.]; ; Nikon case D80 optical Sigma 17-70mm F2; 8/4; 5 Macro; Permission; (Reusing this file); File:Da Vinci Vitruve Luc Viatour 2.svg is a vector version of this file. It should be used in place of this raster image when not inferior.; File:Da

Vinci Vitruve Luc Viatour.jpg; File:Da Vinci Vitruve Luc Viatour 2.svg

IV.2. Kunst in Verhältnis zu anderen Wissenschaften – Kunst und Religionswissenschaften

1. Deutsch: Kathedrale von Florenz, Florenz, Italien, Date: 12 August 2013, 17:40:32, Source: Own work, Author: Florian Hirzinger - <http://www.fh-ap.com>, Licensing: I, the copyright holder of this work, hereby publish it under the following license: This file is licensed under the Creative Commons Attribution-Share Alike 4.0 International license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

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IV.3. Kunst in Verhältnis zu anderen Wissenschaften – Kunstlehre an staatlichen und kirchlichen Institutionen

1. Édouard Joseph Dantan (1848–1897), Title, Object type: painting, Date: 1880, Medium: oil on canvas, Dimensions: Height: 97.2 cm (38.2 "); Width: 130.2 cm (51.2 ") Current location: Private collection, Source/Photographer: user:Rlbberlin, Permission: (Reusing this file) This is a faithful photographic reproduction of a two-dimensional, public domain work of art. The work of art itself is in the public domain for the following reason: This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. This work is in the public domain in the United States because it was published (or registered with the U.S. Copyright Office) before January 1, 1923. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. The official position taken by the Wikimedia Foundation is that "faithful repro-

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2. Italiano: Accademia di belle arti, Firenze, Date: 28 March 2014, 11:51:14, Source: Own work, Author: Saillko, Licensing: I, the copyright holder of this work, hereby publish it under the following license: This file is licensed under the Creative Commons Attribution 3.0 Unported license. You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).

IV.4. Kunst in Verhältnis zu anderen Wissenschaften – Kunst und Archäologie

English: Weimar (Thuringia). Museum for Prehistory in Thuringia: Model of the neolithic settlement (7300 BC) of Catal Höyük (Turkey). Deutsch: Weimar (Thüringen). Museum für Ur- und Frühgeschichte in Thüringen: Modell der neolithischen Siedlung Catal Höyük (7300 v.Chr.) in der Türkei.

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IV.5. Kunst in Verhältnis zu anderen Wissenschaften – Kunst und Geschichtswissenschaft

Foto: Rolf Famulla

IV.6. Kunst in Verhältnis zu anderen Wissenschaften – Kunst, Biologie und Psychologie: Traumata und Ängste

1. Ausstellung "Wunder des Lebens"; Original caption; For documentary purposes the German Federal Archive often retained the original image captions; which may be erroneous; biased; obsolete or politically extreme.; Die große Ausstellung "Das Wunder des Lebens" am Kaiserdamm in Berlin!; So würde es enden! Ein interessantes statistisches Anschauungsobjekt auf der Ausstellung "Wunder des Lebens".; Archive description; Description provided by the archive when the original description is incomplete or wrong. You can

help by reporting errors and typos at Commons:Bundesarchiv/Error reports.; Ausstellungstafel; Date; March 1935; Photographer; Unknown; Institution; German Federal Archives ; Aktuelle-Bilder-Centrale; Georg Pahl (Bild 102); Accession number; Bild 102-16748; Source; This image was provided to Wikimedia Commons by the German Federal Archive (Deutsches Bundesarchiv) as part of a cooperation project. The German Federal Archive guarantees an authentic representation only using the originals (negative and/or positive); resp. the digitalization of the originals as provided by the Digital Image Archive.; Licensing; This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Germany license.; Attribution: Bundesarchiv; Bild 102-16748 / CC-BY-SA 3.0; You are free;; ; to share – to copy; distribute and transmit the work;; ; to remix – to adapt the work; Under the following conditions;; ; attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).; ; share alike – If you alter; transform; or build upon this work; you may distribute the resulting work only under the same or similar license to this one.Deutsch: Die Nürnberger Gesetze, 1935: Deutschblütiger, Mischling 2. Grades, Mischling 1. Grades, Jude

2. English: Chart to describe Nuremberg Laws of 15 September 1935 and the respective regulation of 14 November 1935. The "Nuremberg Laws" established a pseudo-scientific basis for racial identification. Only people with four non-Jewish German grandparents (four white circles in top row left) were of "German blood". A Jew was defined by the Nazis as someone who descended from three or four Jewish grandparents (black circles in top row right). In the middle stood people of "mixed blood" of the "first or second degree." A Jewish grandparent was defined as a person who was ever a member of a Jewish religious community. Also includes a list of allowed marriages ("Ehe gestattet") and forbidden marriages ("Ehe verboten"). Date: 14 November 1935, Source: United States Holocaust Memorial Museum Collection, Author: German Government ("Entwurf Willi Hackenberger", "Copyright by Reichsausschuß für Volksgesundheitsdienst", government agency apparently part of the Reichs- und Preußisches Ministerium des Innern), Permission: (Reusing this file) This image is in the public domain according to German copyright law because it is part of a statute, ordinance, official decree or judgment (official work) issued by a German authority or court (§ 5 Abs.1 UrhG).

IV.7. Kunst in Verhältnis zu anderen Wissenschaften – Kunst und Ethnologie

Два ірокези, Quelle: фонд Джорджа Кетліна, Author: Джордж Кетлін

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IV.8. Kunst in Verhältnis zu anderen Wissenschaften – Künstler zur prähistorischen Kunst

1. „Violine“, Fundort unbekannt, 3.200 - 2.900 v. u. Z., Frühkykladisch I. Marmor, Höhe 11,7 Zentimeter, Breite 5 Zentimeter, Tiefe 1 Zentimeter, Karlsruhe, Badisches Landesmuseum Karlsruhe, Inv. 65/48, Foto: Thomas Goldschmidt
2. Henry Moore, "Two-Piece Reclining Figure: Points", 1969–1979, Deutschland, Nordrhein-Westfalen, Düsseldorf, Hofgarten, Date: 17 January 2005, Source: Transferred from de.wikipedia to Commons. Author: Hans Peter Schaefer, Licensing: Hps-poll at the German language Wikipedia, the copyright holder of this work, hereby publishes it under the following license: Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. Attribution: Hps-poll You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). share alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one. This licensing tag was added to this file as part of the GFDL licensing update. Original upload log The original description page was here. All following user names refer to de.wikipedia. 2005-02-09 19:26 Hps-poll 1024x582x8 (131823 bytes) This work might not be available under a free license in the United States because it is based on an artwork or sculpture that may be protected by

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IV.9. Kunst in Verhältnis zu anderen Wissenschaften – Kunst, Sprachwissenschaft und Linguistik

1. Neolithic clay amulet (retouched). The "v" shaped sign is missing from the upper left quarter. Part of the Tărtăria tablets set, dated to 5500-5300 BC and associated with the Turdaș-Vinča culture. The Vinča symbols on it predate the proto-Sumerian pictographic script. Discovered in 1961 at Tărtăria, Alba County, Romania by the archaeologist Nicolae Vlăssă. Date: 10 June 2007, Source: Unknown, Author: Unknown. This symbol image could be recreated using vector graphics as an SVG file. This has several advantages; see Commons:Media for cleanup for more information. If an SVG form of this image is available, please upload it and afterwards replace this template with `{{vector version available|new image name}}`. It is recommended to name the SVG file "Tartaria amulet retouched.svg" - then the template `Vector version available` (or `Vva`) does not need the new image name parameter. Licensing: I, Mazarin07, the copyright holder of this work, hereby publishes it under the following licenses: Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled GNU Free Documentation License. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. Attribution: I, Mazarin07 You are free: to share – to copy, distribute and transmit the work, to remix – to adapt the work. Under the following conditions: attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your

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2. Zeichnung: Rolf Famulla

3. Banpo pottery symbols. According to Yu Shengwu (于省吾), a history researcher, 五 = 五 (five), 七 = 七 (seven), 十 = 十 (ten), 二十 = 二十 (twenty), 示 = 示 (show), 矛 = 矛 (spear). Archaeology of China : From the Late Paleolithic to the Early Bronze Age, Cambridge University Press, 2012, ces signes reproduits en partie page 188 semblent devoir être distinguer entre ceux de Banpo et ceux de Jiangzhai, qui ont été ici assemblés sans distinction. Datum: etwa 6700 bis 6100 years ago, Quelle: JPG Page, Urheber: Some chinese guy around 6700 - 6100 years ago. Genehmigung: (Weiternutzung dieser Datei) This image is in the public domain because it is a representation of an ancient script. The script itself predates the modern concept of copyright, and the creator of this image has released (or hereby releases) into the public domain any copyright generated by the making of the file (and grants an unconditional license to anyone, for any jurisdictions in which public-domain release is not legal). This applies internationally and for any purpose. Attribution is not required but appreciated. Ich, der Urheberrechtsinhaber dieses Werkes, veröffentliche es als gemeinfrei. Dies gilt weltweit. In manchen Staaten könnte dies rechtlich nicht möglich sein. Sofern dies der Fall ist: Ich gewähre jedem das bedingungslose Recht, dieses Werk für jedweden Zweck zu nutzen, es sei denn, Bedingungen sind gesetzlich erforderlich.

IV.10. Kunst und Politik

Fotos von Rolf Famulla