

Vanitas Santiago De Compostela

Jaime Repollés Llauradó

Vanitas Luis Vives-Ferrandiz Sánchez, 2012-07-01 Este libro aborda el estudio de las imágenes de vanitas en el barroco hispano desde una perspectiva culturalista. La vanitas es como un puzzle cuyas piezas provienen de otros ámbitos temáticos próximos: la idea de la brevedad de la vida, la fugacidad del tiempo, la certeza de la muerte, el menosprecio del mundo, la vida como una peregrinación, el desprecio de las riquezas o la melancolía son algunas de las piezas de ese mosaico que constituyen la vanitas. Por ello se propone un estudio global e interpretativo del tema en el ámbito barroco hispano capaz de afrontar sus complejidades y variedades conceptuales, tratando de enlazar los diversos temas que convergen en ella y lanzando una interpretación novedosa: la vanitas y el desengaño son una cuestión de la mirada. Se trata de una exaltación de la mirada como vehículo para el conocimiento y el saber ya que el discurso de la vanitas despliega una serie de metáforas en las que la visualidad desempeña un papel protagonista. Dicho protagonismo hace que el discurso de la vanitas ponga en escena una retórica visual. El desengaño propone una interpretación del mundo que descansa en el uso de la mirada, pues su sentido y significado se articula en una retórica que es eminentemente visual, una retórica que vehicula sus conceptos a través de la visualidad y, por lo tanto, proyectados a la mirada. La mirada es, en definitiva, el instrumento para el desengaño.

Der transpyrenäische Austausch in der romanischen Bauplastik von 1060 bis um 1120 Anke Hervol, 2012-04-01 Die Spain-or-Toulouse-Diskussion beschäftigte eine ganze Wissenschaftsschule in der zweiten Hälfte des 20. Jahrhunderts. Thomas W. Lyman, Jean Cabanot und Marcel Durliat stellten die Frage nach den Ursprüngen der romanischen Bauplastik sowie nach der Existenz einer Pilgerwegsskulptur und -architektur. Nach weitgreifenden exemplarischen Untersuchungen zur romanischen Bauplastik in Südwestfrankreich und Nordspanien wurden nun neue Ansätze gebündelt. Das Gesamtergebnis stellt traditionelle Periodisierungen in Frage. Den Ausgangspunkt bilden die Chorkapitelle und die komplexe Bauchronologie der Kollegiatkirche Saint-Gaudens. In dieser Kirche am Fuße der Pyrenäen lässt sich ebenso ein spanischer Einfluss in der Bauplastik nachweisen wie in Saint-Sernin de Toulouse und den gaskonischen Kirchen von Saint-Mont, Simacourbe und Croute. Die Verbreitung kastilisch-leonesischer, navarresischer und aragonesischer Bauplastik nördlich der Pyrenäen zwischen 1075 und 1100/1110 belegt die Strahlkraft, die das politische und kulturelle Zentrum León unter Fernando I. und seiner Gemahlin Sancha hatte. León ist sowohl Ausgangspunkt für die nordspanische Bauplastik, aber auch für die Rückwirkung Jaqueser Bildhauer im Umfeld von Frómista, Jaca und Loarre. Diese Mobilität und die Überregionalität

sind ein Zeichen dafür, dass die kunsthistorische Forschung bereits ab den 1070er Jahren von einer höfischen Bildhauerschule mit transpyrenäischem Wirkungsfeld ausgehen muss.

Diario de un peregrino incrédulo J. L. Olmo, 2011-03-14 Diario de viaje de un peregrino a Santiago de Compostela. Un camino único, rotulado primero en el cielo, después en la tierra, siguiendo siempre las mismas huellas, el camino de las estrellas. Algo más que un reto, la fe recobrada, el silencioso encuentro con uno mismo, la aventura que entraña la realización de un sueño perdido en el baúl donde el tiempo esconde los sueños de un niño.

El Seminario de Comillas y «el Arte Cristiano» Miguel Ángel Aramburu-Zabala Higuera, Celestina Losada Varea, 2022-09-01 La construcción del Seminario de Comillas (1883-1893) constituye una espectacular manifestación tardía y adaptada al medio español de lo que en el ámbito europeo se conoció como el movimiento del «Arte Cristiano», una declarada «secesión» del desarrollo de los movimientos artísticos contemporáneos, considerados por este movimiento como productos del paganismo, el positivismo o el ateísmo. Influencias del «Arte Cristiano» alemán y francés, y una decidida voluntad de españolización del movimiento, se dan cita en el Seminario de Comillas, bajo la dirección espiritual e intelectual de la Compañía de Jesús y el patrocinio de los marqueses de Comillas, Antonio López y López y Claudio López Bru. A ello se añade la participación de un nutrido grupo de arquitectos y artistas catalanes: Juan Martorell, Luis Doménech y Montaner, Cristóbal Cascante, Eduardo Llorens Masdeu, José María Tamburini, Juan Llimona, Eusebio Arnau... Nueva documentación y un análisis pormenorizado de la iconografía y del contexto de las obras artísticas del Seminario aportan una explicación de fondo de cada una de ellas y del conjunto del Seminario, insertándole en el conjunto del arte español y europeo de finales del siglo XIX. The construction of the Seminary of Comillas (1883-1893) is a spectacular late manifestation and adapted to the Spanish environment of what in Europe was known as the movement of «Christian Art», a declared «secession» of the development of contemporary artistic movements, considered by this movement as products of paganism, positivism or atheism. Influences of German and French «Christian Art», and a determined will to Spanishize the movement, come together in the Seminary of Comillas, under the spiritual and intellectual direction of the Society of Jesus and the patronage of the Marquises of Comillas, Antonio López y López and Claudio López Bru. To this is added the participation of a large group of Catalan architects and artists: Juan Martorel, Luis Doménech y Montaner, Cristóbal Cascante, Eduardo Llorens Masdeu, José María Tamburini, Juan Llimona, Eusebio Arnau... New documentation and a detailed analysis of the iconography and context of the artistic works of the Seminary provide a thorough explanation of each of them and of the whole of the Seminary, inserting it into the whole of Spanish and European art of the late nineteenth century.

Actas, 1er Congreso Peninsular de Historia Antigua, Santiago de Compostela, 1-5 julio 1986 Gerardo Pereira Menaut, Universidad de Santiago de Compostela, 1988

Pilgerfahrt nach Santiago de Compostela und bis ans Ende der Welt (Cabo Fisterra) Max vom Orlandshof, 2015-01-19

Pilgerfahrt nach Santiago de Compostela mit einer 250er Kawasaki Estrella beschreibt in teilweise launigen Worten die Vorbereitung und Durchführung dieser eher ungewöhnlichen Pilgerfahrt. Mit 66 Jahre, da fängt das Leben an. Bei mir wurde es der Anstoß zu einem Neubeginn. Für sensible Naturen und politisch Korrekte ist das Buch nicht geeignet, da ich vom Verein für deutliche Aussprache und aufrechten Gang bin. Den totalen Seelenstriptease habe ich allerdings Ihnen und mir erspart. Trotzdem viel Spaß!

El patrimonio histórico de la Universidad de Santiago de Compostela María Dolores Vila Jato,1996

In Pursuit of Wild Edibles Jeffrey Greene,2016-03-10 Today we care about the source of our food as much as the preparation, so it is no surprise that foodies have discovered wild edibles. From the most upscale restaurants in New York to humble farm stays in Europe, chefs and restaurant-goers alike are seeking pleasure in food found in the wild. *In Pursuit of Wild Edibles: A Forager's Tour* tells the story of one man passionate about finding wild edibles and creating recipes to highlight their unique flavors. An American expatriate, poet, and gourmet living in France, Jeffrey Greene has scoured the fields, rivers, and beaches of Europe and his native New England in search of foods ranging from puffballs and periwinkles to stone pine nuts and gooseneck barnacles. For many, foraging is the latest trend in foodie culture, but for Greene this journey stretches back to his childhood, when his parents fled New York City to a shack-like house in rural Connecticut. Convinced they could live off the land, the family raised goats, planted gardens, gathered seafood at the nearby coast, and foraged for food from the woods. Inspired by these childhood experiences, Greene and his wife, Mary, bought and restored an old priory in rural Burgundy. Surrounded by forests, they learned to identify mushrooms and greens, and devoted themselves to inventing recipes for them. Thus began a pursuit that took Greene to the Polish Carpathians, the Appennines overlooking the Ligurian coast, the shores of Normandy and Brittany, and to Plymouth, Massachusetts, where the Pilgrims eked out their first winter in near starvation. Greene's captivating book offers experienced foragers and novices alike an extensive sampling of his own recipes and a chance to come along with him on his international adventures. From razor clams and wild sea urchins, to young nettles and dandelion greens, to wild strawberries and cherries, Greene showcases the beauty of what one can cook up in a truly wild recipe.

Michelin Green Guide Spain Michelin,2016-03-15 This new eBook edition of the Green Guide Spain is a wide-ranging guide to the best of the country. Visit dynamic cities packed with world-class museums, superb dining and fantastic shopping, or enjoy Spain's stunning beaches and mountains. The guide takes the guesswork out of trip organization. Detailed maps, driving itineraries and Michelin's famed star-rating system ensure a variety of attractions and activities from a winery visit to cycling along Madrid's riverbanks. This guide covers it all to suit every budget and expectation. This new eBook edition of the Green Guide Spain is a wide-ranging guide to the best of the country. Visit dynamic cities packed with world-class museums, superb dining and fantastic shopping, or enjoy Spain's stunning beaches and mountains. The guide takes the guesswork out

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Genealogías del arte contemporáneo Jaime Repollés Llauredó, 2011-05-06 Genealogías del arte contemporáneo no es un manual de movimientos artísticos contemporáneos, ni un glosario de artistas plásticos destacados por la reciente historia del arte, ni tampoco una muestra de las tendencias estéticas más pujantes de la modernidad. Es un libro que pretende narrar el origen prehistórico, clásico o medieval de aquellas obras de arte contemporáneo cuyas genealogías se enraícen en el primitivismo, el paganismo y el cristianismo. En sus capítulos se han abarcado estas tres grandes tradiciones occidentales de la mano de un cicerone que sesgó tajantemente la interpretación de cada legado por la modernidad. El primitivismo actual se ha revisado de la mano de Lévi-Strauss. el paganismo gracias al mito de Ulises y el cristianismo gracias al escritor Marcel Proust.

El obispo Anselmo Gómez de la Torre y la sillería del coro de la catedral de Tui (1689-1720) Francisco Javier Novo Sánchez, 2021-12-31 Anselmo Gómez de la Torre accede a la Mitra tudense tras una vida consagrada a la Orden benedictina.

Entre 1689 y 1720 emprende una intensa actividad de patronazgo artístico, ya sea como promotor o en su condición de mecenas del Cabildo catedralicio. Durante su mandato impulsa la reforma arquitectónica y dotación de la capilla de Santa Catalina, convirtiéndola en recinto privativo de su linaje familiar. La inusual generosidad de este prelado posibilita que la basílica pueda despertar de un profundo letargo por medio de la renovación del mobiliario litúrgico y sus programas figurativos. Al amparo de su magnificencia se construyen retablos, las puertas de entrada a la basílica, las cajas de los órganos, la cajonería de la sacristía mayor y dos sillerías en la sala capitular y el coro. Esta última es objeto de estudio del presente libro, junto con la figura del mitrado cántabro, cuyo blasón figura en la cátedra episcopal. A partir de su contratación en 1699 se crea una sinergia muy productiva entre el obispo, el maestro Francisco de Castro Canseco y el canónigo Juan de Armida y Puga, que ejerce de mentor. La obra lignaria alberga cinco series iconográficas dedicadas a San Telmo, los santos del martirologio diocesano, la Iglesia Universal y la Virgen María. Anselmo Gómez de la Torre attains the episcopal seat of Tui after a life devoted to the Benedictine Order. Between 1689 and 1720 he undertakes an intense activity of artistic patronage, both as a promoter and as a patron of the Cathedral Chapter. During his mandate, he boosts the architectural reform and endowment of the chapel of Santa Catalina, converting it into a sacred space for his family lineage. The unusual generosity of this prelate makes it possible for the basilica to awaken from a deep lethargy through the renovation of the liturgical furnishings and their sculptural programs. Under the protection of his magnanimity, altarpieces are constructed, as well as two doors for the basilica portals, the organ cases, the furniture of the chapter house and the main sacristy. In addition, choir stalls are built. This latter is the subject of this book, together with the figure of the Cantabrian bishop, whose coat of arms forms part of the principal chair. Once commissioned in 1699, a masterful synergy is created between the diocesan pontiff, Master Francisco de Castro Canseco and Canon Juan de Armida y Puga, who acted as mentor. This wooden masterpiece contains five iconographic series dedicated to San Telmo, the saints of the local martyrology, the Universal Church and the Virgin Mary.

Profano y pagano en el arte gallego Manuel Antonio Castiñeiras González, Fátima Díez Platas, Universidade de Santiago de Compostela, 2003

Converge, 2000

Francisco Pons-Sorolla y Arnau, arquitecto-restaurador: sus intervenciones en Galicia (1945-1985). ,

Understanding Art Flavio Conti, Maria Cristina Gozzoli, 2014-09-19 Understanding Art is a two-volume, fully illustrated work that strives to explain and discuss four important periods in the history of western art--the Romanesque, Gothic, Renaissance, and Baroque. It aims to create a sense of understanding, recognition, and appreciation of art by analysing, within the four periods, three distinct artistic genres: painting; sculpture; and architecture. Besides the excellence of the illustrations, one of the great virtues of this book is its clear and concise explanations. It is truly an excellent first stop for

anyone embarking on a serious study of art--or anyone wishing to refresh his or her memory of the facts about the art history of the western world.

La violencia encarnada. Representaciones en teatro y cine en el dominio hispánico Olga Buczek, Maria Falska, 2016-11-11
Siguiendo la estela de Narrativas de la violencia. Guerra, sociedad y familia y de Violencia y discurso en el mundo hispánico. Género, cotidianidad y poder, ambos publicados por esta misma editorial, los trabajos aquí recopilados responden al mismo designio que sus antecesores: preguntarse acerca de las múltiples formas de la violencia en la sociedad occidental, tal y como se aborda en la creación de diferentes autores de habla hispana. El foco se dirige, en esta ocasión, hacia las dinámicas entre sexos e identidades sexuales, la vida cotidiana y las relaciones de poder, en el plano del teatro y del cine. El denominador común en todos estos ámbitos es el desequilibrio, las tensiones entre sujetos que, bien buscan imponer su criterio a la fuerza, bien son víctimas de una opresión individual o institucionalizada. Sin juzgar a unos ni compadecer a otros –pero sentando las bases para un diagnóstico objetivo e implacable–, proponen los investigadores aquí reunidos sus visiones del problema, fundadas en el rigor científico y el compromiso ético. Autores: Urszula Aszyk; Kamil Seruga; Anna Werman; Cristian Palacios; Katarzyna Kacprzak; Katarzyna Wojtysiak-Wawrzyniak; Eszter Katona; Joanna Mańkowska; Kamila Łapicka; Alexandra Cherecheș; Alba Saura Clares; Maria Falska; Olga Buczek; Elizabeth Figueroa Salgado; Ana Lúcia Vieira de Andrade; David García Ponce; Miguel Carrera Garrido; Aleksandra Wabińska y María Marcos Ramos. Editado por la Universidad Maria Curie-Skłodowska de Lublin y Padilla Libros Editores y Libreros, Sevilla, 2016.

Illustrated Dictionary Of Symbols In Eastern And Western Art James Hall, 2018-05-04 A Companion volume to James Hall's perennial seller Dictionary of Subjects & Symbols in Art. which deals with the subject matter of Christian and Western art, the present volume includes the art of Egypt, the ancient Near East, Christian and classical Europe, India and the Far East. Flail explores the language of symbols in art showing how paintings, drawings and sculpture express man shades of meaning from simple, everyday hopes and fears to the profoundest philosophical and religious aspirations. The book explains and interprets symbols from many cultures, and over 600 illustrations clarify and complement the text. There are numbered references throughout the text to the sacred literature, myths and legends in which the symbols had their origins. Details of English translations of the works are in the bibliography. The book includes an appendix of the transcription of Chinese, notes and references, bibliography, chronological tables and index.

Vega y Verdugo, Peña de Toro y la introducción del barroco en Compostela Simón Vicente López, 2012
Spain, 2001

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