



universität  
wien

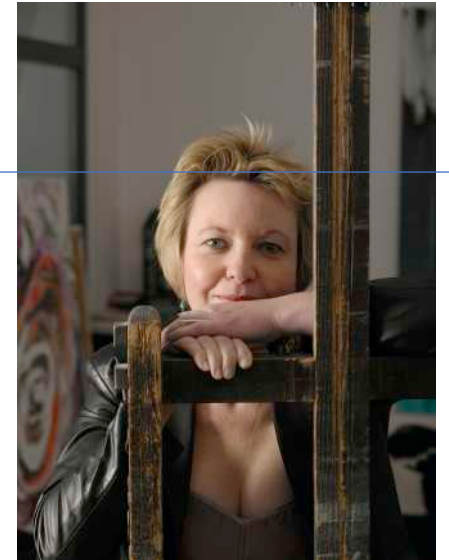
DSUniVie Talks: “What is Data Science @ Uni Vienna?”

## Data Science and Art History/Visual Studies – potential and constraints

Martina Pippal, Dept. of Art History, Univ. Vienna

January 24<sup>th</sup>, 2020, 12:00 p.m., Oskar-Morgenstern-Platz 1, Lecture Room 10

<https://datascience.univie.ac.at/dsunivie-talks/>  
<https://kunstgeschichte.univie.ac.at/ueber-uns/mitarbeiterinnen/professorinnen/pippal-martina/>  
<http://www.martinapippal.at/>  
<http://portrait.martinapippal.at/>





January 9 and 10, 2020  
Belvedere 21

Petra Schönfelder, BA  
Alexandra Samoylova



## Derek Au Artist Lecture

Life & Work  
Open-source Ceramics  
Documenting Craft  
Machine Learning

**10 January 2020, 10AM**

Oskar-Kokoschka-Platz 2,  
1010 Wien  
Lecture Hall 2,  
1st Floor, Ferstltrakt

keramikstudio.uni-ak.ac.at

dt: **Angewandte**

## ABSTRACT:

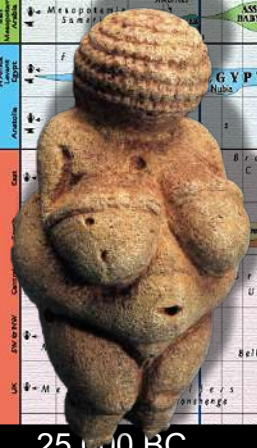
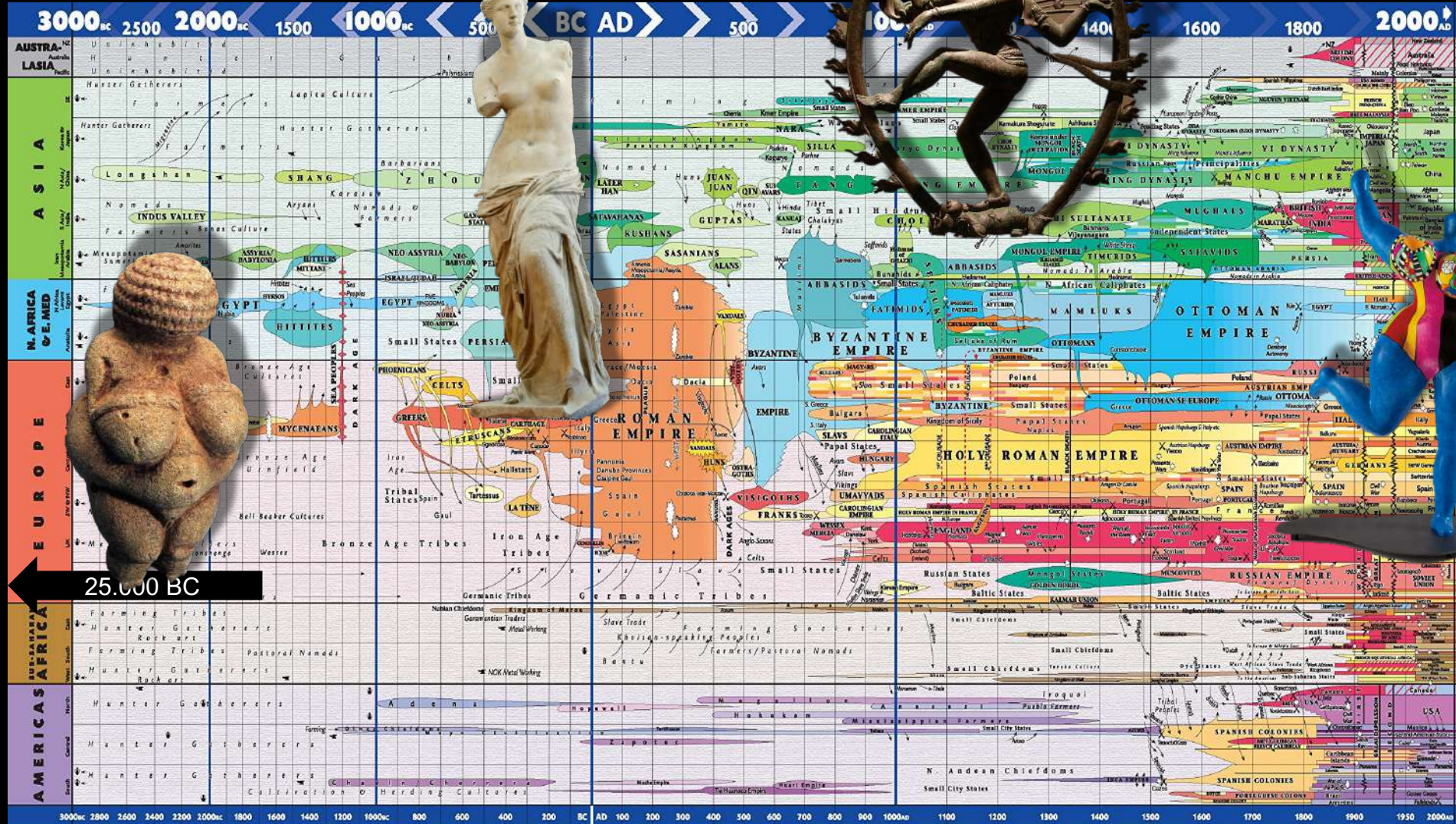
**The advantages of global digitalization** are evident also in the context of research in Art History and, more generally, in Visual Studies. Never before pictorial information about, and scholarly texts on, artworks were accessible to such a wide user community, a fact which in itself **carries the flavour of democratization**. Before, a considerable amount of effort and material investment by a lucky few were necessary to obtain the same status of knowledge.

Along with accelerating provision of relevant information, the technology also facilitates cross-linking specific aspects of art and research on it, for example on the level of iconographical indices.

The rapid enhancement of evolving data bases promoted these tools to a key pillar of research, and this implies the risk of distortion of scholarly knowledge towards „digitalizable facts“ at the expense of other crucial messages conveyed by art, e.g. through stylistic aspects, thus creating „blind spots“ and even factual errors in the total view of art history and cultural studies in general.



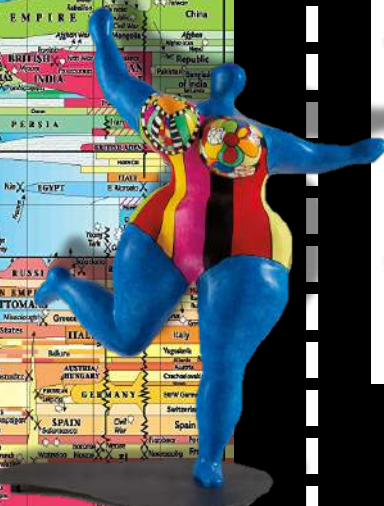
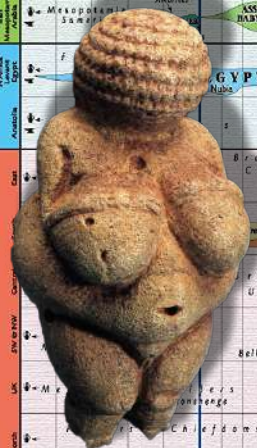
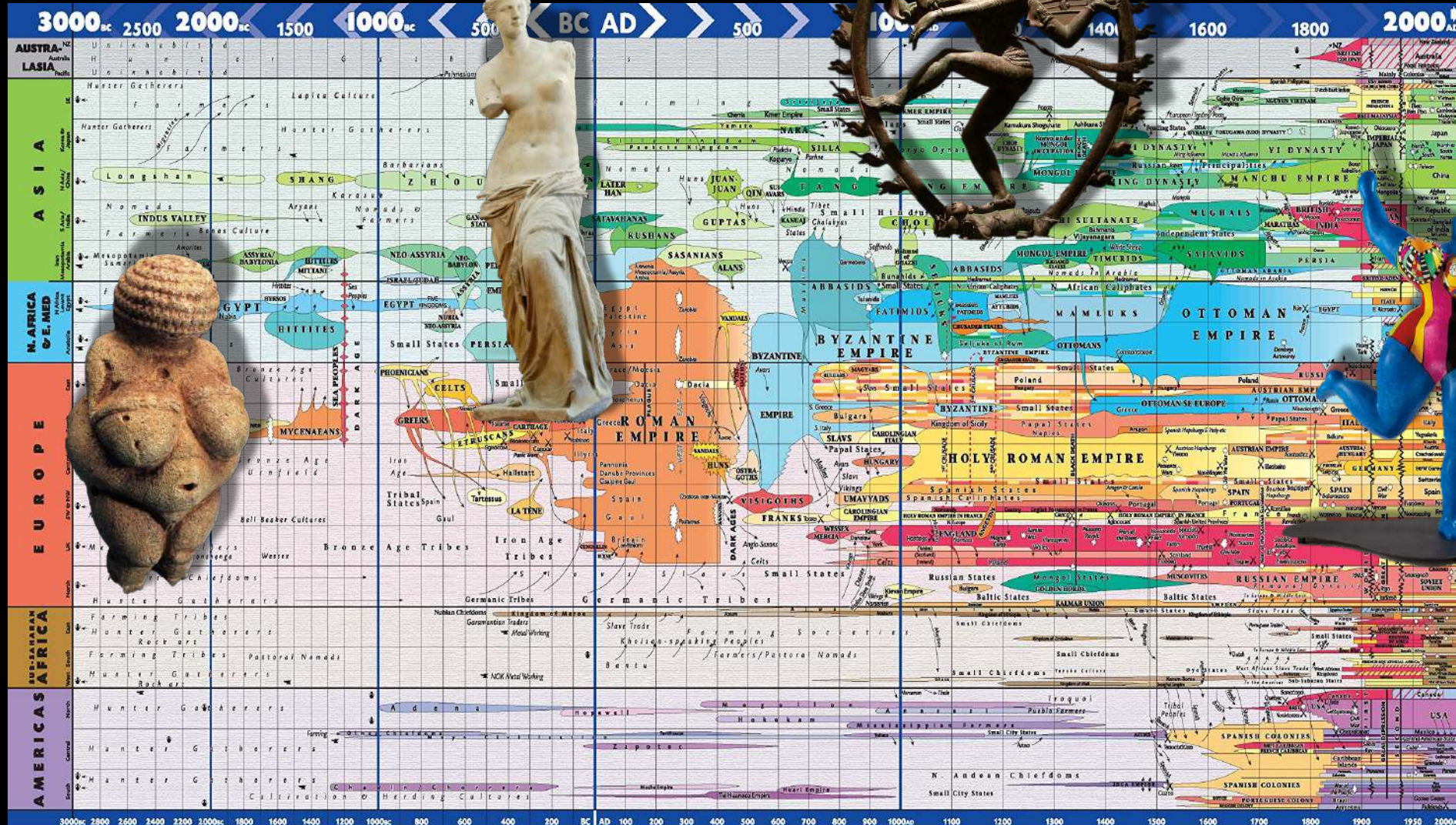
Digitalization: positive effects, but also risks and side effects



25,000 BC

# HISTORY OF ART

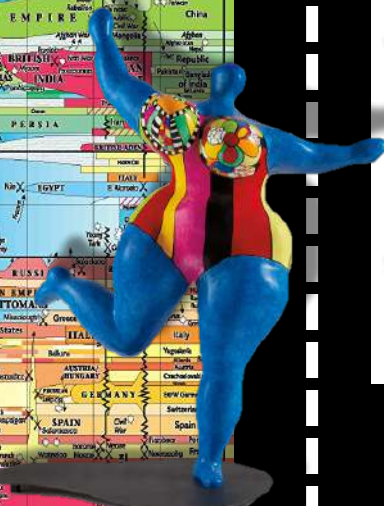
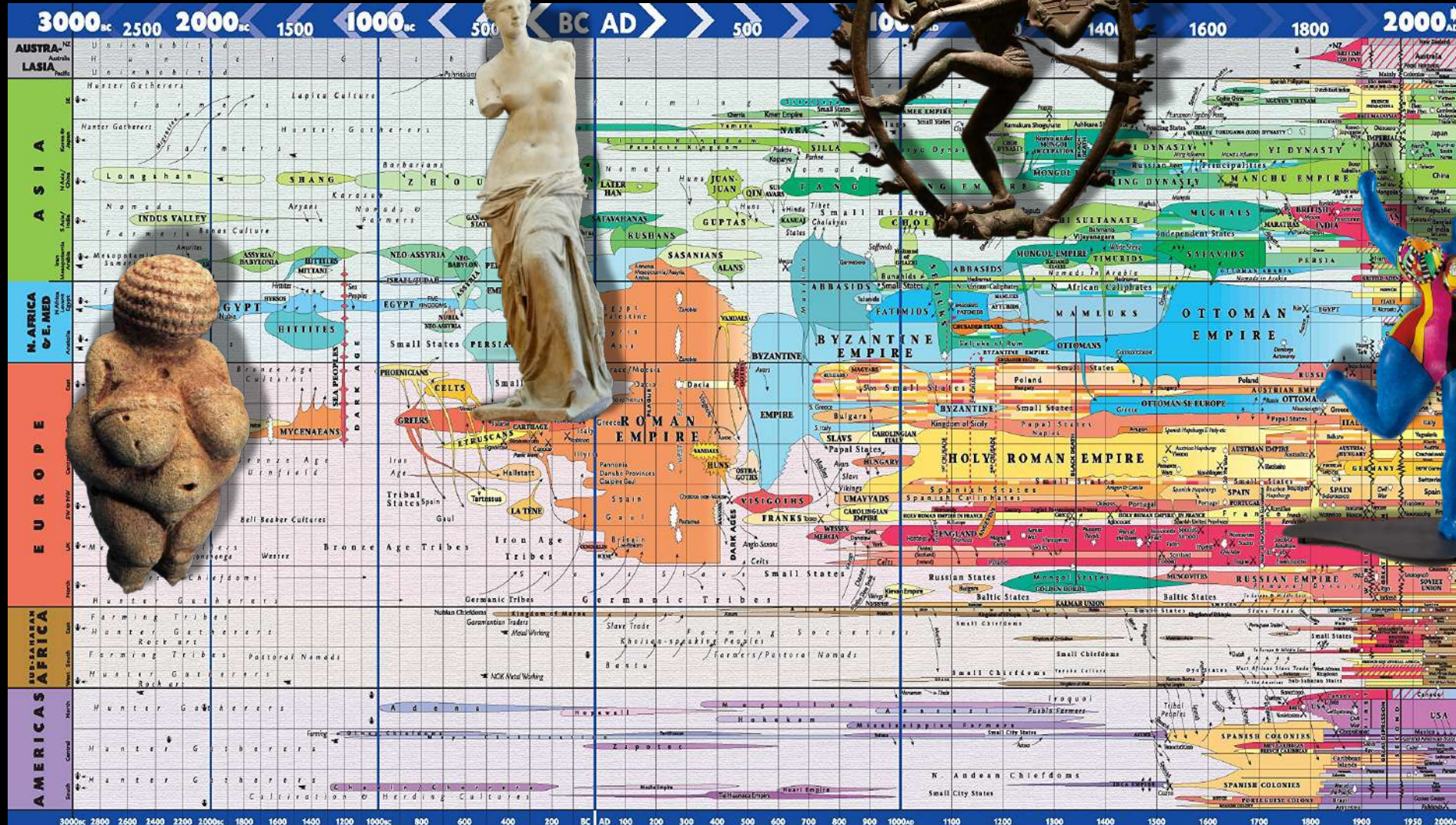
# HISTORY OF ART -> VISUAL STUDIES



[https://www.amazon.de/World-History-Timeline-Schnefeld-Sims/dp/0771709449/ref=sr\\_1\\_1?keywords=zeitliste-poster&id=1579148560&sr=8-1](https://www.amazon.de/World-History-Timeline-Schnefeld-Sims/dp/0771709449/ref=sr_1_1?keywords=zeitliste-poster&id=1579148560&sr=8-1)

HISTORY OF ART  
-> MATERIAL CULTURE

HISTORY OF ART  
-> VISUAL STUDIES

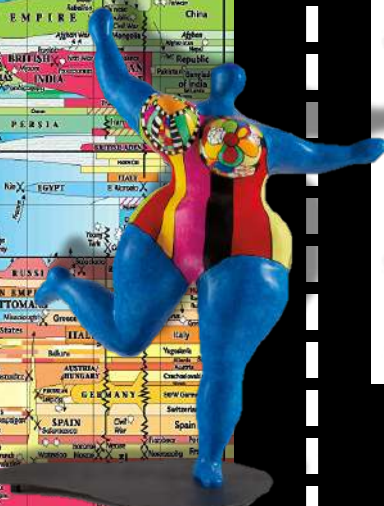
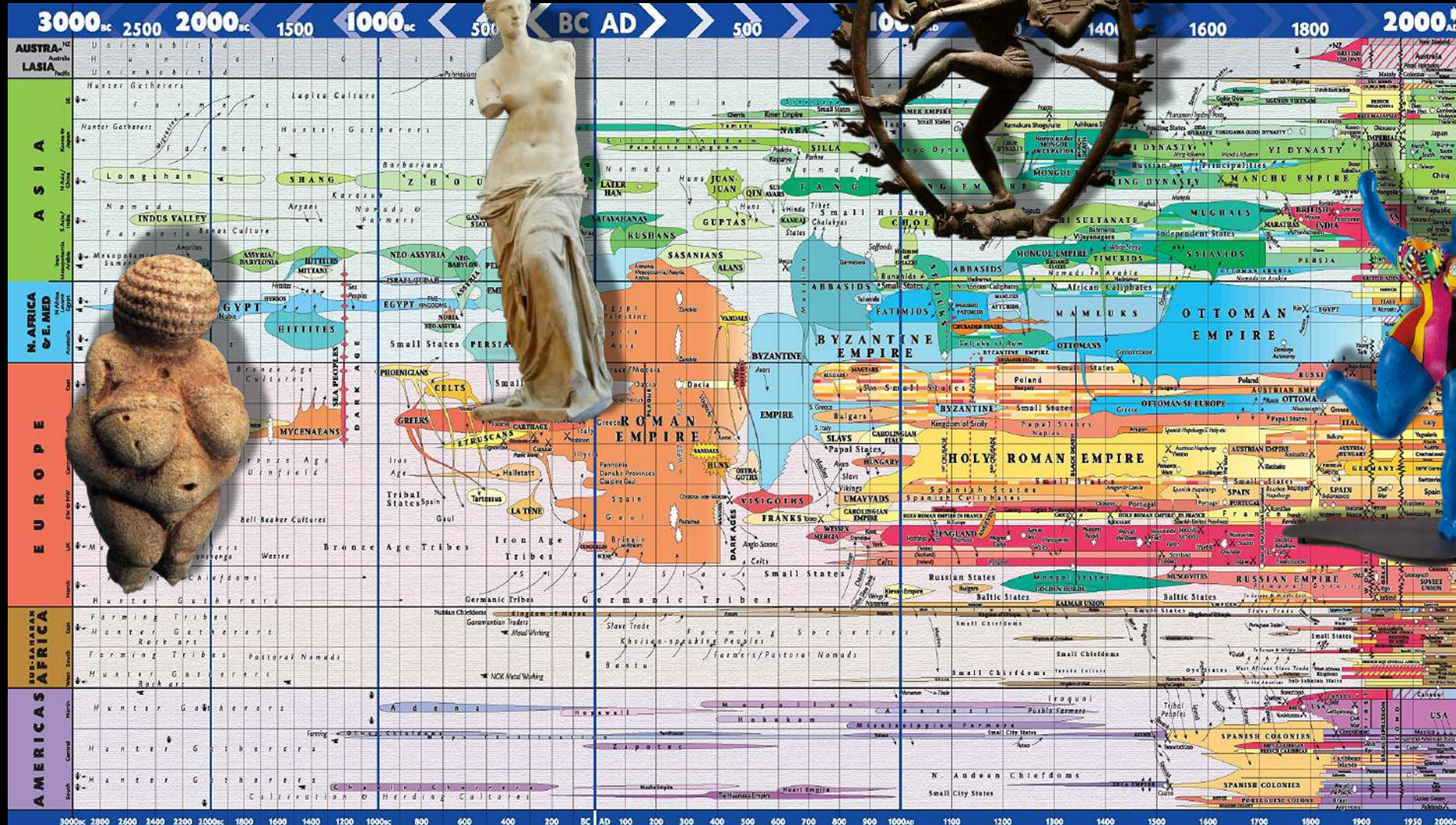


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social reality grounded in the objects and architecture that surround people. It includes the usage, consumption, creation, and trade of objects as well as the behaviors, norms, and rituals that the objects create or take part in ...

HISTORY OF ART  
-> MATERIAL CULTURE

HISTORY OF ART  
-> VISUAL STUDIES



[https://www.amazon.de/World-History-Timeline-Schnefeld-Sims/dp/0771709449/ref=sr\\_1\\_1?keywords=zeitliste-poster&id=1579448560&sr=8-1](https://www.amazon.de/World-History-Timeline-Schnefeld-Sims/dp/0771709449/ref=sr_1_1?keywords=zeitliste-poster&id=1579448560&sr=8-1)





MATERIAL CULTURE / VISUAL STUDIES

## DATA SCIENCE

GAN

Digital Visualization: VR & AR

Digital Research



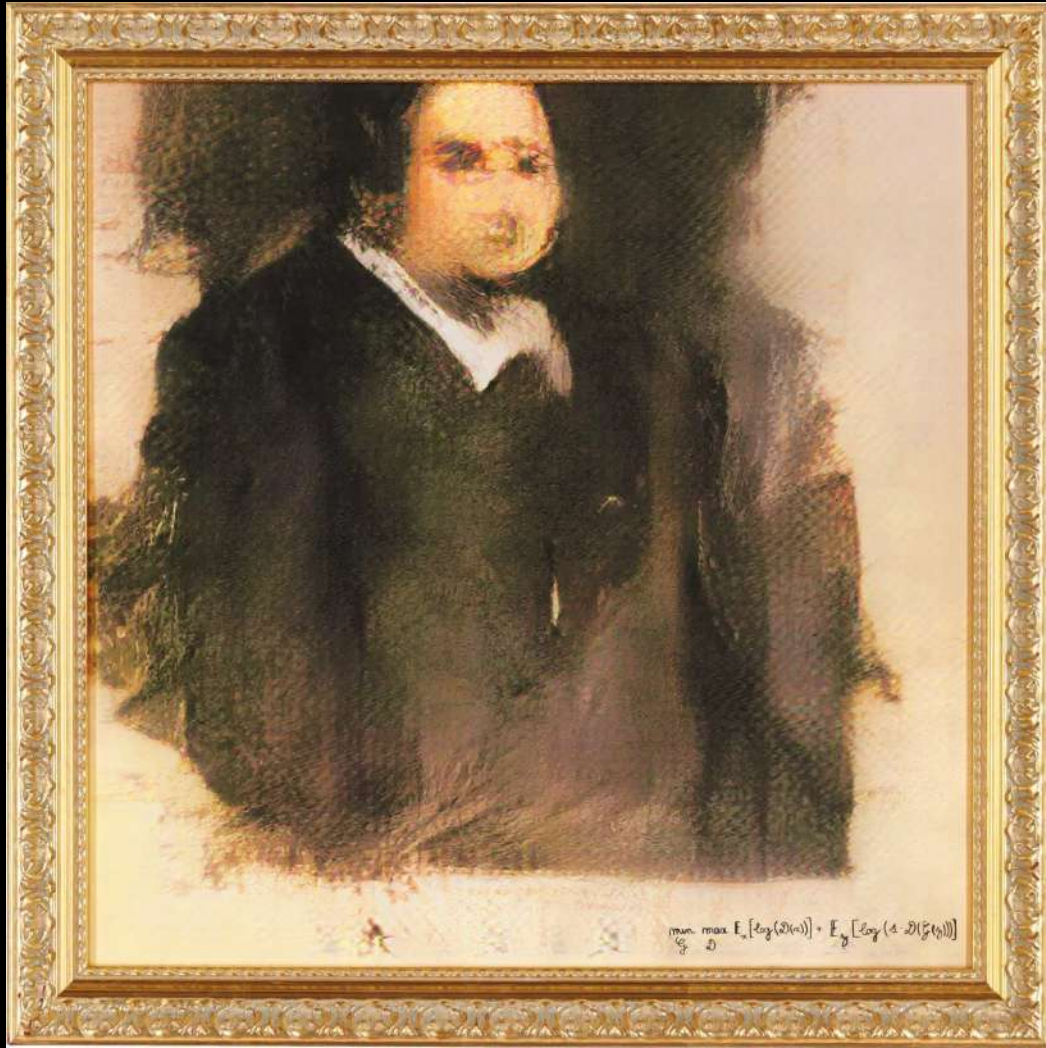
MATERIAL CULTURE / VISUAL STUDIES

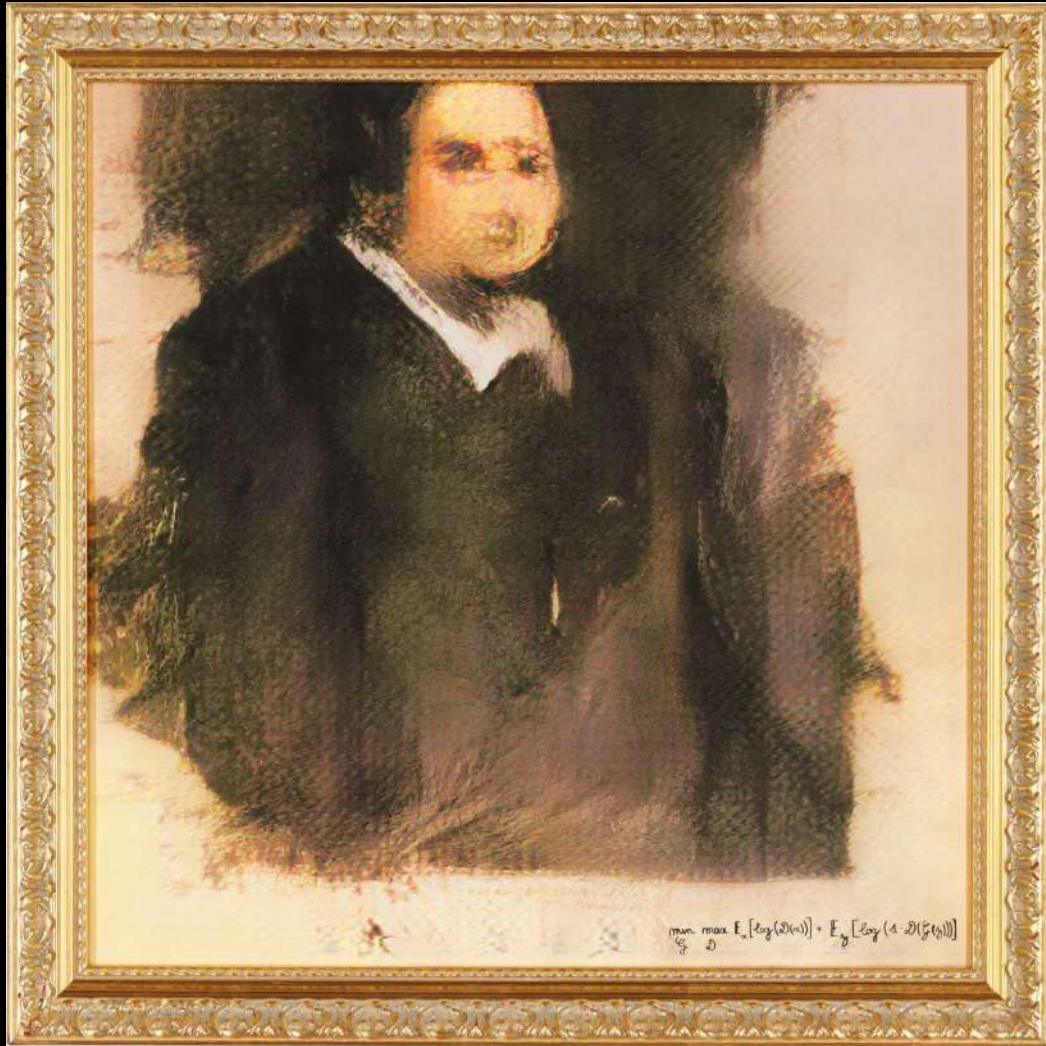
## DATA SCIENCE

GAN

Digital Visualization: VR & AR

Digital Research





# Machine Learning Generated Artwork Auctions Off for \$ 432,500

Far from being the sole creation of AI, portrait of "Edmond de Belamy" was the result of months of work using machine learning



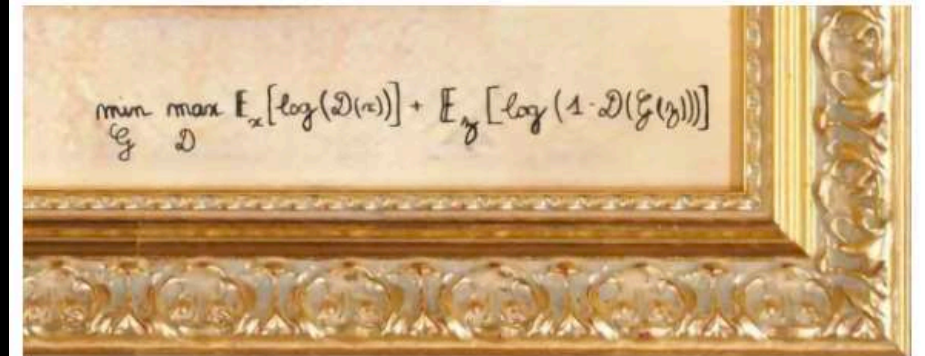
Roberto Iriondo [Follow](#)  
Oct 26, 2018 · 6 min read ★



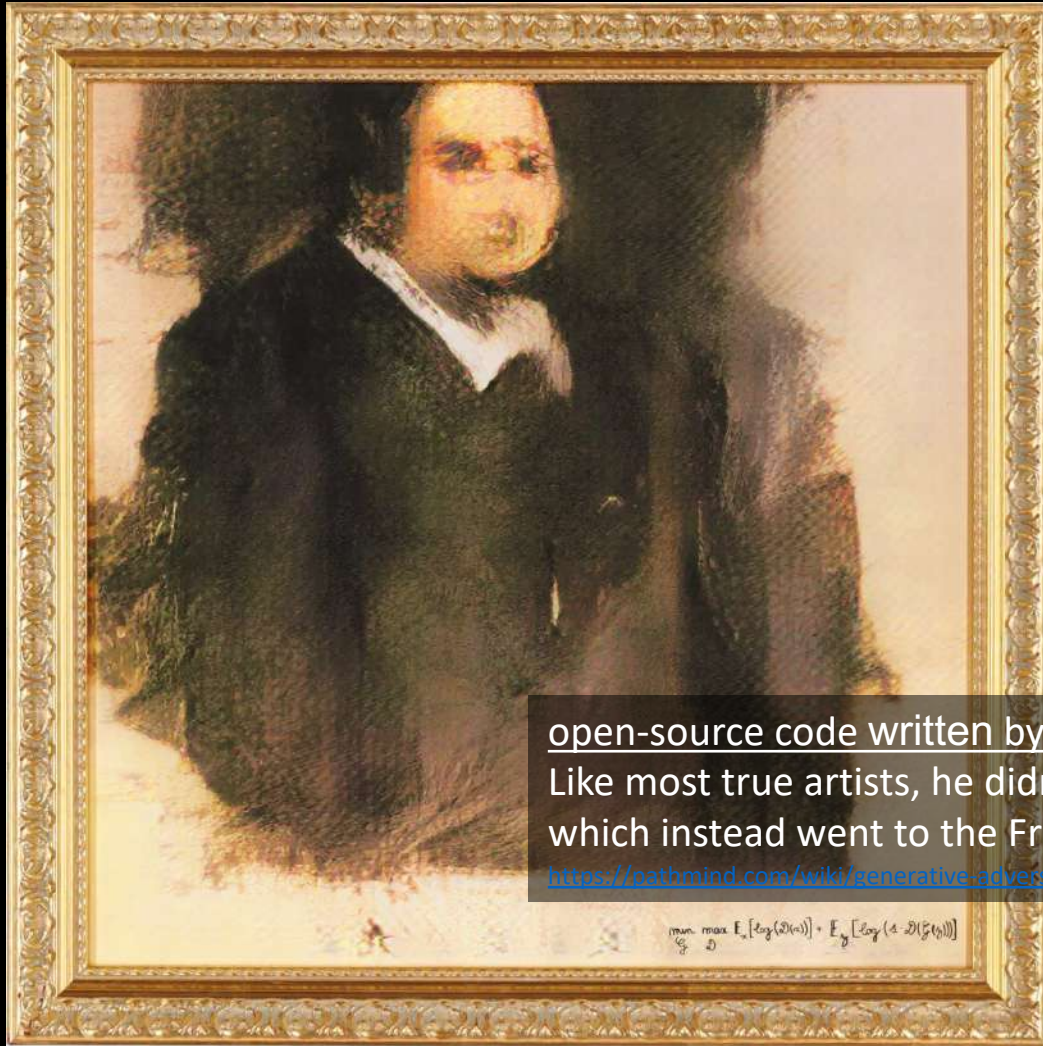
October 25, 2018 by Roberto Iriondo

A machine learning generated print **sold for \$432,500** at Christie's auction house in New York on Thursday, October 25, 2018 — over 40 times higher than expected to sell.

The print is called "Edmond de Belamy" and its blurred-out features — are the artifacts of the generative adversarial networks[1] (GANs)— the machine learning algorithm used to generate it. The print is one of a series of 11, all ML-generated, and depicting the members of the fictional "Belamy family." Belamy's portrait is signed with the mathematical formula describing the algorithm that was used to generate it.



Generative Adversarial Networks | The machine learning algorithm that was used to generate the Belamy portrait [1]



open-source code written by Robbie Barrat of Stanford. Like most true artists, he didn't see any of the money, which instead went to the French company, Obvious.

<https://pathmind.com/wiki/generative-adversarial-network-gan>

<https://medium.com/datadriveninvestor/machine-learning-generated-artwork-auctions-off-for-432-500-c377be74146f>

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Roberto Iriondo [Follow](#)

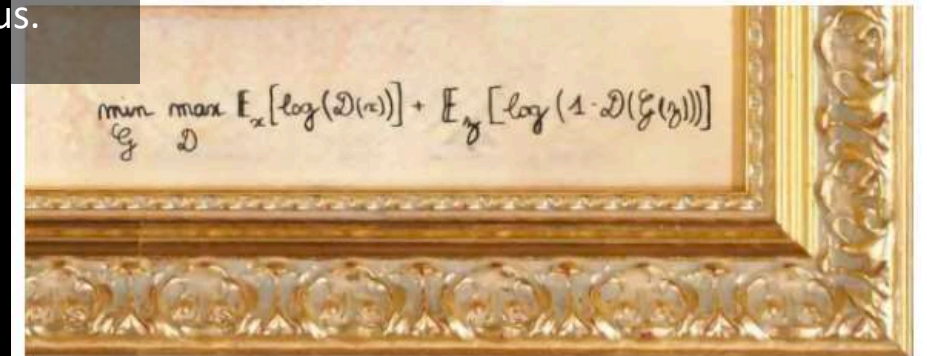
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Generative Adversarial Networks | The machine learning algorithm that was used to generate the Belamy portrait [1]

# **1. GAN = Generative Adversarial Networks (Geometric Deep Learning)**

## Generative adversarial network (GAN)

machine learning system, invented by Ian Goodfellow et al 2014

unsupervised learning, semi-supervised learning, fully supervised learning, reinforcement learning

“For example, a GAN trained on photographs can generate new photographs that look at least superficially authentic to human observers, having many realistic characteristics.”

pose, hair, face type

Coarse styles  
( $4^2 - 8^2$ )



facial features, eyes

Middle styles  
( $16^2 - 32^2$ )



color scheme

Fine styles  
( $64^2 - 1024^2$ )



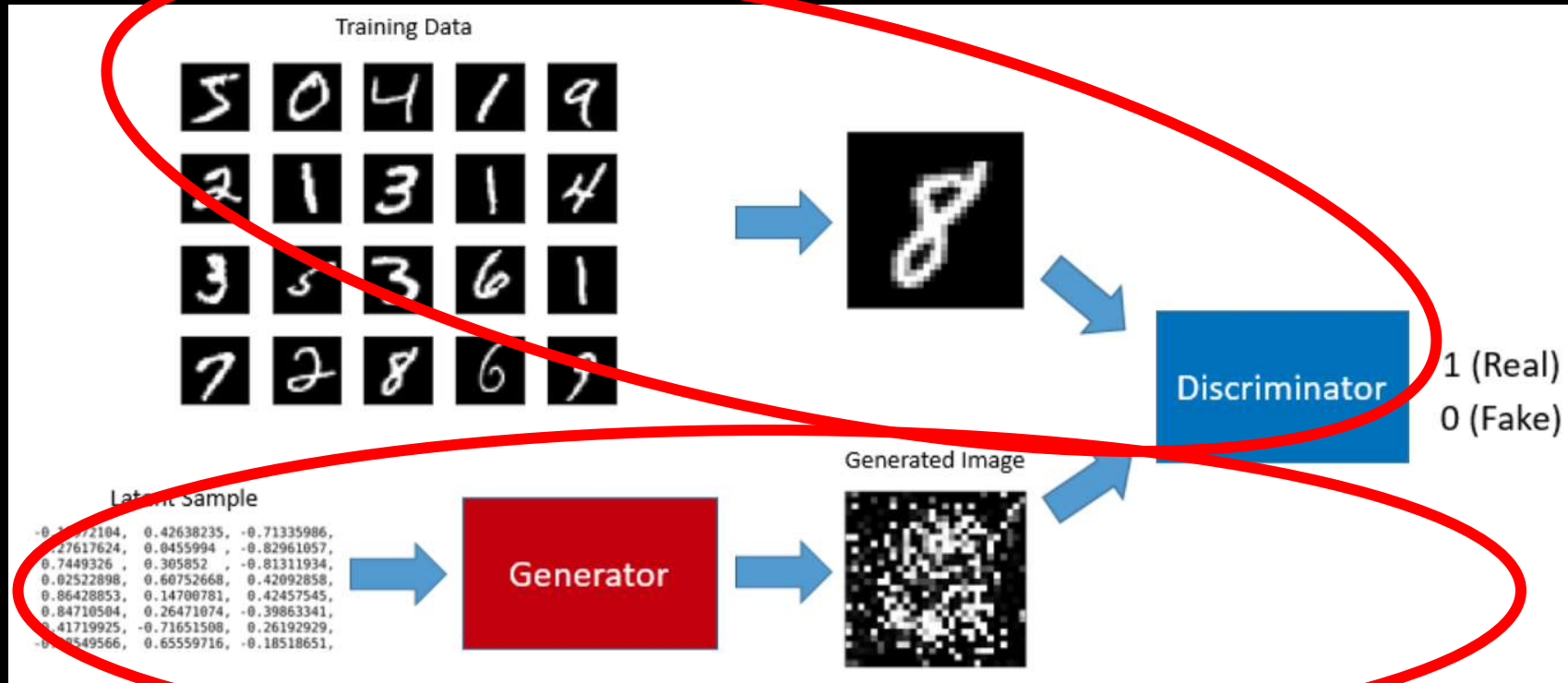
<https://futurezone.at/science/ki-erschafft-gesichter-von-menschen-die-es-nicht-gibt/400408952>

# Generative adversarial network (GAN)

machine learning system, invented by Ian Goodfellow et al 2014

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Two neural networks contest with each other in a game.

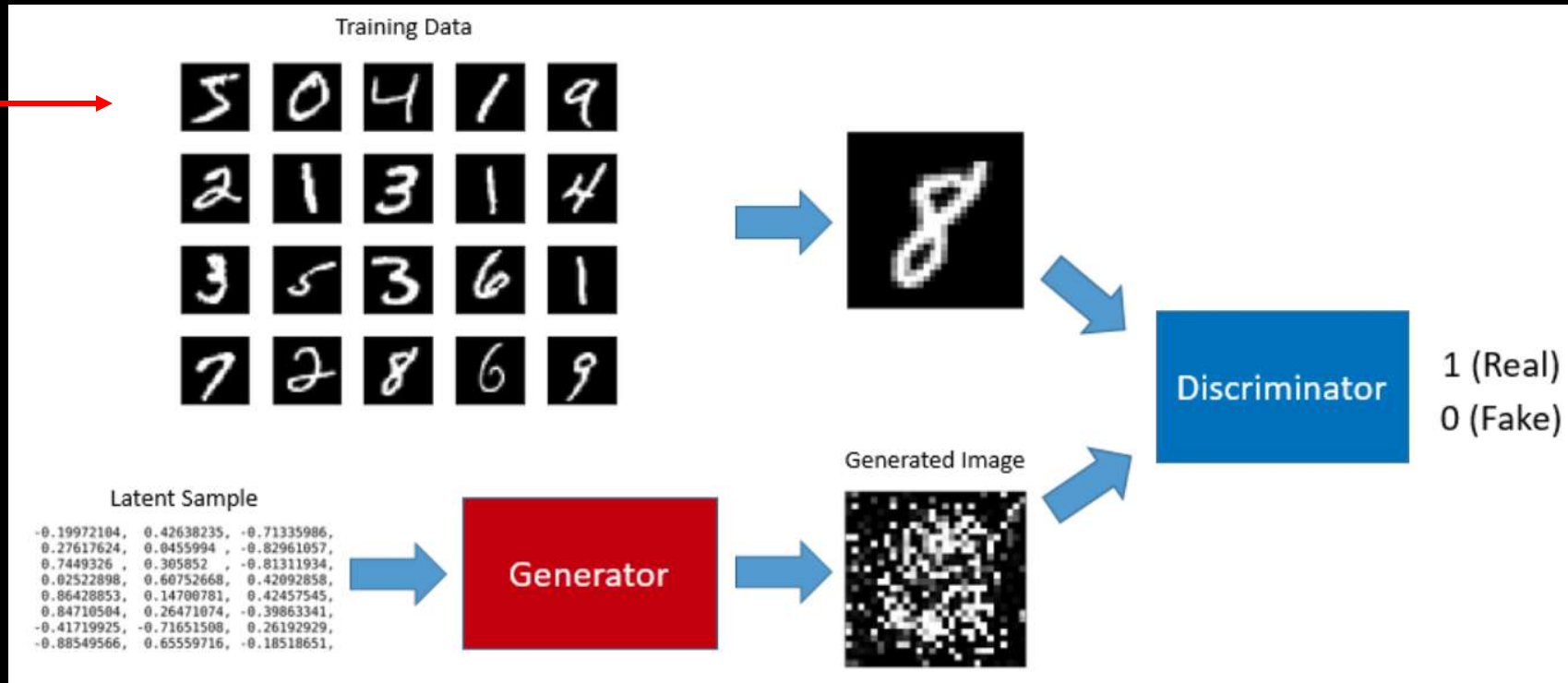




# Generative adversarial network (GAN)

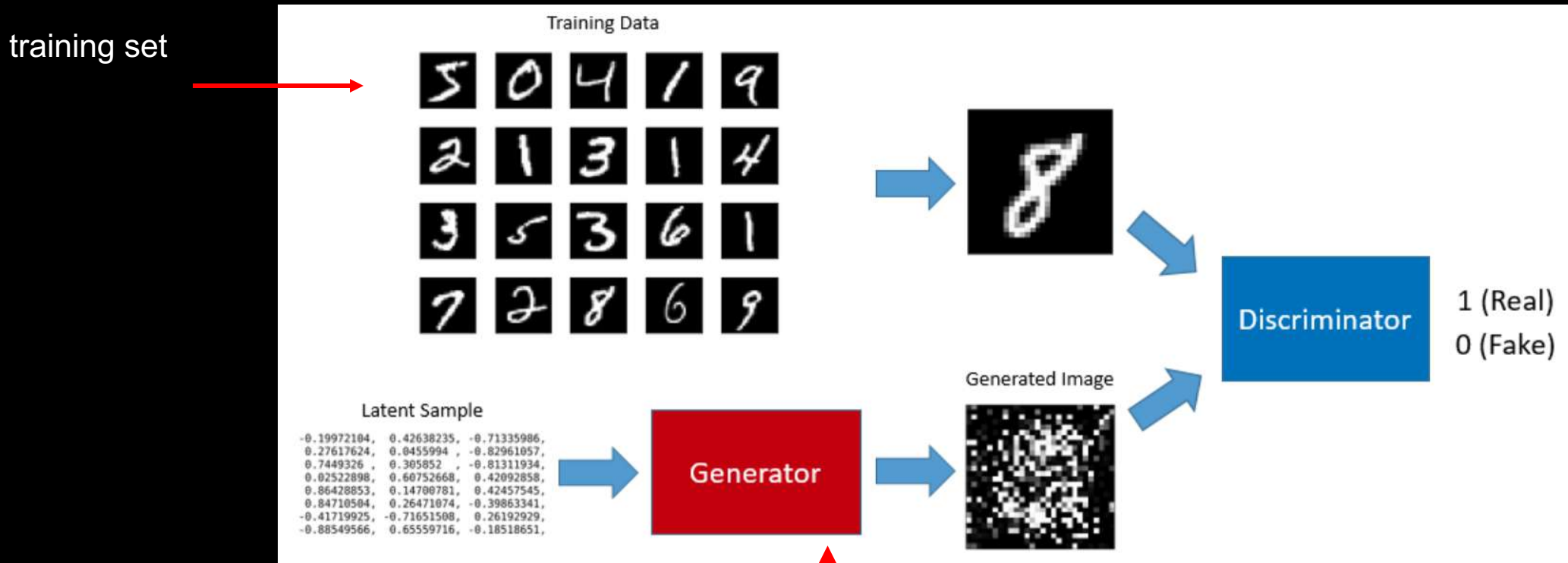
Two neural networks contest with each other in a game.

training set



# Generative adversarial network (GAN)

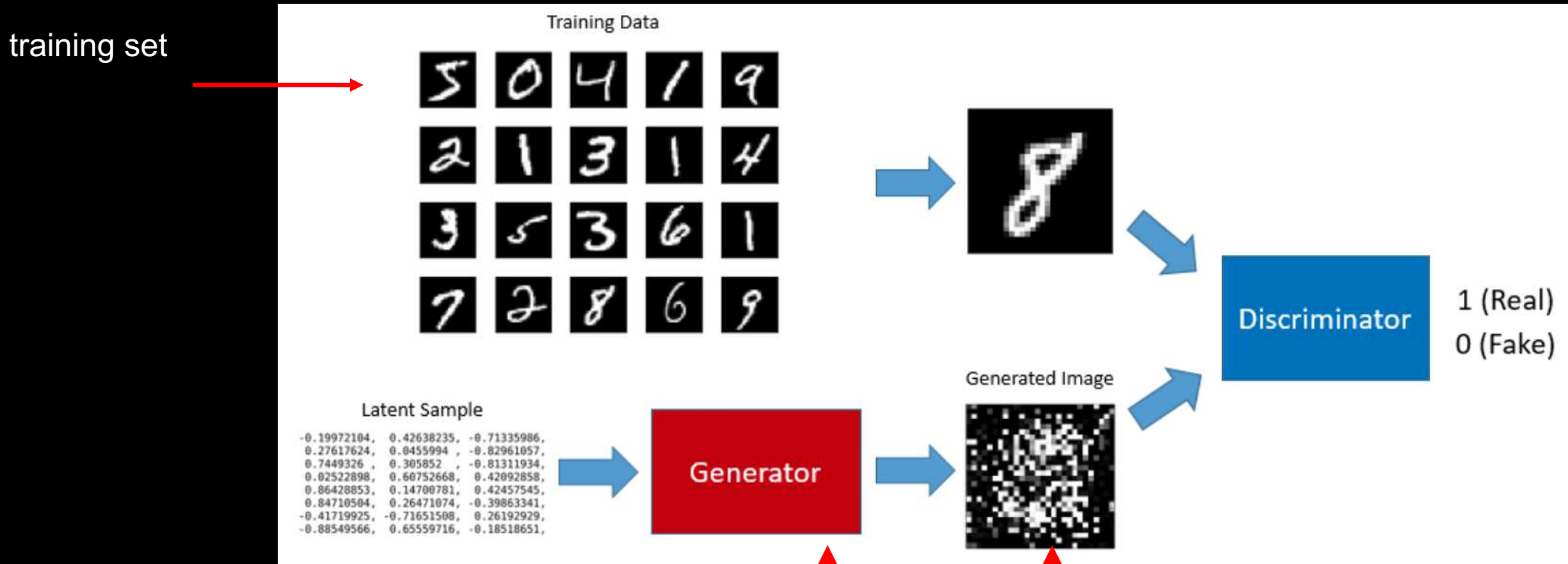
Two neural networks contest with each other in a game.



the Generator learns to generate new data with the same statistics as the training set.

# Generative adversarial network (GAN)

Two neural networks contest with each other in a game.



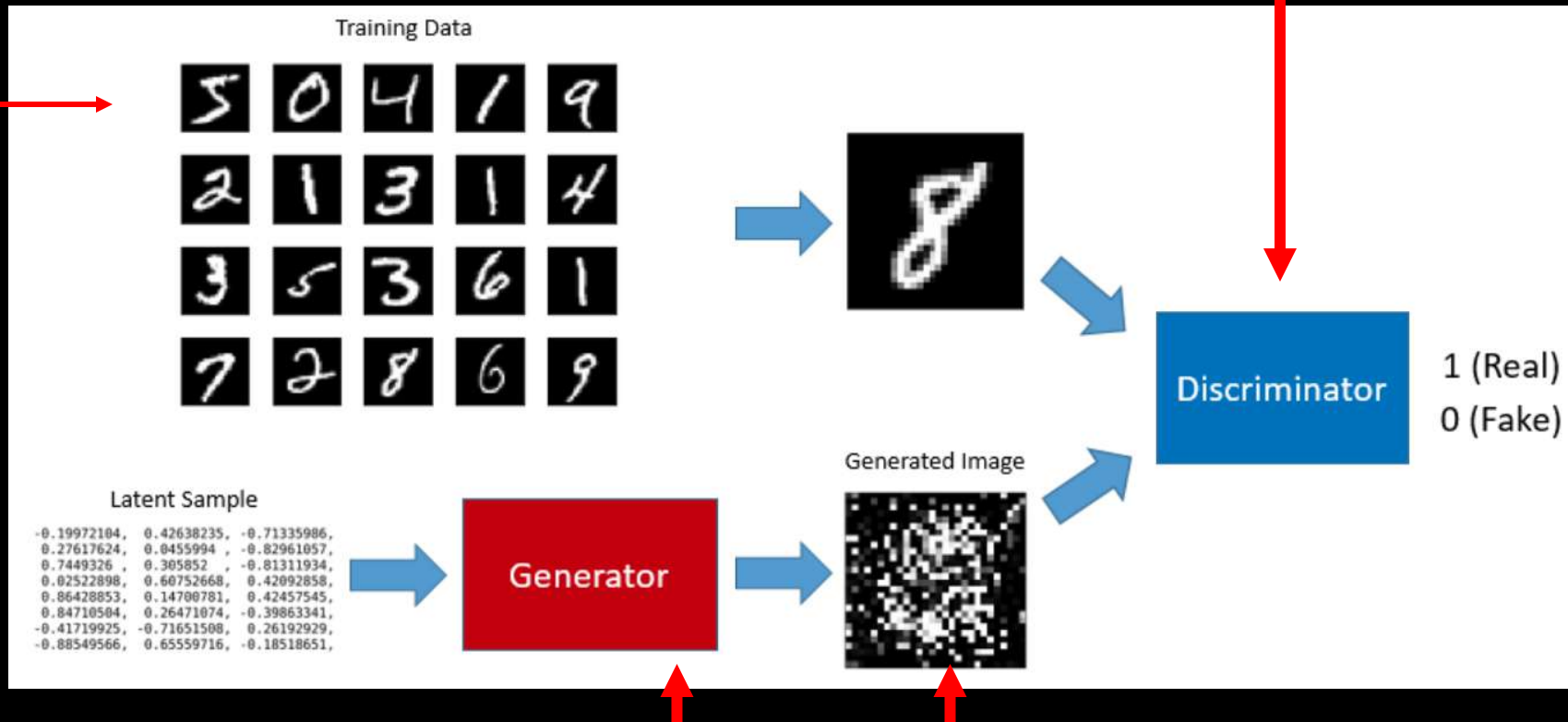
the Generator learns to generate new data with the same statistics as the training set. The generative network generates candidates -> generated images

# Generative adversarial network (GAN)

Two neural networks contest with each other in a game.

discriminative network evaluates them,  
i.e.: distinguishes candidates produced by the  
generator from the true data distribution

training set



the Generator learns to generate new data with the same statistics as the training set.

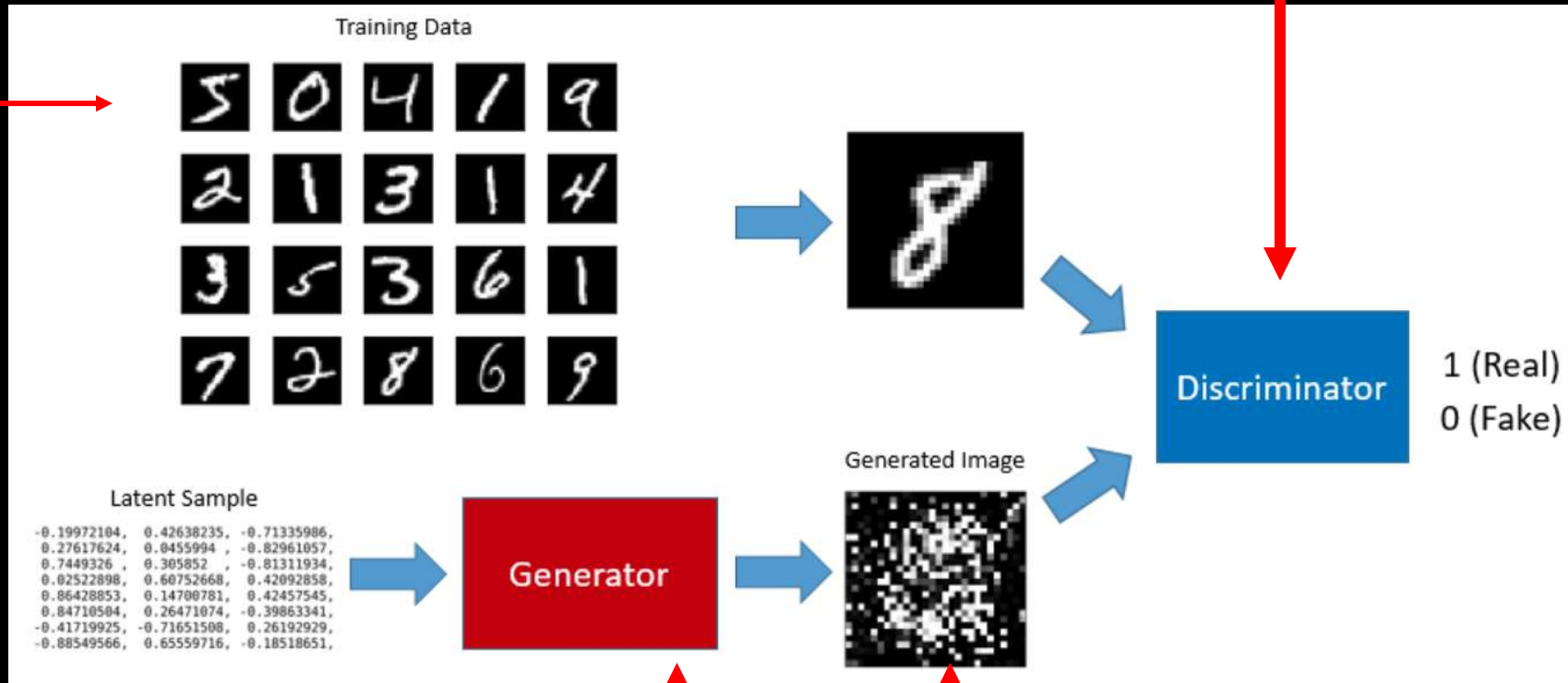
The generative network generates candidates -> generated images

# Generative adversarial network (GAN)

Two neural networks contest with each other in a game.

discriminative network evaluates them, i.e.: distinguishes candidates produced by the generator from the true data distribution

Given a training set,



The generative network's training objective is to increase the error rate of the discriminative network (i.e., "fool" the discriminator network by producing novel candidates that the discriminator thinks are not synthesized (are part of the true data distribution))

-> persons who don't exist ...

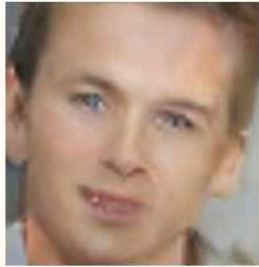


<https://www.nextrends.org/blog/2019/8/21/inclusion-in-ai-a-global-perspective>

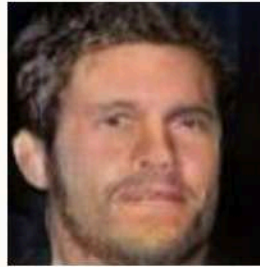
## 3.5 Years of Progress on Faces



2014



2015



2016



2017

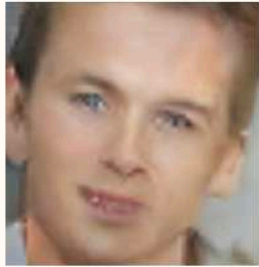
(Brundage et al, 2018)

<http://geo-dl.compute.dtu.dk/presentations/gudmundur1/gans.html#/103>, 2018

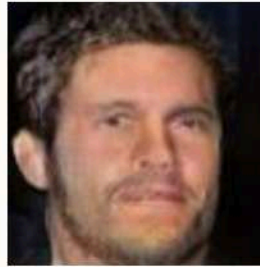
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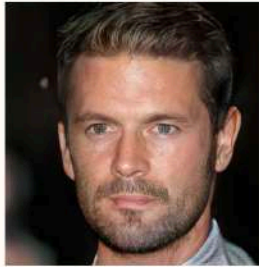
2014



2015



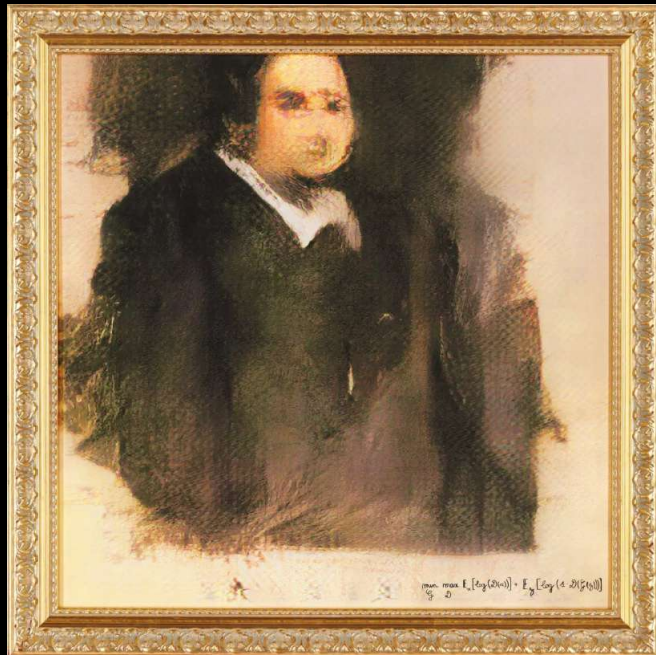
2016



2017

(Brundage et al, 2018)

<http://geo-dl.compute.dtu.dk/presentations/gudmundur1/gans.html#/103>, 2018



sold in 2018





Holger Simon (Köln),

Formal analyses might be obsolete within short time ...\*)



\*)





<https://robohub.org/ai-deep-learning-and-3d-printing-produce-the-next-rembrandt/>



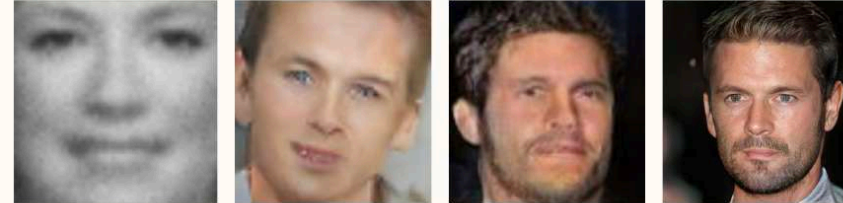
Rutgers University, The State University of New Jersey  
Microsoft-Software: Modification of GAN

<https://news.microsoft.com/europe/features/next-rembrandt/>

<https://www.artmarket.guru/le-journal/technology/artificial-intelligence-creates-art/>

Fakes were produced from the Antique Era on ...  
by analog methods

### 3.5 Years of Progress on Faces



2014

2015

2016

2017

(Brundage et al, 2018)

2008

2009

2010

2011

2012

2013

2014

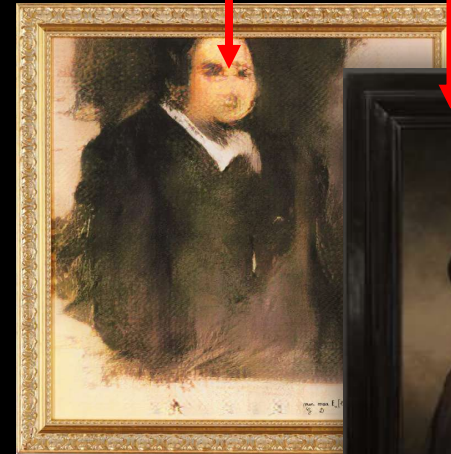
2015

2016

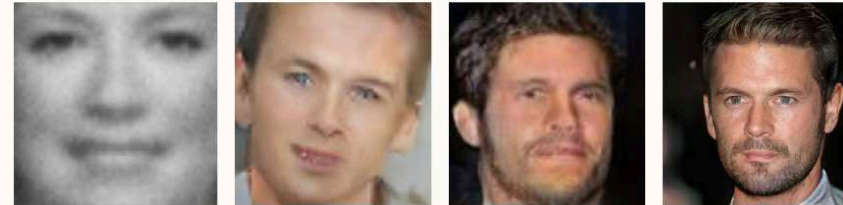
2017

2018

2019



### 3.5 Years of Progress on Faces



2014

2015

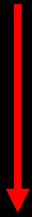
2016

2017

(Brundage et al., 2018)

2010  
arrested

2011  
sentenced: 6  
years prison



2008

2009

2010

2011

2012

2013

2014

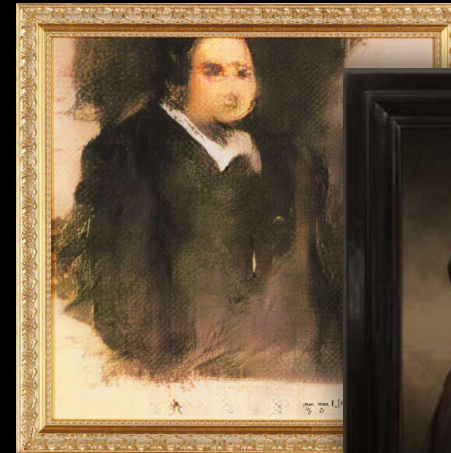
2015

2016

2017

2018

2019



[https://de.wikipedia.org/wiki/Wolfgang\\_Beltracchi](https://de.wikipedia.org/wiki/Wolfgang_Beltracchi)

Wolfgang und Helene Beltracchi



“Red painting with horses”, 2006 sold by Auction house Lempertz in Cologne for 2.4 Mio. Euro – the most expensive Campendonk ever, a fraud!

(„Rotes Bild mit Pferden“ 2006 beim Kölner Auktionshaus Lempertz für 2,4 Mio. Euro versteigert worden – der teuerste Campendonk aller Zeiten, ein Schwindel)

<http://www.rheinische-art.de/cms/topics/der-blaue-reiter-und-das-rote-bild-mit-pferden-der-rheinische-expressionist-heinrich-campendonk.php>





Decision:

Format: horizontal format (landscape format)

Material: canvas, oil

Topic: landscape, forest, animals, houses

Style: Heinrich Campendonk

Colors: bright

# 1. GAN = Generative Adversarial Networks (Geometric Deep Learning)

gender, pose, hair, face type

Coarse styles  
( $4^2 - 8^2$ )



facial features, eyes

Middle styles  
( $16^2 - 32^2$ )



color scheme

Fine styles  
( $64^2 - 1024^2$ )



Format: horizontal format (landscape format)

Material: canvas, oil

Topic: landscape, forest, animals, houses

Style: Heinrich Campendonk (1889-1957)

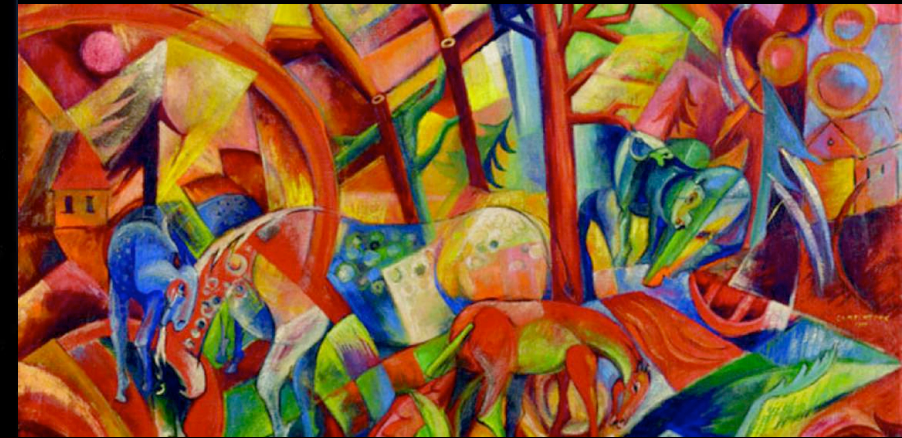
The Blue Rider (Der Blaue Reiter) ,Munich; German Expressionism,  
Cubism ...

Bright

Coarse styles  
( $4^2 - 8^2$ )

Middle styles  
( $16^2 - 32^2$ )

Fine styles  
( $64^2 - 1024^2$ )





training set

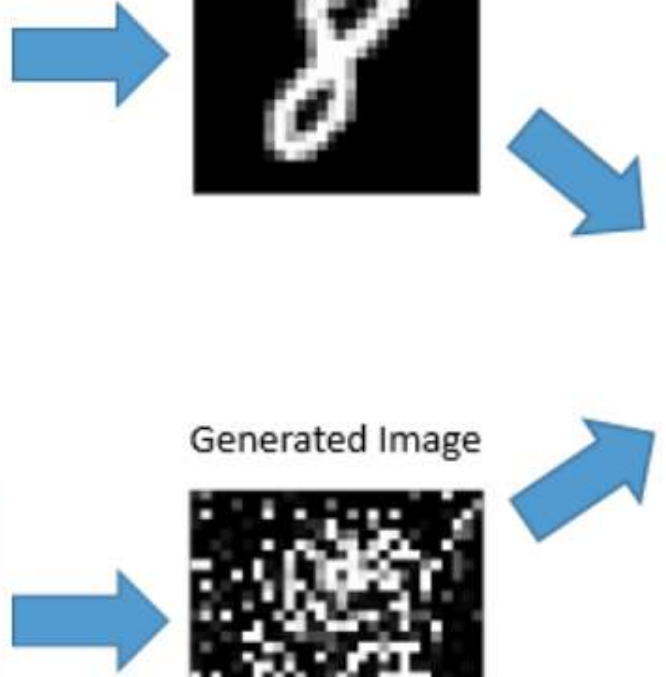
Latent Sample  
-0.19972104, 0.42638235, -0.71335986,  
0.27617624, 0.0455994, -0.82961057,  
0.7449326, 0.305852, -0.81311934,  
0.02522898, 0.60752668, 0.42092858,  
0.86428853, 0.14700781, 0.42457545,  
0.84710504, 0.26471074, -0.39863341,  
-0.41719925, -0.71651508, 0.26192929,  
-0.88549566, 0.65559716, -0.18518651,

Generator



Discriminator

1 (Real)  
0 (Fake)



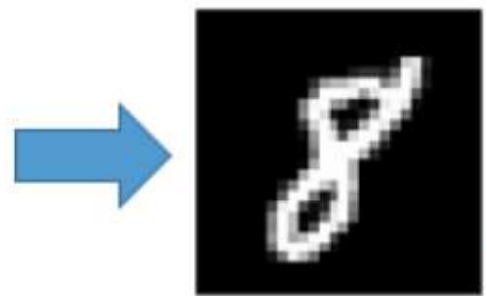


Latent Sample

-0.1997  
0.2761  
0.7449  
0.0252  
0.8642  
0.8471  
-0.4171  
-0.8854



Generator



Generated Image



Discriminator

1 (Real)  
0 (Fake)

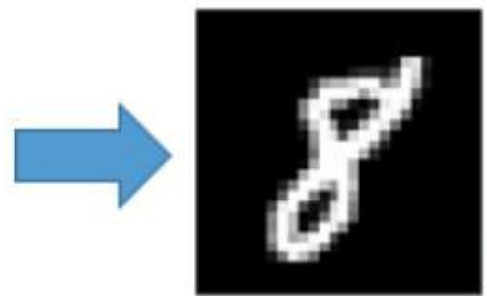


Latent Sample

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Generated Image



Discriminator

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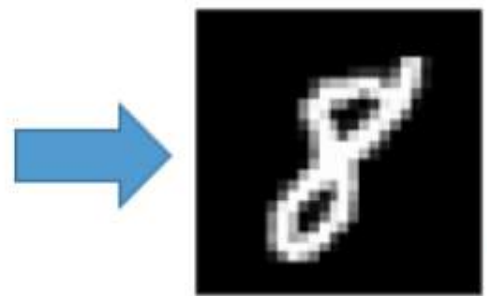


Latent Sample

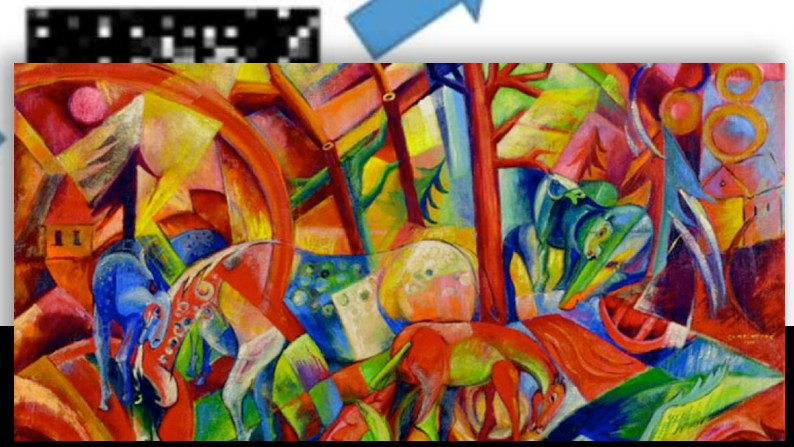
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Generator



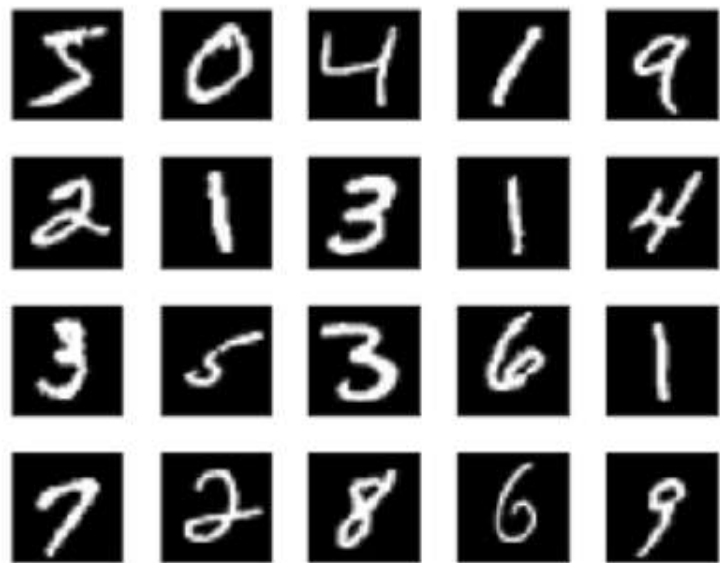
Generated Image



Discriminator  
= Art experts

1 (Real)  
0 (Fake)

Training Data



1 (Real)  
0 (Fake)

Latent Sample

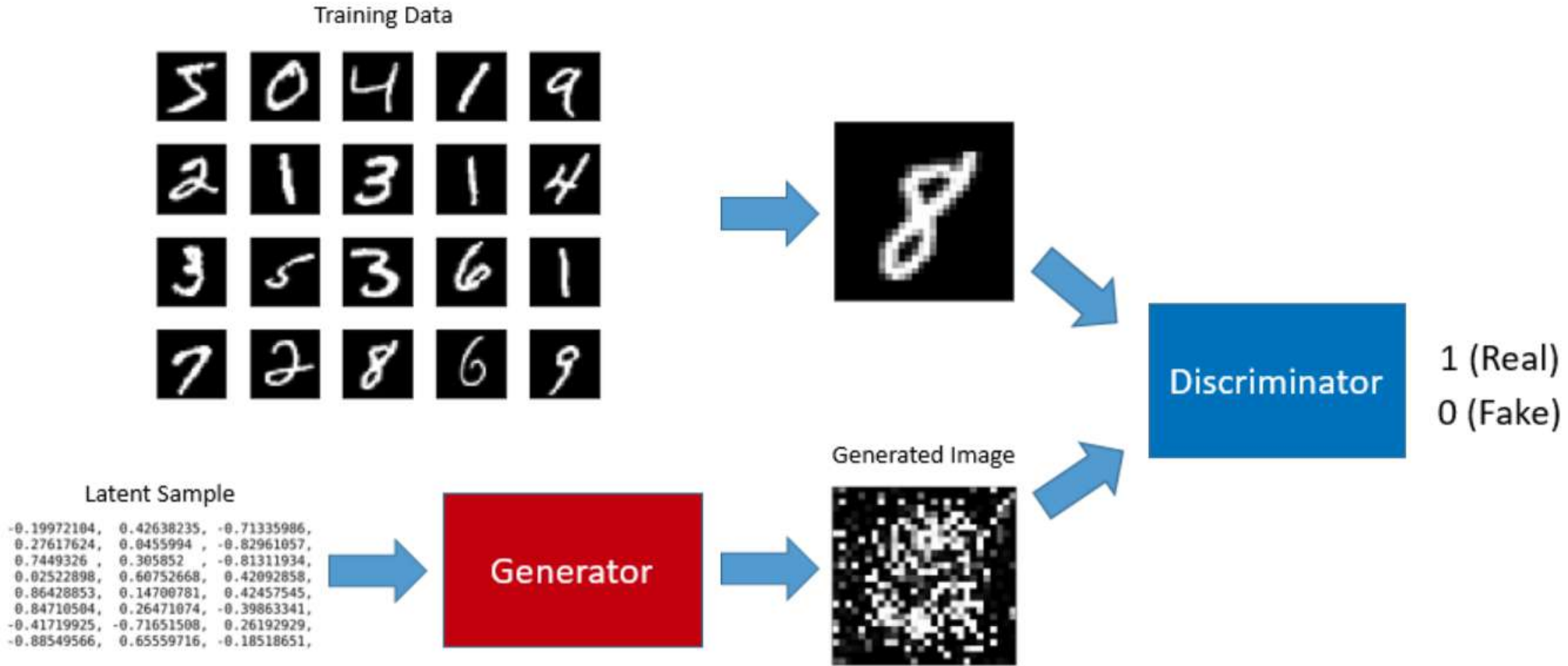
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0.27617624, 0.0455994, -0.82961057,  
0.7449326, 0.305852, -0.81311934,  
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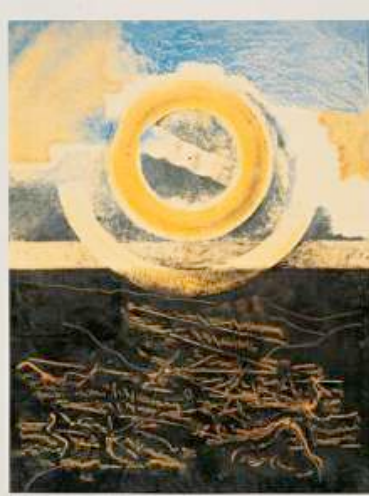
Generated Image







Max Ernst



training set

Latent Sample

-0.19972104,	0.42638235,	-0.71335986,
0.27617624,	0.0455994,	-0.82961057,
0.7449326,	0.305852,	-0.81311934,
0.02522898,	0.60752668,	0.42092858,
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0.84710504,	0.26471074,	-0.39863341,
-0.41719925,	-0.71651508,	0.26192929,
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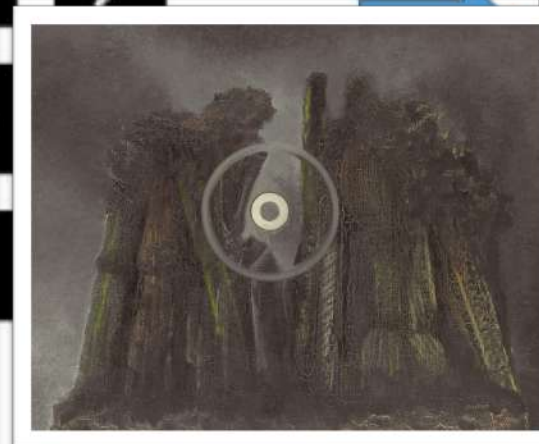
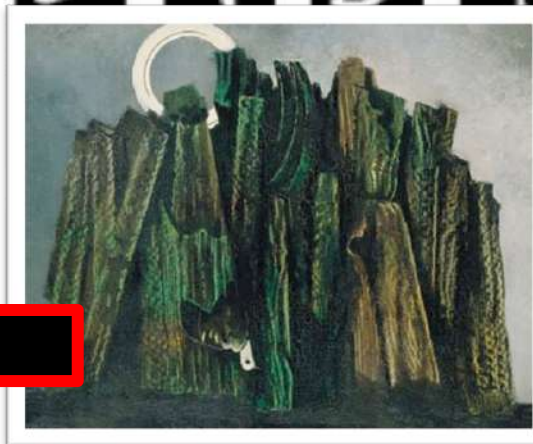


Generated Image



1 (Real)  
0 (Fake)

Max Ernst



Generated Image



Discriminator

1 (Real)  
0 (Fake)

training set

Latent Sample

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0.27617624, 0.0455994, -0.82961057,  
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Generator

Max Ernst



training set



0.02522898, 0.60752668, 0.42092858,  
0.86428853, 0.14700781, 0.42457545,  
0.84710504, 0.26471074, -0.39863341,  
-0.41719925, -0.71651508, 0.26192929,  
-0.88549566, 0.65559716, -0.18518651,



Generator



Discriminator

1 (Real)  
0 (Fake)

Max Ernst



0.02522898,	0.60752668,	0.42092858,
0.86428853,	0.14700781,	0.42457545,
0.84710504,	0.26471074,	-0.39863341,
-0.41719925,	-0.71651508,	0.26192929,
-0.88549566,	0.65559716,	-0.18518651,

Generator



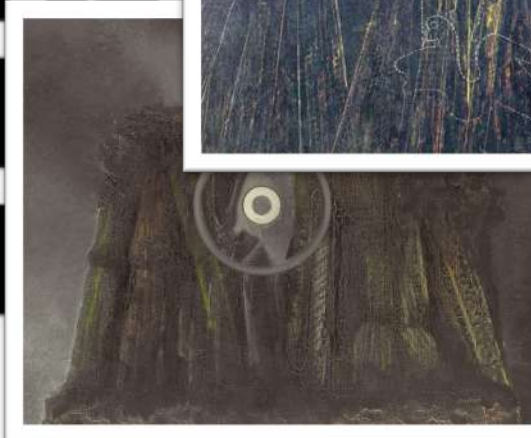
Generated Image



Discriminator

1 (Real)  
0 (Fake)

Max Ernst



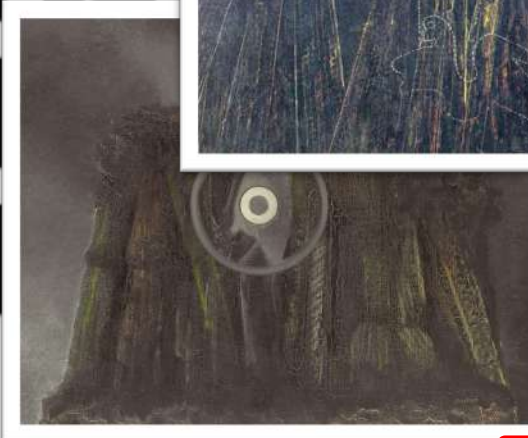
1 (Real)  
0 (Fake)

0.02522898, 0.60752668, 0.42092858,  
0.86428853, 0.14700781, 0.42457545,  
0.84710504, 0.26471074, -0.39863341,  
-0.41719925, -0.71651508, 0.26192929,  
-0.88549566, 0.65559716, -0.18518651,



Generator

Max Ernst



Discriminator  
Werner Spiess

1 (Real)  
0 (Fake)

Generated Image

0.02522898,	0.60752668,	0.42092858,
0.86428853,	0.14700781,	0.42457545,
0.84710504,	0.26471074,	-0.39863341,
-0.41719925,	-0.71651508,	0.26192929,
-0.88549566,	0.65559716,	-0.18518651,

Generator



Max Ernst



Discriminator  
Werner Spiess

1 (Real)  
0 (Fake)

Generated Image

0.02522898, 0.60752668, 0.42092858,  
0.86428853, 0.14700781, 0.42457545,  
0.84710504, 0.26471074, -0.39863341,  
-0.41719925, -0.71651508, 0.26192929,  
-0.88549566, 0.65559716, -0.18518651,

Generator













frottage



brass rubbing



frottage





Training Data



-0.19972104,	0.42638235,	-0.71335986,
0.27617624,	0.0455994,	-0.82961057,
0.7449326,	0.305852,	-0.81311934,
0.02522898,	0.60752668,	0.42092858,
0.86428853,	0.14700781,	0.42457545,
0.84710504,	0.26471074,	-0.39863341,
-0.41719925,	-0.71651508,	0.26192929,
-0.88549566,	0.65559716,	-0.18518651,



Generator



Discriminator  
Werner Spies

1 (Real)  
0 (Fake)



## **Ad GAN: SUBTOTAL**

RELATION

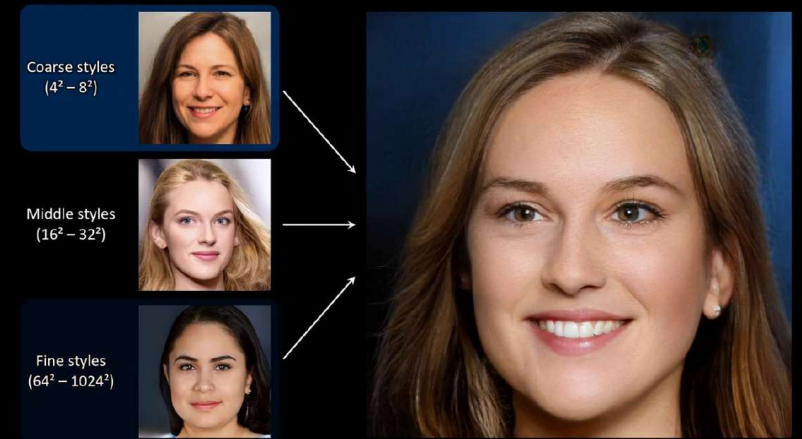
GAN and Art Production:

GAN is modeled along the lines of the production of art (fakes)



As the story goes, Zeuxis (5 century BC) could not find a woman beautiful enough to pose as Helen, the most beautiful woman in the world, so he selected the finest features of five different models to create a composite image of ideal beauty.<sup>[2]</sup>

<https://en.wikipedia.org/wiki/Zeuxis>



# Ad GAN: SUBTOTAL

## RELATION

GAN and Art Production:

GAN is modeled along the lines of the production of art (fakes)

## POTENTIAL

Huge potential in the fields of photo- and movie production (fashion photography, advertisement etc., post processing of films)

May support future art forgers

Instruction for art experts ("art historians") about the necessity of sharpening their „surgeon's cutlery“

-> to achieve an equilibrium between the deep learner „generator“ (forger) and the ?-learner „discriminator“ (art expert)

## CONSTRAINTS

Even if the generator is able to work perfectly in a special style, it must still be fed and supervised by art experts

The computer on its own is not able to understand

- **the deeper meaning of style**
- **the motivation behind a style**
- **the development of an artist**

-> artists are driven by their longing of improvement, i.e.: they criticize the tradition/ teachers/ colleagues/ their own earlier works ... political and social situations, gender & race discrimination (for example by taking part in the post colonial discourse) etc.

-> they permanently try to improve => a battle against everything and everyone, especially against one's own education & consciously or unconsciously adopted values etc.

ABSTRACT:

**The advantages of global digitalization** are evident also in the context of research in Art History and, more generally, in Visual Studies. Never before pictorial information about, and scholarly texts on, artworks were accessible to such a wide user community, a fact which in itself **carries the flavour of democratization**. Before, a considerable amount of effort and material investment by a lucky few were necessary to obtain the same status of knowledge.

Along with accelerating provision of relevant information, the technology also facilitates cross-linking specific aspects of art and research on it, for example on the level of iconographical indices.

The rapid enhancement of evolving data bases promoted these tools to a key pillar of research, and this implies the risk of distortion of scholarly knowledge towards „digitalizable facts“ at the expense of other crucial messages conveyed by art, e.g. through stylistic aspects, thus creating „blind spots“ and even factual errors in the total view of art history and cultural studies in general.



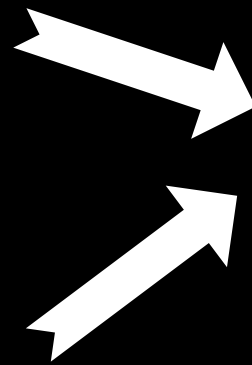
## Neural Style Transfer & Neural Doodles

<https://devpost.com/software/neural-style-transfer>



# Neural Style Transfer & Neural Doodles

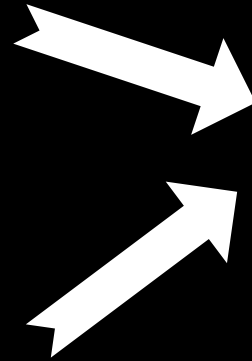
<https://devpost.com/software/neural-style-transfer>





## Neural Style Transfer & Neural Doodles

<https://devpost.com/software/neural-style-transfer>

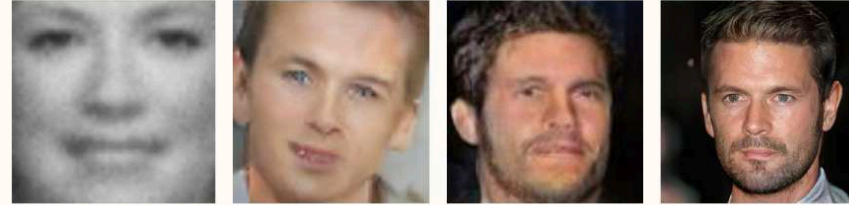


The computer on its own is not able to understand

- the deeper meaning of style
- the motivation behind a style
- the development of an artist

**Van Gogh: Non-Spatial-Concept!** Coarse styles, middle styles, fine styles

## 3.5 Years of Progress on Faces



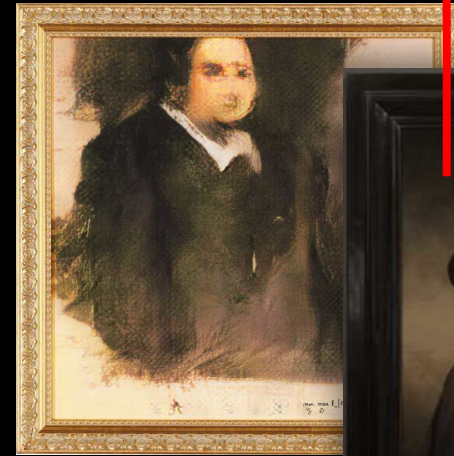
2014

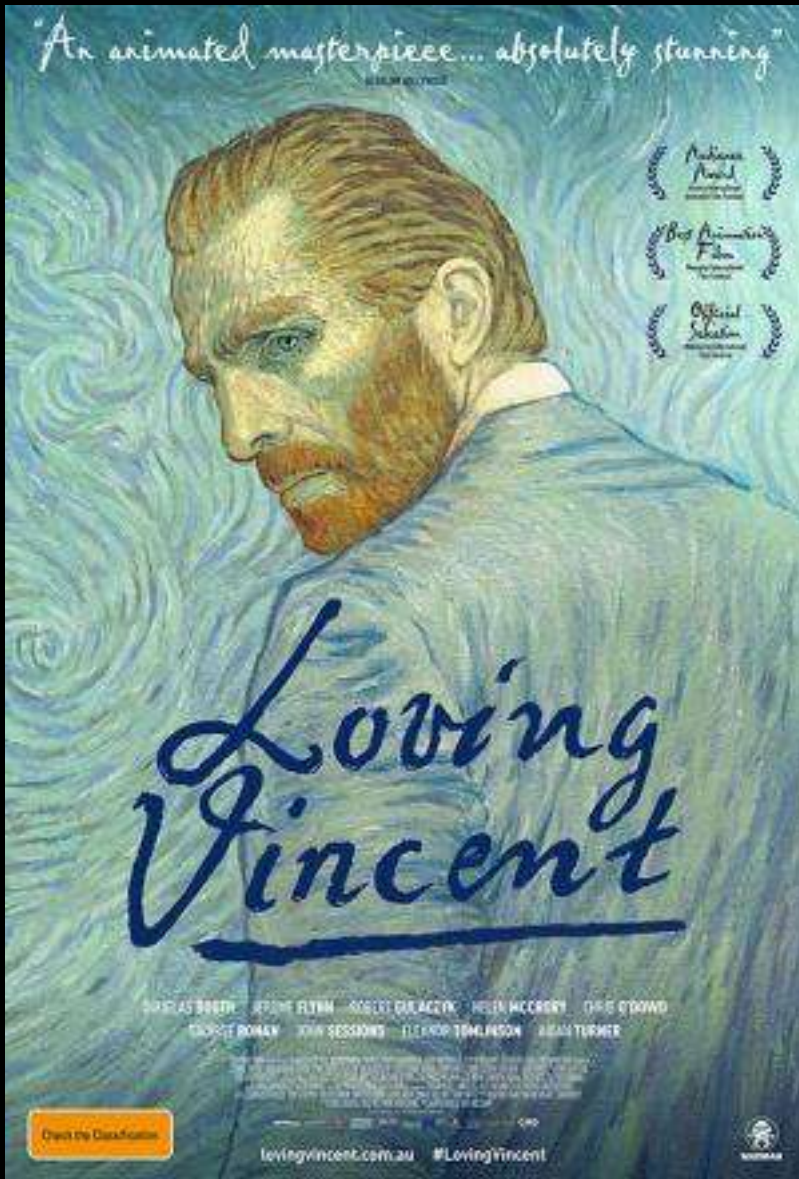
2015

2016

2017

(Brundage et al, 2018)





[https://de.wikipedia.org/wiki/Loving\\_Vincent](https://de.wikipedia.org/wiki/Loving_Vincent)

<https://www.youtube.com/watch?v=CGzKnyhYDQI>





<https://www.avn.com/news/gods-dead-entertainment-acquires-loving-vincent-documentary>

<https://www.cartoonbrew.com/feature-film/loving-vincent-6-facts-first-oil-painted-animated-feature-150443.html>



© BreakThru Films



• Loving Vincent

<https://www.cartoonbrew.com/feature-film/loving-vincent-6-facts-first-oil-painted-animated-feature-150443.html>

## Ad GAN: SUBTOTAL 2

### RELATION

of GAN and Art Production:

GAN is modeled along the lines of the production of art fakes

Moviemakers (artists) learn from the potential of GAN

### POTENTIAL

-> nice, touching product ...

### CONSTRAINS

The movie-director and some of the artists did not understand

- **the style in a deeper meaning**
- **Van Gogh: Non-Spatial-Concept!** Coarse styles, middle styles, fine styles
- **the motivation behind a style**
- **the development of an artist**

Holger Simon (Köln),

Formal analyses might be obsolete within short time ...



NO!! THE OTHER WAY ROUND!!



MATERIAL CULTURE / VISUAL STUDIES

## DATA SCIENCE

GAN

Digital Visualization: VR & AR

Digital Research

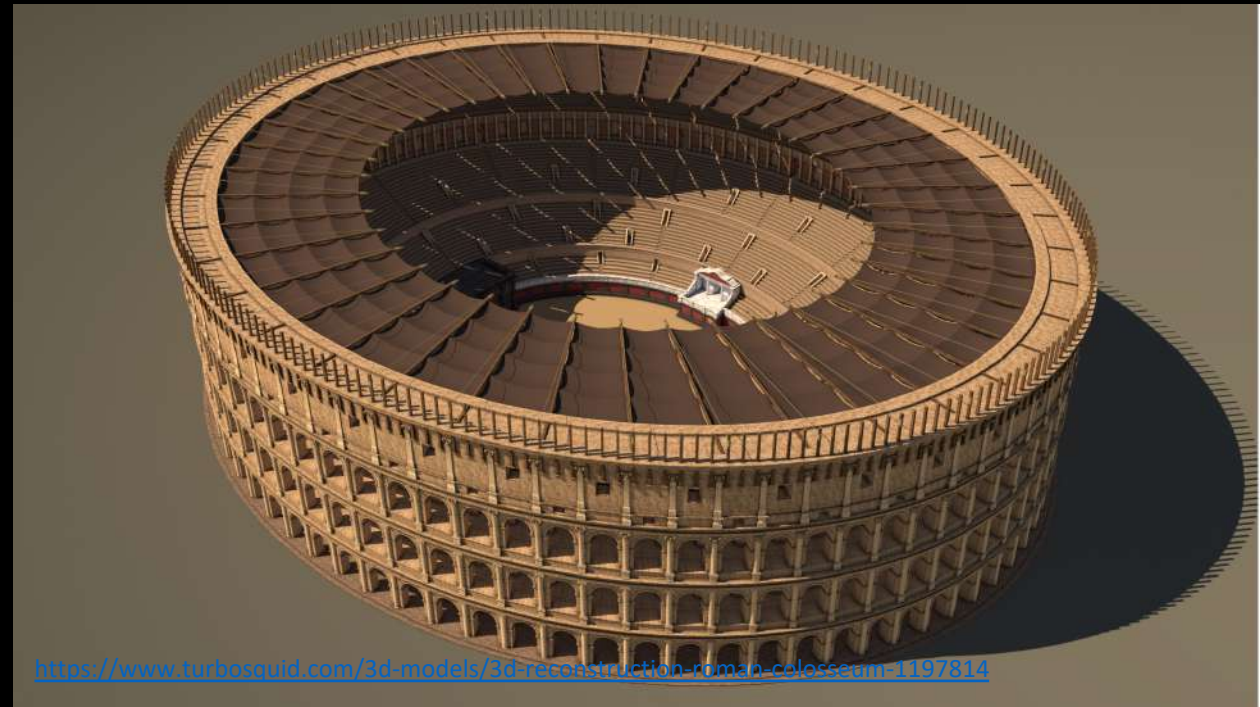
1. GAN = Generative Adversarial Networks (Geometric Deep Learning)

2. **Visualization**

2.1 VR (Virtual Reality)

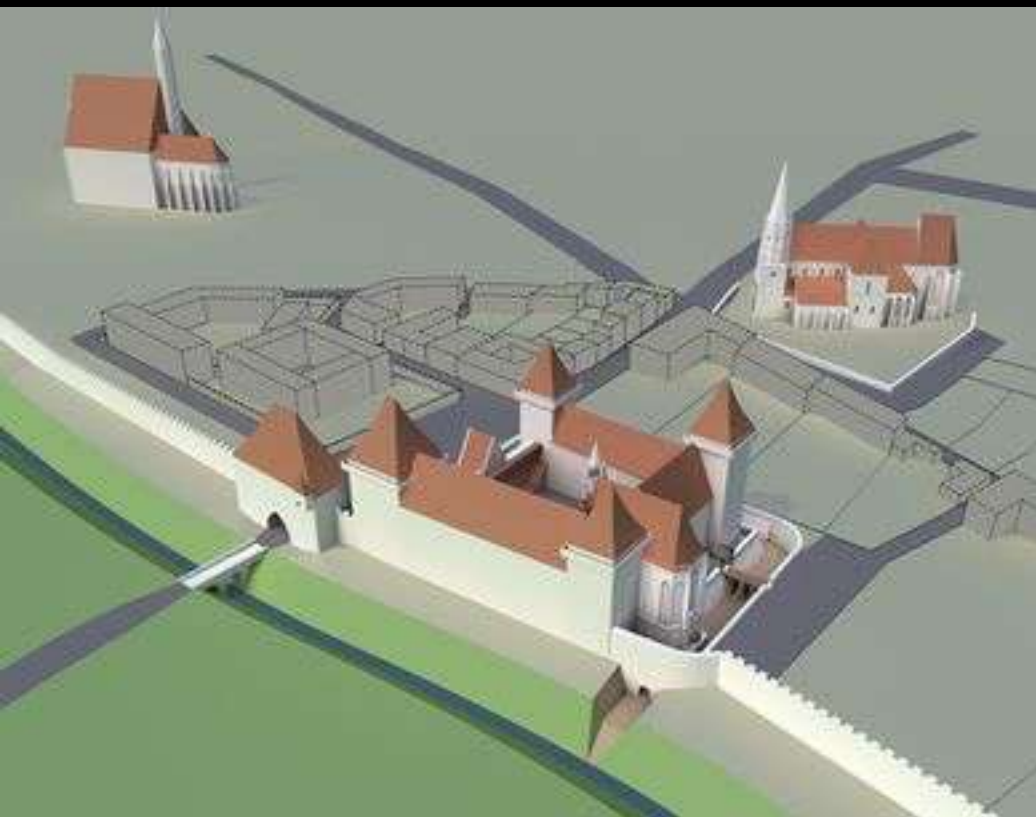


<https://www.italien-mag.de/2015/03/arena-der-gladiatoren-das-kolosseum-in.html>



<https://www.turbosquid.com/3d-models/3d-reconstruction-roman-colosseum-1197814>

<https://www.youtube.com/watch?v=8sLy5VCMuKM>



Project management: Dr. Richard Kurdiovsky  
Cooperation: ÖAW + TU, Vienna



FORSCHUNG

- Habsburgische Repräsentation +
- Edition und Dokumentation +
- Musikwissenschaft im Kontext / Lexikographie +
- Digital Musicology +
- Architektur, Repräsentation und (städtische) Öffentlichkeit +
- Musikikonographie +

Archiv -

- Habsburgische Repräsentation -
- Die Wiener Hofburg -
  - Übersicht >
  - Die Wiener Hofburg im Mittelalter >
  - Die Wiener Hofburg 1521-1705 >
  - Die Wiener Hofburg 1705-1835 >
  - Die Wiener Hofburg 1835-1918 >
  - Die Wiener Hofburg seit 1918 >
- Musik des Ersten Weltkriegs >
- Edition und Dokumentation +
- Musikwissenschaft im Kontext / +

FORSCHUNGEN ZUR BAU- UND FUNKTIONSGESCHICHTE DER WIENER HOFBURG

Die Wiener Hofburg zählt zu den historisch und künstlerisch bedeutendsten Profanbaukomplexen Europas. Als Regierungssitz der Herzöge und Erzherzöge von Österreich, der römisch-deutschen Könige und Kaiser sowie der Kaiser von Österreich stand sie vom 13. Jahrhundert bis 1918 im Mittelpunkt europäischer Politik. Die zentrale Position der Hofburg spiegelt sich auch in ihrer baulichen Entwicklung wider: von der mittelalterlichen Kastellburg des Schweizertraktes führt sie über Palastbauten der Renaissance und des 17. Jahrhunderts (Amalienburg, Stallburg und Leopoldinischer Trakt) zu den großen, nur zum Teil realisierten Ausbauprojekten unter Kaiser Karl VI. (Hofbibliothek, Hofstallungen, Reichskanzleitrakt, Winterreitschule, Michaelertrakt) und Maria Theresia im 18. Jahrhundert. Mit dem nie vollendeten „Kaiserforum“ wurde schließlich im 19. Jahrhundert versucht, die Hofburg dem neu geschaffenen urbanen Kontext der Ringstraße zu integrieren. Dennoch erhielt die Hofburg nie ein einheitliches Erscheinungsbild; beinahe alle Planungen, die in diese Richtung tendierten, blieben Papier. Dies gilt auch für die Projekte, die nach 1918 bis in die 1940er Jahre entstanden.



Wiener Hofburg und Burgbefestigung von Südwesten, 1683. In einem Kupferstich von Daniel Suttlinger (Österreichische Nationalbibliothek, Kartensammlung, Inv.-Nr. 389.023-C)

Die architektonische und städtebauliche Komplexität der Hofburg hat die Kommission für Kunstgeschichte der ÖAW (seit 2013 Abteilung Kunstgeschichte des IKM) zum Anlass genommen, ein groß angelegtes Forschungsprojekt zu entwickeln. Die sieben Jahrhunderte umfassende, komplexe Planungs- und Baugeschichte der Wiener Residenz machte eine Teilung des Großprojektes in fünf Forscherteams notwendig (siehe rechts). Rund 30 WissenschaftlerInnen – KunsthistorikerInnen, BauarchäologInnen, HistorikerInnen, Gartenhistoriker und FilmwissenschaftlerInnen – untersuchen breit angelegte Themenkreise: Planungs-, Bau- und Funktionsgeschichte, Architektur- und Gartengeschichte, städtebauliche Kontexte

Gesamtprojektleitung

Em. Univ.-Prof. Dr. Artur Rosenauer  
Doz. Dr. Werner Telesko

Kontakt

Dr. Anna Mader-Kratky

Laufzeit

März 2005 – Dezember 2017

Finanzierung



DI E WIENER HOFBURG IM MITTELALTER

DI E WIENER HOFBURG 1521-1705



Axel Sabitzer, Master thesis University of Vienna, 2018  
(Supervision: Martina Pippal):

Klosterneuburg, abbey church, pulpit, reconstruction, lighting ....



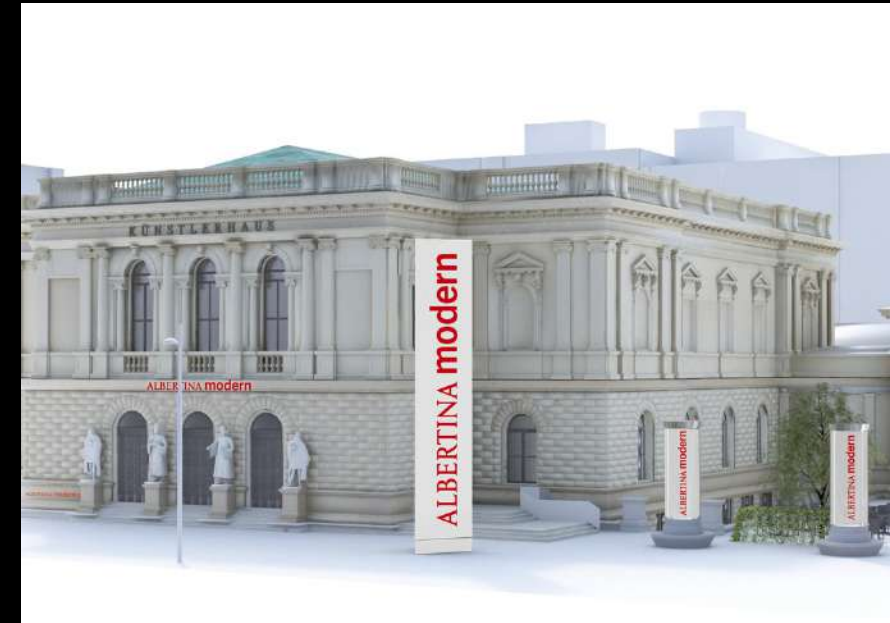


universität  
wien

Seminar “A Separate Antiquity for Each One”  
„Jedem seine Antike“  
Summer Term 2015



1865-68



Reopening as “Albertina Modern” March 12, 2020

paper by Petra Schönfelder ->



trompe l'oeil = deceive the eye











Material character/ representation of  
the material



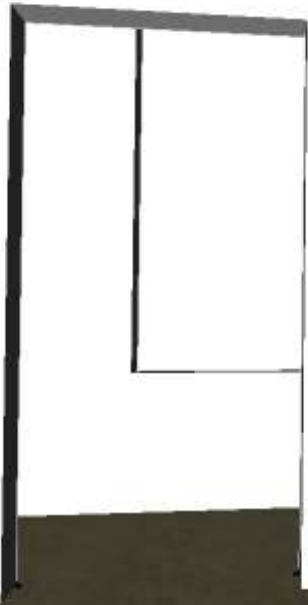




Ogenbedriegertjes  
Das holländische Trompe-l'œil im Goldenen Zeitalter

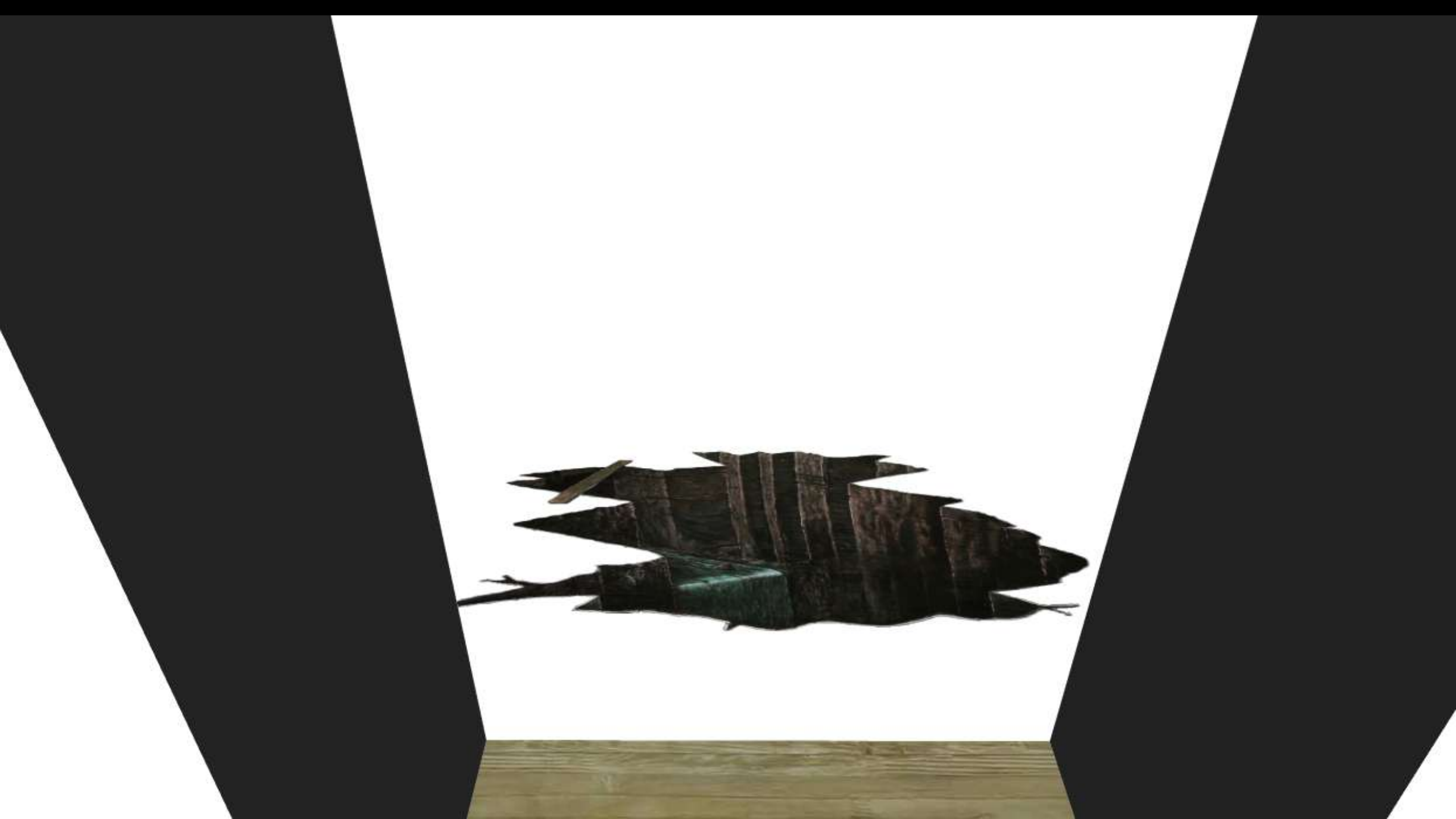


Jes  
nen Zeitalter











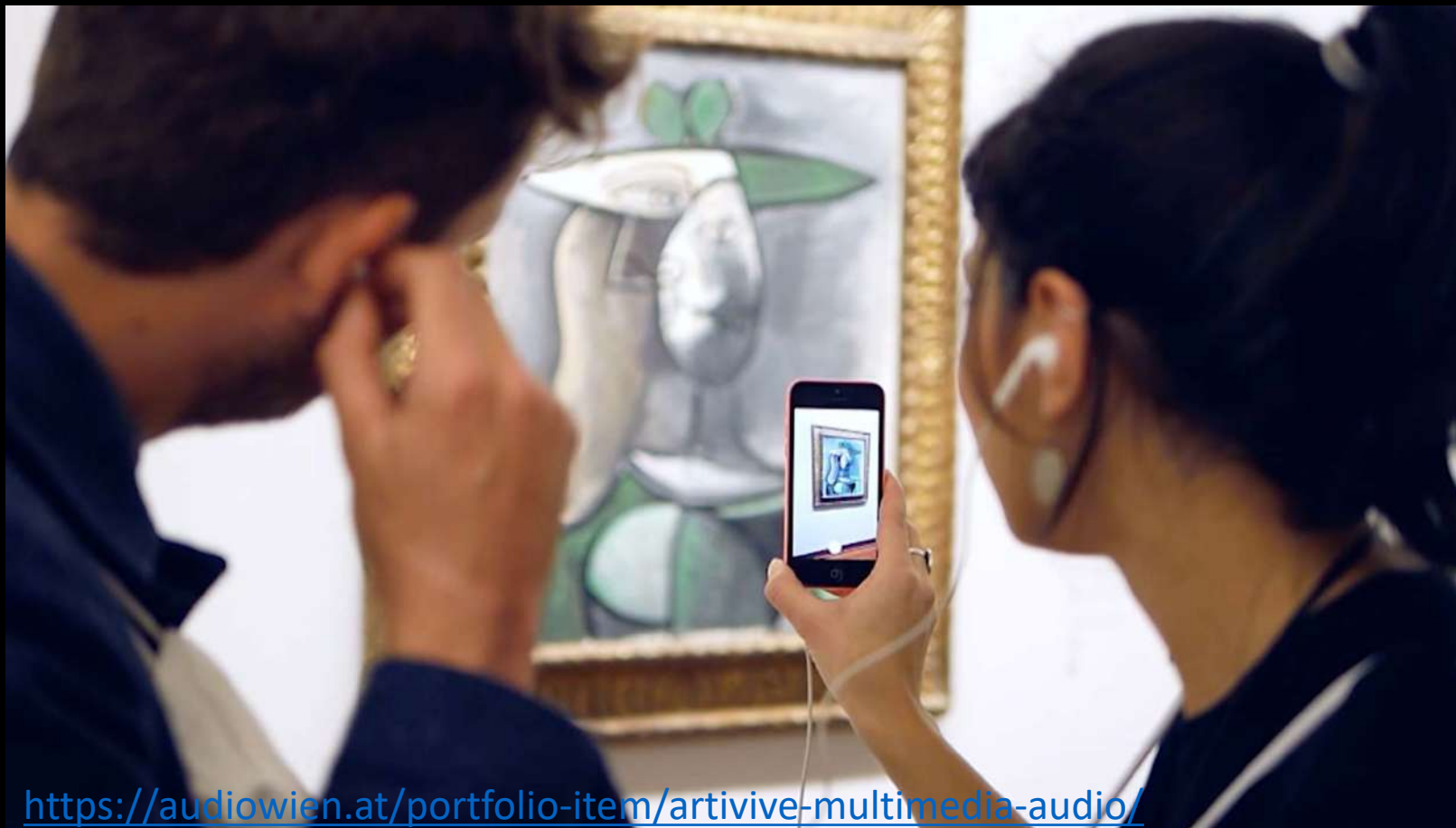


1. GAN = Generative Adversarial Networks (Geometric Deep Learning)

**2. Visualization**

2.1 VR (Virtual Reality)

2.2 AR (Augmented Reality)



<https://audiowien.at/portfolio-item/artivive-multimedia-audio/>

Download the free ARTIVIVE-App on your smartphone and try!



Download the free  
ARTIVIVE-App on your  
smartphone and try!

Paul Delvaux,  
Landscape with Lanterns,  
1958  
**Albertina Museum**



Download the free  
ARTIVIVE-App on your  
smartphone and try!

Albrecht Dürer,  
Feldhase, 1502  
Albertina Museum

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Datei

[Diskussion](#)[Lesen](#)[Auf Wikimedia Commons ansehen](#)[Lokale Beschreibung hinzufügen](#)

## Datei:Hans Hoffmann Hare 1582.jpg

[Datei](#)[Dateiversionen](#)[Dateiverwendung](#)[Globale Dateiverwendung](#)

Größe dieser Vorschau: 508 × 599 Pixel. Weitere Auflösungen: 203 × 240 Pixel | 407 × 480 Pixel | 678 × 800 Pixel.

[Originaldatei](#) (678 × 800 Pixel, Dateigröße: 136 KB, MIME-Typ: image/jpeg)

[Im Medienbetrachter öffnen](#)



Download the free  
ARTIVIVE-App on your  
smartphone and try!

ARTIVIVE-software  
detects: that is not  
the original by  
Albrecht Dürer!

Current cooperation

Belvedere Museum, Academy of Fine Arts, Vienna & students of the Department of Art History, University of Vienna & ARTIVIVE

Presentation: January 30, 2020, 8–10am, Belvedere Research Center





<https://checkinrome.net/domus-aurea-visit-at-the-archaeological-restoration-site-with-virtual-reality/>

AR: Mona Lisa/ Louvre:

[https://www.youtube.com/watch?v=Au\\_UpzhzHwk](https://www.youtube.com/watch?v=Au_UpzhzHwk)

AR: Domus Aurea, Emperor Nero, 64 CE

<https://www.cbsnews.com/news/virtual-reality-recreates-roman-ancient-sites-domus-aurea-emperor-nero-palace/>

# Ad VR/ AR: SUBTOTAL

POTENTIAL

...

DEMOCRATISATION

No academic background information is necessary

Could be set up/ enjoyed everywhere, if the right electronic triggers are installed (also at the Orlando airport, in the Shanghai subway ...)

CONSTRAINS

More entertainment, than information

The screen(s) between the artwork and the onlooker

-> visitors don't see the real artwork anymore

-> Why traveling? The flair of the very site cannot be felt anymore

Instead of the "aesthetics of the ruins" a perfect world in „game aesthetics“ is provided/consumed

Mona Lisa etc.: Only focus on the question of naturalism: how realistically is something/someone painted

AR is not able to make understandable

- **the style in a deeper meaning**
- **the motivation behind a style**
- **the development of an artist**



MATERIAL CULTURE / VISUAL STUDIES

## DATA SCIENCE

GAN

Digital Visualization: VR & AR

Digital Research

[https://einbaende.digitale-sammlungen.de/Prachteinbaende/Clm\\_14000\\_Einband\\_Hauptaufnahme](https://einbaende.digitale-sammlungen.de/Prachteinbaende/Clm_14000_Einband_Hauptaufnahme)

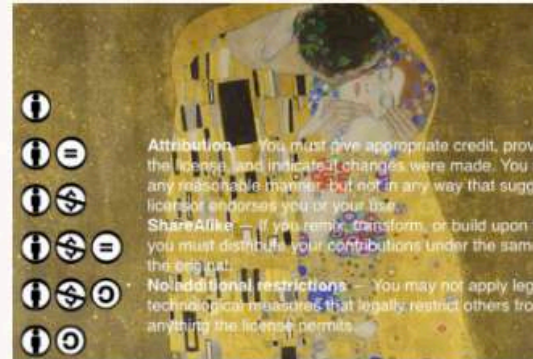
## 9. Vernetzungstreffen für Digitale Kunstgeschichte in Österreich

Digitale kunsthistorische Projekte – Bild- und Forschungsdatenbanken, virtuelle Ausstellungen, Online Publikationen – konfrontieren die Kunsthistoriker\_innen unausweichlich mit der Frage nach den Bildrechten. Während immer mehr Institutionen, wie das British Museum oder Rijksmuseum, ihre Bilder hochauflösend und kostenfrei zur Verfügung stellen, ist bei vielen Institutionen der Umgang mit der Einbindung von Bildmaterial in digitale Projekte unklar, die Details der Creative Commons Licenses oftmals unübersichtlich.

Doch wie ist die derzeitige Rechtslage in Österreich? Diese Frage wird im Rahmen des 9. Vernetzungstreffens am **24.1.2018 um 16 Uhr im SR 1** am Wiener Institut für Kunstgeschichte von **Kathrin Pressler, Leiterin der Rechtsabteilung in der Galerie Belvedere**, im Rahmen eines 30-minütigen Vortrags diskutiert.

Anknüpfend an die Diskussion zu den Bildrechten, lädt **DArtHist.at** alle Zuhörer zur einer Diskussion hinsichtlich der **weiteren inhaltlichen Ausrichtung des Netzwerks für Digitale Kunstgeschichte in Österreich** bei Brot und Wein ein.

Es freut uns außerdem sehr, Ihnen auf diesem Wege mitteilen zu können, dass das Belvedere ab sofort eine open content policy hinsichtlich aller Werke, deren urheberrechtlicher Schutz abgelaufen ist oder das Belvedere über die notwendigen Werknutzungsrechte verfügt, verfolgt.



### Vortrag / Vorlesung

Datum  
Mittwoch, 24.01.2018 – Mittwoch, 24.01.2018

Veranstaltungsort  
Seminarraum 1, Universität Wien, Institut für Kunstgeschichte, Spitalgasse 2, Univ. Camp. Hof 9, 1090 Wien

Wien

Veranstalter  
DArtHist.at

Kontakt  
Dr. Anna Frasca-Rath ([DArtHistAustria@gmail.com](mailto:DArtHistAustria@gmail.com))

Links  
<http://www.darthist.at/newsreader/id-9-vernetzungstreffen.html>



... if an (art)work pops up out of nowhere ...

Do digital data bases help?

An example:



Sehr geehrte Frau Prof. Dr. Pippal!

Bei meinen bisherigen Recherchen zur zeitlichen Zuordnung und zum Darstellungsmotiv eines Marmorreliefs war ich bisher wenig erfolgreich und wende mich, auf Empfehlung von Herrn Dr. [REDACTED] der es anhand der Fotos dem Historismus zuordnet, mit der Frage an Sie, ob Sie mir weitere Informationen dazu geben können. Gegeben Falls wäre ich auch an einer Expertise interessiert.

Die wichtigsten Daten vorab:

Figurales Marmorrelief ca. 42x124x10cm, rahmenmäßig aufgegliedert in drei verschiedene menschliche Gruppenmotive. Material: weißer Marmor (vermutlich Thassos-Marmor)

Nach Auskunft des Künstlerverbandes österreichischer Bildhauer ([REDACTED]) ist die Darstellung von lediglich 10 Aposteln im rechten Bildrelief bemerkenswert, die eine frühchristliche zeitliche Einordnung nahelegt. Dies würde auch mit den Bearbeitungsspuren (Bohrtechnik) übereinstimmen und eben so zur mündlichen Auskunft des Kunsthistorischen Museums ([REDACTED]) 1-2 Jhd. passen.

Von Seiten der Universität Wien, Institut für Kunstgeschichte ([REDACTED]) wird kein Zusammenhang mit dem Hause Habsburg gesehen, ebenso ist kein derartiges Objekt aus der Hermesvilla bekannt.

Seitens des Bundesdenkmalamtes ([REDACTED]) ist eine automatische Schutzstellung nicht geplant.

Anbei übersende ich Ihnen einige Fotos des Marmorreliefs.

Mit der Bitte um Rückversicherung unter pnr@aon.at verbleibe ich

mit freundlichen Grüßen

2011

Sehr geehrte Frau Prof. Dr. Pippal!

Bei meinen bisherigen Recherchen zur zeitlichen Zuordnung und zum Darstellungsmotiv eines Marmorreliefs war ich bisher wenig erfolgreich und wende mich, auf Empfehlung von Herrn Dr. ████████ der es anhand der Fotos dem Historismus zuordnet, mit der Frage an Sie, ob Sie mir weitere Informationen dazu geben können. Gegeben Falls wäre ich auch an einer Expertise interessiert.

Die wichtigsten Daten vorab:

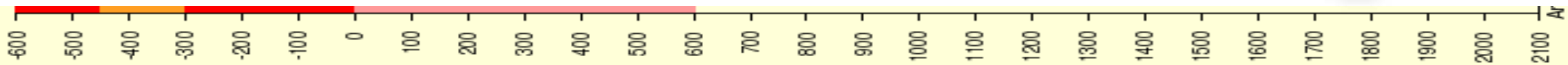
Figurales Marmorrelief ca. 42x124x10cm, rahmenmäßig aufgegliedert in drei verschiedene menschliche Gruppenmotive. Material: weißer Marmor (vermutlich Thassos-Marmor)

Nach Auskunft des Künstlerverbandes "österreichischer Bildhauer ████████ (██████████) ist die Darstellung von lediglich 10 Aposteln im rechten Bildrelief bemerkenswert, die eine frühchristliche zeitliche Einordnung nahelegt. Dies würde auch mit den Bearbeitungsspuren (Bohrtechnik) übereinstimmen und eben so zur mündlichen Auskunft des Kunsthistorischen Museums (██████████) 1-2 Jhd. passen.

Von Seiten der Universität Wien, Institut für Kunstgeschichte (██████████) wird kein Zusammenhang mit dem Hause Habsburg gesehen, ebenso ist kein derartiges Objekt aus der Hermesvilla bekannt.

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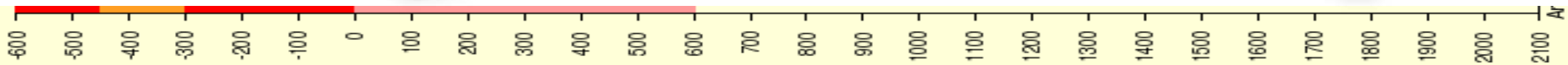
Figurales Marmorrelief ca. 42x124x10cm, rahmenmäßig aufgegliedert in drei verschiedene menschliche Gruppenmotive. Material: weißer Marmor (vermutlich Thassos-Marmor)

Nach Auskunft des Künstlerverbandes "österreichischer Bildhauer [REDACTED] [REDACTED] ist die Darstellung von lediglich 10 Aposteln im rechten Bildrelief bemerkenswert, die eine frühchristliche zeitliche Einordnung nahelegt. Dies würde auch mit den Bearbeitungsspuren (Bohrtechnik) übereinstimmen und eben so zur mündlichen Auskunft des Kunsthistorischen Museums ([REDACTED]) 1-2 Jhd. passen.

Von Seiten der Universität Wien, Institut für Kunstgeschichte ([REDACTED] [REDACTED]) wird kein Zusammenhang mit dem Hause Habsburg gesehen, ebenso ist kein derartiges Objekt aus der Hermesvilla bekannt.

Seitens des Bundesdenkmalamtes ([REDACTED]) ist eine authentische Schutzsteine mit geplant.

Anbei sende ich Ihnen einige Fotos des Marmorreliefs.



Sehr geehrte Frau Prof. Dr. Pippal!  
Bei meinen bisherigen Recherchen zur zeitlichen Zuordnung und zum Darstellungsmotiv eines Marmorreliefs war ich bisher wenig erfolgreich und wende mich, auf Empfehlung von Herrn Dr. ████████, der es anhand der Fotos dem Historismus zuordnet, mit der Frage an Sie, ob Sie mir weitere Informationen dazu geben können. Gegeben Falls wäre ich auch an einer Expertise interessiert.

Die wichtigsten Daten vorab:

Figurales Marmorrelief ca. 42x124x10cm, rahmenmäßig aufgegliedert in drei verschiedene menschliche Gruppenmotive. Material: weißer Marmor (vermutlich Thassos-Marmor)

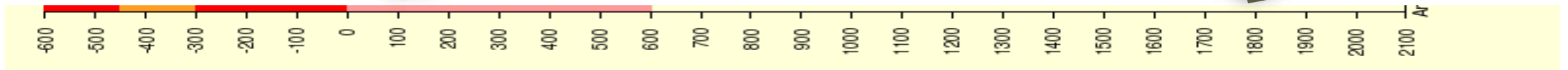
Nach Auskunft des Künstlerverbandes "österreichischer Bildhauer ████████" (██████████) ist die Darstellung von lediglich 10 Aposteln im rechten Bildrelief bemerkenswert, die eine frühchristliche zeitliche Einordnung nahelegt. Dies würde auch mit den Bearbeitungsspuren (Bohrtechnik) übereinstimmen und eben so zur mündlichen Auskunft des Kunsthistorischen Museums (██████████) 1-2 Jhd. passen.

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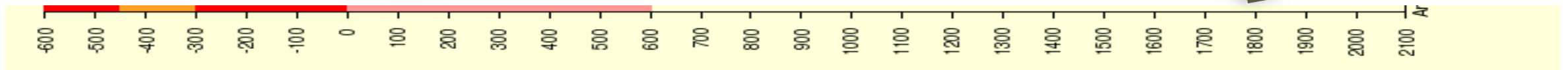
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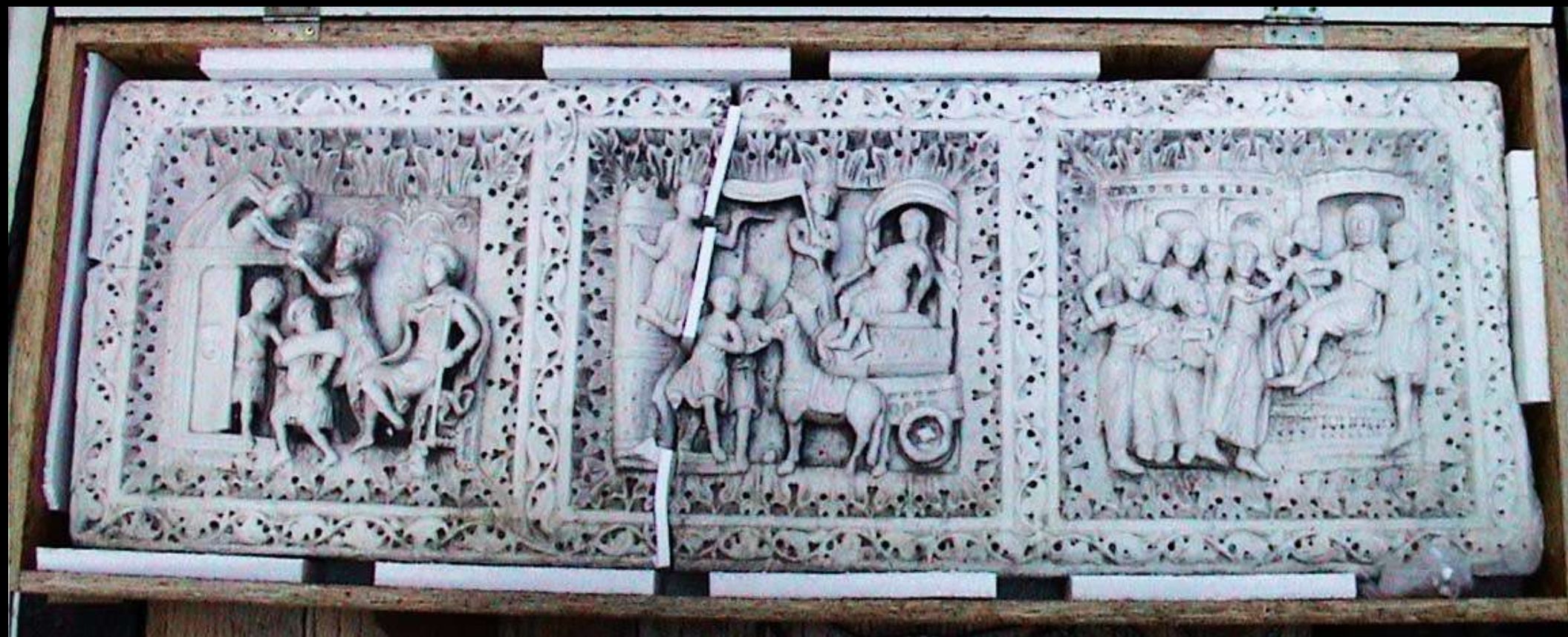
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Seitens des Bundesdenkmalamtes (██████████) ist eine automatische Schutzstellung nicht geplant.

Anbei übersende ich Ihnen einige Fotos des Marmorreliefs.





If that happened not 2011, but 2020 ...

Ungefähr 2 Ergebnisse (1,01 Sekunden)

Bildgröße:  
1152 x 864

Keine anderen Größen für dieses Bild gefunden.

Mögliche verwandte Suchanfrage: [relief](#)[de.wikipedia.org](#) > [wiki](#) > [Relief](#)

### Relief – Wikipedia

Ein Relief [reˈliːf] ist eine künstlerische Darstellung, die sich plastisch vom Hintergrund abhebt, meist aus einer Fläche oder einem Körper heraus. Das Relief ...

[de.wikipedia.org](#) > [wiki](#) > [Relief\\_\(Geologie\)](#)

### Relief (Geologie) – Wikipedia

Zu weiteren Bedeutungen des Terminus siehe [Relief \(Begriffsklärung\)](#). [Relief](#) des Schaumbergs bei Tholey. Unter [Relief](#) (frz. für „das Hervorgehobene“) versteht ...

### Optisch ähnliche Bilder

[Unangemessene Bilder melden](#)

## Relief

Form der bildenden Kunst

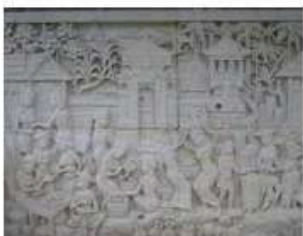


Ein Relief ist eine künstlerische Darstellung, die sich plastisch vom Hintergrund abhebt, meist aus einer Fläche oder einem Körper heraus. Das Relief steht als Kunstform zwischen der Bildhauerkunst und der Malerei. [Wikipedia](#)

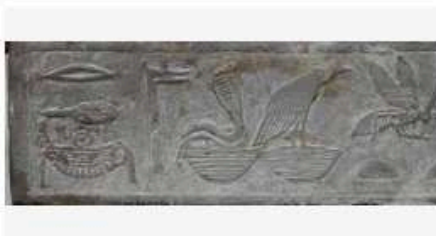
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Pattern recognition

- stone
- relief



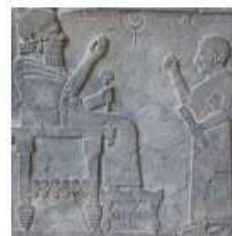
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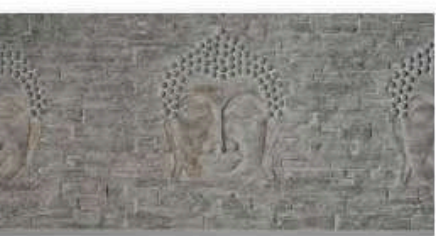
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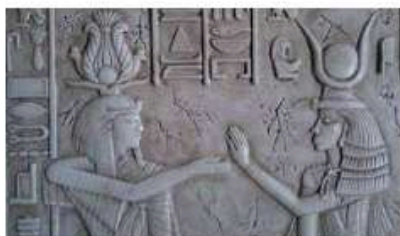
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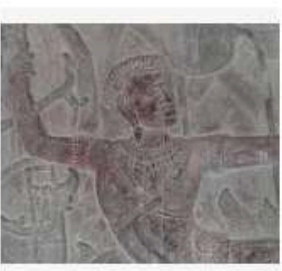
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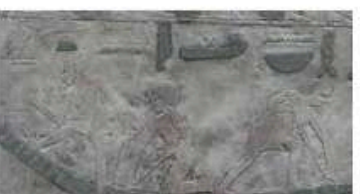
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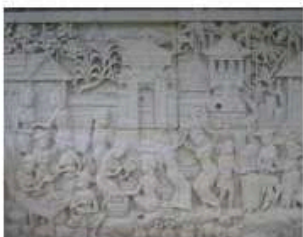
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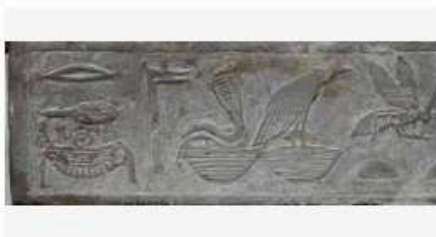
Pattern recognition:

Proposed comparable works:





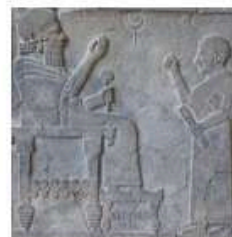
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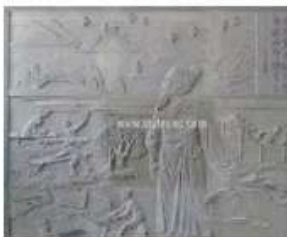
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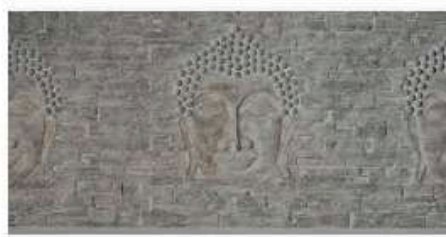
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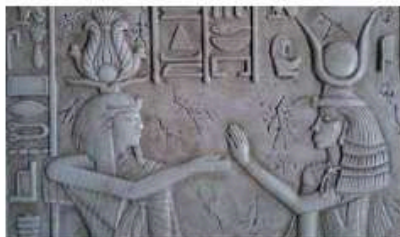
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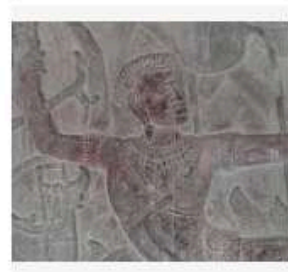
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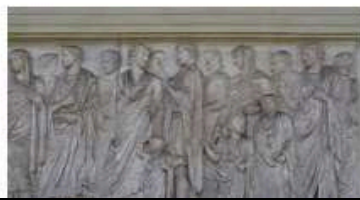
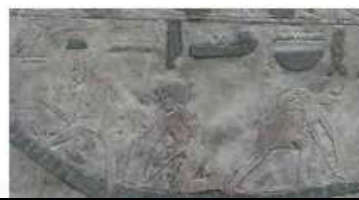
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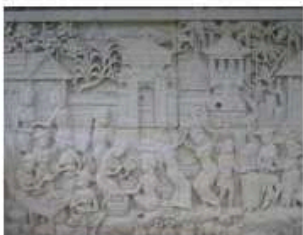
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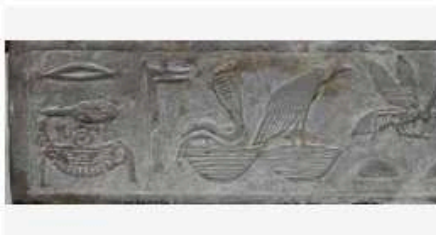
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Egypt, commemorating the 36 years of reign of King Amenhotep III, Ancient Egypt. Ancient Egyptian, New Kingdom, 18th Dynasty, c. 1391-1351 BC. (Photo by: Werner Forman/Universal Images Group via Getty Images)



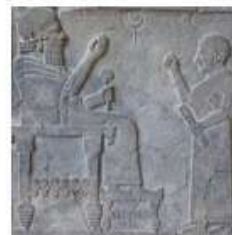
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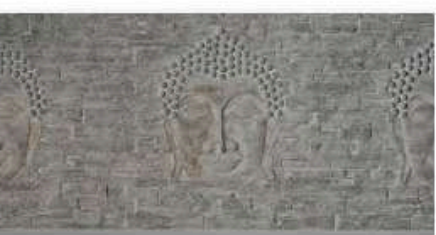
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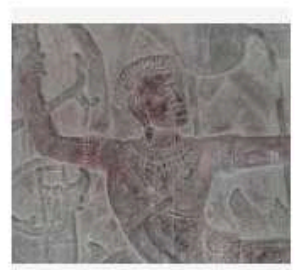
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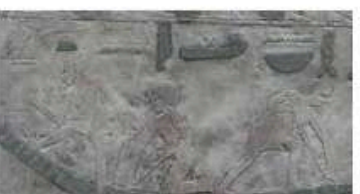
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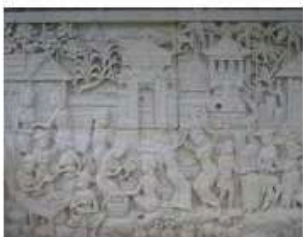
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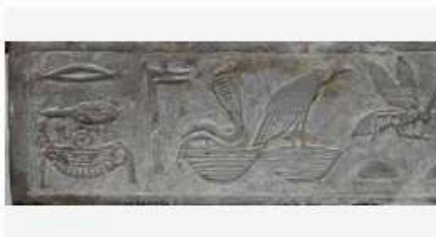
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Stone relief King Barrakib and his scribe, 8. c. BC, Near East (Vorderasiatisches) MuseumBerlin



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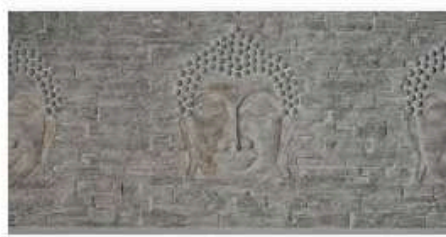
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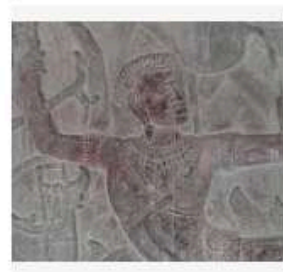
Relief, Borobudur Temple, Indonesia, begun 750 CE



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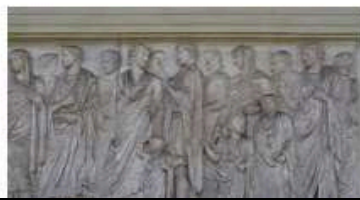
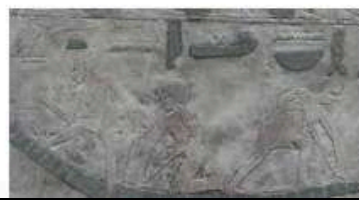
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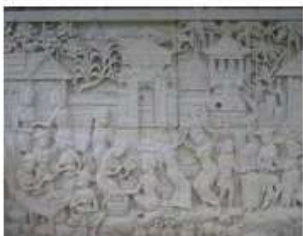


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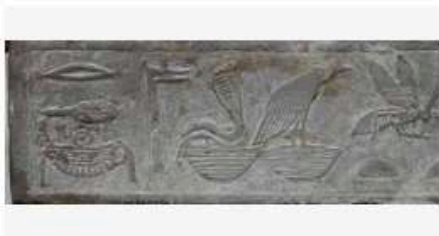


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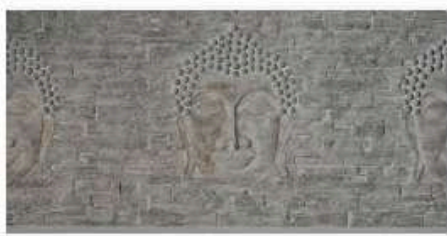
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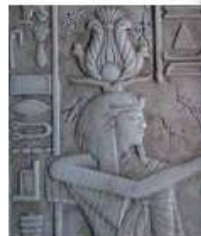
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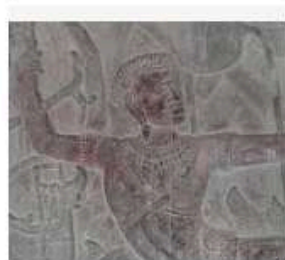
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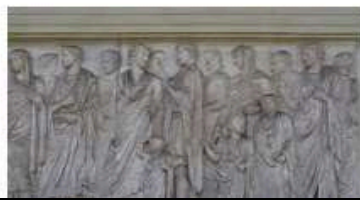
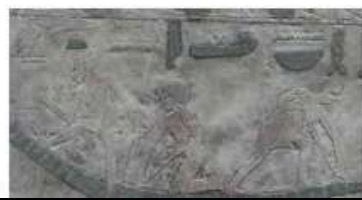
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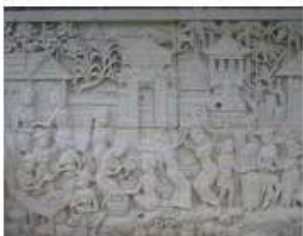
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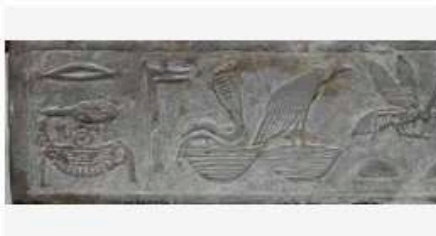
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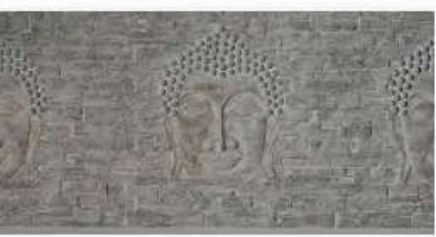
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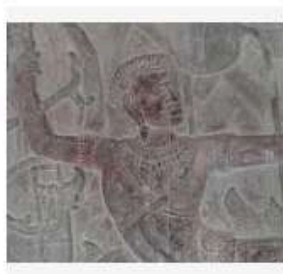
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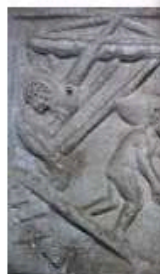
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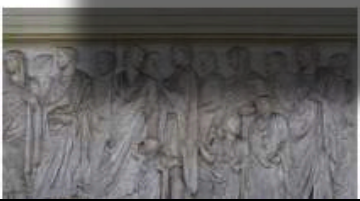
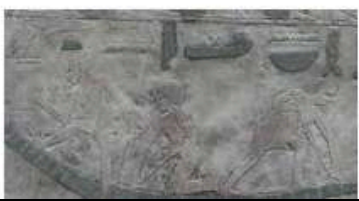
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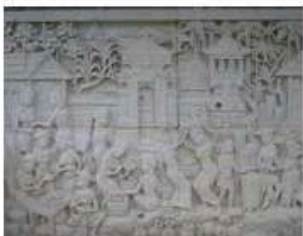
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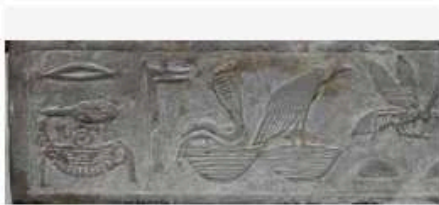
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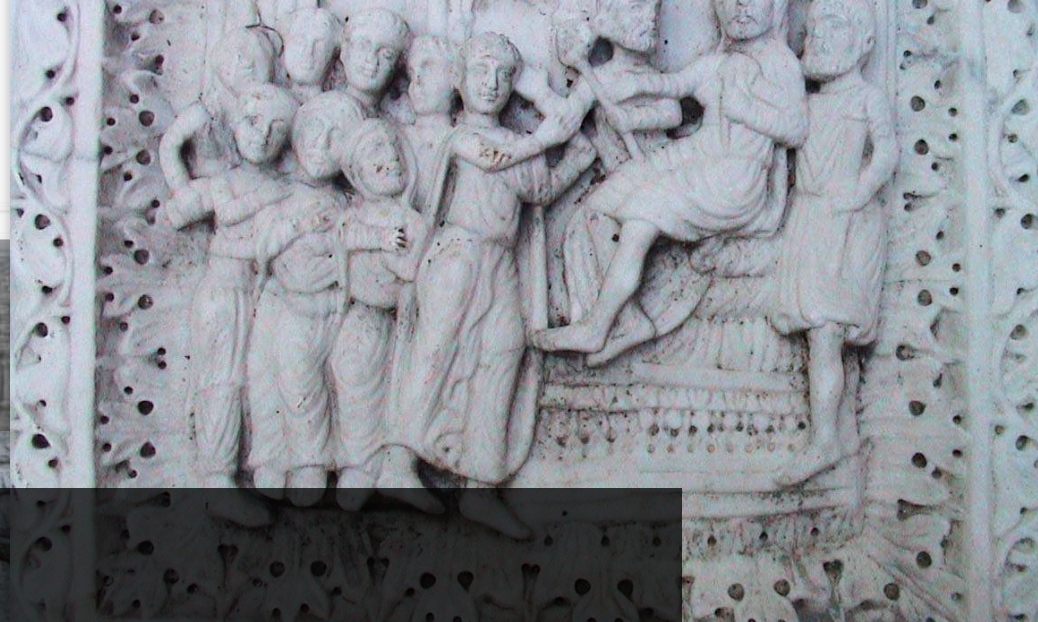
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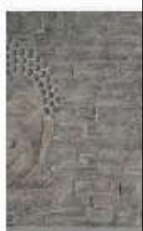
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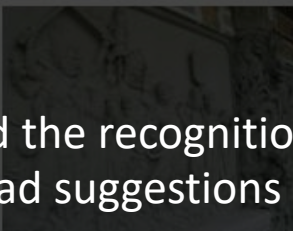
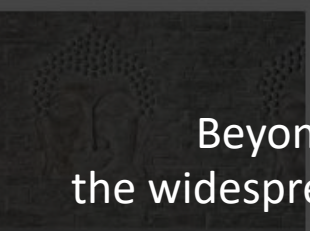
Relief Archive | Südtiroler Schuetzenbu...  
schuetzen.com



CNC Marble Carving Samples by...  
stylecnc.com



Buddha Trilogie Relief  
bockshop.sh



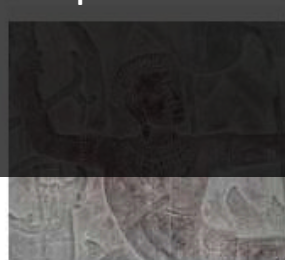
Bas Relief at Po Lin Monastery | ...  
flickr.com



Sculpture at Dhyana Buddha statue. - Pi...  
tripadvisor.com



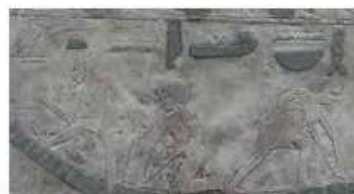
Wooden Door Design Carving Work &...  
indiamart.com



hd00:17Close up detail Angkor ...  
shutterstock.com



Roman relief  
allposters.com



Beyond the recognition of material and the sculptural technique,  
the widespread suggestions by „google“ are obviously made via the keywords  
„relief“ and „stone“;  
pattern recognition does not work in this very case



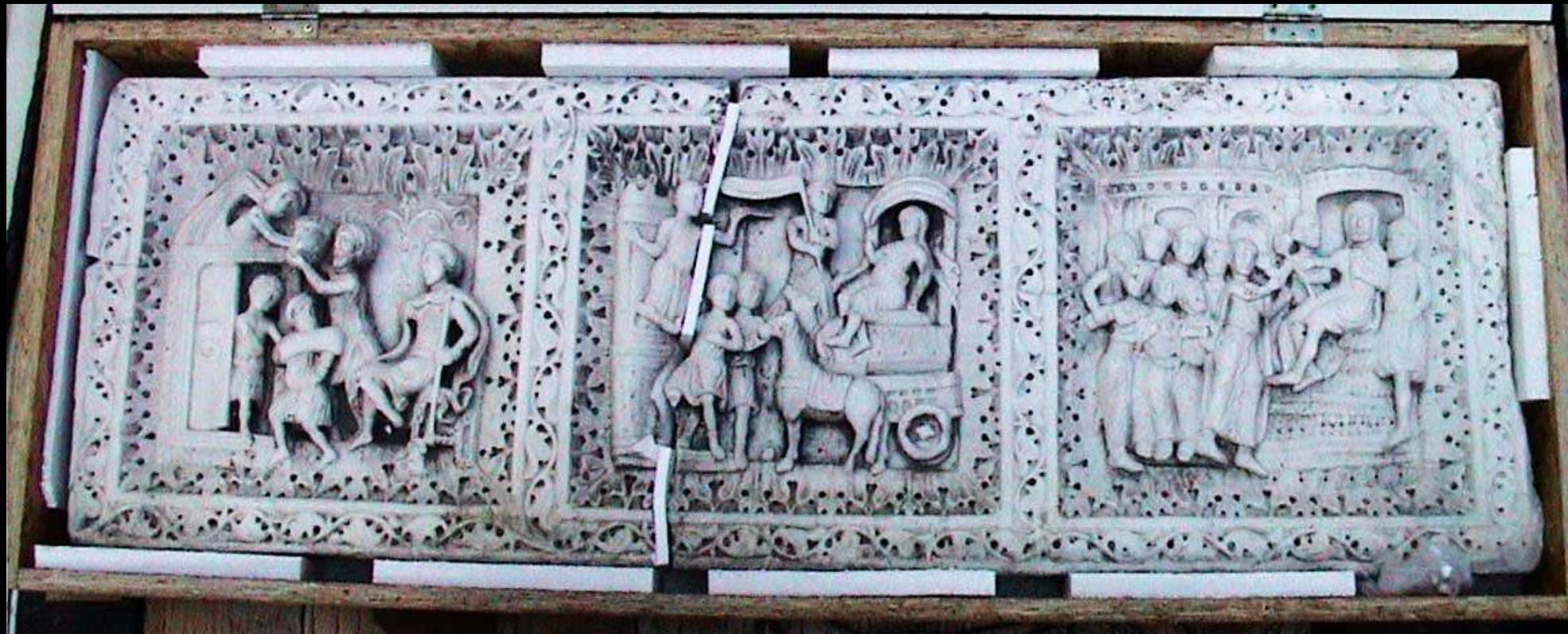
HISTORY OF ART  
-> MATERIAL CULTURE

HISTORY OF ART  
-> VISUAL STUDIES

Google







MP-proposal: Salerno, about 1200  
Question: original ? / copy ?

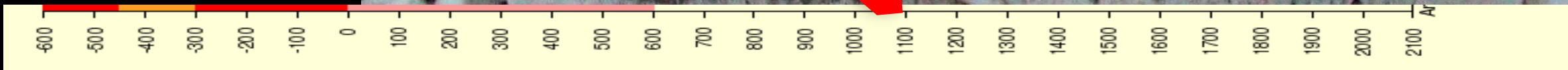
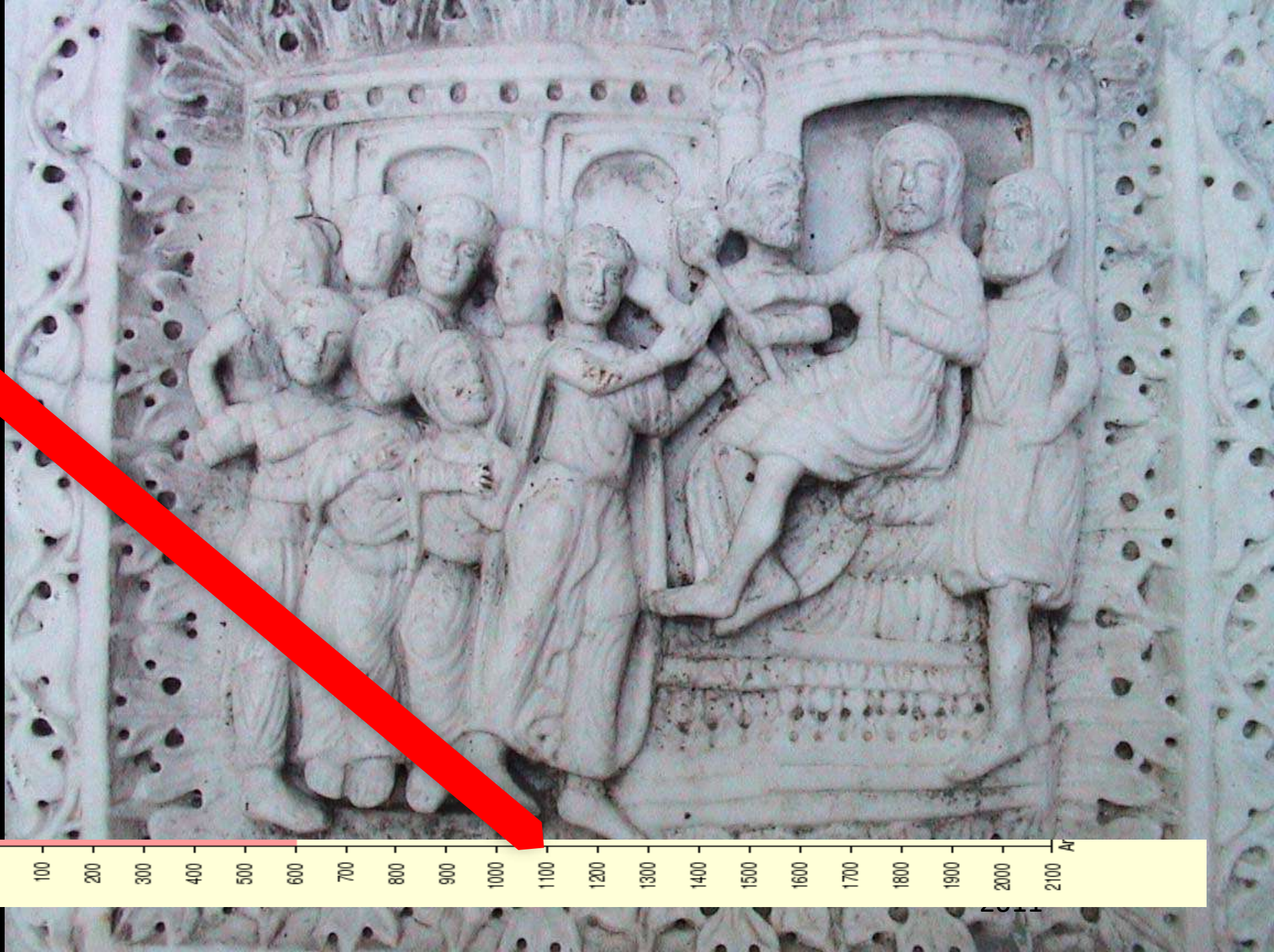
-> trip to Gänserndorf

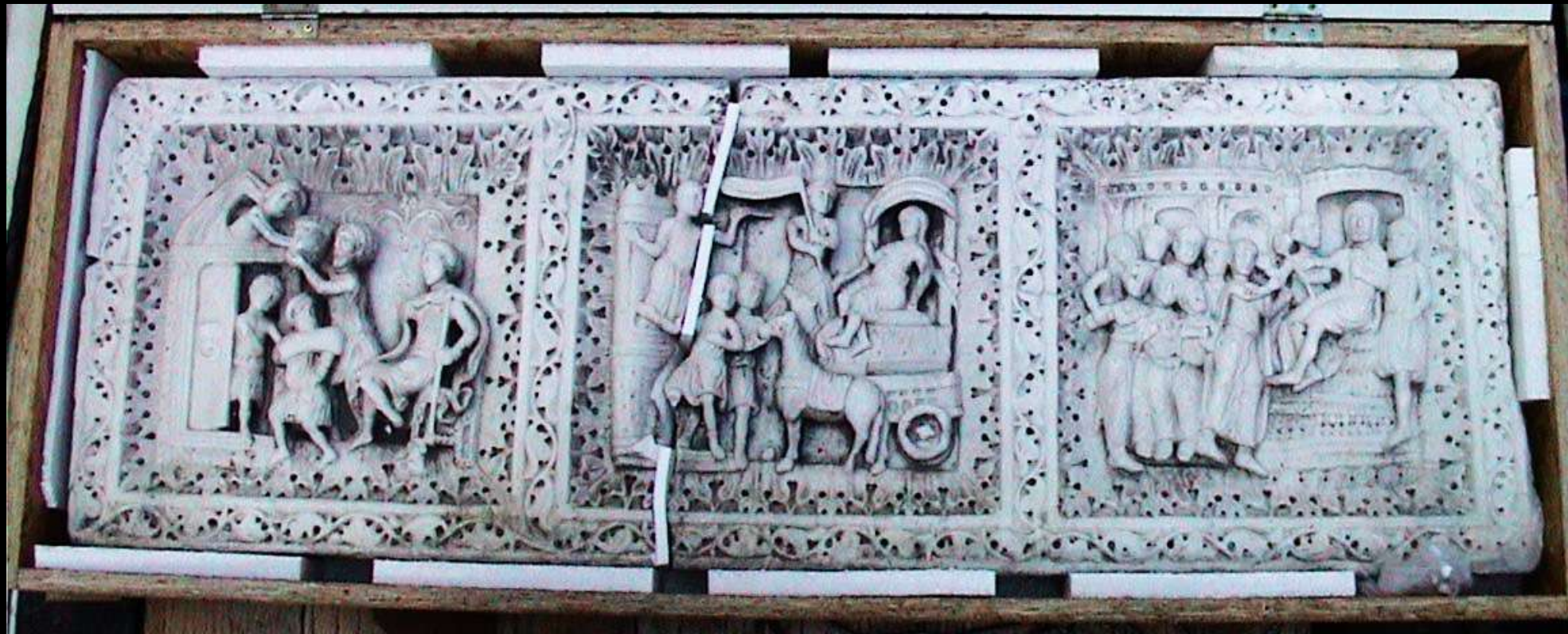




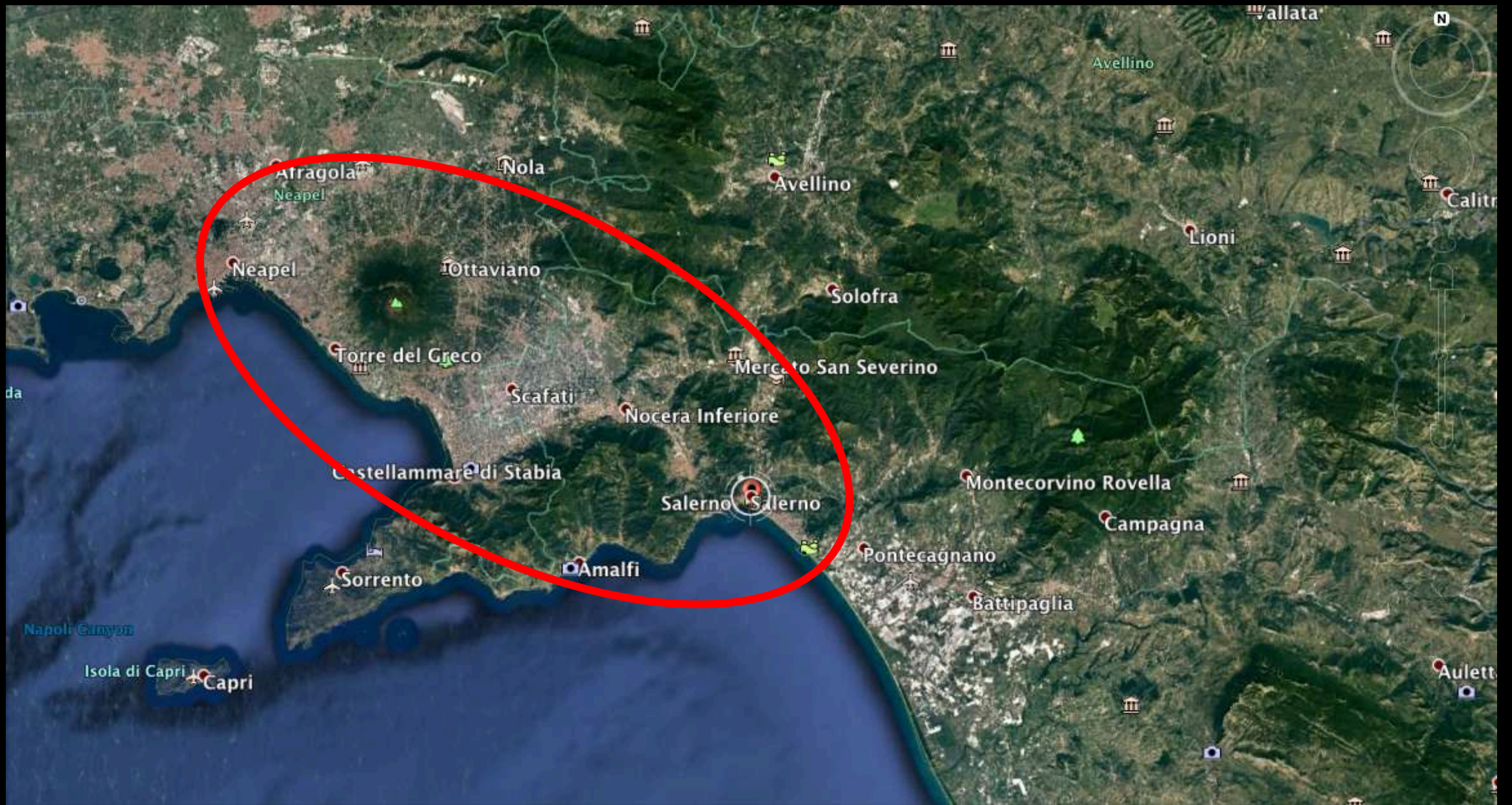
... owner tells me  
another proposal by  
an expert:

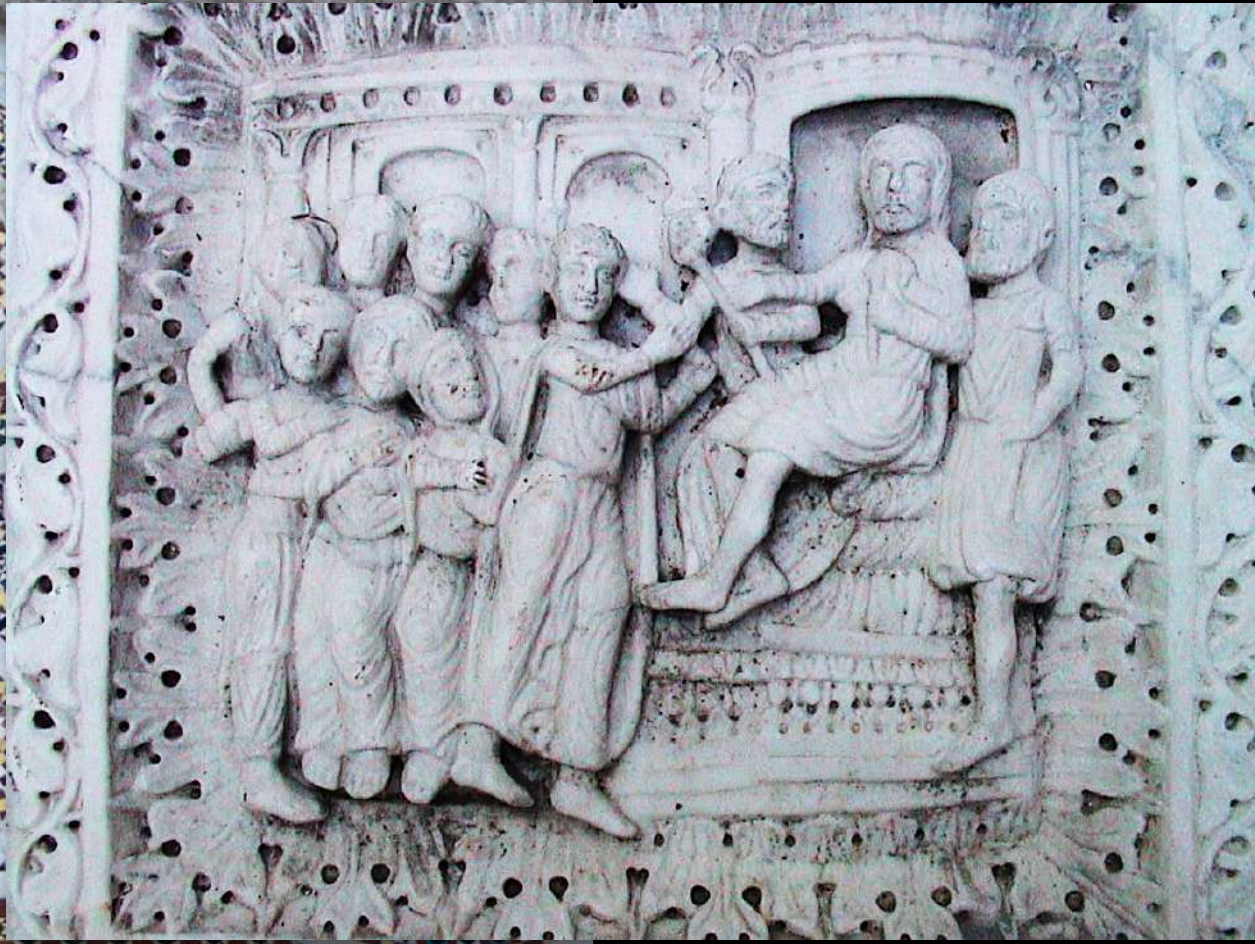
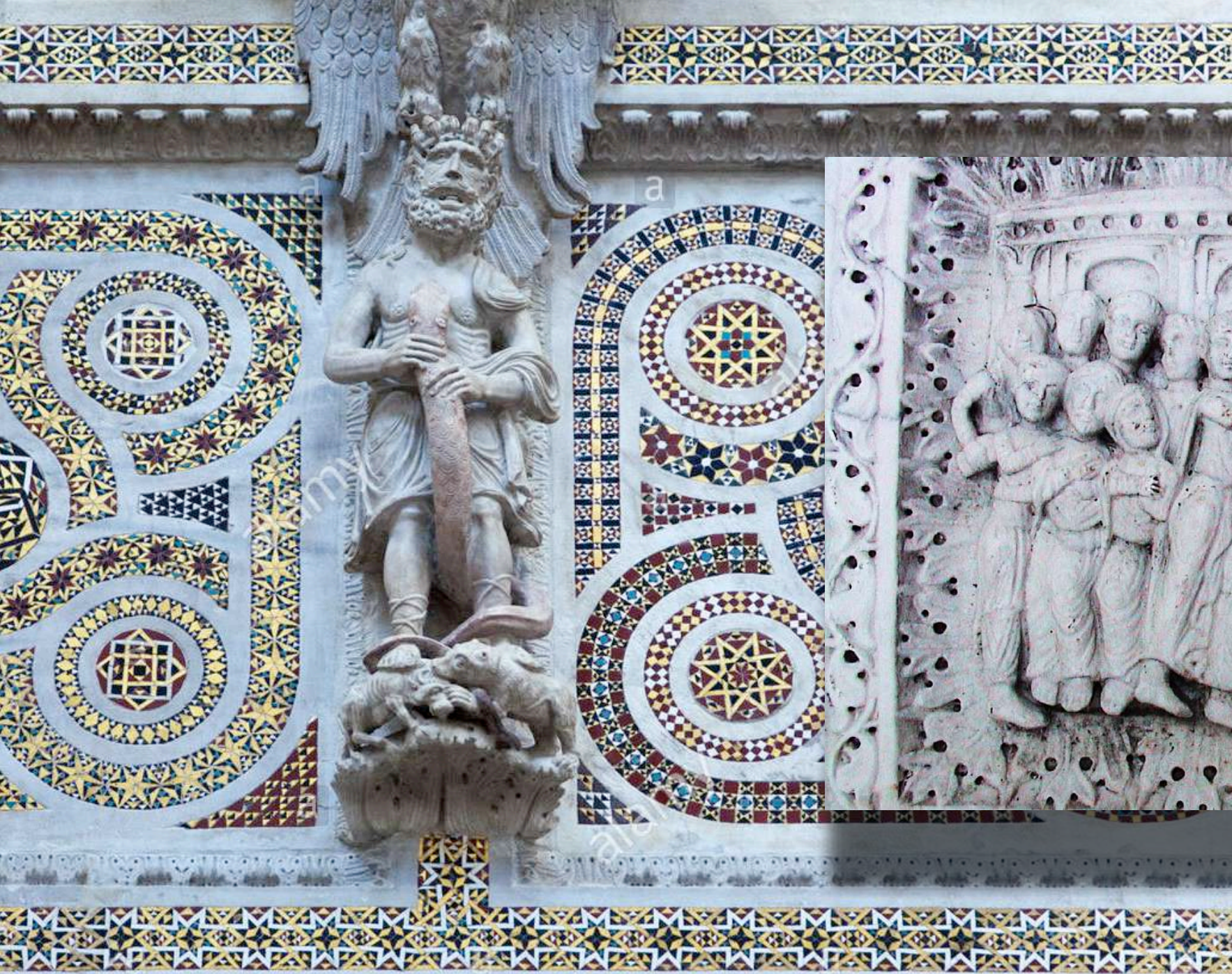
relief shows Henry II.  
King and Emperor of  
the Roman Empire  
(1002– 24)





Egyptian Joseph (Gen 37–50), scenes lacking ...

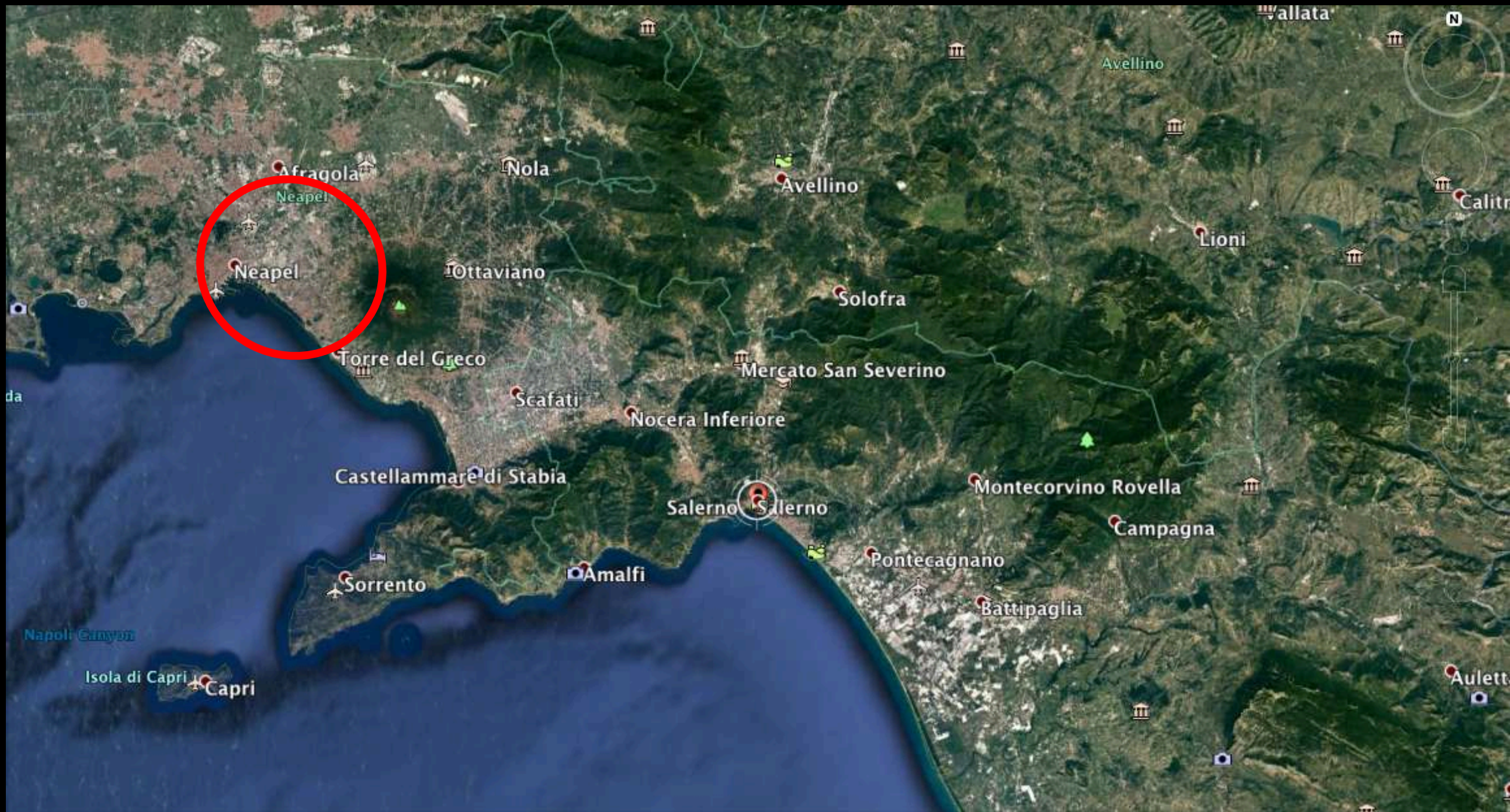




< Salerno, pulpit, c. 1200









< Rome, S. Clemente, choir stalls, 12<sup>th</sup> Century



(Ed. Alinari) P. L. N. 11598, NAPOLI - Chiesa di S. Restituta. Bassorilievo con storie di Giacomo. (VIII secolo.)

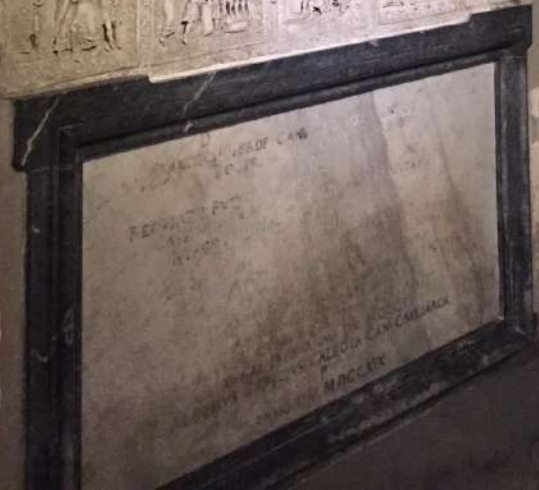


(Ed. Alinari) P. L. N. 11597, NAPOLI - Chiesa di S. Restituta. Bassorilievo con storie di S. Gennaro e S. Giorgio. (VIII secolo.)



D O M  
D. FRANCESCO VERDE CANONICO PENITENTARIO MAIORI

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santa restituta napoli giuseppe



 Alle

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kreuzfahrpiraten.de



Fünf Touren für Neapel  
azzurro-diary.com



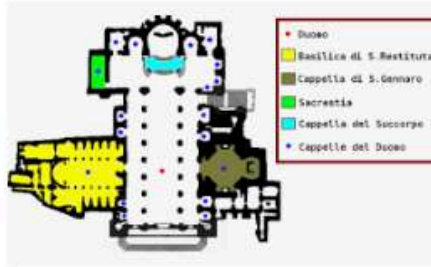
Napoli Retro, Neapel ab 35 € - agoda.com  
agoda.com



Part of Duomo di Napoli - R...  
tripadvisor.com



Basilica of Santa Restituta, Naples. T...  
pinterest.ch



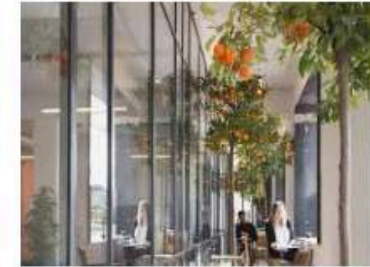
Kathedrale von Neapel - Wikiwand  
wikiwand.com



Chiesa di Santa Maria ...  
tripadvisor.at



Santa Restituta, Naples vacation r...  
homeaway.com



Bed and Boarding - Hostel in Neapel - Hot...  
at.hotels.com



In der umgebung  
parthenoperooms.com



Hotel Hotel Colombo Neapel Italien ...  
sembo.at



New Gallery, Neapel, Italy  
amoma.com



The Five Rooms Napoli \$100 (\$429), Naples ...  
kayak.com



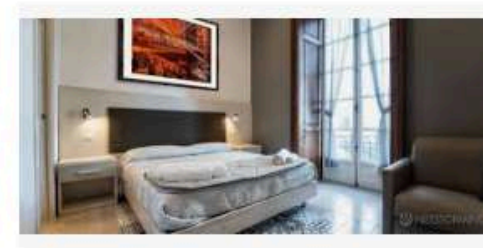
OMNIA - neapel  
europeana.nialloleary.ie



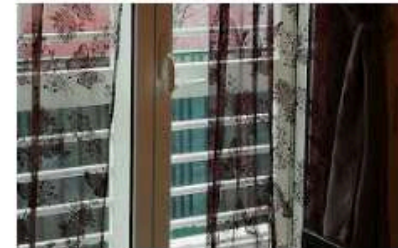
Fünf Touren für Neapel  
azzurro-diary.com



Neapel, Italien. Basilika Santa Maria della S...  
alamy.de



New Gallery, Neapel, Italy  
amoma.com



Bed and Fly in Neapel – Hotels.com  
de.hotels.com



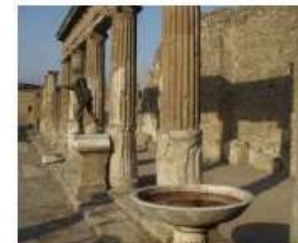
Chiesa San Giuseppe dei Ruffi - Neapel - ...



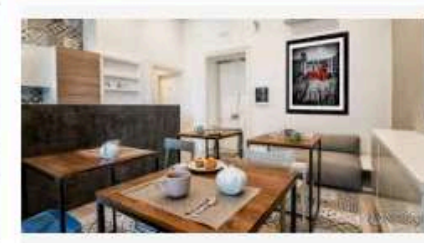
Kathedrale von Neapel...



Salami Salsiccia Napoli forte Levoni ca. ...



Die TOP 10-Sehenswürdigkeiten i...



New Gallery, Neapel, Italy

Google



Basilica di Santa Restituta per Csaba, ...  
trekearth.com



Fünf Touren für Neapel  
azzurro-diary.com



Kathedrale von Neapel – Wikipedia  
de.wikipedia.org



550 x 412

Chiesa San Giuseppe dei Ruffi - Neapel - B...  
tripadvisor.at



File:Santa Restituta dioces...  
commons.wikimedia.org



File:Artisti campani, lastre con storie di giuseppe e...  
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Kathedrale von Neapel – Wiki...  
de.wikipedia.org



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de.wikipedia.org





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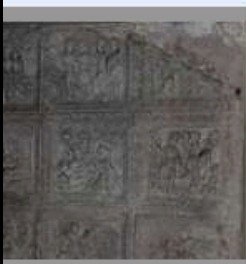
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edrale von Neapel – Wikipedia  
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OSIMO (AN) - SAN LEOPARD...  
luoghimisteriosl.it



Relief libation Stock Photos an...  
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Giuseppe l'ebreo – Parrocchia ...  
cristorecremona.it



Pattern recognition

- stone
- relief
- Egyptian Joseph



Giuseppe l'ebreo – Parrocchia ...  
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Arazzeria Medicea - Wikiwand  
wikiwand.com



Joseph brother sold Egypt Jos...  
alamy.com



Paradise Door Panel - Bazzant...  
galleriabazzanti.it



In the Lap of Luxury: Quality T...  
electrummagazine.com



## Pattern recognition

- stone
- relief
  
- Egyptian Joseph (verbal description)



## WiBiLex

Das wissenschaftliche Bibellexikon im Internet



## Josef / Josefsgeschichte

Andere Schreibweise: Joseph

[Rüdiger Lux](#)

(erstellt: Jan. 2013)

[Artikel als PDF](#)

**PERMANENTER LINK ZUM ARTIKEL:**

<https://www.bibelwissenschaft.de/stichwort/22800/>

### 1. Der Name Josef

- [1.1. Bedeutung](#)
- [1.2. Personen namens Josef](#)
- [1.3. Der Stamm Josef](#)

### 2. Die Josefsgeschichte (Gen 37-50)

- [2.1. Kontext](#)

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Joseph Egypt

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Subject keyword(s): → Joseph → Egypt

results 1 - 60 of 257

1 2 3 4 5 next last

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Hellenistic  
3rd century BC-1st century BC



Munich,  
Bayerische Staatsbibliothek  
Cim 15903, fol. 14r  
circa 1150



Munich,  
Bayerische Staatsbibliothek  
Cim 13002, fol. 4r (scene 1)  
1165



English  
1178-1180



English  
1178-1180



Paris,  
Bibliothèque nationale de France  
lat. 8846, fol. 1v  
1180-1200



Paris,  
Bibliothèque nationale de France  
lat. 8846, fol. 2r  
1180-1200



Paris,  
Bibliothèque nationale de France  
lat. 8846, fol. 4r (apparently, fol. 4  
is misbound)  
1180-1200



Munich,  
Bayerische Staatsbibliothek  
Cim 835, fol. 15v (Scene 1)  
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Cim 835, fol. 15v (Scene 2)  
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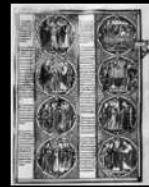
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1190-1210



Munich,  
Bayerische Staatsbibliothek  
Cim 835, fol. 16v (Scene 2)  
1190-1210



Vienna,  
Österreichische Nationalbibliothek  
cod. 2854, fol. 13r  
1220-1230



Vienna,  
Österreichische Nationalbibliothek  
cod. 1179, fol. 23v  
1220-1226



Oxford, Bodleian Library  
Bodley 270b, fol. 28r  
circa 1233



Oxford, Bodleian Library  
Bodley 270b, fol. 29v  
circa 1233



Oxford, Bodleian Library  
Bodley 270b, fol. 30r  
circa 1233





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advanced search

Subject keyword(s): → Joseph → Egypt → restituta

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POTENTIAL

Great!

DEMOCRATISATION

Yes!!!

(no traveling, no financial support necessary ...)

NECESSITY: Link the Databanks, inform f. ex. About VR-reconstructions ...

CONSTRAINS

Databanks work on different software programs

Copyright!!!

Methodological skills and knowledge of art works are indispensable

For several questions the knowledge of the original work is indispensable

For experts: still a lack of unified terminology

Laymen produce a lot of nonsense, because the information seem to be accessible

Limited use by works which pop newly



0 Abstract, Non-representational Art

1 Religion and Magic

2 Nature

3 Human Being, Man in General

4 Society, Civilization, Culture

5 Abstract Ideas and Concepts

6 History

7 Bible

71 Old Testament

71D Genesis: the story of Joseph

71D1 story of Joseph (part I)

*Genesis · Jacob · Joseph (son of Jacob) · Joseph's brothers · Old Testament · bible · brother***Missing Plug-in**

8 Literature

9 Classical Mythology and Ancient History

71D1(+0) (+ variant)

71D1(+1) (+ Holy Trinity)

71D1(+2) (+ Mary)

71D1(+3) (+ angel(s))

71D1(+4) (+ devil(s))

71D1(+5) (+ donor(s), supplicant(s), whether or not with patron saint(s))

71D11 Joseph incurs the hatred of his brothers (Genesis 37:1-11)

71D12 Joseph sold into slavery and taken to Egypt (Genesis 37:12-35)

71D13 Joseph in Potiphar's house; the chastity of Joseph (Genesis 37:36, 39:1-20)

71D14 Joseph in prison (Genesis 39:21-23, 40)

71D15 Pharaoh's dreams interpreted (Genesis 41:1-36)

71D16 elevation and marriage of Joseph (Genesis 41:37-57)

71D17 first journey of Joseph's brothers to Egypt (Genesis 42)

71D18 second journey of Joseph's brothers to Egypt (Genesis 43)

71D19 the missing cup ~ story of Joseph (Genesis 44-45)

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## Pattern recognition, cooperation with other institutions

<https://www.albertina.at/forschung/zeichnung-druckgrafik/projekte/historische-druckgrafikbaende/>



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