

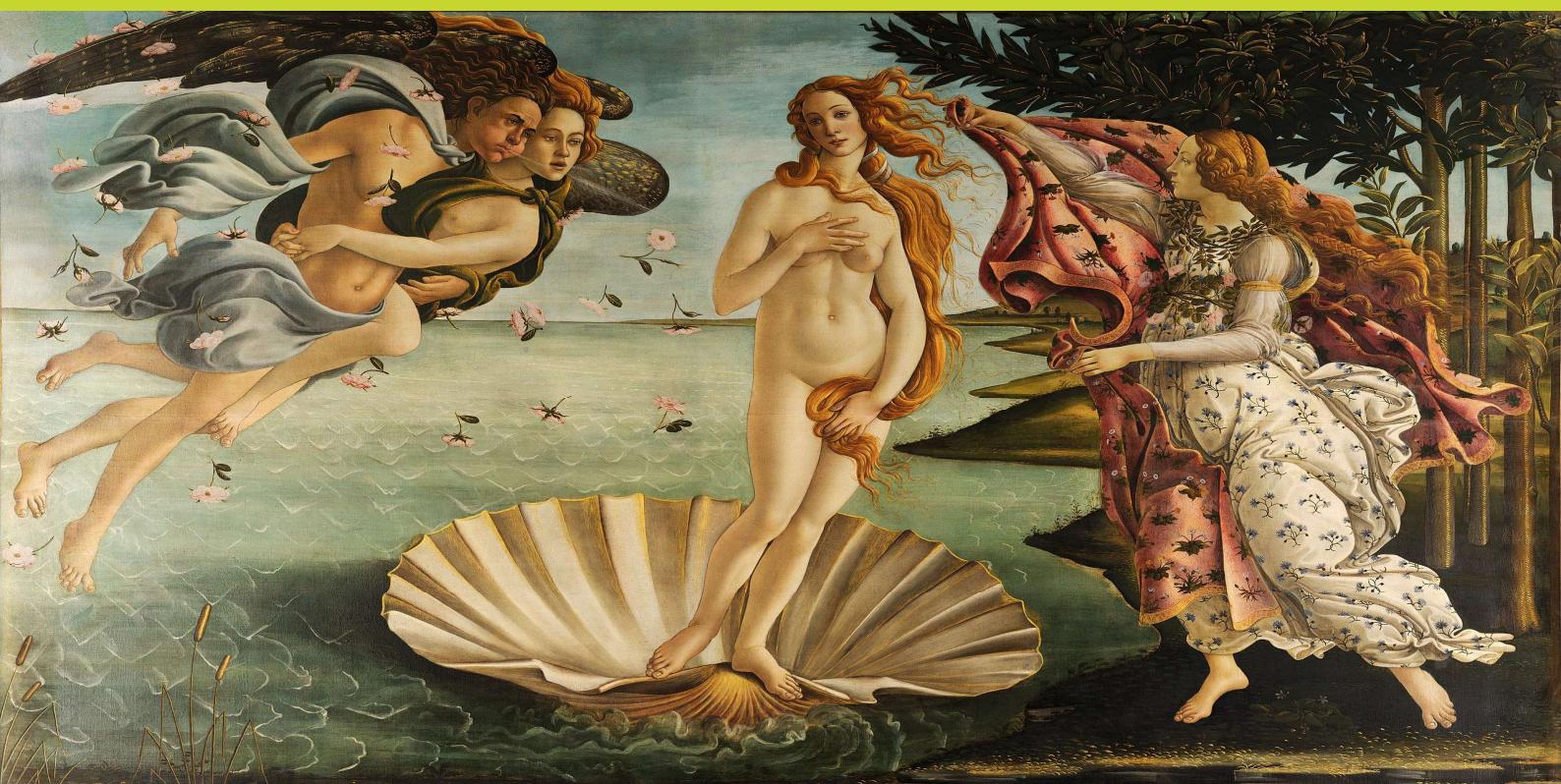
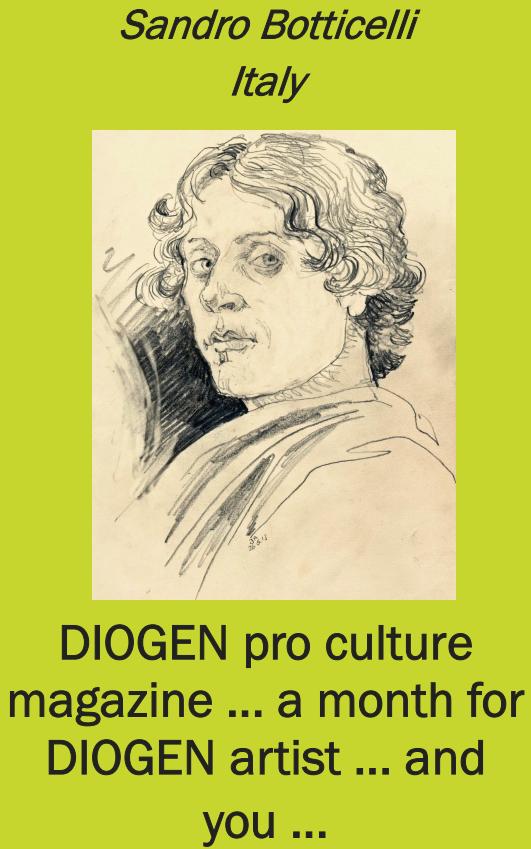
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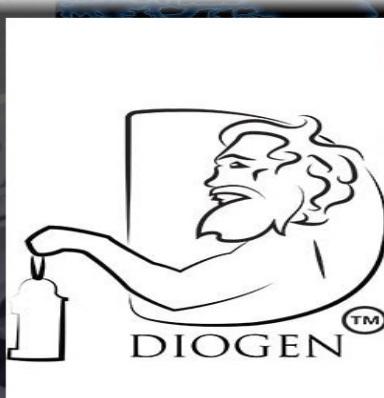
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ONLINE AND PRINT EDITION....ONLINE i PRINT EDICIJA - Sandro Botticelli, Italy



Sandro Botticelli
(1.03.1445 - 17.05.1510)

Italy

Krik svjesnosti

The Scream of consciousness

Svi ga poznaju po čuvenom „Kriku“, Everyone knew him due to the famous umjetničkom djelu koje je na aukciji prodano za „Scream“, an art work sold at auction for an nevjerovatnih 117 miliona dolara, ali rijetko ko incredible 117 million dollars \$, but rarely did poznaje čovjeka koji se javno izjašnjavao ludim, anyone know a man who publicly declared iako je bio zdravorazmsko biće daleko, daleko himself crazy, even though he was vividly ispred svoga vremena, i tadašnjih „zdravih“ health, and even though he was so far, far away ljudi. ahead of his time, and on time „healthy“ people.

Njegovi likovi su u konstatnoj potrazi za smislom ovozemaljske pojavnosti, koji, kroz patnju svakodnevnice pronalaze trenutke svjesnosti kada izražavaju iskrene emocije opstanku što teže. Njegove slike su slike čudnih najača, potraga i smjernica koje koloritom bljeska, ali i tame, provociraju naša čula.

Edvard Munch je, kao i mnogi poznati savremenici, bio ispred svog vremena, no, upravo činjenica da i poslije blizu 80 godina od smrti kreira kontroverze, dovoljno govori o značaju pojavnosti ovoga umjetnika.

Ekspresionista *sui generis* koji je djelovao u Parizu, Berlinu i Kristianiji kao umjetnik usmjeren kreaciji sopstvenih odjeka suočenja sa svijetom oko sebe.

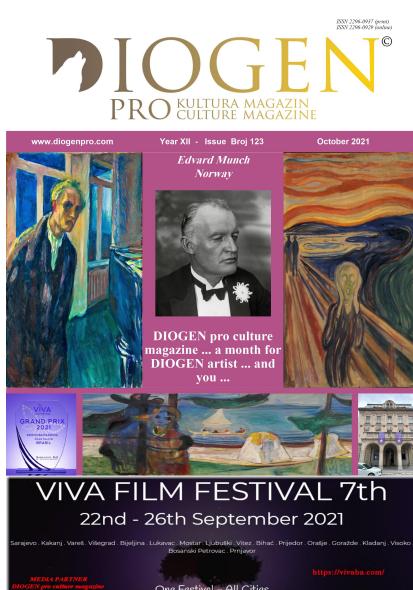
Melanholične boje reflektirane na slikarskom platnu su, iako odraz njegovog lika bile i anticipacija svakodnevnice u kojoj je živio. Opuštenost karaktera i začuđenost likova su kontroverza koja prikazuje višeslojnost duha ne samo autora već i likova u konfliktu sa ontološkim bitkom sopstvenih nadanja. Edvard Munch je svoja djela zvao svojom djecom i nikada se nije želio razdvajati od njih. Nikada se nije ženio i nikada druge djece nije imao. Usamljenik koji je, kreirajući vanserijsku umjetnost, kreirao alternativu, sebi, ali i svijetu u kojem je živio, krikom svjesnosti.

Gl. i odg. urednik

His characters are in constant search for the meaning of earthly appearances, who through the suffering of everyday life find instantaneous consciousness when they express sincere emotions to survive as hard as possible. His paintings are images of strange announcements, quests and guidelines that flash with color, but also of the darkness, provoking our senses.

Edvard Munch, like many famous contemporaries, was ahead of his time, but the fact that he would create controversy later and after almost close to 80 years since his death speaks a lot about the importance of appearance of this artist. An expressionist who worked and lived in Paris, Berlin and Christiania as an artist focused on creating of his own reflections of facing with the world around him.

Melancholic colors are reflected on painting canvas, although the reflection of his characters was also the anticipation of everyday life in which he lived. The relaxed character and astonishment of the characters are the controversy that shows the multi-layered spirit of not only of the author but also the characters in conflict with the ontological being of their own hopes. Edvard Munch called his works his children and never wanted to be separated from them. He never married and never had other children. A loner who, by creating extraordinary art, created and alternative to himself, but also to the world in which he lived, through the Scream of consciousness.



Eurasia Review

Media Literacy and Media Ethics, the only way out

**Assoc. Prof. Dr. & Dr. Honoris Causa
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USA, 2019**

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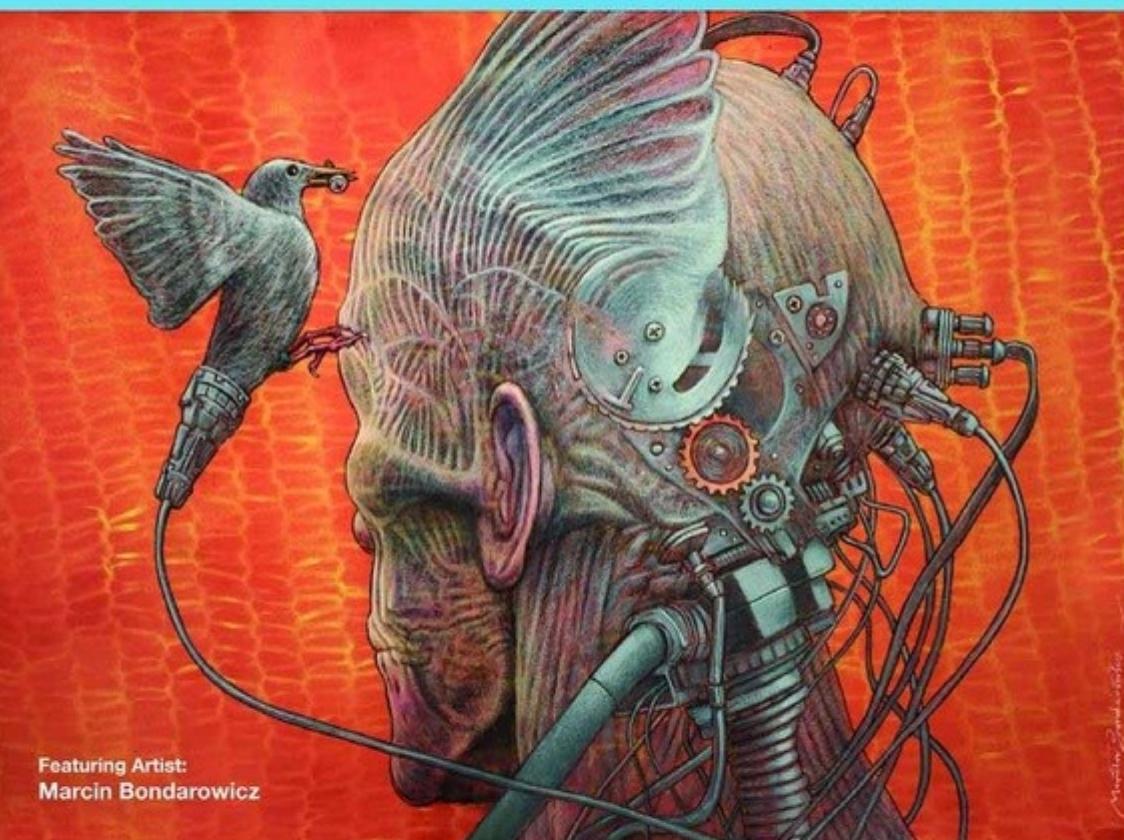
2010

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October 2010 - <http://www.diogenpro.com/marcin-bondarowicz.html>

Biography (source: <https://www.britannica.com/biography/Sandro-Botticelli>)

Sandro Botticelli, original name **Alessandro di Mariano Filipepi**, (born 1445, Florence [Italy]—died May 17, 1510, Florence), one of the greatest painters of the Florentine Renaissance. His *The Birth of Venus* and *Primavera* are often said to epitomize for modern viewers the spirit of the Renaissance.

Early life and career

Botticelli's name is derived from that of his elder brother Giovanni, a pawnbroker who was called Botticello ("Little Barrel"). As is often the case with Renaissance artists, most of the modern information about Botticelli's life and character derives from Giorgio Vasari's *Lives of the Most Eminent Painters, Sculptors, & Architects*, as supplemented and corrected from documents. Botticelli's father was a tanner who apprenticed Sandro to a goldsmith after his schooling was finished. But, since Sandro preferred painting, his father then placed him under Filippo Lippi, who was one of the most admired Florentine masters.

Lippi's painterly style, which was formed in the early Florentine Renaissance, was fundamental to Botticelli's own artistic formation, and his influence is evident even in his pupil's late works. Lippi taught Botticelli the techniques of panel painting and fresco and gave him an assured control of linear perspective. Stylistically, Botticelli acquired from Lippi a repertory of types and compositions, a certain graceful fancifulness in costuming, a linear sense of form, and a partiality to certain paler hues that is still visible even after Botticelli had developed his own strong and resonant colour schemes.

After Lippi left Florence for Spoleto, Botticelli worked to improve the comparatively soft, frail figural style he had learned from his teacher. To this end he studied the sculptural style of Antonio Pollaiuolo and Andrea del Verrocchio, the leading Florentine painters of the 1460s, and under their influence Botticelli produced figures of sculptural roundness and strength. He also replaced Lippi's delicate approach with a robust and vigorous naturalism, shaped always by conceptions of ideal beauty. Already by 1470 Botticelli was established in Florence as an independent master with his own workshop. Absorbed in his art, he never married, and he lived with his family.

These transitions in Botticelli's style can be seen in the small panels of *Judith* (*The Return of Judith*) and *Holofernes* (*The Discovery of the Body of Holofernes*), both c. 1470, and in his first dated work, *Fortitude* (1470), which was painted for the hall of the Tribunale dell'Are della Mercanzia, or merchants' tribunal, in Florence. Botticelli's art from that time shows a use of ochre in the shadowed areas of flesh tones that gives a brown warmth very different from Lippi's pallor. The forms in his paintings are defined with a line that is at once incisive and flowing, and there is a growing ability to suggest the character and even the mood of the figures by action, pose, and facial expression.

About 1478–81 Botticelli entered his artistic maturity; all tentativeness in his work disappeared and was replaced by a consummate mastery. He was able to integrate figure and setting into harmonious compositions and to draw the human form with a compelling vitality. He would later display unequalled skill at rendering narrative texts, whether biographies of saints or stories from Boccaccio's Decameron or Dante's Divine Comedy, into a pictorial form that is at once exact, economical, and eloquent.

Devotional paintings

Botticelli worked in all the current genres of Florentine art. He painted altarpieces in fresco and on panel, tondi (round paintings), small panel pictures, and small devotional triptychs. His altarpieces include narrow vertical panels such as the *St. Sebastian* (1474); small oblong panels such as the famous "Adoration

Biography (source: <https://www.britannica.com/biography/Sandro-Botticelli>)

of the Magi (c. 1476) from the Church of Santa Maria Novella; medium-sized altarpieces, of which the finest is the beautiful Bardi Altarpiece (1484–85); and large-scale works such as the *St. Barnabas Altarpiece* (c. 1488) and the *Coronation of the Virgin* (c. 1490). His early mastery of fresco is clearly visible in his *St. Augustine* (1480) in the Church of Ognissanti, in which the saint's cogent energy and vigour express both intellectual power and spiritual devotion. Three of Botticelli's finest religious frescoes (completed 1482) were part of the decorations of the Sistine Chapel undertaken by a team of Florentine and Umbrian artists who had been summoned to Rome in July 1481. The theological themes of the frescoes were chosen to illustrate papal supremacy over the church; Botticelli's are remarkable for their brilliant fusion of sequences of symbolic episodes into unitary compositions.

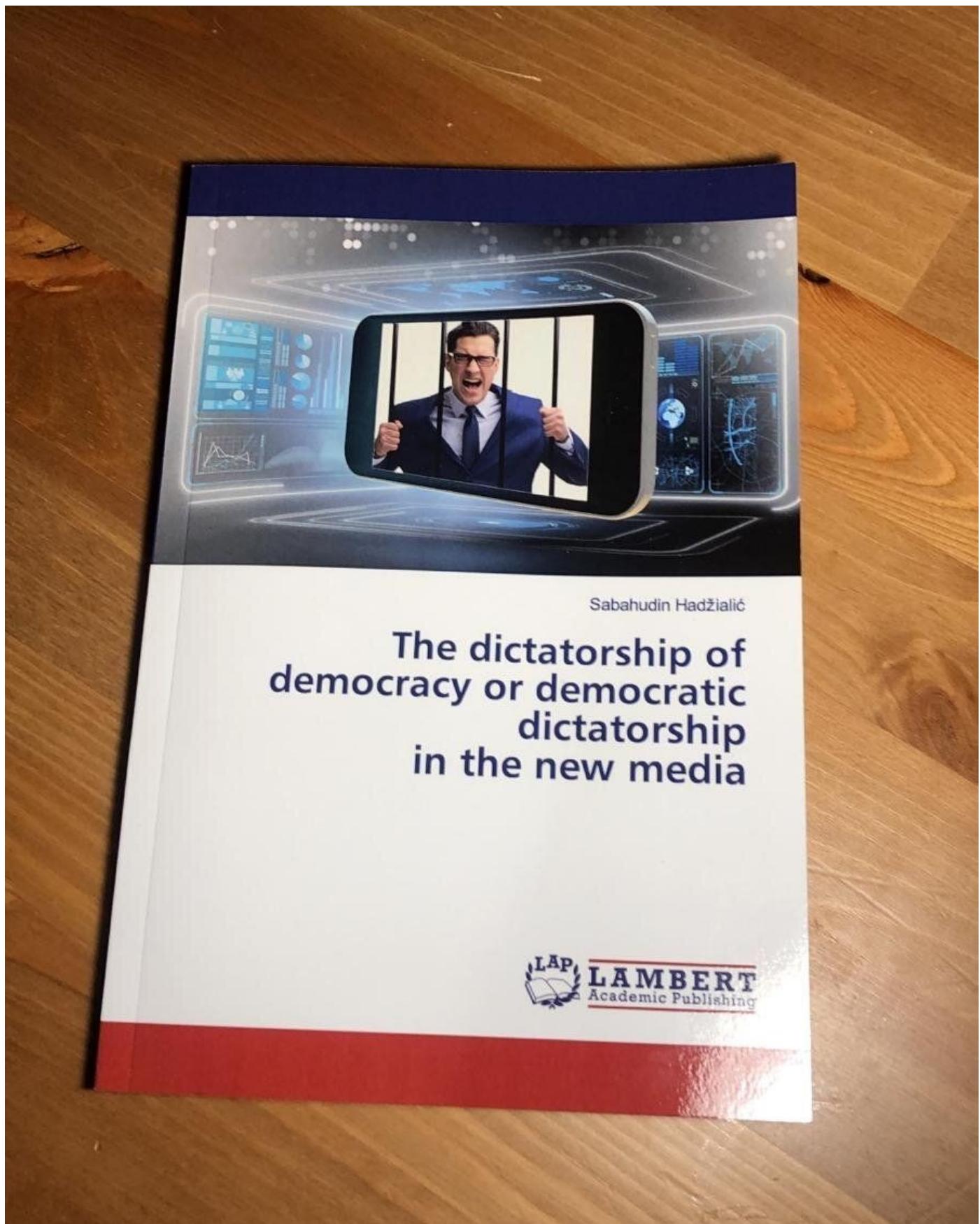
Florentine tondi were often large, richly framed paintings, and Botticelli produced major works in this format, beginning with the *Adoration of the Kings* (c. 1473; also called *Adoration of the Magi*), that he painted for Antonio Pucci. Before Botticelli, tondi had been conceived essentially as oblong scenes, but Botticelli suppressed all superfluity of detail in them and became adept at harmonizing his figures with the circular form. His complete mastery of the tondo format is evident in two of his most beautiful paintings, *The Madonna of the Magnificat* (1482) and *The Madonna of the Pomegranate* (c. 1487). Botticelli also painted a few small oblong Madonnas, notably the *Madonna of the Book* (c. 1480), but he mostly left the painting of Madonnas and other devotional subjects to his workshop, which produced them in great numbers. In his art the Virgin Mary is always a tall, queenly figure wearing the conventional red robe and blue cloak, but enriched in his autograph works by sensitively rendered accessories. She often has an inner pensiveness of expression, the same inwardness of mood that is communicated by Botticelli's saints.

Secular patronage and works of Sandro Botticelli

Botticelli is the earliest European artist whose paintings of secular historical subjects survive in some number and are equal or superior in importance to his religious paintings. Nevertheless, much of his secular work is lost; from a working life of some 40 years, only eight examples by him survive in an already well-established genre, the portrait. One of these, the portrait of a young man holding a medal of Cosimo de' Medici (c. 1474), is especially significant because in it Botticelli copied the Flemish painter Hans Memling's recently invented device of setting the figure before a landscape seen from a high vantage point. This is the earliest instance of the influence on Botticelli of contemporary Flemish landscape art, which is clearly visible in a number of his landscape settings.

Perhaps it was Botticelli's skill in portraiture that gained him the patronage of the Medici family, in particular of Lorenzo de' Medici and his brother Giuliano, who then dominated Florence. Botticelli painted a portrait of Giuliano and posthumous portraits of his grandfather Cosimo and father Piero. Portraits of all four Medici appear as the Three Magi and an attendant figure in the *Adoration of the Magi* from Santa Maria Novella. Botticelli is also known to have painted (1475) for Giuliano a banner of Pallas trampling on the flames of love and Cupid bound to an olive tree. This work, though lost, is important as a key to Botticelli's use of Classical mythology to illustrate the sentiment of medieval courtly love in his great mythological paintings.

After Giuliano de' Medici's assassination in the *Pazzi conspiracy* of 1478, it was Botticelli who painted the defamatory fresco of the hanged conspirators on a wall of the *Palazzo Vecchio*. The frescoes were destroyed after the expulsion of the Medici in 1494. Lorenzo certainly always favoured Botticelli, as Vasari claims, but even more significant in the painter's career was the lasting friendship and patronage of Lorenzo di Pierfrancesco de' Medici, head of the junior Medici line and from 1494 an open opponent of the senior line. *Tommaso Soderini*, who secured for Botticelli in 1470 the commission for the *Fortitude*, and Antonio Pucci, for whom he painted his earliest surviving tondo, were both prominent Medicean partisans, as was Giovanni Tornabuoni, who about 1486–87 commissioned Botticelli's most important surviving secular frescoes.



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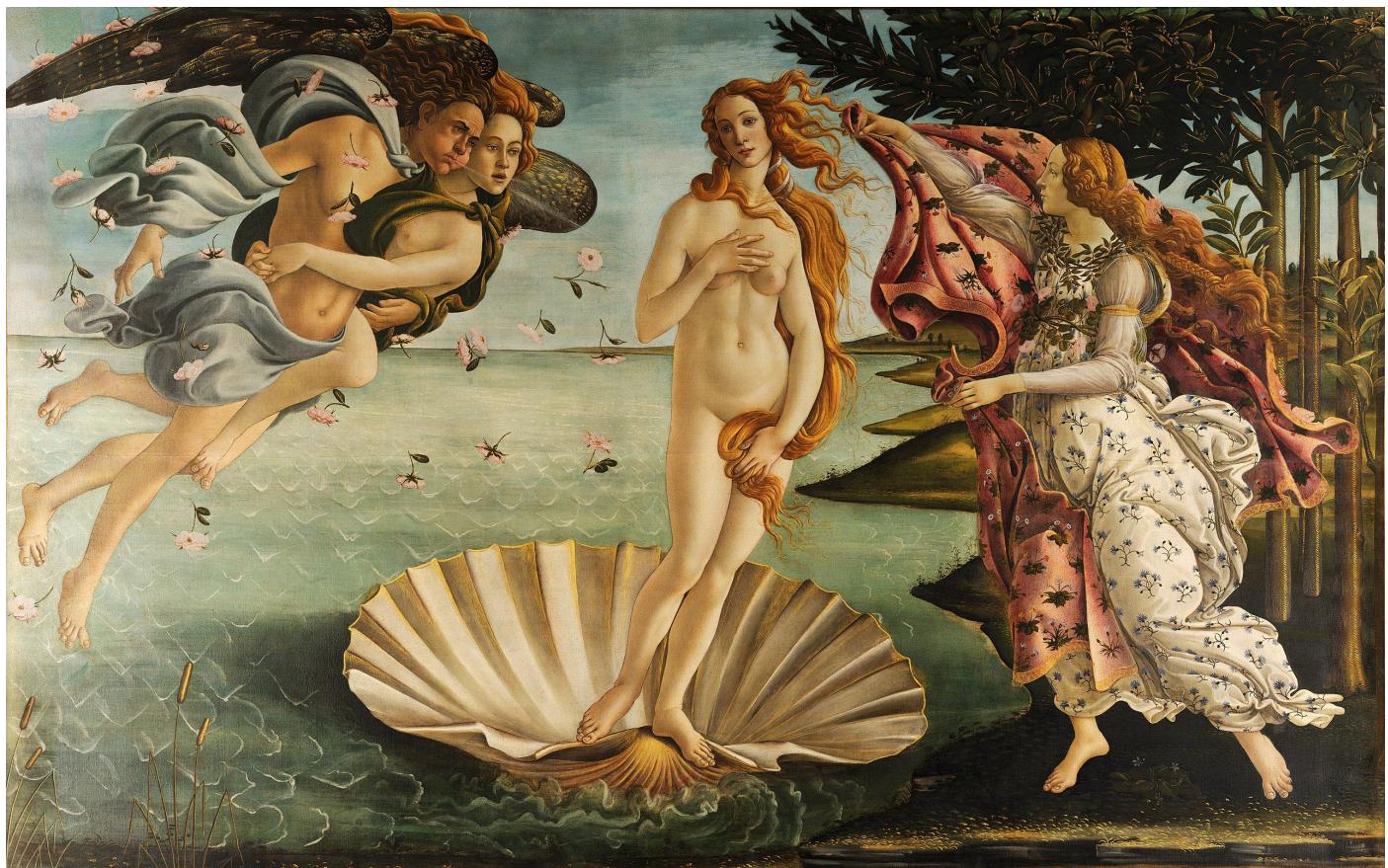
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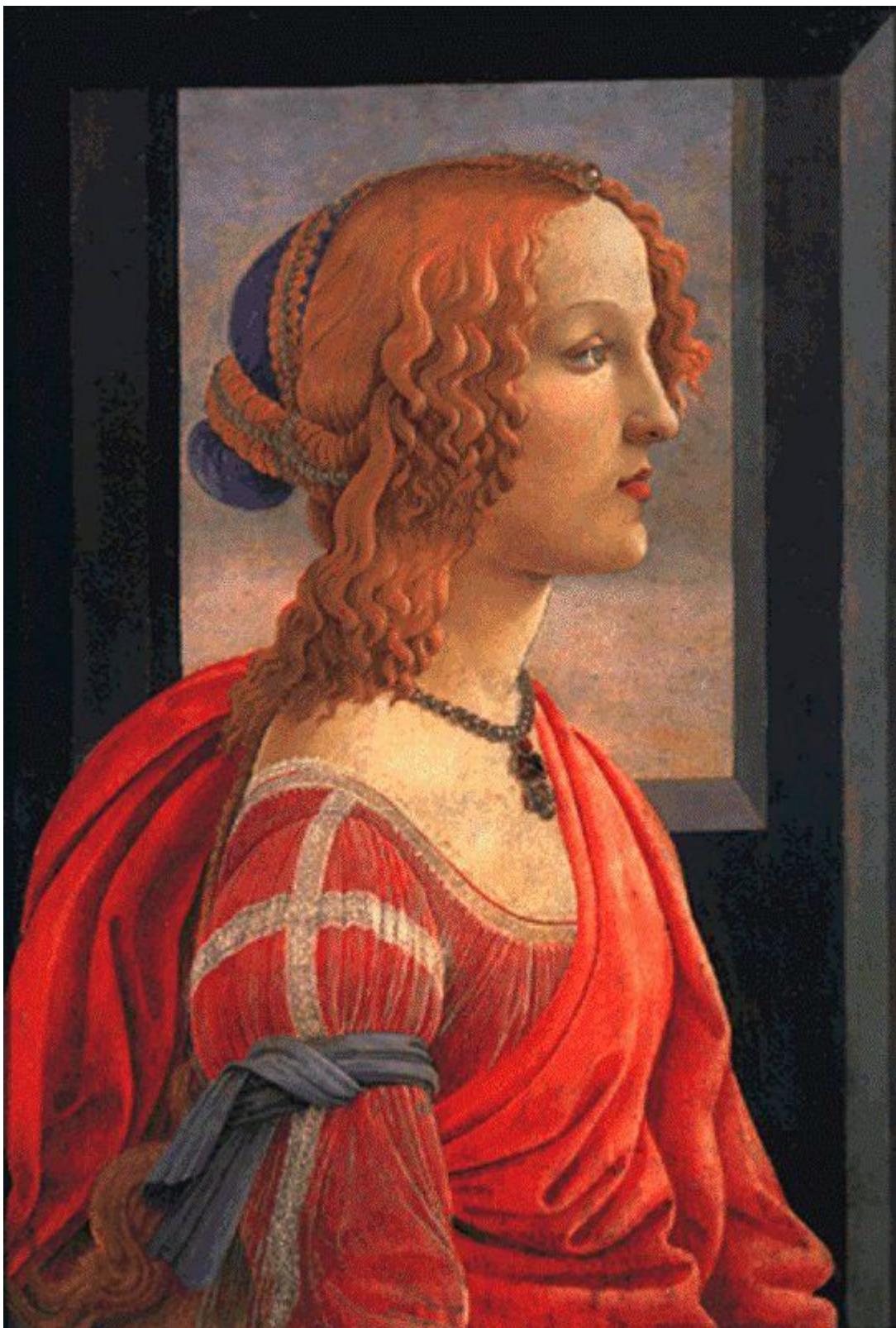
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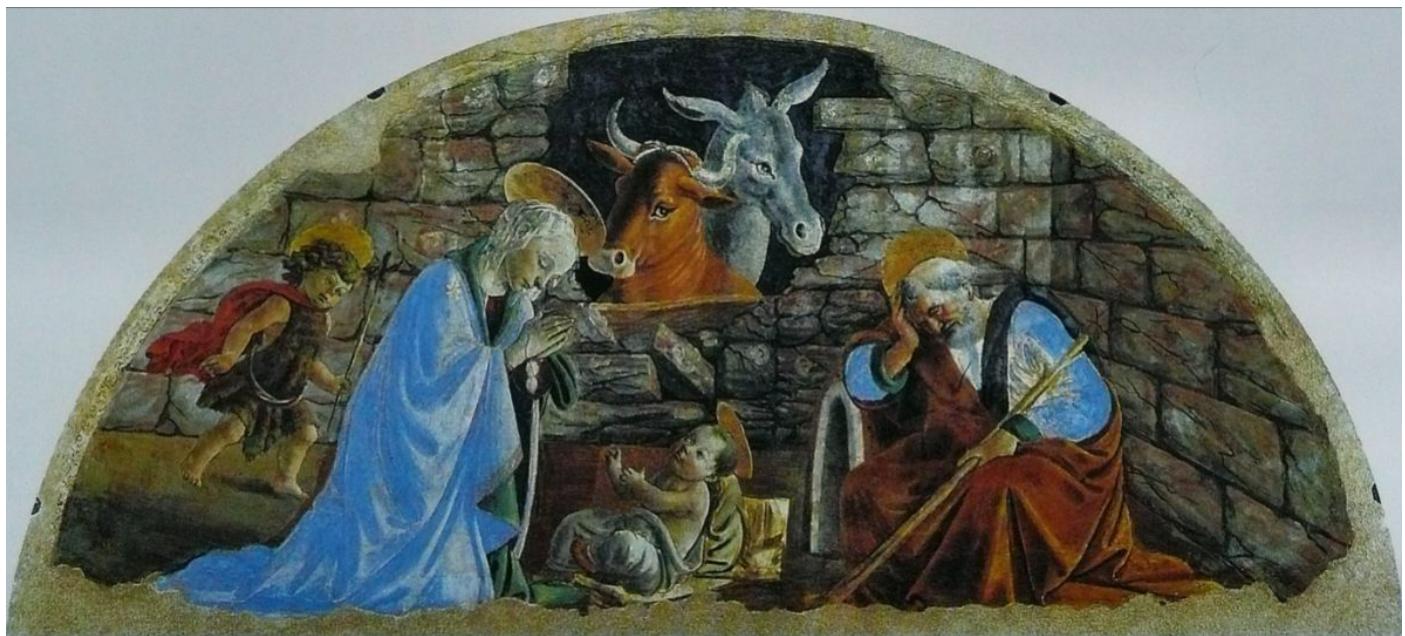
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The Birth of Venus (1483-1485)







Adoration of the Child (1476-1478)



Adoration of the Magi (1465-1467)



Annunciation (1481)



Calumny of Apelles (1495)



Detail of St. Catherine from Virgin and Child with Saints, the Altarpiece of San Barnabas



Fortitude (1470)

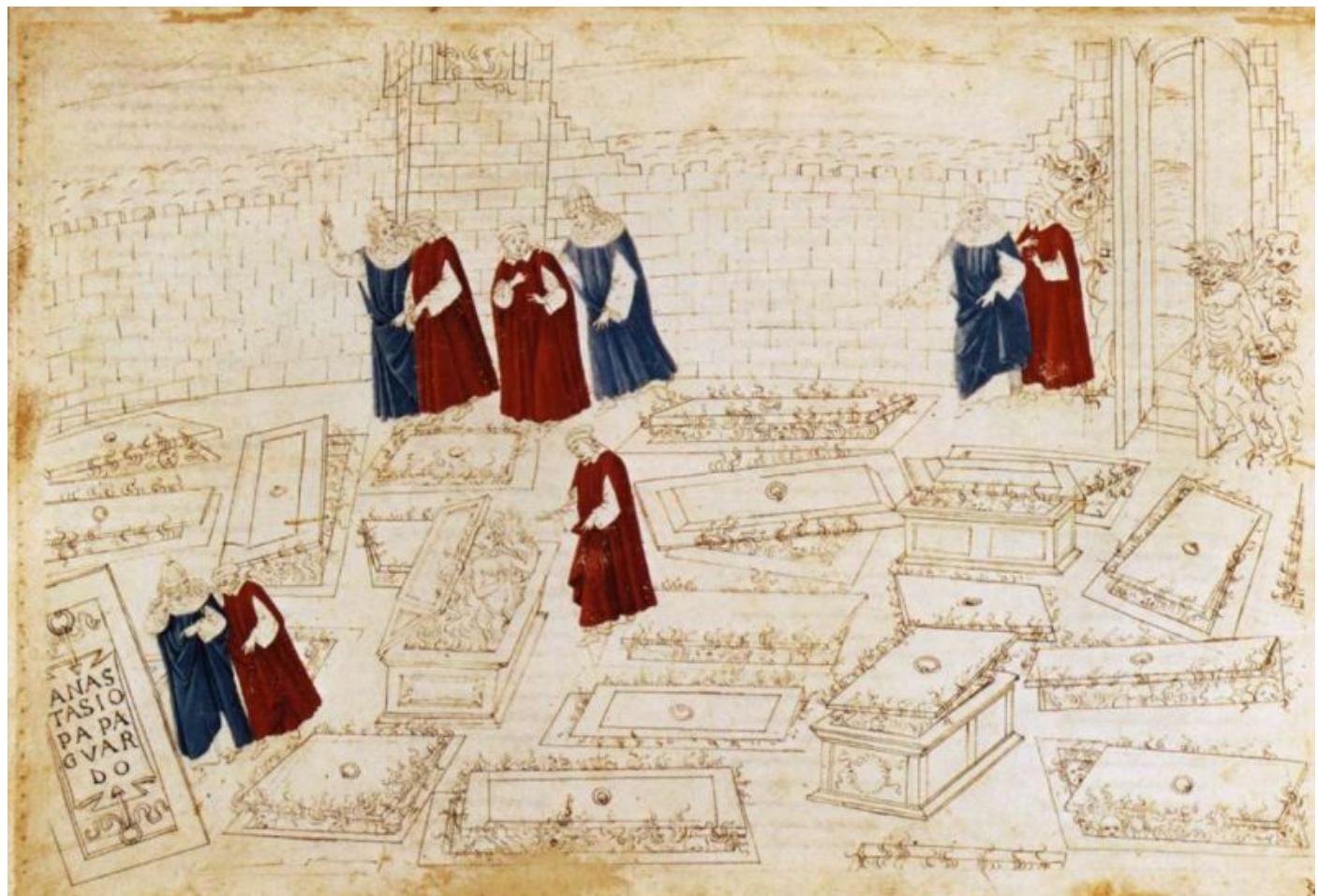


Illustration to the Divine Comedy (Inferno) (1480)



Inferno, Canto XVIII (1480)



Inferno, Canto XXXI (1480)



Lamentation over the Dead Christ with the saints Girolamo, Pietro and Paolo



Madonna and Child (1465-1470)



Madonna and Child (1467)



Madonna and Child with Six Saints (1470)



Madonna in Glory with Seraphim (1470)



Madonna of the Rosegarden (1469-1470)



Madonna with two angels (1468)



Pallas and Centaur (1482)



Portrait of a Man with the Medal of Cosimo (1474)



Portrait of a Young Man (1469)



Portrait of Simonetta Vespucci (Portrait of a Young Woman)



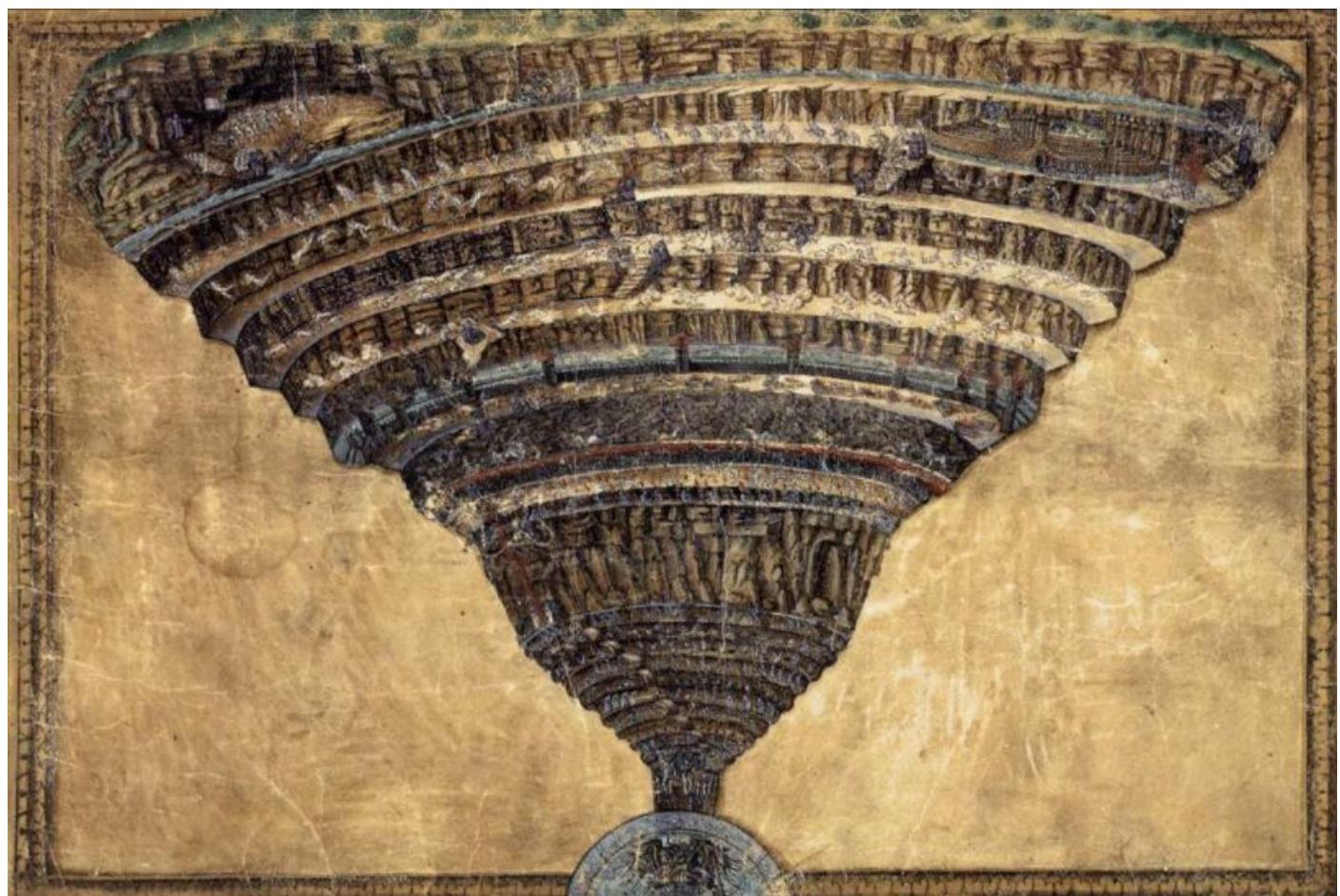
Scene from the Life of Moses (1481-1482)



Sebastian (1473)



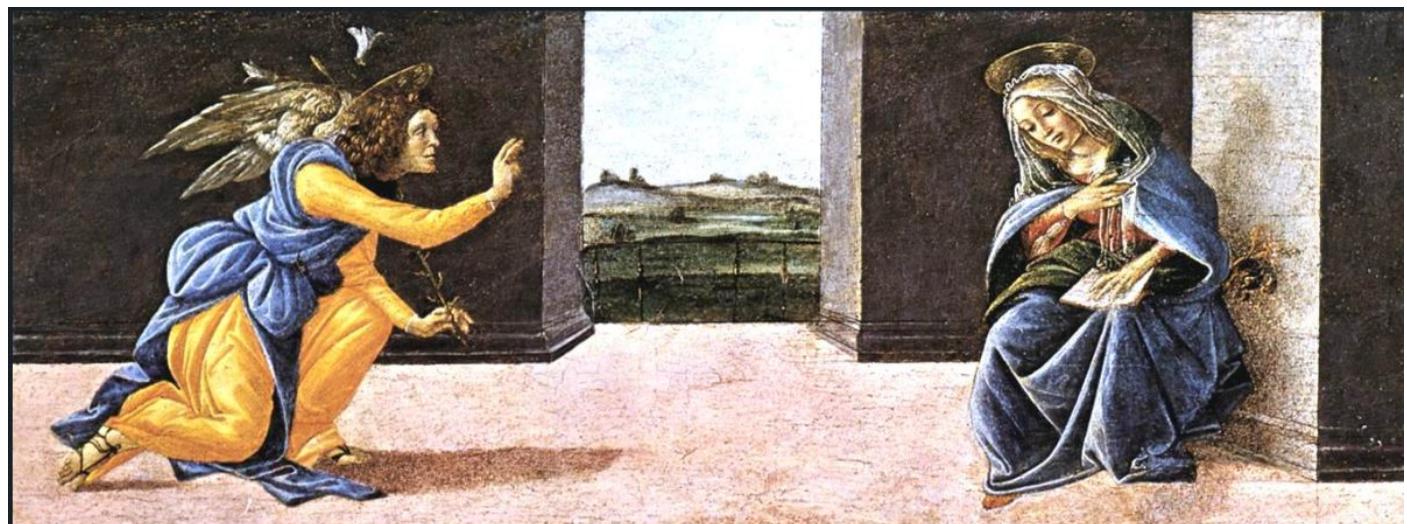
Study of two standing figures (1475)



The Abyss of Hell (1480)



The Adoration of the Magi (1475-1476)



The Annunciation, predella panel from the Altarpiece of St Mark



The Cestello Annunciation (1489)



The Coronation of the Virgin (Altarpiece of St. Mark) (1480)



The Discovery of the Body of Holofernes (1470)



The Punishment of Korah, Dathan and Abiram (1481)



The return of Judith to Bethulia (1472-1473)



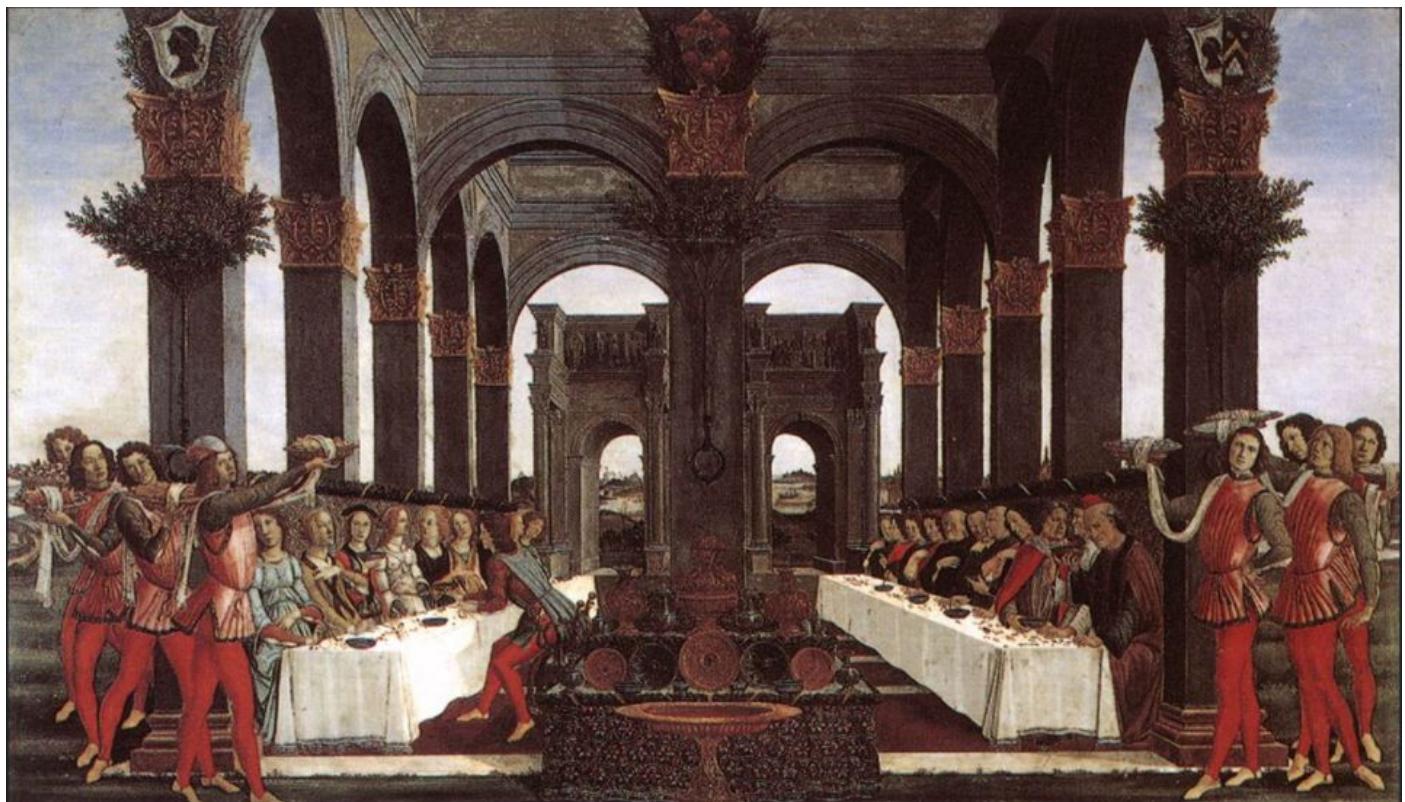
The Spring (1478-1482)



The Story of Lucretia (1496-1504)



The Story of Nastagio (1483)



The Story of Nastagio degli Onesti (1483)



The Story of Nastagio degli Onesti (I), from The Decameron, by Boccaccio (1483)



The Temptation of Christ (1481-1482)



The Three Graces from Primavera (1485-1487)



The Triumph of Mordecai, from The Story of Esther (1475-1480)



The Virgin and Child Enthroned (1484)



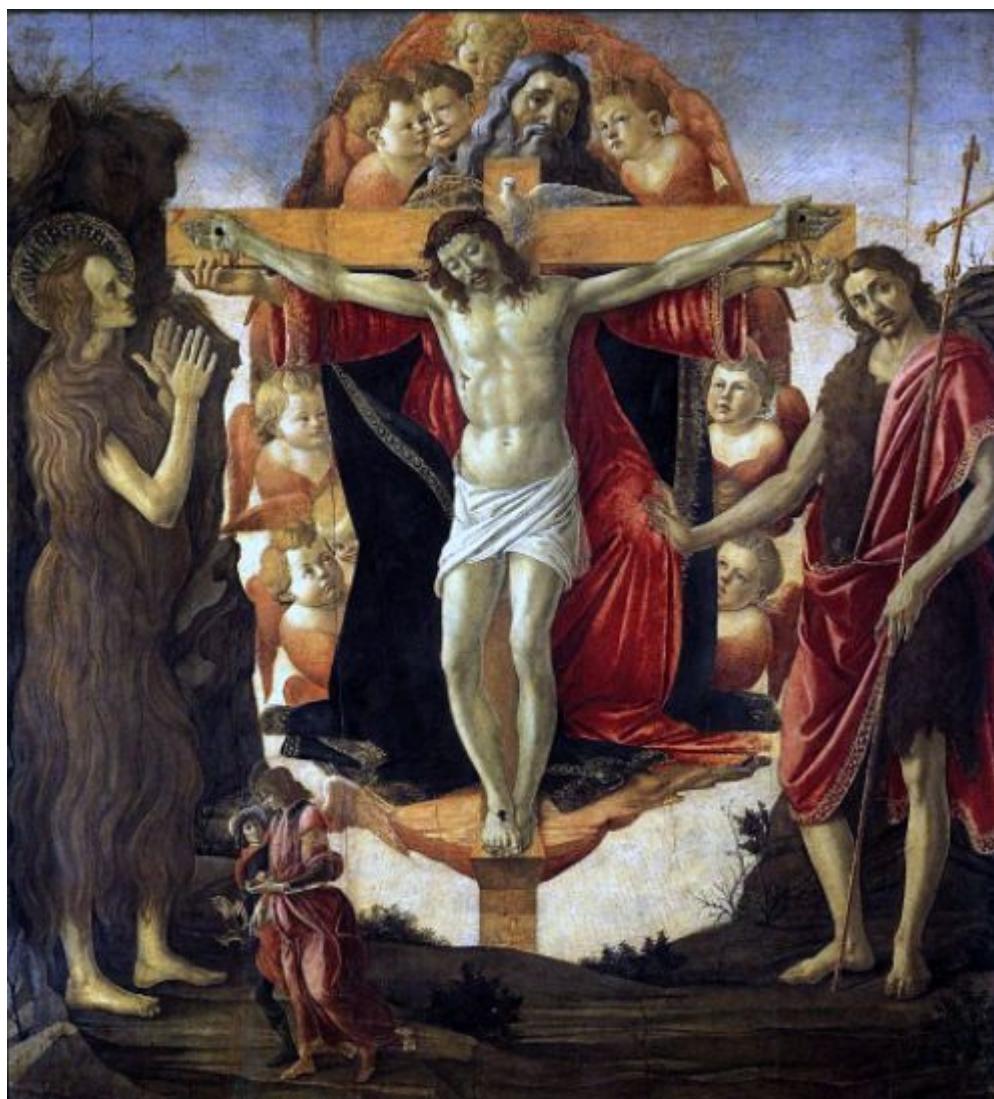
The Virgin and Child surrounded by Five Angels (1470)



The Youth of Moses (1481-1482)



Three Scenes from the Story of Esther (1470-1475)



Trinity (1491)



Venus and Mars (1483)



Virgin and child with two angels (1468-1469)



Woman with attributes of Saint Catherine, so called Catherina Sforza Sandro Botticelli (1475)

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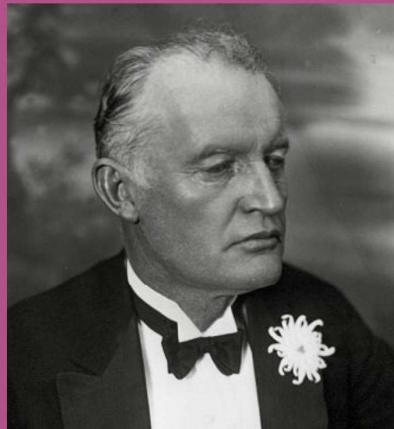
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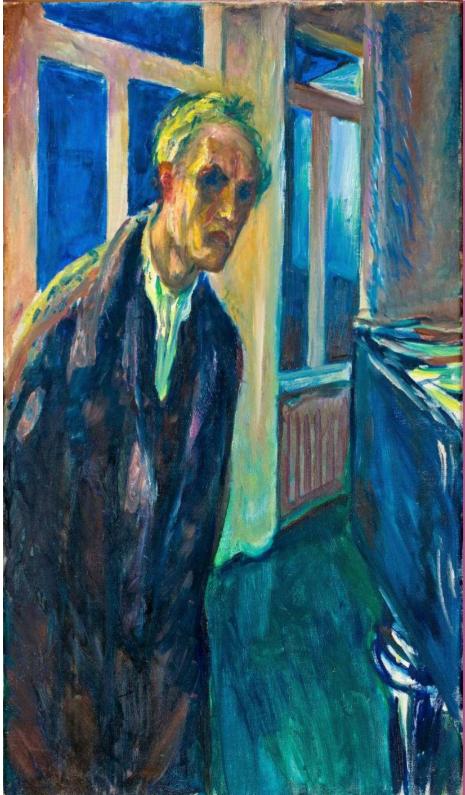
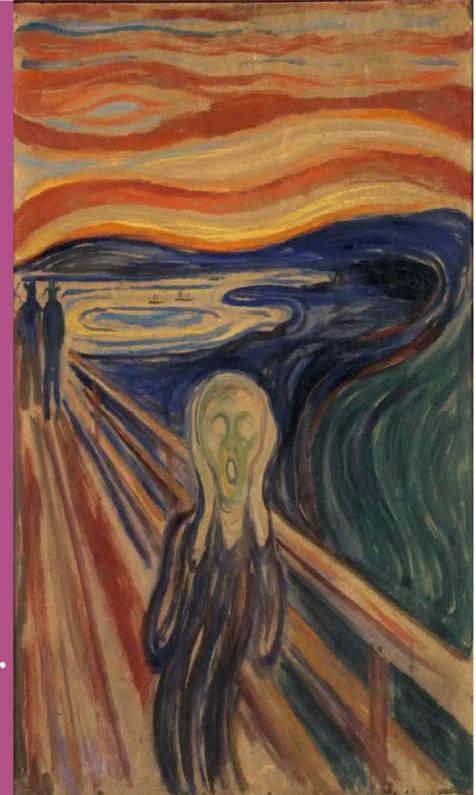
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*Edvard Munch
Norway*



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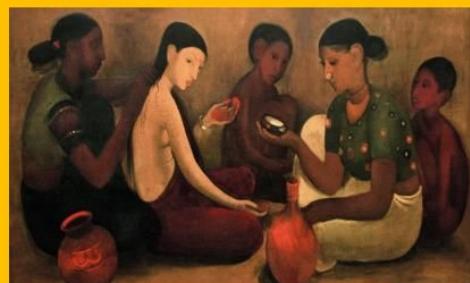
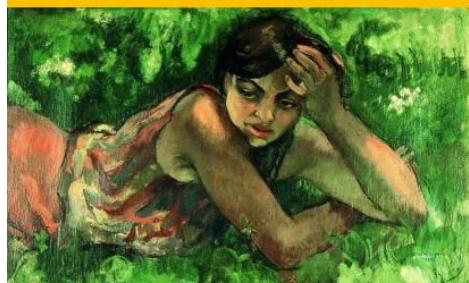
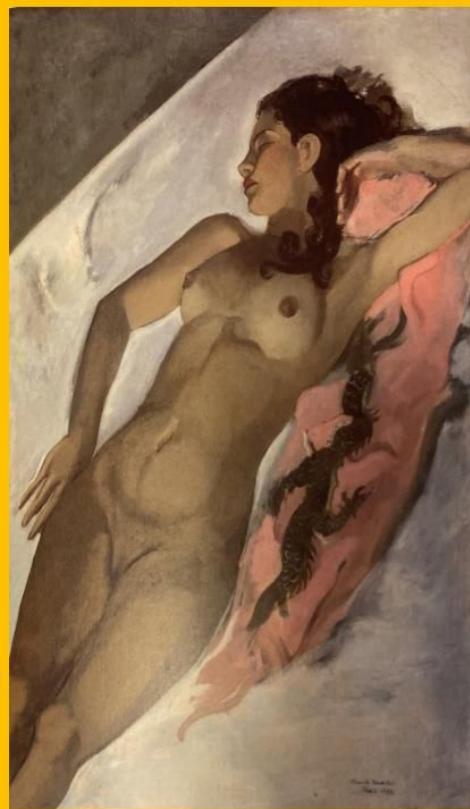
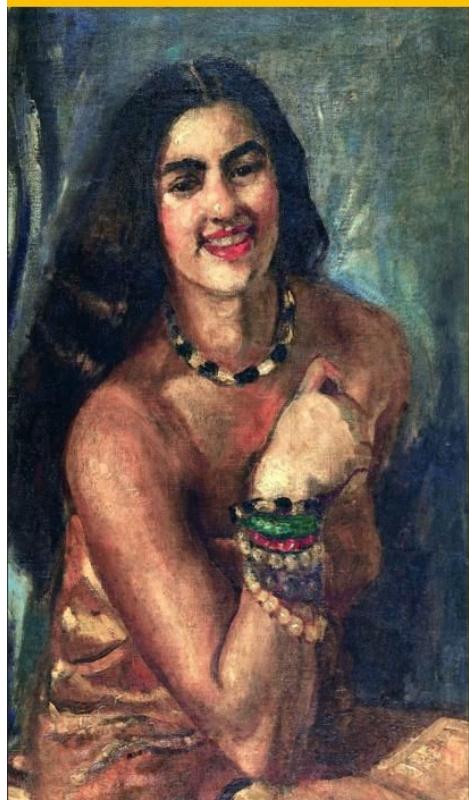
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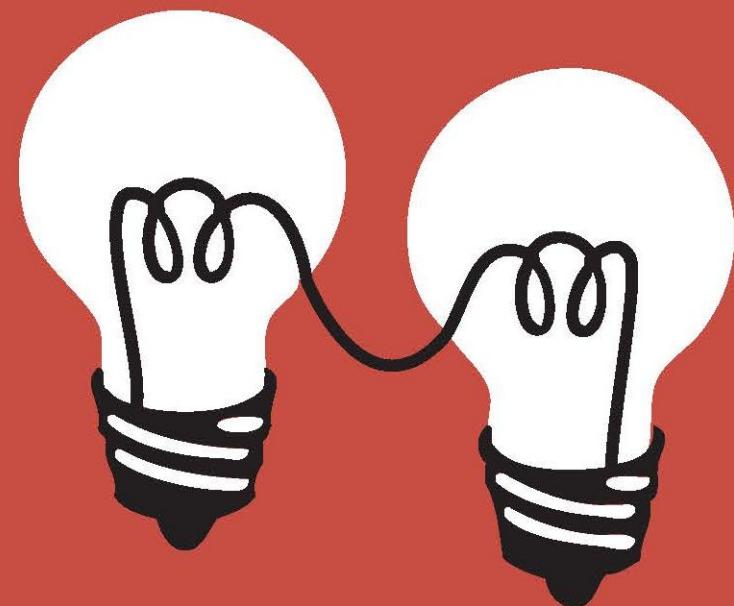
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Travnik, 2018***Izdavač: Internacionalnu univerzitet Travnik, Travnik, Bosna i Hercegovina, 2018.g.**Više o autoru ovdje: <http://sabihadzi.weebly.com>**....a o udžbeniku ovdje**sabihadzi.weebly.com/knjiga_bih-3132018.html*

U sastavu Syllabusa za Master studij (II ciklus studija) Fakulteta za medije i komunikacije IUT, BiH
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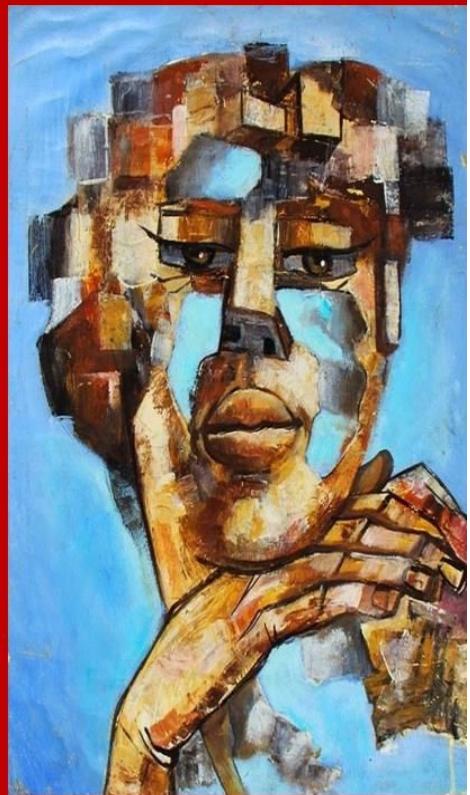
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*Carlos Palomino
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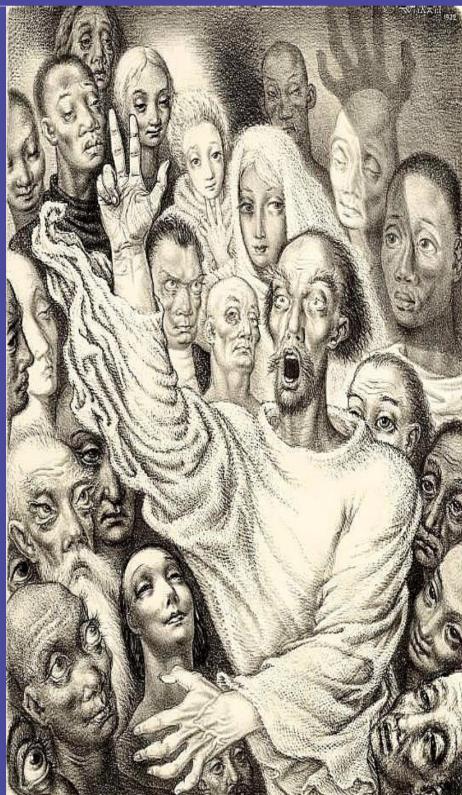
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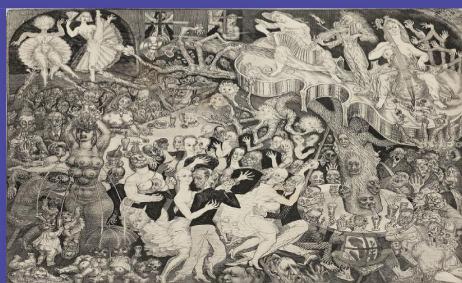
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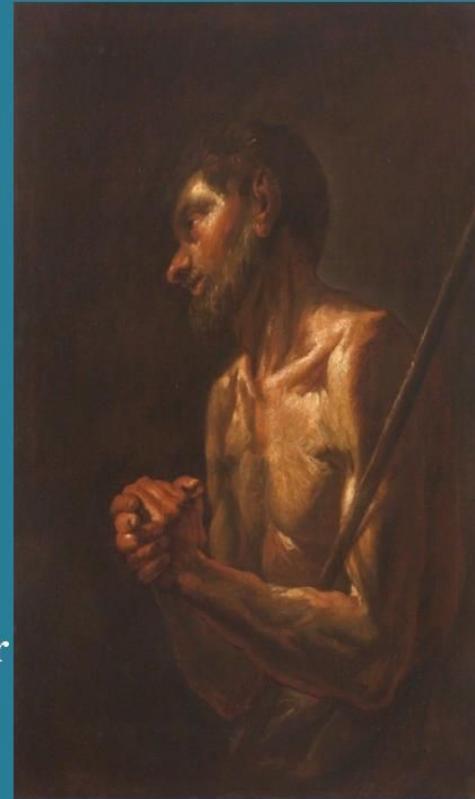
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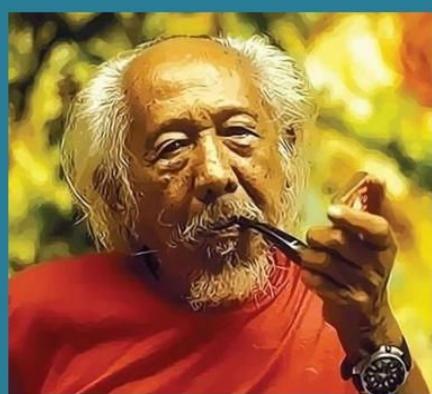
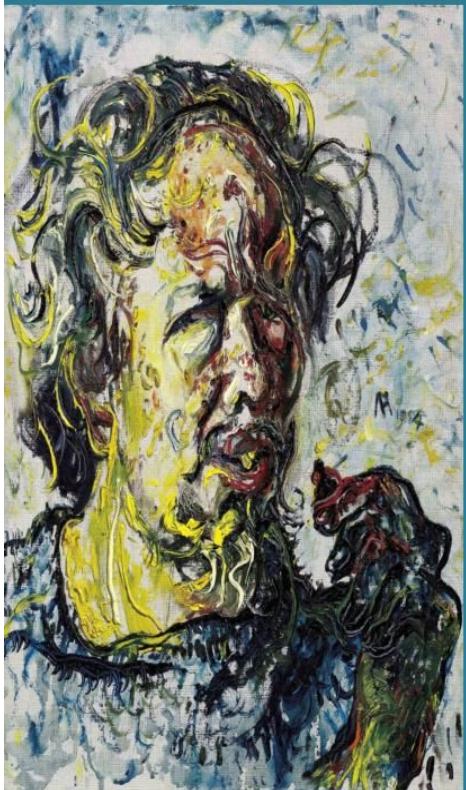
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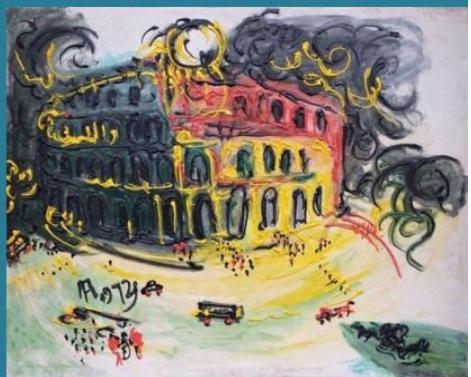
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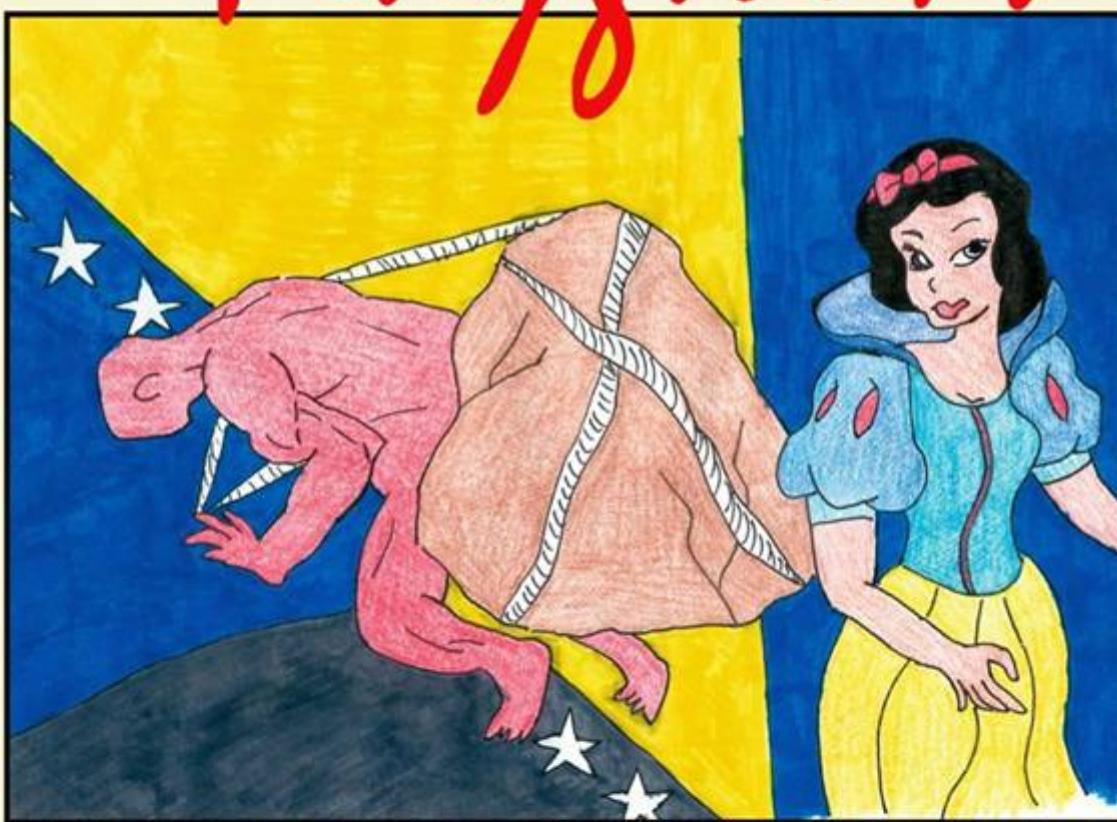
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by

Sabahudin Hadžialić

translated from Bosnian, Serbian,
Croatian, and Montenegrin

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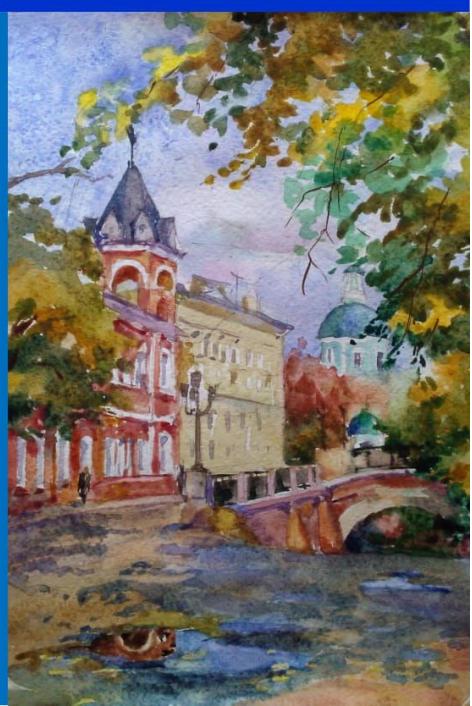
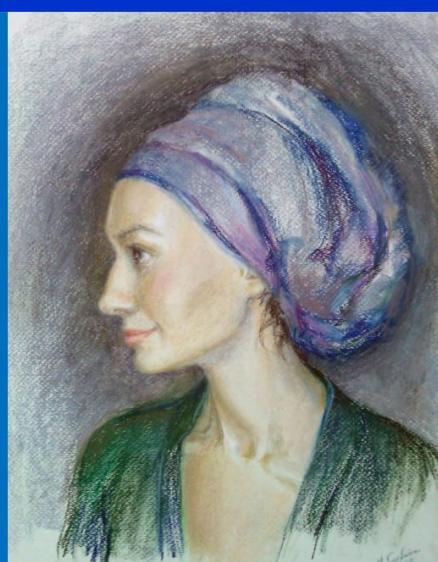
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Irina Golubina
Russia



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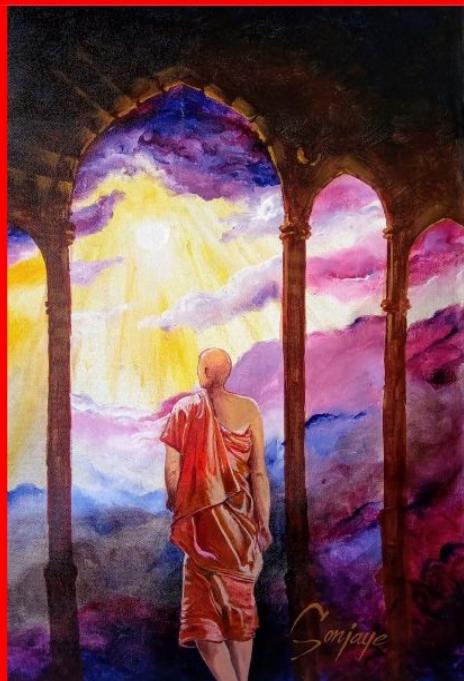
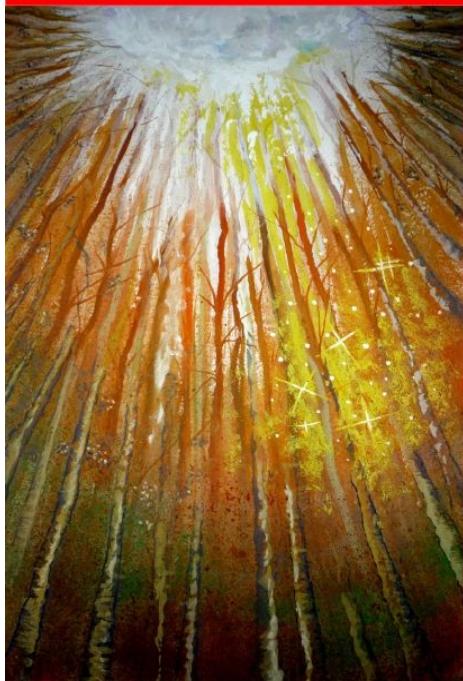
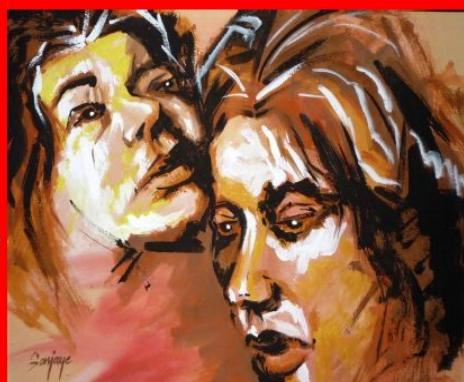
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*Kala Ratn Sonjaye Maurya
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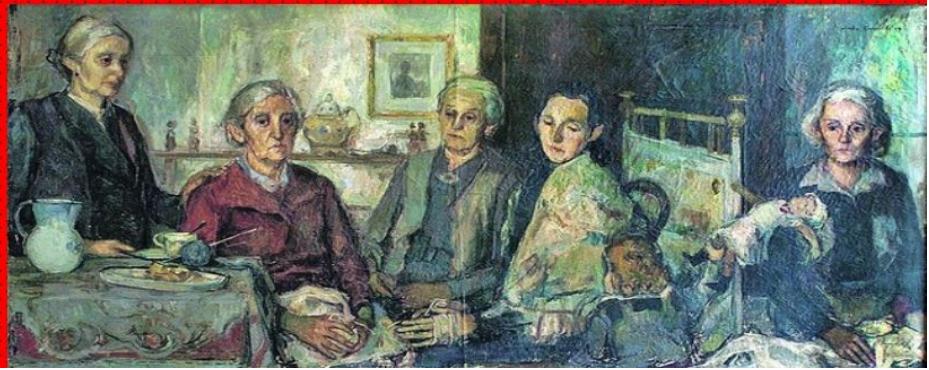
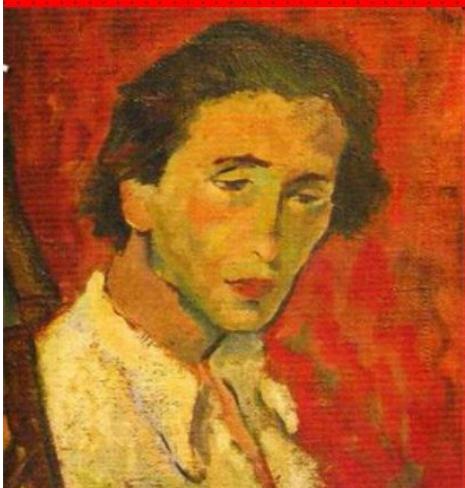
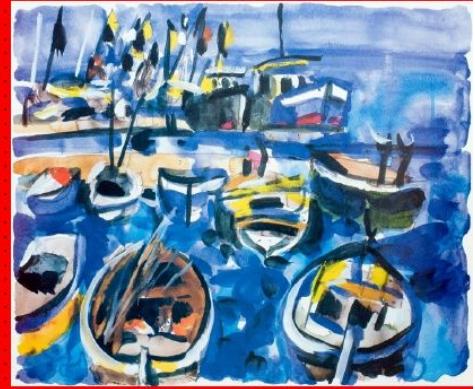
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*Yugoslav painters
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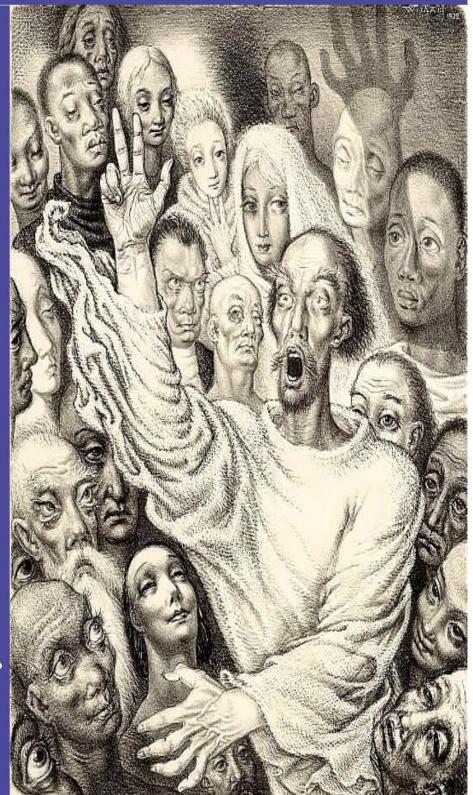
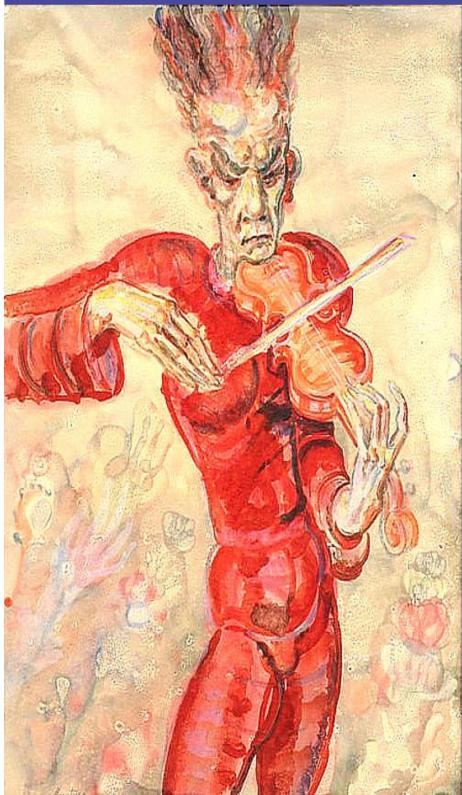
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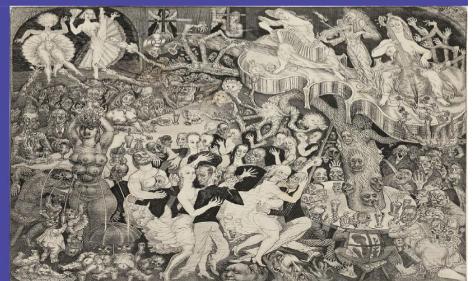
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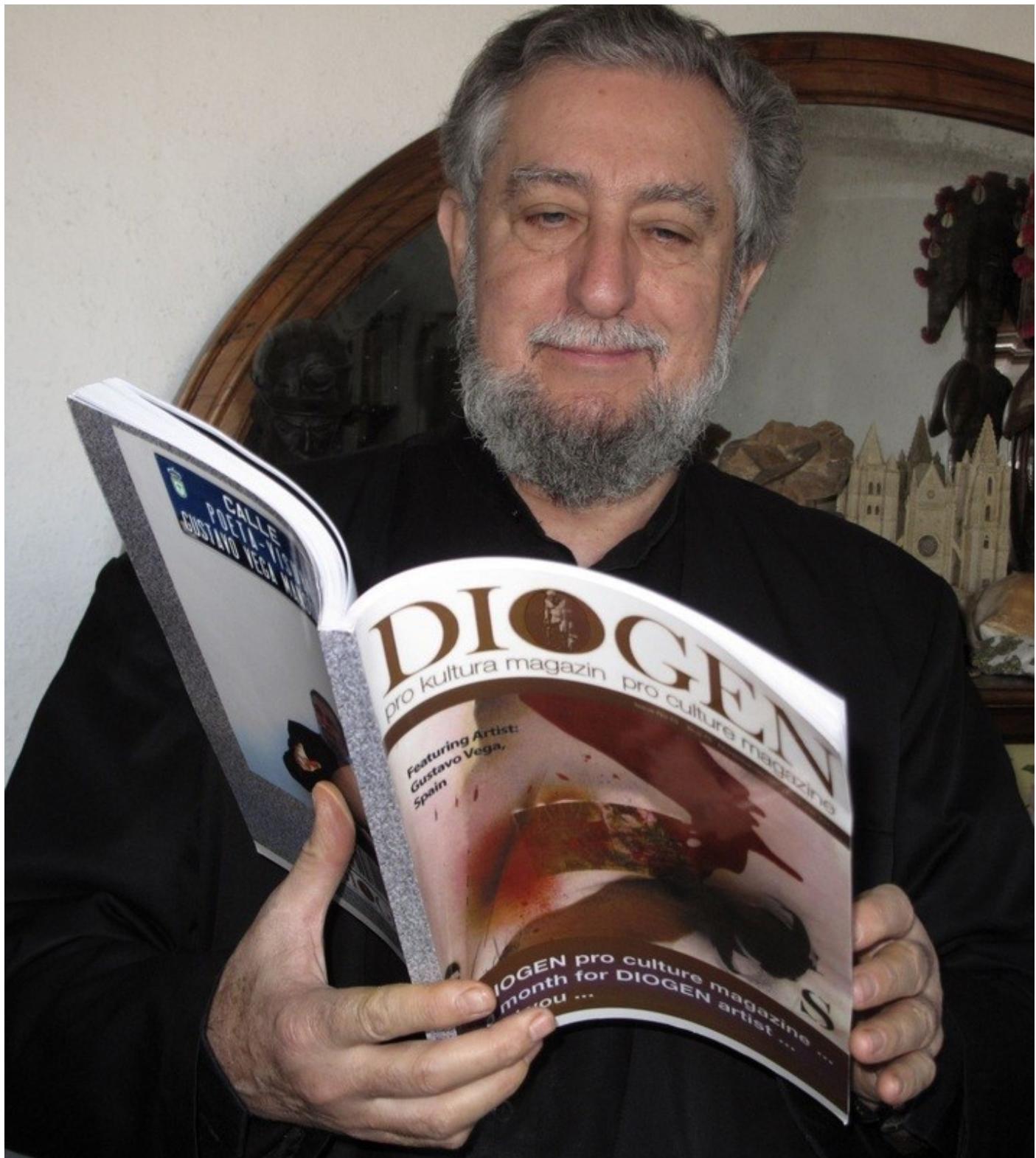


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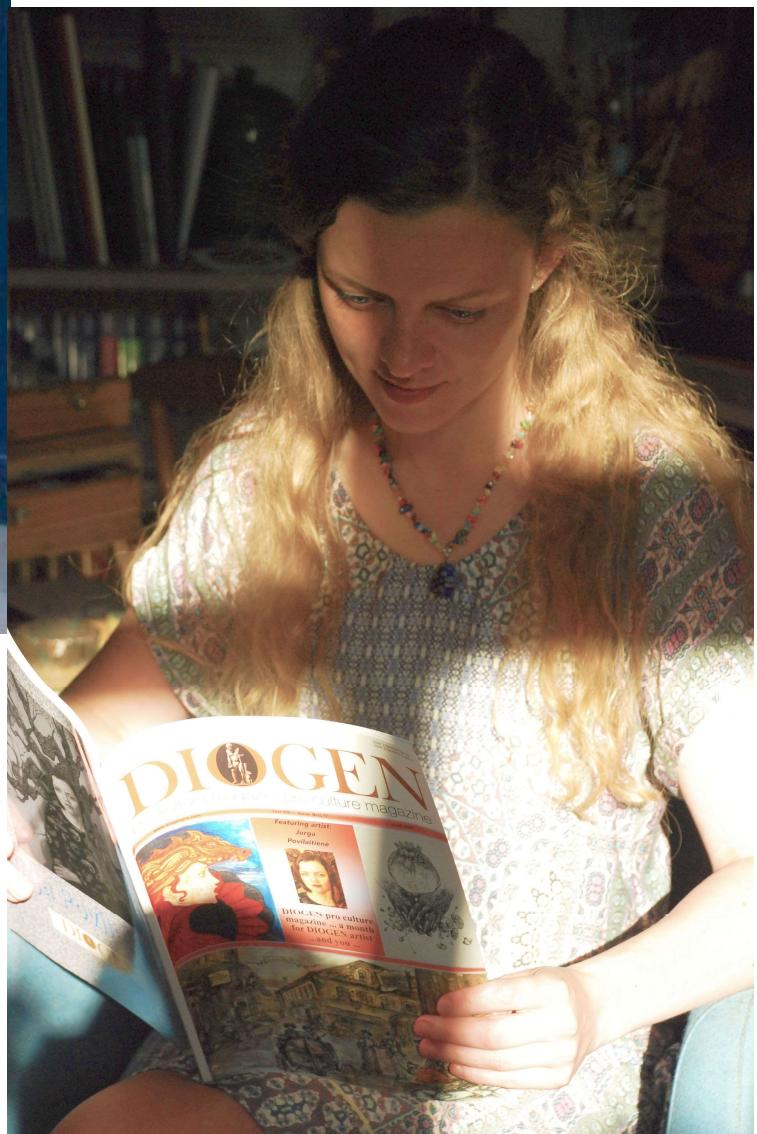
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