



Renesance & Baroko

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Lyschka, Lischka, Liszka, Liška, Licca, Lysska or Liska?

The painter as a subject of different art historical interpretations

Johann Christoph Lischka (ca. 1650–1712) is a fascinating figure that can serve as a significant case study for an East-Central European art historiography. The painter was born in Silesia and worked within the Lands of Bohemian Crown. On one hand, his activity in Prague at the turn of the eighteenth century is seen as a breakthrough in the Czech baroque art. On the other hand, he always is compared to his stepfather, the famous master Michael Leopold Willmann. Moreover, Lischka is scarcely traceable in the archival sources, thus his biography is mostly a hypothetical reconstruction. It allowed Czech, Polish and German art historians to interpret the painter's life and work differently, according to the factors such as current political situation, prevailing ideology or national paradigm. For that reason, texts about Johann Christoph Lischka are perfect examples of changing mindsets in art history.

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