

Universalmuseum Joanneum Press

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Eternity and its Effigy Art in the Middle Ages

Highlights

Admonter Madonna, Burgundy or Upper Rhine, around 1310

Wood, set

The Admonter Madonna is among the most important wooden sculptures of the High Gothic period, and thus one of the most significant objects presently owned by an Austrian museum. It represents in ideal manner the Mother of God as Queen of Heaven and Bride of Christ in an elegance which emerged in the context of the courtly Minnesang in France, and which was to profoundly shape the sacred art of the High Middle Ages.

St. Lambrecht Votive Panel, Master of the St. Lambrecht Votive Panel, around 1420

Tempera on wood, loan from St. Lambrecht Abbey

The St. Lambrecht Votive Panel uniquely links up the idea of the Mother of God as 'Helper of Christians' with the ideal of the Christian knight. While the battle against oriental foes depicted to the right cannot be identified with any specific event, it is of generic significance for the art-historical genesis of historical painting.

Michael Pacher (workshop), *Murder and Lying-in-state of St. Thomas of Canterbury*, around 1470–80

Tempera on wood

Both panels show in exemplary fashion the synthesis of a narrative style still fully indebted to the Late Middle Ages of Central Europe with seminal Italian innovations such as the construction in perspective of pictorial space with topmost quality in terms of painting technique.