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DuMont
Nachhaltigkeitsbericht, Bildbearbeitung
Auftraggeber: deyhle & löwe Werbeagentur

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Zweckverband Kommunale Verkehrssicherheit Oberland
Jahresbericht, Litho und Reinzeichnung
Auftraggeber: d_signbureau Matthias Schilling

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Studiosus
Katalogproduktion, Reinzeichnung
Auftraggeber: Kochan & Partner



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Controller Magazin
Magazin, Litho und Reinzeichnung
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Georg Petel is considered one of the great Baroque sculptors north of the Alps. In the 18th century he was referred to as the 'German Michelangelo'; although he is relatively unknown in Germany today. He travelled to Italy, France and Flanders where he became friends with Peter Paul Rubens. Rubens owned at least three works in ivory by Petel¹ and may have made him aware of the study of the nude that is particularly evident in Petel's modelling of figures.



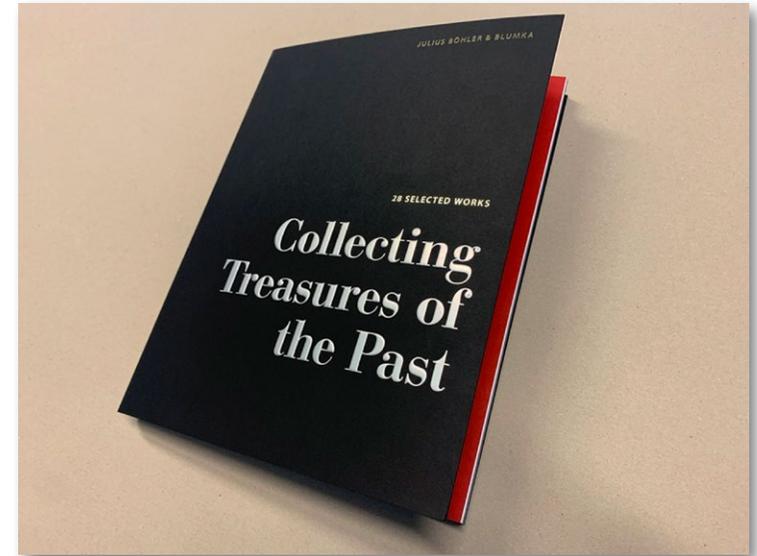
From around 1620 onwards Petel travelled around the Netherlands, France (Paris in 1621) and Italy, having completed an apprenticeship, probably in the workshop of his guardian, the sculptor Bartholomäus Steinle in Weilheim, and with the court sculptor Christoph Angermair in Munich. Around 1622-24 evidence exists that he was in Genoa, Livorno and Rome.²

In 1625 he moved to Augsburg, was granted citizen's rights and married there. He travelled repeatedly to Antwerp where he was in contact with Rubens in 1620, 1628 and probably again and especially of crucifixes. However, he also had no difficulty working on a larger scale, as several works, especially in Augsburg testify. He died at the young age of 33 in Augsburg during the Thirty Years War, probably as a result of the Black Death.

Despite his short life his oeuvre is extensive. A recurring theme is the Crucifixion of Christ, whom he depicts poignantly and with drastic naturalism.

1. The Scourging of Christ, circa 1626, right 55.9 cm, hand-drawn on left, height 51.4 cm, gilded, height 49.8 cm, stone, pinewood, small museum, Munich, on loan from the Staatliche Museen in Munich, inv. no. L.N.V. 1351

¹ Georg Petel, exh. cat., 2007, op. cit., p. 8
² Ibid., p. 20
³ Ibid., p. 20



Julius Böhler Kunsthandlung
Katalog, Bildbearbeitung
Auftraggeber: d_signbureau Matthias Schilling



1. Relief sculpture of a woman's head, circa 1620, inv. no. 2001



2. Portrait painting of a woman, circa 1620, inv. no. 2002

The lower border of the relief stone, similarly worked in some cases, also speaks in favour of this. To date, however, it has not been possible to compile a chronology for the few works. This was attempted by Krista Gerschlager, however, in vain. Although the chronology proposed so far does not seem unreasonable, a word of caution should be added. As already pointed out by Anna Marcham (2014), 'Someone must have been able to match his style according to the nature of his commission.'¹ It is certain that Bianco started his activities before 1512 and was still alive in 1533. He received many commissions and was highly skilled in making works to meet the wishes of collectors. That this relief was created around 1530, when the artist had reached the peak of his career, is highly plausible.

The relief discussed here is also very much in keeping with Simone Bianco's style that oscillates between the plastic and the idealized portraits of women, unlike his busts of men, for example, do not depict heroines from Classical Antiquity. Neither are they contemporary portraits. The style of Bianco's work could be described as hybrid - moving little by little towards individualized portraiture from the certainty of the pictorial tradition of Venetian women: to whom Palma il Vecchio (fig. 2), Titian and Paris Giorgione established a paradigm in their paintings, especially at the time. Giorgione established a paradigm for the new genre of female portraiture in Venetian painting with his Laura in 1508. The identity of his model remains uncertain, the ideal of womanly beauty being celebrated, perhaps tells, in his depiction. Our unknown beauty with her classical profile also fits perfectly into this artistic category.

We are grateful to Dr. Anna Marcham, scholar who confirms the attribution to Simone Bianco on the basis of photographs. She has never seen the relief first-hand and knows it from photographs. She thinks that Bianco was the first sculptor who kept a shop with reliefs for sale and that his young girls met with great success.





Crescendo 25 Jahre
Jubiläumsausgabe, Bildbearbeitung
Auftraggeber: Portmedia Verlag

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Vitakustik

Magazin, Litho und Reinzeichnung

Auftraggeber: d_signbureau Matthias Schilling

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Osram
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