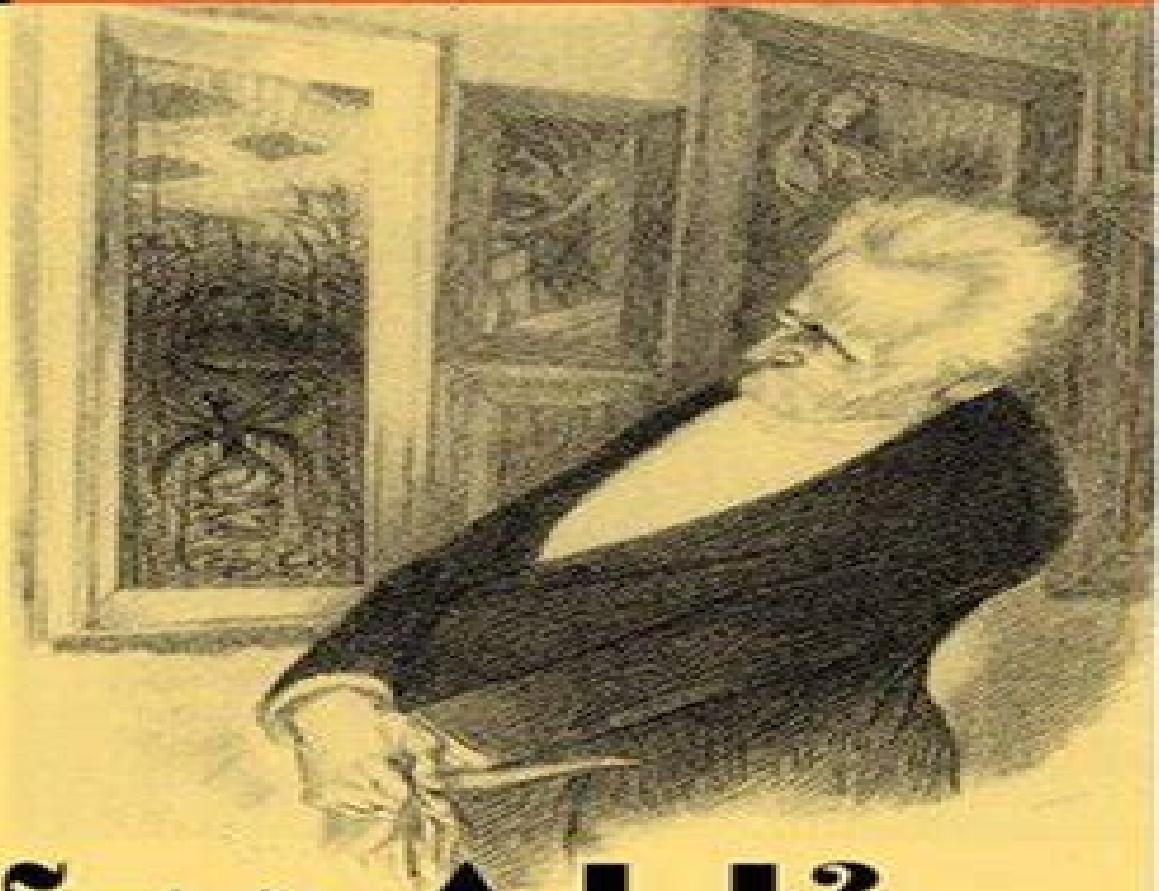


BETH IRWIN LEWIS



ART for ALL?

THE COLLISION OF
MODERN ART AND
+ THE PUBLIC IN +
LATE-NINETEENTH-
CENTURY GERMANY

Art For All The Collision Of Modern Art And The Public In Late Nineteenth Century Germany

James Retallack



Art For All The Collision Of Modern Art And The Public In Late Nineteenth Century Germany:

Art for All? Beth Irwin Lewis, 2003 This book tells the story of Germany's rich flourishing and diversified world of art in the last decades of the nineteenth century a world that has until recently been eclipsed by the events of the twentieth century. Basing her narrative on a close reading of contemporary periodicals and lavishly complementing it with cartoons and other illustrations from these publications Beth Irwin Lewis provides the first systematic comprehensive study of that German art world. She focuses on how critics and the public responded to new forms of painting that emerged in the 1880s when the explosive growth of art exhibitions supported by local governments across a recently united Germany was accompanied by skyrocketing attendance of a new mass public. Describing the rapid critical acceptance and dominance of the new modern art in the 1890s Lewis analyzes these developments within a complex interweaving of social cultural and economic factors. Although critics had hoped for a unified new art for the new nation the success of modern art fragmented the art world as modern artists and their supporters turned away from the often unreceptive mass public of the great exhibitions. Lewis's approach through the popular journals reveals the public's growing alienation from modern artists and an increasing contempt for the public on the part of these artists and their supporters all of which prefigured tensions in the contemporary art world. Her wide ranging text examines not only the various ways art was promoted to and received by the public but also anti-Semitism the role of women artists and changes in style of both art and criticism. Well documented engagingly written and vividly illustrated this book will interest not only scholars and students but all readers interested in German cultural history and art history. *Music and Modernism, c. 1849-1950* Charlotte de Mille, 2011-01-18

Music and Modernism is a collection of essays which re-evaluates the significant connections between the disciplines of music fine art and architecture in the period covering the emergence and flowering of modernism c 1849 1950. Combining established scholars in the field with those at the start of their careers this book presents an exceptional cross section of European and American modernism through a series of detailed case studies. Avoiding a simplistic engagement with cross or inter disciplinaryity the focus of attention centres on themes that became key to modernist artists and critics: association perception representation subjectivity writing and language. Accordingly this book re-thinks modernism itself in the light of both the fine arts and music to advocate a multiplicity of modernisms from which it is necessary for scholars to construct their own narratives. **The**

Oxford Critical and Cultural History of Modernist Magazines Peter Brooker, Andrew Thacker, 2009 The first full study of the role of little magazines and their contribution to the making of artistic modernism and the avant garde across Europe this volume is a major scholarly achievement of immense value to those interested in material culture of the twentieth century.

Max Liebermann and International Modernism Marion Deshmukh, Françoise Forster-Hahn, Barbara Gaehtgens, 2011-05 Although Max Liebermann 1847 1935 began his career as a realist painter depicting scenes of rural labor Dutch village life and the countryside by the turn of the century his paintings had evolved into colorful images of bourgeois life and leisure that

critics associated with French impressionism During a time of increasing German nationalism his paintings and cultural politics sparked numerous aesthetic and political controversies His eminent career and his reputation intersected with the dramatic and violent events of modern German history from the Empire to the Third Reich The Nazis persecution of modern and Jewish artists led to the obliteration of Liebermann from the narratives of modern art but this volume contributes to the recent wave of scholarly literature that works to recover his role and his oeuvre from an international perspective

Objects as History in Twentieth-century German Art Peter Chametzky, 2010 This book provides an overview of twentieth century German art focusing on some of the period s key works In Peter Chametzky s innovative approach these works become representatives rather than representations of twentieth century history Chametzky draws on both scholarly and popular sources to demonstrate how the works and in some cases the artists themselves interacted with and even enacted historical events processes and ideas book jacket *Imperial Germany 1871-1918* James Retallack, 2008-04-10 An international team of twelve expert contributors provides both an introduction to and an interpretation of the key themes in German history from the foundation of the Reich in 1871 to the end of the First World War in 1918 **Franz Radziwill and the Contradictions of German Art History, 1919-45** James A. Van Dyke, 2011 An exploration of the career of Franz Radziwill investigating the question of art in a Nazi context *The Reception of German Modern Art and Theory in England from 1908 to 1938* Susan King Obarski, 2006 Between Tradition and Modernity Mark A. Russell, 2007 List of illustrations Preface Acknowledgments Introduction The life and work of Aby Warburg in its Hamburg context Aby Warburg s Hamburg Comedy the personal concerns and professional ambitions of a young scholar Political symbolism and cultural monumentalism Hamburg s Bismarck memorial 1898 1906 Collective memory failure the mural decoration of Hamburg s city hall 1898 1909 A moment of calm in the chaos of war Willy von Beckerath s Eternal Wave 1913 1918 Conclusion Bibliography Index After One Hundred Years Andrea Lerner, Avinoam Shalem, 2010-08-23 This book is the first comprehensive study of the path breaking exhibition Meisterwerke muhammedanischer Kunst held in Munich in 1910 It offers new ideas and unpublished material on the exhibition s historical context organization display reception in the West and its later influence on the study of Islamic art **The Trial of Gustav Graef** Barnet Hartston, 2017-11-15 Although largely forgotten now the 1885 trial of German artist Gustav Graef was a seminal event for those who observed it Graef a celebrated sixty four year old portraitist was accused of perjury and sexual impropriety with underage models On trial alongside him was one of his former models the twenty one year old Bertha Rother who quickly became a central figure in the affair As the case was being heard images of Rother including photographic reproductions of Graef s nude paintings of her began to flood the art shops and bookstores of Berlin and spread across Europe Spurred by this trade in images and by sensational coverage in the press this former prostitute was transformed into an international sex symbol and a target of both public lust and scorn Passionate discussions of the case echoed in the press for months and the episode lasted in public memory for far longer The Graef trial

however was much more than a salacious story that served as public entertainment. The case inspired fierce political debates long after a verdict was delivered including disputes about obscenity laws, the moral degeneracy of modern art and artists, the alleged pernicious effects of Jewish influence, legal restrictions on prostitution, the causes of urban criminality, the impact of sensationalized press coverage and the requirements of bourgeois masculine honor. Above all, the case unleashed withering public criticism of a criminal justice system that many Germans agreed had become entirely dysfunctional. The story of the Graef trial offers a unique perspective on a German Empire that was at the height of its power yet riven with deep political, social and cultural divisions. This compelling study will appeal to historians and students of modern German and European history as well as those interested in obscenity law and class and gender relations in nineteenth century Europe. Max Liebermann Dr Marion Deshmukh, 2015-10-28. This is the first English language examination of the German impressionist painter Max Liebermann whose long life and career spanned nine decades. Through a close reading of key paintings and a discussion of his many cultural networks across Germany and throughout Europe, this study by Marion F. Deshmukh illuminates Liebermann's importance as a pioneer of German modernism. The Museum Age in Austria-Hungary Matthew Rampley, Markian Prokopovych, Nóra Veszprémi, 2021-02-15. This important critical study of the history of public art museums in Austria-Hungary explores their place in the wider history of European museums and collecting, their role as public institutions and their involvement in the complex cultural politics of the Habsburg Empire. Focusing on institutions in Vienna, Cracow, Prague, Zagreb and Budapest, The Museum Age in Austria-Hungary traces the evolution of museum culture over the long nineteenth century from the 1784 installation of imperial art collections in the Belvedere Palace as a gallery open to the public to the dissolution of Austria-Hungary after the First World War. Drawing on source materials from across the empire, the authors reveal how the rise of museums and display was connected to growing tensions between the efforts of Viennese authorities to promote a cosmopolitan and multinational social, political and cultural identity on the one hand and on the other, the rights of national groups and cultures to self-expression. They demonstrate the ways in which museum collecting policies, practices of display and architecture engaged with these political agendas and how museums reflected and enabled shifting forms of civic identity, emerging forms of professional practice, the production of knowledge and the changing composition of the public sphere. Original in its approach and sweeping in scope, this fascinating study of the museum age of Austria-Hungary will be welcomed by students and scholars interested in the cultural and art history of Central Europe.

Germany's Second Reich James Retallack, 2015-01-01. Despite recent studies of imperial Germany that emphasize the empire's modern and reformist qualities, the question remains to what extent could democracy have flourished in Germany's stony soil. In Germany's Second Reich, James Retallack continues his career-long inquiry into the era of Bismarck and Kaiser Wilhelm II with a wide-ranging reassessment of the period and its connections with past traditions and future possibilities. In this volume, Retallack reveals the complex and contradictory nature of the Second Reich, presenting Imperial Germany as it

was seen by outsiders and insiders as well as by historians political scientists and sociologists ever since *Civilizing Emotions* Margrit Pernau, Helge Jordheim, Orit Bashkin, Christian Bailey, Emmanuelle Saada, Einar Wigen, Mana Kia, Mohinder Singh, Myoung-kyu Park, Oleg Benesch, Rochona Majumdar, Angelika C. Messner, Jan Ifversen, 2015 Traces the history of the concepts of civility and civilization in nineteenth century Europe and Asia and explores why and how emotions were an asset in civilizing peoples and societies their control and management but also their creation and their ascription to different societies and social groups

Käthe Kollwitz Louis Marchesano, 2020-01-07 This collection explores Kollwitz's most creative years examining her sequences of images with a focus on the tension between making and meaning German printmaker Käthe Kollwitz 1867-1945 is known for her unapologetic social and political imagery her representations of grief suffering and struggle and her equivocal ideas about artistic and political labels This volume explores her most creative years roughly the late 1890s to the mid 1920s highlighting the tension between making and meaning throughout her work Correlating Kollwitz's obsessive printmaking experiments with the evolution of her images it assesses the unusually rich progressions of preparatory drawings proofs and rejected images behind Kollwitz's compositions of struggling workers rebellious peasants and grieving mothers This selected catalogue of the Dr Richard A Simms collection at the Getty Research Institute provides a bird's eye view of Kollwitz's sequences of images as well as the interrelationships among prints produced over multiple years The meanings and sentiments emerging from Kollwitz's images are not as is often implied unmediated expressions of her politics and emotions Rather Kollwitz transformed images with deliberate technical and formal experiments seemingly endless adjustments wholesale rejections and strategic regroupings of figures and forms all of which demonstrate that her obsessive dedication to making art was never a straightforward means to political or emotional ends

New Perspectives on Brücke Expressionism Christian Weikop, 2017-07-05 New Perspectives on Brücke Expressionism Bridging History brings together highly renowned international art historians in a scholarly work that offers the first full length reassessment in English of the importance of the Brücke group to German modernism specifically and to international modernism more generally It challenges interrogates and updates existing orthodoxies in the field of Brücke studies by deploying new research combined with innovative interpretative approaches This is an exciting volume of essays with an interlinking tripartite structure that charts the significance of this pioneering German avant garde group in relation to various critical themes namely cultural and material identity collectivity and selfhood as well as defamation and rehabilitation The book is unique in the field in that it seeks to excavate specific historical research relating to the activities of the Brücke as a bohemian yet nonetheless enterprising artists community and considers the contributions of the key members in relation to the dynamics of that group rather than simply on an individual basis It thoroughly explores the historiography of the Brücke artists reception throughout the turbulent history of the twentieth century up until the present day

The Horrid Looking Glass: Reflections on Monstrosity, 2020-09-25 From the fictional world of vampires zombies and invaders from other worlds

to the very real world of revolutionary France and in between the nature of the monster encompasses the very quality that makes them so believable that which we perceive as other While there is a commonality in this otherness the monster lurking in the shadows concealed in darkness or conjured with a few lines from a horror novel suggests the monster as one onto which we are free to project the most distorted and un human features In each chapter of this volume you will discover that the way in which we project what is monstrous is not a singular other but is in fact a part of our own self identity The greatest horror of the monster is not that it stands apart but that once we pull it from the shadow of our own projected imagination we discover that that the monster we fear is also bound to our own mirror image To look at the monster to name that which must never be named is to look upon a reflection and embrace a part of our nature we do not wish to see **Jews and Journeys** Joshua Levinson,Orit Bashkin,2021-08-06 What happens when Jewish authors whether by force or of their own free will whether in reality or in the imagination travel from one place to another Jews and Journeys explores what it is about travel writing that enables it to become a central mechanism for exploring the realities and fictions of individual and collective identity **A Women's Berlin** Despina Stratigakos,2008 Despina Stratigakos is assistant professor of architecture at the University at Buffalo State University of New York BOOK JACKET

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