



# German Expressionist Paintings From The

**Peter Selz**



## German Expressionist Paintings From The:

German Expressionism Melissa Venator, 2024-03-21 New insight into German Expressionism through its permanent collection at the Saint Louis Art Museum The Saint Louis Art Museum is home to one of North America's largest and most comprehensive collections of German Expressionist paintings Rediscover a defining movement of modern art through this original study of works by twenty five artists who span its famously wide arc German Expressionism Paintings at the Saint Louis Art Museum is the first publication on the Saint Louis Art Museum's internationally renowned collection of German Expressionist art which includes major works by the movement's leading artists and lesser known figures rarely seen outside of Germany Engaging entries delve into the paintings histories from their production to their arrival in St Louis An introduction traces the collection's origins to the flood of Expressionist art that entered the United States during World War II What emerges is a new account of a pivotal era in modern art exploring the stories behind exceptional German

Expressionist paintings *German Expressionist Painting* Peter Selz, 1957 1 copy located in CIRCULATION **German Expressionist Paintings and Education** Haim Gordon, 2009 This book has two aims The first aim is a modest attempt to help to overcome the neglect to which German expressionist paintings have been condemned by historians and art critics The second aim is more difficult from an educational perspective The book points out that a moving beauty and worthy truths call out from many German expressionist paintings At times this beauty and these truths may be comprehended straightforwardly To complement the direct encounter with these paintings the book suggests learning from concepts ideas and insights presented by existentialist philosophers The book shows that these concepts ideas and insights can assist in harkening to the call of beauty and truth that calls out from the paintings of the six German expressionist painters which are discussed here Max Beckmann Otto Dix Ernst Ludwig Kirchner Otto Mueller Karl Schmidt Rottluff and Erich Heckel Thus they can assist the educator in showing the grandeur of the works of the six painters The book points to the educational value of the personal and existential encounter with the beauty and truths that call out from the paintings of these artists Haim Gordon is professor emeritus at Ben Gurion University of the Negev in Israel He has published at times in collaboration with colleagues 26 books and more than 150 papers in professional journals and books on philosophical educational and political topics He resides with his wife in Eilat Israel German Expressionist Paintings from the Collection of Morton D. May Portland Art Museum (Or.), Morton D. May, 1967 *German Expressionist Paintings from the Collection of Mr. and Mrs. Morton D. May* Morton David May, Denver Art Museum, 1960 German Expressionist Paintings from the Morton D. May Collection, 1959

German Expressionist Paintings from the Collection of Morton D. May. [Exhibition] Sept. 20 Through Oct. 22, 1967 Portland Art Museum (Or.), 1967 German Expressionist Painting, 1957 **German Expressionist Paintings from the Morton D. May Collection** University of Wisconsin--Milwaukee. Union Art Gallery, 1959\* *German Expressionist Art* Frederick R. Brandt, Eleanor M. Hight, Ashley Kistler, Sabine Schultz, 1987 *German Expressionist Painting* Peter

Selz, 2023-04-28 Published in 1957 *German Expressionist Painting* was the first comprehensive study of one of the most pivotal movements in the art of this century. When it was written, however, German Expressionism seemed like an eccentric manifestation far removed from what was then considered the mainstream of modern art. But as historians well know, each generation alters the concept of mainstream to encompass those aspects of the past which seem most relevant to the present. The impact of German Expressionism on the art and thought of later generations could never have been anticipated at the time of the original writing of this book. During the subsequent years, an enormous body of scholarly research and an even larger number of popular books on German expressionist art has been printed. Numerous monographs and detailed studies on most of the artists exist now, and countless exhibitions with accompanying catalogues have taken place. Much of this new research could have been incorporated in a revised edition, and the bibliography certainly could have been greatly expanded to include the important writings which have been published in Germany, the United States, and elsewhere since this book was originally issued. The author, however, was faced with the choice of reprinting the original text with only the most necessary alterations, such as updating the captions to indicate present locations of the paintings or the preparation of a revised text and bibliography. Desirable as a revision appeared, present printing costs would have priced the paperback out of reach for students. It is for this reason that I decided to reissue the original text, which stands on its own as a primary investigation of German Expressionist Painting.

*German Expressionist Woodcuts* Shane Weller, 1994-08-16 Presents over one hundred woodcuts by nearly thirty German Expressionists, primarily from the early twentieth century, including works by Edvard Munch and Ernst Barlach.

**German expressionist paintings from the collection of Mr. and Mrs. Morton D. May** Denver Art Museum, Otto Karl Bach, Morton David May, 1960

*German Expressionist Paintings and Education* Hayim Gordon, 2009

*Influence of war on German expressionists. Comparing Ernst Ludwig Kirchner and Georg Baselitz* Joséphine Hengstwerth, 2019-10-30 Essay from the year 2019 in the subject Art Visual artists grade 72% Birmingham City University

course Fine Art language English abstract German art seldom has been easy. It is often reminded with its nation's history, sometimes expressing its glory but just as often decrying its tumult and suffering. Homburg 2003 In times of war, a nation or the whole world is brought into chaos and uncertainty. Throughout the past hundred years, our world has suffered many conflicts and tensions, including the first and second world war (1914-1918, 1939-1945) and the cold war (1947-1991). In times of war, artists feel a great need to respond in their own way. Throughout history, there have been many different ways of making art during war. For instance, *Liberty Leading the People* by Eugène Delacroix from 1830 is one example of a war painting from the French Revolution. With the female personification of liberty walking over dead bodies and holding up the French flag as the main focus, the painting is heroic and triumphant. Other artists use art as a form of propaganda, protest, or as a way of expressing their individual feelings in response to war, suffering, and destruction. Two German artists considered expressionist from two different generations, experiencing similar forms of devastation, are Ernst Ludwig Kirchner (6 May 1880-15 June

1938 and Georg Baselitz born 23 January 1938 Their role as expressionist artists and the influence of war is the focus of the following discussion      **Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection** Peter Vergo, Sammlung Thyssen-Bornemisza, National Gallery of Art (U.S.), Kimbell Art Museum, 1989      Voices of German Expressionism Victor H. Miesel, 2003-05-14 Between 1900 and 1933 Expressionist artists created some of the most dramatic and enduring images of the twentieth century This volume brings together the thoughts and aspirations of the individuals who brought about this revolutionary epoch in the visual arts It offers readers the opportunity to engage at firsthand with key writings by the most significant artists of the Expressionist era      German Expressionist Paintings, 1967      Graphics of the German Expressionists Serge Sabarsky, 1984      **Expressionism and Poster Design in Germany 1905-1922** Kathleen G. Chapman, 2019-01-21 In Expressionism and Poster Design in Germany 1905 1925 Kathleen Chapman re defines Expressionism by situating it in relation to the most common type of picture in public space during the Wilhelmine twentieth century the commercial poster Focusing equally on visual material and contemporaneous debates surrounding art posters and the image in general this study reveals that conceptions of a modern image were characterized not so much by style or mode of production and distribution but by a visual rhetoric designed to communicate more directly than words As instances of such rhetoric Expressionist art and posters emerge as equally significant examples of this modern image demonstrating the interconnectedness of the aesthetic the utilitarian and the commercial in European modernism

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