

Beth Irwin Lewis
GEORGE

GROSZ

Art and Politics in the Weimar Republic



George Grosz Art And Politics In The Weirmar Republic

Victor M. Corman



George Grosz Art And Politics In The Weimar Republic:

George Grosz Beth I. Lewis,1991-01-01

George Grosz Isabel Balzer,1990

Communism and the Avant-Garde in

Weimar Germany Ben Fowkes,2022-11-14 How did the revolutionary Left view cultural modernists Their uneasy relationship is illustrated in this book with quotations ranging from Alexander s Dada is merely an impertinence through Trotsky s There cannot be a proletarian culture to Averbakh s Tear off the masks and Becher s There can only be one kind of genuine art fighting art This book covers communist attitudes to the whole field of cultural innovation from the art of the left abstractionists to the literature of the worker correspondent movement and the music of Weill and Eisler through to proletarian film theatre and photography and takes full account of the impact on Weimar left culture of external events such as the First World War the Great Change in the Soviet Union and internal German developments such as the failure of revolution after 1918 and the rise of Nazism Each chapter starts with an introduction that provides a context to the documents and indicates the current state of research

The Visual Arts in Germany, 1890-1937 Shearer West,2000 This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II The study is an analysis of painting sculpture graphic art design film and photography in relation to a wider set of cultural and social issues that were specific to German modernism It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification conflict between left and right political factions gender concerns contemporary philosophical and religious ideas the growth of cities and the increasing important of mass culture

The Proletarian Dream Sabine Hake,2017-09-11 The proletariat never existed but it had a profound effect on modern German culture and society As the most radicalized part of the industrial working class the proletariat embodied the critique of capitalism and the promise of socialism But as a collective imaginary the proletariat also inspired the fantasies desires and attachments necessary for transforming the working class into a historical subject and an emotional community This book reconstructs this complicated and contradictory process through the countless treatises essays memoirs novels poems songs plays paintings photographs and films produced in the name of the proletariat The Proletarian Dream reads these forgotten archives as part of an elusive collective imaginary that modeled what it meant and even more important how it felt to claim the name proletarian with pride hope and conviction By emphasizing the formative role of the aesthetic the eighteen case studies offer a new perspective on working class culture as a oppositional culture Such a new perspective is bound to shed new light on the politics of emotion during the main years of working class mobilizations and as part of more recent populist movements and cultures of resentment Aldo and Jeanne Scaglione Prize for Studies in Germanic Languages and Literatures 2018 *Ernst Toller and German Society* Robert Ellis,2013-10-10 During the years of Weimar and the Third Reich Toller was one of the more active of the other Germany s left wing intellectuals A leader of the Bavarian Soviet of 1919 he had in addition won the Kleist prize and was recognized as one of Germany s best playwrights Indeed during the years of the

Weimar Republic the popularity of his works was unquestioned His first play *Die Wandlung* was soon sold out and required a second edition his dramatic works and poems were translated into twenty seven languages During the 1920 s it was said that he dominated the German and Russian theatre and that he was the most spectacular personality in modern German literature It was common for contemporaries to classify him as one of the foremost German writers of the Weimar era During the 1930s as an exile he popularized to foreign audiences the idea of the other Germany and became a leading spokesman against Hitler However it is Toller the social critic rather than Toller the dramatist with which this book is concerned his ideas his visions for Germany and Europe as transmitted in his works of fiction and prose The book reflects on the responsibility an intellectual critic has when writing about a democratic society the Weimar Republic that is unsuccessfully balancing between survival and annihilation Toller was furthermore a Jewish intellectual How did his religious traditions shape his views He was also German and this raises a whole host of specifically Germanic patterns of looking at the world He was also a left wing intellectual and Toller is set in the broader context of left wing intellectuals in Weimar and the Nazi era A related reflection is to ask so what What difference did it make How much of an influence do intellectuals have in the development of society What is the relationship between intellectuals and their readers in a troubled society *Visual Time* Keith Moxey, 2013-06-17 Examining the notion of time in art history Keith Moxey argues that looking at a work of art creates an experience of time for the viewer distinct from the work s place in the history of art [Nazi-Looted Art and the Law](#) Bruce L. Hay, 2017-11-04 This book offers a clear accessible account of the American litigation over the restitution of works of art taken from Jewish families during the Holocaust For the past two decades the courts of the United States have been an arena of conflict over this issue that has recently captured widespread public attention In a series of cases survivors and heirs have come forward to claim artworks in public and private collections around the world asserting that they were seized by the Nazis or were sold under duress by owners desperate to escape occupied countries Spanning two continents and three quarters of a century the cases confront the courts with complex problems of domestic and international law clashes among the laws of different jurisdictions factual uncertainties about the movements of art during and after the war and the persistent question whether restitution claims have been extinguished by the passage of time Through individual case studies the book examines the legal questions these conflicts have raised and the answers the courts have given From the internationally celebrated *Woman in Gold* lawsuit against Austria to lesser known claims against Germany Hungary Spain and museums and private collections in the United States the book synthesizes the legal and evidentiary materials and judicial rulings in each case creating a coherent narrative of proceedings that are often labyrinthine in complexity Written by a leading authority on litigation and procedure the book will be of interest to readers in various fields of the humanities and social sciences as well as law and to anyone interested in the fate of artworks that have been called the last prisoners of the Second World War *Hitler's Last Hostages* Mary M. Lane, 2019-09-10 Adolf Hitler s obsession with art not only fueled his

vision of a purified Nazi state it was the core of his fascist ideology Its aftermath lives on to this day Nazism ascended by brute force and by cultural tyranny Weimar Germany was a society in turmoil and Hitler s rise was achieved not only by harnessing the military but also by restricting artistic expression Hitler an artist himself promised the dejected citizens of postwar Germany a purified Reich purged of degenerate influences When Hitler came to power in 1933 he removed so called degenerate art from German society and promoted artists whom he considered the embodiment of the Aryan ideal Artists who had produced challenging and provocative work fled the country Curators and art dealers organized their stock Thousands of great artworks disappeared and only a fraction of them were rediscovered after World War II In 2013 the German government confiscated roughly 1 300 works by Henri Matisse George Grosz Claude Monet and other masters from the apartment of Cornelius Gurlitt the reclusive son of one of Hitler s primary art dealers For two years the government kept the discovery a secret In Hitler s Last Hostages Mary M Lane reveals the fate of those works and tells the definitive story of art in the Third Reich and Germany s ongoing struggle to right the wrongs of the past **John Heartfield and the**

Agitated Image Andrés Mario Zervigón,2012-12-01 Working in Germany between the two world wars John Heartfield born Helmut Herzfeld 1891 1968 developed an innovative method of appropriating and reusing photographs to powerful political effect As a pioneer of modern photomontage he sliced up mass media photos with his iconic scissors and then reassembled the fragments into compositions that utterly transformed the meaning of the originals In John Heartfield and the Agitated Image Andr s Mario Zervig n explores this crucial period in the life and work of a brilliant radical artist whose desire to disclose the truth obscured by the mainstream press and imperial propaganda made him a de facto prosecutor of Germany s visual culture Zervig n charts the evolution of Heartfield s photomontage from an act of antiwar resistance into a formalized and widely disseminated political art in the Weimar Republic Appearing on everything from campaign posters to book covers the photomonteur s notorious pictures challenged well worn assumption and correspondingly walked a dangerous tightrope over the political social and cultural cauldron that was interwar Germany Zervig n explains how Heartfield s engagement with montage arose from a broadly shared dissatisfaction with photography s capacity to represent the modern world The result was likely the most important combination of avant garde art and politics in the twentieth century A rare look at Heartfield s early and middle years as an artist and designer this book provides a new understanding of photography s role at this critical juncture in history **The Fabric of Space** Matthew Gandy,2014-11-07 A study of water at the intersection of

landscape and infrastructure in Paris Berlin Lagos Mumbai Los Angeles and London Water lies at the intersection of landscape and infrastructure crossing between visible and invisible domains of urban space in the tanks and buckets of the global South and the vast subterranean technological networks of the global North In this book Matthew Gandy considers the cultural and material significance of water through the experiences of six cities Paris Berlin Lagos Mumbai Los Angeles and London Tracing the evolving relationships among modernity nature and the urban imagination from different vantage points

and through different periods Gandy uses water as a lens through which to observe both the ambiguities and the limits of nature as conventionally understood Gandy begins with the Parisian sewers of the nineteenth century captured in the photographs of Nadar and the reconstruction of subterranean Paris He moves on to Weimar era Berlin and its protection of public access to lakes for swimming the culmination of efforts to reconnect the city with nature He considers the threat of malaria in Lagos where changing geopolitical circumstances led to large scale swamp drainage in the 1940s He shows how the dysfunctional water infrastructure of Mumbai offers a vivid expression of persistent social inequality in a postcolonial city He explores the incongruous concrete landscapes of the Los Angeles River Finally Gandy uses the fictional scenario of a partially submerged London as the starting point for an investigation of the actual hydrological threats facing that city

Weimar Publics/Weimar Subjects Kathleen Canning, Kerstin Barndt, Kristin McGuire, 2010-08-01 In spite of having been short lived Weimar has never lost its fascination Until recently the Weimar Republic's place in German history was primarily defined by its catastrophic beginning and end Germany's defeat in 1918 and the Nazi seizure of power in 1933 its history seen mainly in terms of politics and as an arena of flawed decisions and failed compromises However a flourishing of interdisciplinary scholarship on Weimar political culture is uncovering arenas of conflict and change that had not been studied closely before such as gender body politics masculinity citizenship empire and borderlands visual culture popular culture and consumption This collection offers new perspectives from leading scholars in the disciplines of history art history film studies and German studies on the vibrant political culture of Germany in the 1920s From the traumatic ruptures of defeat revolution and collapse of the Kaiser's state the visionaries of Weimar went on to invent a republic calling forth new citizens and cultural innovations that shaped the republic far beyond the realms of parliaments and political parties

Twentieth-Century Germany: From Bismarck to Brandt A.J. Ryder, 1973-06-18 **A World on Edge** Daniel Schönpflug, 2018-10-16 The story of the aftermath of World War I a transformative time when a new world seemed possible told from the vantage of people famous and ordinary who lived through the turmoil November 1918 The Great War has left Europe in ruins but with the end of hostilities a radical new start seems not only possible but essential even unavoidable Unorthodox ideas light up the age new politics new societies new art and culture new thinking The struggle to determine the future has begun Sculptor Käthe Kollwitz whose son died in the war is translating sorrow and loss into art Captain Harry Truman is running a men's haberdashery in Kansas City hardly expecting he will soon go bankrupt and then become president of the United States Moina Michael is about to invent the remembrance poppy a symbol of sacrifice that will stand for generations to come Meanwhile Virginia Woolf is questioning whether that sacrifice was worth it and George Grosz is so revolted by the violence on the streets of Berlin that he decides everything is meaningless For rulers and revolutionaries a world of power and privilege is dying while for others a dream of overthrowing democracy is being born With novelistic virtuosity Daniel Schönpflug describes this watershed time as it was experienced on the ground open ended unfathomable its

outcome unclear Combining a multitude of acutely observed details Sch nplflug shows us a world suspended between enthusiasm and disappointment in which the window of opportunity was suddenly open only to quickly close shut again

Censorship Derek Jones,2001-12-01 First published in 2002 Routledge is an imprint of Taylor Francis an informa company Marxism and Modernism Eugene Lunn,2023-04-28 This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1982 **Arts in Exile in Britain 1933-1945** ,2005-01-01 This volume focuses on the contribution of refugees from Nazism to the Arts in Britain The essays examine the much neglected theme of art in internment and address the spheres of photography political satire sculpture architecture artists organisations institutional models dealership and conservation These are considered under the broad headings Art as Politics Between the Public and the Domestic and Creating Frameworks Such categories assist in posing questions regarding the politics of identity and gender as well as providing an opportunity to explore the complex issues of cultural formation The volume will be of interest to scholars and students of twentieth century art history museum and conservation studies politics and cultural studies in addition to those involved in German Studies and in German and Austrian Exile Studies *Migration, Diaspora, Exile* Daniel Stein,Cathy C. Waegner,Geoffroy de Laforcade,Page R. Laws,2020-05-27 Migration is the most volatile sociopolitical issue of our time as the current escalation of discourse and action in the United States and Europe concerning walls border security refugee camps and deportations indicates The essays by the international and interdisciplinary group of scholars assembled in this volume offer critical filters suggesting that this escalation and its historical precedents do not preclude redemptive counterstrategies Encoded in narratives of affiliation and escape these counterstrategies are variously launched as literary cinematic and civic interventions in past and present constructions of diasporic migratory or exilic identities The essays trace these narratives through the figure of the exile as it moves across times borders and genres transmogrifying into the fugitive the escapee the refugee the nomad the Other Arguing that narratives and figures of migration to and in Europe and the Americas share tropes that link migration to kinship community refuge and hegemony the volume identifies a transhistorical transcultural and transnational common ground for experiences of mediated diaspora migration and exile at a time when public discourse and policy making emphasize borders divisions and violent confrontations **The German Werkbund** Joan Campbell,2015-03-08 For years one of Germany s foremost cultural organizations the Werkbund included in its membership such pioneers of the modern movement as Henry van de Velde Hermann Muthesius Walter Gropius and Mies van der Rohe Joan Campbell traces its history from its founding in 1907 to 1934 when it was absorbed into the bureaucracy of the National Socialist State The Werkbund set out to prove that organized effort could revitalize the applied arts and architecture In addition to acting as an

agent of reform it provided a forum for the debate of such broad concerns as the need to restore joy and dignity to work in modern industry Originally published in 1978 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Claude McKay, Rebel Sojourner in the Harlem Renaissance Wayne F. Cooper, 1996-02-01 Cooper paints a meticulous and absorbing portrait of McKay's restless artistic intellectual and political odyssey The definitive biography on McKay Choice Although recognized today as one of the genuine pioneers of black literature in this century the author of *If We Must Die* *Home to Harlem* *Banana Bottom* and *A Long Way from Home* among other works Claude McKay 1890-1948 died penniless and almost forgotten in a Chicago hospital In this masterly study Wayne Cooper presents a fascinating detailed account of McKay's complex chaotic and frequently contradictory life In his poetry and fiction as well as in his political and social commentaries McKay searched for a solid foundation for a valid black identity among the working class cultures of the West Indies and the United States He was an undeniably important predecessor to such younger writers of the Harlem Renaissance as Langston Hughes and Countee Cullen and also to influential West Indian and African writers such as C. L. R. James and Aimé Césaire Knowledge of his life adds important dimensions to our understanding of American radicalism the expatriates of the 1920s and American literature Mr Cooper's most original contribution is his careful and perceptive analysis of McKay's nonfiction writing especially his social and political commentary which often contained prophetic statements on a range of important social political and historical issues New York Times Book Review

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