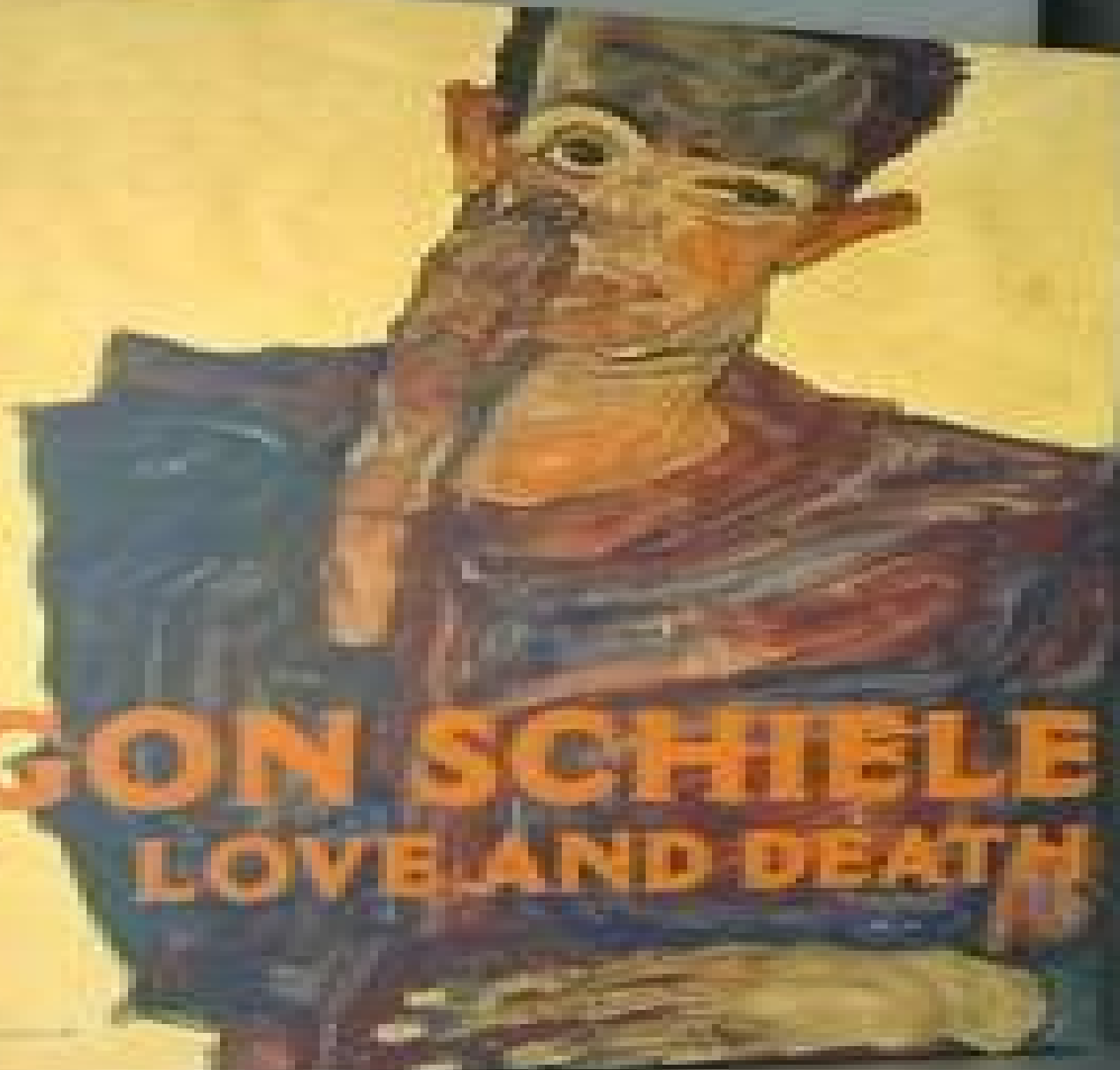


David M. Pinner

The book cover features a reproduction of Egon Schiele's painting 'Portrait of a Man'. The painting depicts a man with a long, dark beard and mustache, wearing a dark, textured garment. He is looking slightly to the right with a somber expression. The background is a pale, yellowish-tan color. The title 'EGON SCHIELE' is printed in large, bold, orange-red capital letters across the middle of the cover, with 'LOVE AND DEATH' in smaller, similar letters below it.

EGON SCHIELE

LOVE AND DEATH

DAVID M. PINNER

Egon Schiele Love And Death

Jane Kallir, Egon Schiele



Egon Schiele Love And Death:

Egon Schiele, love and death plus live performance Egon Schiele, 2005 Egon Schiele Jane Kallir, Egon Schiele, 2005 In this volume Jane Kallir author of numerous books on Egon Schiele including the catalogue raisonne of his oeuvre offers a survey of the artist's life and work featuring paintings colored drawings and photographs The majority of the works presented here are from the collection of the Albertina in Vienna Love and Death in Goethe Ellis Dye, 2004 Explores the central theme of Romantic poetry in the works of the most important German Romantic poet of all Goethe in association with his younger Romantic compatriots the Schlegels Novalis Fichte and Schelling struggled with the subject object dichotomy and tried to bridge the gap between self and other consciousness and nature His theory and practice prefigured the Romantics determination to display and interrogate the linguistic and cultural structures informing their own thinking and modes of representation what Goethe calls one's *Vorstellungsart* His work exploits subverts and supplants inherited conventions and signs demonstrating with virtuosic irony that literature is a system of texts pre texts and pre established but dynamic conceptual models Love and Death in Goethe One and Double explores Goethe's use in a wide range of his poetry and prose of the theme of *Liebestod* love and death and related embodiments of the paradox of unity in duality Ellis Dye also examines Goethe's use of other themes related to love and death the *femme fatale* the *vagina dentata* *Frau Welt* the *Lorelei* venereal disease the *Lustmord* and considers issues of selfhood and individuation as well as the possibility that the love death theme contains an implicit gender bias toward the existential fact of personal separateness Poems plays and novels are dealt with nevertheless as works of art not only as illustrations of an idea or as points of intersection in a system of rhetorical conventions and are examined for intellectual cohesiveness elegance and integrity of design as well as special meanings and effects Love and Death in Goethe One and Double explores the meaning of the central theme of Romantic poetry in the works of the most important Romantic poet of all Students of literary culture both the lay reader and the Goethe specialist will be enlightened by its approach and find pleasure and instruction in its revelations Robert Ellis Dye is Professor of German at Macalester College **Egon Schiele** Esther Selsdon, Jeanette Zwingerberger, 2012-01-17 Egon Schiele's work is so distinctive that it resists categorisation Admitted to the Vienna Academy of Fine Arts at just sixteen he was an extraordinarily precocious artist whose consummate skill in the manipulation of line above all lent a taut expressivity to all his work Profoundly convinced of his own significance as an artist Schiele achieved more in his abruptly curtailed youth than many other artists achieved in a full lifetime His roots were in the *Jugendstil* of the Viennese Secession movement Like a whole generation he came under the overwhelming influence of Vienna's most charismatic and celebrated artist Gustav Klimt In turn Klimt recognised Schiele's outstanding talent and supported the young artist who within just a couple of years was already breaking away from his mentor's decorative sensuality Beginning with an intense period of creativity around 1910 Schiele embarked on an unflinching exposé of the human form not the least his own so penetrating that it is clear he was

examining an anatomy more psychological spiritual and emotional than physical He painted many townscapes landscapes formal portraits and allegorical subjects but it was his extremely candid works on paper which are sometimes overtly erotic together with his penchant for using under age models that made Schiele vulnerable to censorious morality In 1912 he was imprisoned on suspicion of a series of offences including kidnapping rape and public immorality The most serious charges all but that of public immorality were dropped but Schiele spent around three despairing weeks in prison Expressionist circles in Germany gave a lukewarm reception to Schiele s work His compatriot Kokoschka fared much better there While he admired the Munich artists of Der Blaue Reiter for example they rebuffed him Later during the First World War his work became better known and in 1916 he was featured in an issue of the left wing Berlin based Expressionist magazine Die Aktion Schiele was an acquired taste From an early stage he was regarded as a genius This won him the support of a small group of long suffering collectors and admirers but nonetheless for several years of his life his finances were precarious He was often in debt and sometimes he was forced to use cheap materials painting on brown wrapping paper or cardboard instead of artists paper or canvas It was only in 1918 that he enjoyed his first substantial public success in Vienna Tragically a short time later he and his wife Edith were struck down by the massive influenza epidemic of 1918 that had just killed Klimt and millions of other victims and they died within days of one another Schiele was just twenty eight years old *Art of the Extreme*

1905-1914 Philip Hook,2021-09-30 A SUNDAY TIMES BOOK OF THE YEAR The ten years leading up to the First World War were the most exciting frenzied and revolutionary in the history of art They were the crucible of Modernism when Fauvism Expressionism Cubism Futurism and Abstract Art all burst forth Simultaneously the Old Master market boomed and art itself was politically weaponised in advance of approaching war What was the conventional art against which Modernism was rebelling Why did avant garde artists become so obsessed with themselves What persuaded a few bold collectors to buy difficult modern art And why did others pay so much money for Old Masters Art expert Philip Hook brings to bear a unique perspective on the art of a unique and extreme decade *Bodily Desire, Desired Bodies* Esther K. Bauer,2014-06-24

Bodily Desire, Desired Bodies examines the diverse ways that literary works and paintings can be read as screens onto which new images of masculinity and femininity are cast Esther Bauer focuses on German and Austrian writers and artists from the 1910s and 1920s specifically authors Franz Kafka Vicki Baum and Thomas Mann and painters Otto Dix Christian Schad and Egon Schiele who gave spectacular expression to shifting trends in male and female social roles and the organization of physical desire and the sexual body Bauer s comparative approach reveals the ways in which artists and writers echoed one another in undermining the gender duality and highlighting sexuality and the body As she points out as sites of negotiation and innovation these works reconfigured bodies of desire against prevailing notions of sexual difference and physical attraction and thus became instruments of social transformation *Life-Destroying Diagrams* Eugenie Brinkema,2022-01-14

In *Life Destroying Diagrams* Eugenie Brinkema brings the insights of her radical formalism to bear on supremely risky

terrain the ethical extremes of horror and love Through close readings of works of film literature and philosophy she explores how diagrams grids charts lists abecedaria toroids tempos patterns colors negative space lengths increments and thresholds attest to formal logics of torture and cruelty violence and finitude friendship and eros debt and care Beginning with a wholesale rethinking of the affect of horror orienting it away from entrenched models of feeling toward impersonal schemes and structures Brinkema moves outward to consider the relation between objects and affects humiliation and metaphysics genre and the general bodily destruction and aesthetic generation geometry and scenography hatred and value love and measurement and ultimately the tensions hazards and speculative promise of formalism itself Replete with etymological meditations performative typography and lyrical digressions *Life Destroying Diagrams* is at once a model of reading without guarantee and a series of generative experiments in the writing of aesthetic theory *Martha Stewart's Organizing* Martha Stewart, 2019-12-21 How to organize everything from America's most trusted lifestyle authority with color photographs throughout and hundreds of ideas projects and tips *Modern* Philip Hook, 2022-04-19 An exploration of the revolutionary birth of Modern art in the tumultuous decade brought to a shattering close by WWI *Kiss Me Deadly* Laleen Jayamanne, 1995 Feminism and Cinema for the Moment The volume on film *The Culture of Love* Stephen Kern, 1992 Kern divides love into its elements and traces profound changes in each Evidence is mainly literature and art including classic novels paintings and sculptures The book's conceptual foundation comes from Heidegger's existential philosophy

Dancing with the Unconscious Danielle Knafo, 2012-04-23 In writing and lecturing over the past two decades on the relationship between psychoanalysis and art Danielle Knafo has demonstrated the many ways in which these two disciplines inform and illuminate each other This book continues that discussion emphasizing how the creative process in psychoanalysis and art utilizes the unconscious in a quest for transformation and healing Part one of the book presents case studies to show how free association transference dream work regression altered states of consciousness trauma and solitude function as creative tools for analyst patient and artist Knafo uses the metaphor of dance to describe therapeutic action the back and forth movement between therapist and patient past and present containment and release and conscious and unconscious thought The analytic couple is both artist and medium and the dance they do together is a dynamic representation of the boundless creativity of the unconscious mind Part two of the book offers in depth studies of several artists to illustrate how they employ various media for self expression and self creation Knafo shows how artists though mostly creating in solitude are frequently engaged in significant relational processes that attempt rapprochement with internalized objects and repair of psychic injury *Dancing with the Unconscious* expands the theoretical dimension of psychoanalysis while offering the clinician ways to realize greater creativity in work with patients **The Shape of Revelation** Zachary Braiterman, 2007 *The Shape of Revelation* highlights the image of form creation sheer presence lyric pathos rhythmic repetition open spatial dynamism and erotic pulse unique in the work of Martin Buber Franz Rosenzweig and German Expressionism in order to explore the

overlap between revelation and aesthetic shape from the perspective of Judaism *Death and Resurrection in Art* Enrico De Pascale, 2009 This book will examine the iconography of death as well as that of its symbolic opposite resurrection and rebirth Introduction Eros and Thanatos. Love across Civilizations Alberto Castelli, 2024-02-06 Eros and Thanatos is about the deadly nature of love It is remarkable that literary critics have paid so little attention to the combination between love and death in literature This book seeks to address this significant scholarly lacuna by exploring key literary texts of the last two hundred years as exemplary of a consistent tendency toward love and death Its emphasis on singular characters and close readings suggests the spectrum of an arbitrary dichotomy never fully resolved The existential discussion triggered by each plot is so intense that the erotic and the merely sexual seem inappropriate Indeed each writer chose to reduce it to the setting and background of a story that takes place elsewhere With this in mind the author intends to reflect love's paradoxical nature If love is triggered by beauty beauty can be immoral and love must die to preserve the illusion of beauty

Los Angeles Magazine, 1999-05 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian

Love, Beauty or Morality Alberto Castelli, 2024-05-23 This book is moved by two main questions Is Love a matter of beauty or mortality In other words is love an ethical ideal Also modernity understood as the age of mechanical reproduction has shaped not simply our cities but our very same way of feeling How has our conception of love changed if it has in the past two centuries This book is to address these questions It is not to trace the evolution of the idea of love in Western culture from Plato to the present day It aims to bring to the surface different shades of love lingering at the heart of Western culture to rehabilitate the myth of love to its original credibility Our confused civilization has split love into sensual and moral aspects but to be aware of it is perhaps to defeat a dilemma that seems so unnatural This book is about how we make sense of our lives through love and how nineteenth and twentieth century literature records it **Vienna 1900** Réunion des musées nationaux (France), 2005 Vienna 1900 the heart of the vast Austro Hungarian Empire and a city populated with people from across the Imperial territories stretching from central Europe to the Crown lands that reached far into Southeastern Europe This was a dynamic capital brimming with economic and cultural prosperity a centre that was fertile ground for the revolutionary artistic practices that emerged at the end of the nineteenth century and the backdrop to this fascinating new study Gustav Klimt's election as the first President of the Secession Artists Association in 1897 formalised the rejection of conservatism and heralded a celebration of the innovative and the modern Alongside Klimt Egon Schiele and Oskar Kokoschka have been championed as the key protagonists in the painting revolution that re defined the traditional

genres of portrait landscape and allegory However this ignores the significant contribution made by Koloman Moser whose painting is considered alongside that of Klimt Schiele and Kokoschka for the first time in this book Highlighting a decisive moment in the birth of modernity and offering previously unpublished insight into the relationship of Klimt Schiele Moser and Kokoschka from 1890 to 1918 this book with its wealth of stunning images makes an invaluable contribution to Secessionist scholarship and as such is essential reading for anyone wishing to seek a fresh perspective on a fascinating period in the history of art

Between Ruin and Renewal Professor Kimberly A Smith, Kimberly A. Smith, Egon Schiele, 2004-01-01
Smith takes a provocative look at the fascinating and beautiful landscapes painted by Austrian artist Egon Schiele 1890 1918 renowned for his intensely confrontational portraits self portraits erotic images and allegories 90 illustrations 50 in color

The Art of Egon Schiele Erwin Mitsch, 1988 Examines the character and developments of the art of Egon Schiele and considers a balanced selection of his paintings and drawings

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