



George Grosz

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George Grosz His Life And Work

Sally Mackey, Simon Cooper



George Grosz His Life And Work:

George Grosz. English George Grosz Uwe M. Schneede,1979 **George Grosz** Uwe M. Schneede,Georg Bussmann,Marina Schneede,1979 George Grosz : his life and work Uwe M. Schneede,1979 George Grosz in Berlin Sabine Rewald,Ian Buruma,2022-06-06 This overdue investigation of George Grosz s 1893 1959 most compelling paintings drawings prints and collages offers a reassessment of the celebrated German Expressionist during his years in Berlin from his earliest artistic endeavors to the trenchant satirical images and searing depictions of moral decay between the World Wars for which he is known today Menacing street scenes rowdy cabarets corrupt politicians wounded soldiers greedy war profiteers and other symbols of Berlin s interwar decline all met with the artist s relentless gaze which exposed the core social issues that eventually led to Germany s extreme nationalist politics Featuring masterpieces as well as rarely published works this book provides further insight into the artist s creative pinnacle reached during this critical and ominous period in German history **George Grosz His life and work ... with contributions** Uwe M. Schneede,1979 **Touchstones** Mario Vargas Llosa,2025-08-22 One of Latin America s most garlanded novelists and the recipient of the 2010 Nobel Prize in Literature Mario Vargas Llosa is also an acute and wide ranging cultural critic and an acerbic political commentator Touchstones collects Vargas Llosa s brilliant readings of seminal twentieth century novels from Heart of Darkness to The Tin Drum incisive essays on political and social thinkers and contemporary pieces on 9 11 and the immediate aftermath of the war in Iraq Fantastically intelligent inspired and surprising Touchstones is a landmark collection of essays from one of the world s leading writers and intellectuals Anna Seghers ,2019-11-11 Anna Seghers The Challenge of History features essays by leading scholars devoted to this most important German writer whose novels and stories have been read by millions worldwide The volume is intended for teachers and students of literature and for general readers The contributions address facets of Seghers s large body of work which is characterized by reflections on political events shaping world history and written in a highly imaginative array of narrative styles The first section focuses on the author s famous novel The Seventh Cross Articles in the next two sections analyze her reactions to crises that marked the twentieth century and her connections to other relevant thinkers of her time The last section features new translations of Seghers s works *War, Violence and the Modern Condition* Bernd Hüppauf,2010-11-05 No detailed description available for War Violence and the Modern Condition 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.

Drama and Theatre Studies

Sally Mackey, Simon Cooper, 2000. Revised and expanded edition for use with all Drama and Theatre Studies A Level specifications.

German Post-Expressionism : The Art of the Great Disorder 1918-1924, German Post Expressionism is the first study to reconstruct historically the evolution of *Die neue Sachlichkeit*, the slogan coined as a designation for the Post Expressionist figural art that developed throughout Germany following the failed revolution of 1919. Rather than starting with the moment this Post Expressionist movement was christened with a slogan, 1923 Crockett investigates the sources and precepts of Post Expressionism, beginning with the anti Expressionist stance of Dada in 1918 and the loss of faith in Expressionism on the part of some of its chief supporters during 1919-20.

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.

George Grosz

George Grosz, 1977. The Dada caricaturist, draughtsman and painter George Grosz (1893-1959) spent more than half of his creative career (27 years) living and working in the United States. The effects of this emigration upon his art were once widely deemed to be wholly negative since it seemingly marked a rejection of aggressively political satire. 'I had simply lost all interest in human weaknesses and individual foibles', wrote Grosz in his autobiography, 'and the further I drew away from them the closer I felt to nature'. Grosz was particularly passionate about the art of watercolor so much so that shortly before his death in 1959 he began to write a book on watercolor technique and his innovations in this area alongside his caricatures of New York life and his more apocalyptic war paintings. Have at last been retrieved from the respective shadows of Grosz's own earlier work and of American Abstract Expressionism which reigned supreme during Grosz's American years. This is the first book devoted to this crucial phase in

his life *Destruction Was My Beatrice* Jed Rasula, 2015-06-02 In 1916 as World War I raged around them a group of bohemians gathered at a small nightclub in Zurich Switzerland for a series of bizarre performances Three readers simultaneously recited a poem in three languages a monocle wearing teenager performed a spell from New Zealand another young man flung bits of papier m ch into the air and glued them into place where they landed One of these artists called the sessions both buffoonery and a requiem mass Soon they would be known by a more evocative name Dada In *Destruction Was My Beatrice* modernist scholar Jed Rasula presents the first narrative history of the emergence decline and legacy of Dada showing how this strange artistic phenomenon spread across Europe and then the world in the wake of the Great War fundamentally reshaping modern culture in ways we re still struggling to understand today *Selected Works from the Collection of Samuel Gallu* Jeanne Chenault Porter, Pennsylvania State University. Museum of Art, 1981 *Forging Democracy* Geoff Eley, 2002-04-11 Democracy in Europe has been a recent phenomenon Only in the wake of World War II were democratic frameworks secured and even then it was decades before democracy truly blanketed the continent Neither given nor granted democracy requires conflict often violent confrontations and challenges to the established political order In Europe Geoff Eley convincingly shows democracy did not evolve organically out of a natural consensus the achievement of prosperity or the negative cement of the Cold War Rather it was painstakingly crafted continually expanded and doggedly defended by varying constellations of socialist feminist Communist and other radical movements that originally blossomed in the later nineteenth century Parties of the Left championed democracy in the revolutionary crisis after World War I salvaged it against the threat of fascism and renewed its growth after 1945 They organized civil societies rooted in egalitarian ideals which came to form the very fiber of Europe s current democratic traditions The trajectories of European democracy and the history of the European Left are thus inextricably bound together Geoff Eley has given us the first truly comprehensive history of the European Left its successes and failures its high watermarks and its low tides its accomplishments insufficiencies and excesses and most importantly its formative lasting influence on the European political landscape At a time when the Left s influence and legitimacy are frequently called into question *Forging Democracy* passionately upholds its vital contribution *TOTalitarian ARTs* Mark Epstein, Fulvio Orsitto, 2017-03-07 This collection represents a tool to broaden and deepen our geographical institutional and historical understanding of the term totalitarianism Is totalitarianism only found in other societies How come then it emerged historically in ours first How come it developed in so many countries either in Western Europe Italy Germany Portugal and Spain or under implicit Western forms of coercion Latin America How do relations between individual s mass and the visual arts relate to totalitarian trends These are among the questions this book asks about totalitarianism The volume does not impose a one size fits all interpretation but opens new spaces for debate on the connection between the visual arts and mass culture in totalitarian societies From the Mediterranean to Scandinavia from Western Europe to Latin America from the fascism of the early 20th century to contemporary forms of totalitarian

control and from cinema to architecture the chapters included in TotArt bring expertise historical sensibility and political awareness to bear on this varied range of phenomena This collection offers international contributions on visual performing and plastic arts The chapters range from examination of comics to study of YouTube videos and American newsreels from Italian Spanish Portuguese and Uruguayan cinemas to more contemporary American films and TV series from painters and sculptors to the study of urban spaces The Living Age ,1928 **The Culture of the Case** Frederic J.

Schwartz,2023-06-13 How artists in twentieth century Germany adapted the idea of the medical or legal case as an artistic strategy to push to the fore sexualities scandals and crimes that were otherwise concealed In early twentieth century Germany the artistic avant garde borrowed procedures from the medical and juridical realms to expose and debate matters that society preferred remain hidden and unspoken Frederic J Schwartz explores how the evocation or creation of a case provided artists with a means to engage themes that ranged from blasphemy to Lustmord or sexual murder Shedding light on the case as a cultural form Schwartz shows its profound effect on artists and the ways it dovetailed with methods used by these figures to exploit fundamental changes taking place across the mass media of their time As Schwartz shows the case was a common denominator that connected seemingly disparate works George Grosz and Rudolf Schlichter drew on it for their violent visual art as did architect Adolf Loos when he equated ornament with crime Expressionists meanwhile approached the question of whether the so called mad shared a right of public expression with those deemed sane and examined medical and legal approaches to what society labeled as insanity The case also took on a personal dimension when artists found themselves confronted with or chose to engage with the legal system German courts prosecuted John Heartfield and others for their provocative works while Bertolt Brecht created publicity for himself by suing the firm to whom he sold the film rights to The Threepenny Opera Provocative and insightful The Culture of the Case offers a privileged view of the spaces of representation in which images in some instances as cases functioned at a key moment of modernity

Passionate Journey Frans Masereel,2013-01-17 This evocative text free narrative is crafted from 167 woodcuts A novel in pictures we follow our hero through a world of good and evil love and heartbreak Introduction by Thomas Mann

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