



**NEW OBJECTIVITY:
MODERN GERMAN ART
IN THE WEIMAR REPUBLIC
1919-1933**

New Objectivity Modern German Art In The Weimar Republic 1919 1933

Wendell G. Johnson, Katharina Barbe



New Objectivity Modern German Art In The Weimar Republic 1919 1933:

New Objectivity Stephanie Barron, Sabine M. Eckmann, 2015 Between the end of World War I and the Nazi assumption of power Germany's Weimar Republic 1919 1933 functioned as a thriving laboratory of art and culture As the country experienced unprecedented and often tumultuous social economic and political upheaval many artists rejected Expressionism in favour of a new realism to capture this emerging society Dubbed Neue Sachlichkeit New Objectivity its adherents turned a cold eye on the new Germany its desperate prostitutes and crippled war veterans its alienated urban landscapes its decadent underworld where anything was available for a price Showcasing 150 works by more than 50 artists this book reflects the full diversity and strategies of this art form Organised around five thematic sections it mixes photography works on paper and painting to bring them into a visual dialogue Artists such as Otto Dix George Grosz and Max Beckmann are included alongside figures such as Christian Schad Alexander Kanoldt Georg Schrimpf August Sander Lotte Jacobi and Aenne Biermann Also included are numerous essays that examine the politics of New Objectivity and its legacy the relation of this new realism to international art movements of the time the context of gender roles and sexuality and the influence of new technology and consumer goods Published in association with the Los Angeles County Museum of Art AUTHOR Stephanie Barron is a Senior Curator and heads the Modern Art department at the Los Angeles Contemporary Museum of Art Sabine Eckmann is the William T Kemper Director and Chief Curator of the Mildred Lane Kemper Art Museum in St Louis Missouri 300 colour illustrations

Cinematography in the Weimar Republic Paul Matthew St. Pierre, 2016-08-15 In film history director cinematographer collaborations were on a labor spectrum with the model of the contracted camera operator in the silent era and that of the cinematographer in the sound era But in Weimar era German filmmaking 1919 33 a short period of intense artistic activity and political and economic instability these models existed side by side due to the emergence of camera operators as independent visual artists and collaborators with directors Berlin in the 1920s was the chief site of the interdisciplinary avant garde of the Modernist movement in the visual literary architectural design typographical sartorial and performance arts in Europe The Weimar Revolution that arose in the aftermath of the November 1918 Armistice and that established the Weimar Republic informed and agitated all of the art movements such as Expressionism Dada the Bauhaus Minimalism Objectivism Verism and Neue Sachlichkeit New Objectivity Among the avant garde forms of these new stylistically and culturally negotiated arts the cinema was foremost and since its inception had been a radical experimental practice in new visual technologies that proved instrumental in changing how human beings perceived movement structure perspective light exposure temporal duration continuity spatial orientation human postural facial vocal and gestural displays and their own spectatorship as well as conventions of storytelling like narrative setting theme character and structure Whereas most of the arts mobilized into schools movements institutions and other structures cinema a collaborative art tended to organize around its ensembles of practitioners Historically the silent film era 1895 1927 is associated with auteurs

the precursors of Fran ois Truffaut and other filmmakers in the 1960s actuality filmmakers and pioneers like R W Paul and Fred and Joe Evans in England Auguste and Luis Lumi re and Georges M li s in France and Charles Chaplin and Buster Keaton in America who by managing all the compositional executorial and editorial facets of film production scripting directing acting photographing set costume and lighting design editing and marketing imposed their personal vision or authorship on the film The dichotomy of the auteur and the production ensemble established a production hierarchy in most filmmaking In formative German silent film however this hierarchy was less rank or class driven because collaborative partnerships took precedence over single authorship Whereas in silent film production in most countries the terms filmmaker and director were synonymous in German silent film the plural term filmemacherin connoted both directors and cinematographers along with the rest of the filmmaking crew Thus German silent filmmakers principle contribution to the new medium and art of film was less the representational iconographies of Expressionist New Objective and Naturalist styles than the executorial practice of co authorship and co production in distinctive cinematographer director partnerships such as those of cinematographer Theodor Sparkuhl and director Ernst Lubitsch Fritz Arno Wagner with F W Murnau Fritz Lang and G W Pabst Rudolf Mat with Carl Theodor Dreyer Guido Seeber with Lang and Pabst and Carl Hoffmann with Lang and Murnau

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

Cinematography of Carl Theodor Dreyer Paul Matthew St. Pierre, 2018-11-19 Legendary Danish filmmaker Carl Theodor Dreyer 3 February 1889 20 March 1968 was born in Copenhagen to a single mother Josefine Bernhardine Nilsson a Swede His Danish father Jens Christian Torp a married farmer employed Nilsson as a housekeeper After spending his first two years in orphanages Dreyer was adopted by Carl Theodor Dreyer a typographer and his wife Inger Marie Dreyer He was given his adoptive father s name At age 16 he renounced his adoptive parents and worked his way into the film industry as a journalist title card writer screenwriter and director Throughout his career he concealed his birth name and the details of his upbringing and his adult private life which included a period in which he explored his homosexual orientation and endured a nervous breakdown Despite his relatively small output of fourteen feature films and seven documentary short films 1919 64 he is considered one of the greatest filmmakers in history because of the diversity of his subjects themes techniques and styles and the originality of the bold visual grammar

he mastered In Cinematography of Carl Theodor Dreyer Performative Camerawork Transgressing the Frame I argue 1 that Dreyer an anonymous orphan an unsourced subject manufactured his individuality through filmmaking self identifying by shrouding himself in the skin of film and 2 that as a screenwriter director who blocked entire feature films in his imagination in advance sets lighting photography shot breakdowns editing and imposed his vision on camera operators lighting directors actors and crews in production he saw filmmaking essentially as camerawork and he directed in the style of a performative cinematographer

A History of Modern Germany Martin Kitchen,2011-05-02 Featuring revised and extended coverage the second edition of *A History of Modern Germany* offers an accessible and engagingly written account of German history from 1800 to the present Provides readers with a long view of modern German history revealing its continuities and changes Features updated and extended coverage of German social change and modernization class religion and gender Includes more in depth coverage of the German Democratic Republic Examines Germany s social political and economic history Covers the unification of Germany the German Empire the Weimar Republic the Third Reich post war division the collapse of Communism and developments since re unification Addresses regional history rather than focusing on the dominant role of Prussia

American Witness RJ Smith,2017-11-07 From the author of the acclaimed James Brown biography *The One* comes the first in depth biography of renowned photographer and filmmaker Robert Frank best known for his landmark book *The Americans* As well known as Robert Frank the photographer is few can say they really know Robert Frank the man Born and raised in wartime Switzerland Frank discovered the power and allure of photography at an early age and quickly learned that the art meant significantly more to him than the money success or fame The art was all and he intended to spend a lifetime pursuing it *American Witness* is the first comprehensive look at the life of a man who s as mysterious and evasive as he is prolific and gifted Leaving his rigid Switzerland for the more fluid United States in 1947 Frank found himself at the red hot social center of bohemian New York in the 50s and 60s becoming friends with everyone from Jack Kerouac Allen Ginsberg and Peter Orlovsky to photographer Walker Evans actor Zero Mostel painter Willem de Kooning filmmaker Jonas Mekas Bob Dylan writer Rudy Wurlitzer jazz musicians Ornette Coleman and Charles Mingus and more Frank roamed the country with his young family taking roughly 27 000 photographs and collecting 83 of them into what is still his most famous work *The Americans* His was an America nobody had seen before and if it was harshly criticized upon publication for its portrait of a divided country the collection gradually grew to be recognized as a transformative American vision And then he turned his back on certain success giving up photography to reinvent himself as a film and video maker Frank helped found the American independent cinema of the 1960s and made a legendary film with the Rolling Stones Today the nonagenarian is an embodiment of restless creativity and a symbol of what it costs to remain original in America his life defined by never repeating himself never being satisfied *American Witness* is a portrait of a singular artist and the country that he saw

Interpretive Labor Kirsten Carithers,2025 Why did so many musicians in the postwar era engage with experimental

practices and why do artists continue to do so today What happens when we acknowledge the work that goes into performing this repertoire What kind of work is it to be a contemporary musician anyway To address these questions Interpretive Labor Experimental Music at Work presents the theory of Interpretive Labor or the creative work of interpretation This book introduces and develops Interpretive Labor as grounded in a vast network of participants in new music between c 1960 and the present establishes several models of musical work and explores the myriad connections between music and labor in the neoliberal present Experimentalism s practitioners may rely on different codes and norms than most classical or popular musicians but the underlying work that individuals do to create understand prepare and produce their music is quite ordinary At the same time because these musicians did not initially have access to a normative performance practice the work involved is often especially pronounced and sometimes takes unusual forms The story of Interpretive Labor thus demonstrates the value of a marriage between labor studies and music studies and provides a novel conceptual framework for the economy of musical activities Its various forms can be instructive to anyone whose work involves some degree of creativity from computer programmers to social media influencers interior designers to event planners and of course musicians

Dutch Neorealism, Cinema, and the Politics of Painting, 1927–1945 Stephanie Lebas Huber, 2024-08-12 This study offers a radically new perspective on Dutch Neorealism one that emphasizes the role of film as an apparatus the effects of which when emulated in painting can reproduce the affective experience of film watching More of a tendency than a tightly defined style or ism Neorealism is the Dutch variant of Magic Realism an uncanny mode of figurative painting identified with Neue Sachlichkeit in Germany and Novecento in Italy Best represented by the Dutch artists Pyke Koch Carel Willink Charley Toorop Raoul Hynckes Dick Ket and Wim Schuhmacher Neorealism as demonstrated in this book depicted societal disintegration and allegories of looming disaster in reaction to the rise of totalitarian regimes and eventually the Nazi Occupation of The Netherlands The degree to which these artists exhibited either revolutionary or reactionary sentiments usually corresponding with their political affiliation is one of the central problematics explored in this text The book will be of interest to scholars working in art history World War II history and film studies The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license

Documenting Industry Ranu Roychoudhuri, Rebecca M. Brown, 2025-03-19 Whether a smoky portrait of a coal mine or a sweeping shot of workers building an immense dam photographs of established and emerging industries fundamentally shaped the visual culture and politics of South Asia in the decades after independence This volume engages with the image of the laboring body against monumental machines dams and infrastructure and the ways in which photography engages with strands of modernist aesthetics to support new modes of seeing the changing industrial landscape and the human body The multidisciplinary essays in the book embrace the porosity of documentary and journalistic photography and draw out questions of aesthetics in relation to both modernizing calls to

industry and modernist framings of the visual in India The book looks back at photographs from the twentieth and twenty first centuries and critically considers post World War II industry with its imagery of factories belching pollutants into the air and the reality of massive displacements of workers due to epidemics floods and drought It analyzes these images in relation to contemporaneous understandings of aesthetics and in dialogue with recent understandings of the global climate crisis The volume probes the co constitution of industry and photography in postcolonial India by looking at selected sites of industrial and artistic practices and their interwoven histories Part of the Visual Media and Histories Series this book will be of interest to students and researchers of the history of photography visual media studies Indian history art history cultural studies and South Asian studies

Ecocinema in the City Robin L. Murray, Joseph K. Heumann, 2017-11-15 In *Ecocinema in the City* Murray and Heumann argue that urban ecocinema both reveals and critiques visions of urban environmentalism The book emphasizes the increasingly transformative power of nature in urban settings explored in both documentaries and fictional films such as *Children Underground* *White Dog* *Hatari* and *Lives Worth Living* The first two sections *Evolutionary Myths* *Under the City* and *Urban Eco trauma* take more traditional ecocinema approaches and emphasize the city as a dangerous constructed space The last two sections *Urban Nature and Interdependence* and *The Sustainable City* however bring to life the vibrant relationships between human and nonhuman nature *Ecocinema in the City* provides a space to explore these relationships revealing how ecocinema shows that both human and nonhuman nature can interact sustainably and thrive

The Historical and Physical Foundations of Quantum Mechanics Robert Golub, Steve Lamoreaux, 2023-05-04

Following the path by which humanity learned quantum mechanics can lead to an improved teaching and understanding of the fundamental theory and the origins of its perceived limitations The purpose of this textbook is to retrace the development of quantum mechanics by investigating primary sources including original published papers and letters with attention to their timing and influence Placing the development of quantum mechanics in its historical context from the nascent philosophical notions of matter atoms and void in Ancient Greece to their scientific realization in the 19th and 20th centuries the book culminates with an examination of the current state of the field and an introduction to quantum information and computing

New Objectivity Sergiusz Michalski, 1994 In the early 1920s the emotionalism of German Expressionism was replaced by a cooler perspective The artists of the New Objectivity looked at everyday life outside the house in the street and the gutter developing a new style This book examines their art

Marking Modern Movement Susan

Funkenstein, 2020-10-26 Imagine yourself in Weimar Germany you are visually inundated with depictions of dance Perusing a women s magazine you find photograph after photograph of leggy revue starlets clad in sequins and feathers coquettishly smiling at you When you attend an art exhibition you encounter Otto Dix s six foot tall triptych *Metropolis* featuring Charleston dancers in the latest luxurious fashions or Emil Nolde s watercolors of Mary Wigman with their luminous blues and purples evoking her choreographies mystery and expressivity Invited to the Bauhaus you participate in the Metallic

Festival and witness the school's transformation into a humorous shiny technological total work of art you costume yourself by strapping a metal plate to your head admire your reflection in the tin balls hanging from the ceiling and dance the Bauhaus signature step in which you vigorously hop and stomp late into the night Yet behind the razzle dazzle of these depictions and experiences was one far more complex involving issues of gender and the body during a tumultuous period in history Germany's first democracy 1918 1933 Rather than mere titillation the images copiously illustrated and analyzed in *Marking Modern Movement* illuminate how visual artists and dancers befriended one another and collaborated together In many ways because of these bonds artists and dancers forged a new path in which images revealed artists deep understanding of dance their dynamic engagement with popular culture and out of that a possibility of representing women dancers as cultural authorities to be respected Through six case studies *Marking Modern Movement* explores how and why these complex dynamics occurred in ways specific to their historical moment Extensively illustrated and with color plates *Marking Modern Movement* is a clearly written book accessible to general readers and undergraduates Coming at a time of a growing number of major art museums showcasing large scale exhibitions on images of dance the audience exists for a substantial general public interest in this topic

Conversing across German studies art history dance studies gender studies and popular culture studies *Marking Modern Movement* is intended to engage readers coming from a wide range of perspectives and interests

The Afterlives of Weimar Berlin Jill Suzanne Smith, 2024 Explores the recent proliferation of literary and filmic representations of Weimar Berlin in German culture probing the connections between historical and contemporary texts their contexts and their creators often German Jews and women More than a century after its founding there can be little doubt that Weimar is back The recent proliferation of references to and portrayals of the Weimar Republic Germany's first democracy born out of the aftermath of the First World War and characterized by economic and political crisis is not surprising given our crisis filled present That said the Weimar era has been a consistent focus of scholarly work in both the German speaking and the Anglo American academic worlds since the 1970s and yet depictions of this period in German literature and visual culture were few and far between until the beginning of the 21st century This book traces this renewed fascination with Weimar specifically its capital Berlin in contemporary German language culture providing both wide angle and close up views While discussions of the time period in mainstream media and historiography tend to focus on Weimar as a warning against the dangers of economic and political instability the novels and visual works produced by contemporary German writers and filmmakers in the last 15 years revive and reshape the cultural legacy of Weimar Berlin *The Afterlives of Weimar Berlin* explores the creative interplay between contemporary and historical texts their contexts and their creators tracing a cultural legacy that has the work of German Jews and women as its foundation

Standards, Emergence, and Complex Outcomes D. Linda Garcia, 2025-07-16 *Standards Emergence and Complex Outcomes* redefines how we think about standards framing them as interfaces that govern interactions and connect causes to their effects

Expanding beyond traditional technical and geopolitical discussions Garcia introduces a fresh theoretical perspective that positions standards as central to understanding complexity From food safety and workplace regulations to standardized parts in manufacturing and our reliance on technology standards shape nearly every aspect of modern life By proposing a multidimensional approach Garcia argues that standards are the mechanisms driving change complexity is the backdrop for this change emergence is the process by which change unfolds and evolution is its ultimate outcome Each chapter explores key elements of complexity theory and supports them with compelling historical and empirical examples providing a richly detailed narrative that deepens understanding This book is an essential resource for academics and students across the social sciences policymakers shaping standards dependent fields and professionals in industries where standards dictate progress Whether you re exploring the intersections of technology governance and complexity or looking to better navigate the systems shaping our world this book offers vital insights into the pivotal role of standards in our increasingly

interconnected society **Modern Germany** Wendell G. Johnson,Katharina Barbe,2022-03-29 This thematic encyclopedia presents a broad overview of contemporary Germany spanning such topics as geography pop culture the media and gender roles Themes in the book cover geography history politics and government economy religion and thought social classes and ethnicity gender marriage and sexuality education language etiquette literature and drama art and architecture music and dance food leisure and sports and media and pop culture Within each theme short topical entries cover a wide array of key concepts and ideas from LGBTQ issues in Germany to linguistic dialects to the famous Oktoberfest **Radical**

Functionalism Luis E. Carranza,2021-12-27 Radical Functionalism A Social Architecture for Mexico provides a complex and nuanced understanding of the functionalist architecture developed in Mexico during the 1930s It carefully re reads the central texts and projects of its main advocates to show how their theories responded to the socially and culturally charged Mexican context These such as architects Juan Legarreta Juan O Gorman the Union of Socialist Architects and Manuel Amabilis were part of broader explorations to develop a modern national architecture intended to address the needs of the Mexican working classes Through their refunctioning of functionalism these radical thinkers showed how architecture could stand at the precipice of Mexico s impending modernization and respond to its impending changes The book examines their engagement and negotiation with foreign influences issues of gender and class and the separation between art and architecture Functionalist practices are presented as contradictory and experimental as challenging the role of architecture in the transformation of society and as intimately linked to art and local culture in the development of new forms of architecture for Mexico including the vernacularization of functionalism itself Uniquely including translations of two manifesto like texts by O Gorman expressing the polemical nature of their investigations Radical Functionalism A Social Architecture for Mexico will be a useful reference for scholars researchers and students interested in the history of architectural movements **Look at the People! (Bilingual Edition)** Jan Bürger,Alina Grehl,Anna Katharina

Hahn,Christin Hansen,Erik Koenen,Nadine Metzger,Anne Vieth,Nils Warnecke,2024-02-13 The search for the face of the era how typology influenced art of the Weimar Republic and beyond In Weimar Germany portraits by New Objectivity artists such as Otto Dix George Grosz Jeanne Mammen and Hanna Nagel were a testimony to the fascination with types This volume explores their relevance from the 1920s to the present day underscoring the dilemma of stereotyping individuals

Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula,2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity s restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound s slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both Grant Wood Barbara Haskell,2018-01-01 The social and political climate in which Wood s art flourished bears certain striking similarities to America today as national identity and the tension between urban and rural areas reemerge as polarizing issues in a country facing the consequences of globalization and the technological revolution Wood portrayed the tension and alienation of contemporary experience By fusing meticulously observed reality with fables of childhood he crafted unsettling images of estrangement and apprehension that pictorially manifest the anxiety of modern life

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