



Otto Dix And New Objectivity

Steve Plumb



Otto Dix And New Objectivity:

Otto Dix and the New Objectivity Otto Dix, 2012 This is the first publication to illuminate Neue Sachlichkeit against the backdrop of the Weimar Republic and National Socialism Dix's works including the key Metropolis triptych 1928-29 the great psychological portraits and last but not least the landscapes with their hidden symbolism painted during the years he spent at Lake Constance form the starting point for this exploration of his oeuvre They are placed in a context with works of art by George Grosz Rudolf Schlichter and Christian Schad creating a new perspective on this crucial chapter in German art history

New Objectivity Sergiusz Michalski, 2003 Drawing on new research from local archives as well as reinterpretations of published literature Power and the People describes how England remained governable between 1525 and 1640 despite the wars famine epidemics and dynastic and religious crises of the period The book surveys the mechanisms of authority at various levels from the street and alehouse to the manor and the royal court Maintaining order was a difficult challenge given that England had no standing army or professional police and Alison Wall investigates everything from the roles of village constables to the social cohesiveness that came from civic celebrations and participatory politics Her book provides students with a rich perspective on the social world and political culture of early modern England

Otto Dix and Weimar Media Culture Anne Reimers, 2021 Otto Dix 1891-1969 was a leading figure of the Neue Sachlichkeit or New Objectivity movement in painting in 1920s Germany This groundbreaking study analyses for the first time the relationship between Dix's verist realist portrait paintings and the rapidly expanding mass media culture of the Weimar era that surrounded it The book focuses on a small number of portrait paintings created in the first half of the 1920s to explore four specific aspects the way Dix engaged with fashion and celebrity culture how he responded to the challenge posed by photography and film how he dealt with a situation where black and white reproductions were the most common way in which a diverse audience encountered his work and the way in which Dix's career development ran in parallel with the commentary on his work in journalistic and specialist media publications Temporality medium specificity and reproduction are identified as concerns that drove the artist's aesthetic responses to a historically specific environment The book draws upon archival material letters and interviews by the artist and a broad variety of contemporary publications by art critics and art historians to reveal new information about key paintings such as his Portrait of the Dancer Anita Berber 1925

Neue Sachlichkeit 1918-33

Steve Plumb, 2006-01-01 Neue Sachlichkeit is thought by many to have too many diverse elements to be a unified movement Originally divided by G F Hartlaub into two wings Neue Sachlichkeit has since been broken down by critics into more groups sometimes with opposing styles or regional influences However the importance of these divisions has rarely been explored in depth Unlike previous surveys which accept Neue Sachlichkeit as a divided entity this book shows for the first time that in spite of its divisions it may still be regarded as a unified coherent movement While different artists may have sought to express different specific concerns what they all had in common was that they were uncomfortable with the world as it stood

and it is the way that this was expressed making use of the object that gave Neue Sachlichkeit its unity This was just as true of the literature and photography of Neue Sachlichkeit where the same themes as those found in the painting were frequently used The fact that these are shared themes across different cultural media demonstrates that Neue Sachlichkeit reflected a mood of its time and this book explores the ways in which this mood was expressed **Bitter Witness** Linda F. McGreevy, 2001 Bitter Witness is an intensive factual study of Otto Dix's war related art It is the first book to place Dix's etching cycle Der Krieg alongside numerous paintings and drawings in the perspective of his war experience on two fronts from mid 1915 to 1918's finale It includes a full history of the war the Weimar Republic's socio political upheavals and the Nazi years following Dix and his colleagues including Käthe Kollwitz through the artistic movements and events in the first half of Germany's most turbulent century Peacebuilding and the Arts Jolyon Mitchell, Giselle Vincett, Theodora Hawksley, Hal Culbertson, 2019-11-19 Ending violent conflict requires societies to take leaps of political imagination Artistic communities are often uniquely placed to help promote new thinking by enabling people to see things differently In place of conflict's binary divisions artists are often charged with exploring the ambiguities and possibilities of the excluded middle Yet their role in peacebuilding remains little explored This excellent and agenda setting volume provides a ground breaking look at a range of artistic practices and the ways in which they have attempted to support peacebuilding a must read for all practitioners and policy makers and indeed other peacemakers looking for inspiration Professor Christine Bell FBA Professor of Constitutional Law Assistant Principal Global Justice and co director of the Global Justice Academy The University of Edinburgh UK Peacebuilding and the Arts offers an impressive and impressively comprehensive engagement with the role that visual art music literature film and theatre play in building peaceful and just societies Without idealizing the role of the arts the authors explore their potential and limits in a wide range of cases from Korea Cambodia Colombia and Northern Ireland to Uganda Rwanda South Africa and Israel Palestine Roland Bleiker Professor of International Relations University of Queensland Australia and author of Aesthetics and World Politics and Visual Global Politics Peacebuilding and the Arts is the first publication to focus critically and comprehensively on the relations between the creative arts and peacebuilding expanding the conventional boundaries of peacebuilding and conflict transformation to include the artist actor poet novelist dramatist musician dancer and film director The sections on the visual arts music literature film and theatre include case studies from very different cultures contexts and settings but a central theme is that the creative arts can play a unique and crucial role in the building of peaceful and just societies with the power to transform relationships heal wounds and nurture compassion and empathy Peacebuilding and the Arts is a vital and unique resource which will stimulate critical discussion and further research but it will also help to refine and reframe our understanding of peacebuilding While it will undoubtedly become mandatory reading for students of peacebuilding and the arts its original approach and dynamic exploratory style should attract a much wider interdisciplinary audience Professor Anna King Professor of Religious Studies and Social

Anthropology and Director of Research Centre of Religion Reconciliation and Peace WCRRP University of Winchester UK

This volume explores the relationship between peacebuilding and the arts Through a series of original essays authors consider some of the ways that different art forms including film theatre music literature dance and other forms of visual art can contribute to the processes and practices of building peace This book breaks new ground by setting out fresh ways of analysing the relationship between peacebuilding and the arts Divided into five sections on the Visual Arts Music Literature Film and Theatre Dance over 20 authors offer conceptual overviews of each art form as well as new case studies from around the globe and critical reflections on how the arts can contribute to peacebuilding As interest in the topic increases no other book approaches this complex relationship in the way that Peacebuilding and the Arts does By bringing together the insights of scholars and practitioners working at the intersection of the arts and peacebuilding this book develops a series of unique critical perspectives on the interaction of diverse art forms with a range of peacebuilding endeavours 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 Anatomy of the Medical Image, 2021-09-27 This volume addresses the interdependencies between visual technologies and epistemology with regard to our perception of the medical body It explores the relationships between the imagination the body and concrete forms of visual representations Ranging from the Renaissance paradigm of anatomy to Foucault's birth of the clinic and the institutionalised construction of a medical gaze from visual archives of madness psychiatric art collections the politicisation and economisation of the body to the post human in mass media representations Contributions to this volume investigate medical bodies as historical technological and political constructs constituted where

knowledge formation and visual cultures intersect Contributors are Axel Fliethmann Michael Hau Birgit Lang Carolyn Lau Heikki Lempa Stef Lenk Joanna Madloch Barry Murnane Jill Redner Claudia Stein Elizabeth Stephens Corinna Wagner and Christiane Weller

Otto Dix, 1891-1969 Eva Karcher, 2010 In the 1920s Otto Dix was the artist of Neue Sachlichkeit the New Objectivity par excellence Painting in a very realistic almost photographic style he chose as subjects the poverty violence death and war that he experienced as a soldier in World War I He staged the world as a play a grotesque farce based on the classical canon of beauty

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

Otto Dix and the Memorialization of World War I in German Visual Culture, 1914-1936 Ann Murray, 2023-11-02 The harsh realities of wartime and Weimar era Germany called for a new kind of art Dada followed by Neue Sachlichkeit New Objectivity confronted social and political issues in new and bold ways This book highlights how Otto Dix 1891-1969 one of the leading artists connected to these artistic movements employed these new approaches to reveal the injustices of wartime and post World War I Germany Having spent 38 months on the frontline his pictures revealed the brutalities of the conflict and helped establish him as one of Europe's leading modernists Offering substantial new research and presenting numerous primary sources to an English readership for the first time the book examines Dix's war pictures within the broader visual culture of war in order to assess how they functioned alternatively as cutting edge modernist art and transgressive war commemoration Each chapter provides a case study of the first public display of one or more of Dix's war pictures at key exhibitions and explores how their reception was subjected to changing socio political and cultural conditions as well as divergent attitudes to the lost war It pulls together a number of key approaches and texts contemporary reviews contemporary cultural productions such as novels and cartoons and theoretical and historical approaches from history memory studies and art history Bringing a unique perspective and original scholarship to Dix's war works this book is essential reading for art historians of World War I and the visual culture of Weimar Germany

Edinburgh Companion to the First World War and the Arts Ann-Marie Einhaus, 2017-05-24 A new exploration of literary and artistic responses to WW1 from 1914 to the present This authoritative reference work examines literary and artistic responses to the war's upheavals across a wide range of media and genres from poetry to pamphlets

sculpture to television documentary and requiems to war reporting Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter war period the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and where appropriate pursue their inquiry into the present day In 6 sections covering Literature the Visual Arts Music Periodicals and Journalism Film and Broadcasting and Publishing and Material Culture a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time and how far later works of art are responses not only to the war itself but to earlier cultural production Key Features Offers new insights into the breadth and depth of artistic responses to WWI Establishes links and parallels across a wide range of different media and genres Emphasises the development of responses in different fields from 1914 to the present

OCR A Level History: Democracy and Dictatorships in Germany 1919-63 Nicholas Fellows, 2018-05-21 Exam board OCR Level A Level Subject History First teaching September 2015 First exams AS Summer 2016 A Level Summer 2017 An OCR endorsed resource Successfully cover Unit Group 2 with the right amount of depth and pace This bespoke series from the leading History publisher follows our proven and popular approach for OCR A Level blending clear course coverage with focused activities and comprehensive assessment support Develops understanding of the period through an accessible narrative that is tailored to the specification content and structured around key questions for each topic Builds the skills required for Unit Group 2 from explanation assessment and analysis to the ability to make substantiated judgements Enables students to consolidate and extend their topic knowledge with a range of activities suitable for classwork or homework Helps students achieve their best by providing step by step assessment guidance and practice questions Facilitates revision with useful summaries at the start and end of each chapter Ensures that students understand key historical terms and concepts by defining them in the glossary

New Perspectives on the First World War Mandy Link, Matthew M. Stith, 2024-04-05 Taken collectively the chapters in New Perspectives on the First World War Beyond No Man's Land not only illuminate pieces of the Great War that remain in the shadow of the broader narratives but also and more importantly foster new perspectives pose distinct questions and suggest fresh directions from which future work might emerge Transnational approaches the cultural and environmental history of war and gender's ubiquitous but heretofore marginalized role in the larger conflict together merit fresh research and careful new interpretation

The Outsider, Art and Humour Paul Clements, 2020-05-07 This cross disciplinary book situated on the periphery of culture employs humour to better comprehend the arts the outsider and exclusion illuminating the ever changing social landscape the vagaries of taste and limits of political correctness Each chapter deals with specific themes and approaches from the construct of outsider and complexity of humour to Outsider Art and spaces using various theoretical and analytical methods Paul Clements draws on humour especially from visual arts and culture and to a lesser extent

literature film music and performance as a tool of ridicule amongst other discourses employed by the powerful but also as a weapon to satirize them These ambiguous representations vary depending on context often assimilated then reinterpreted in a game of authenticity that is poignant in a world of facsimile and fake news The humour styles of a range of artists are highlighted to reveal the fluidity and diversity of meaning which challenges expectations and at its best offers resistance and crucially a voice for the marginal This book will be of particular interest to scholars in art history cultural studies fine art humour studies and visual culture

The History of Art A. N. Hodge, 2016-07-15 From the glories of the High Renaissance in Italy to the emotional visions of the Romantics and from the groundbreaking techniques of the Impressionists to the radical canvases of the Abstract Expressionists this book provides a fascinating look at the major movements in the history of Western painting A clear chronological structure allows the reader to see each movement in its historical context and to appreciate the patterns that emerge The historical framework shows the extent to which the powers of royalty religion and revolution have exerted their influence in the artistic sphere

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

Unburied Memories: The Politics of Bodies of Sacred Defense Martyrs in Iran Pedram Khosronejad, 2013-09-13 Today almost a generation has passed since the Iran Iraq war and the memory of it is set to diminish with each passing generation The following questions emerge Can we say that the gradual disappearance of war's memory means that increasingly Iranians will see the Iran Iraq war solely as an historical event How can we defend or reject this idea Today with which elements and values should we look at the Iran Iraq war memorials and ceremonies To what extent will war museums and materials culture be influenced by these new values In the period during and immediately after the Iran Iraq war 1980-88 national bereavement and commemoration of martyrs was neither apparent in common state policy nor a social need Even at the turn of the 21st century anyone walking through Iranian cities many of which had been the main scene of the bloody massacre and direct targets of the Iraqi Republican Guard will have found traces of the terrible almost unimaginable human losses However today's Iranians can see modern war memorials and monuments in many parts of the urban and rural landscape Yet at the same time the changing landscape has separated Iranians from such remnants of the

violence It can be argued that many people in their wish to look forward to a more hopeful future do not wish to be reminded of this period in Iranian history This book was originally published as a special issue of Visual Anthropology Embodied Testimonies, Gendered Memories, and the Poetics of Trauma Maryam Ghodrati, Rachel R. Dale, 2024-07-16 Embodied Testimonies Gendered Memories and the Poetics of Trauma is a collection of academic essays that uses mainstream and postcolonial trauma theory in the analysis of literary and artistic representations of traumatic history This collection prioritizes historical and personal accounts from the perspectives of Iranian Arab Jewish and Black women to highlight the ways in which gender race and religion shape experiences of trauma By drawing attention to individual experiences of suffering both visible and invisible the authors reconsider the basis for collective and socio political engagement The book re examines established postcolonial trauma theory which can occasionally overemphasize the collectivity of traumatic experience and subsume individual stories under ideological nationalism Each chapter in this collection explores methods of balancing the pain of the individual and the community through analyses of art literature and film Together these chapters demonstrate the importance of embracing a dynamic and diverse approach to the representation of trauma that makes marginalized survivors visible while also recognizing the complexities of gendered and racialized experiences of trauma

The Grove Companion to Samuel Beckett C. J. Ackerly, S. E. Gontarski, 2007-12-01 The Nobel Prize winning author Samuel Beckett is a literary treasure and this work represents the only comprehensive reference to the concepts characters and biographical details mentioned by or related to Beckett Painstakingly and lovingly compiled by acclaimed Beckett scholars C J Ackerley and S E Gontarski it is alphabetical cross referenced and laid out in a very user friendly format The Grove Companion to Samuel Beckett provides an organized trove of information for students and scholars alike and is a must for any serious reader of Beckett As most Beckettians know reading him for the first time is an experience like no other in modern literature Paul Auster

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