

ENVISIONING AMERICA



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*Prints, Drawings, and Photographs
by George Grosz
and his Contemporaries
1915-1933*

Envisioning America Prints Drawings And Photographs By George Grosz And His Contemporaries 1915-1933

**Sabine Rewald, Ian Buruma, Matthias
Eberle, Metropolitan Museum of Art
(New York, N.Y.)**

Envisioning America Prints Drawings And Photographs By George Grosz And His Contemporaries 1915-1933:

The Exile of George Grosz Barbara McCloskey, 2015-01-31 The Exile of George Grosz examines the life and work of George Grosz after he fled Nazi Germany in 1933 and sought to re-establish his artistic career under changed circumstances in New York. It situates Grosz's American production specifically within the cultural politics of German exile in the United States during World War II and the Cold War. Basing her study on extensive archival research and using theories of exile, migrancy, and cosmopolitanism, McCloskey explores how Grosz's art illuminates the changing cultural politics of exile. She also foregrounds the terms on which German exile helped to define both the limits and possibilities of American visions of a one world order under U.S. leadership that emerged during this period. This book presents Grosz's work in relation to that of other prominent figures of the German emigration, including Thomas Mann and Bertolt Brecht, as the exile community agonized over its measure of responsibility for the Nazi atrocity. German culture had become, and debated, what Germany's postwar future should be. Important too at this time were Grosz's interactions with the American art world. His historical allegories, self-portraits, and other works are analyzed as confrontational responses to the New York art world's consolidating consensus around Surrealism and Abstract Expressionism during and after World War II. This nuanced study recounts the controversial repatriation of Grosz's work and the exile culture of which it was a part to a German nation perilously divided between East and West in the Cold War.

Design and Visual Culture from the Bauhaus to Contemporary Art Edit Tóth, 2018-05-16 This book complements the more textually based Bauhaus scholarship with a practice-oriented and creative interpretive method which makes it possible to consider Bauhaus-related works in an unconventional light. Edit Toth argues that focusing on the functionalist approach of the Bauhaus has hindered scholars from properly understanding its design work. With a global scope and under-studied topics, the book advances current scholarly discussions concerning the relationship between image technologies and the body by calling attention to the materiality of image production and strategies of re-channeling image culture into material processes and physical body space: the space of dimensionality and everyday activity.

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*, Andrés Mario Zervigón 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. Zervigón charts the evolution of Heartfield's photomontage from an act of anti-war 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 *Aaron Douglas* Aaron Douglas, Renée Ater, 2007-01-01

Germans and Indians Colin Gordon Calloway, Gerd Gem_nden, Susanne Zantop, For over three hundred years the Indian peoples of North America have attracted the interest of diverse segments of German society missionaries writers playwrights anthropologists filmmakers hobbyists and enthusiasts and even royalty Today German scholars continue to be drawn to Indians as is the German public tour groups from Germany frequent Plains reservations in the summer and so called Indianerclubs where participants dress up in authentic Indian costume are common In this fascinating volume scholars and writers illuminate the longstanding connection between Germans and the Indians From a range of disciplines and occupations the contributors probe the historical and cultural roots of the interactions between Germans and Indians and examine how such encounters have been represented in different media over the centuries Particularly important are reflections and insights by modern Native American writers on this relationship Of special concern is why such a connection has endured As the contributors make clear the encounters between Germans and Indians were also imagined sometimes as fantasy sometimes as projection both resonating deeply with the cultural sensibilities and changing historical circumstances of Germans over the years

Visions of Modernity : American Business and the Modernization of Germany Mary Nolan Professor of History New York University, 1994-06-27 In much the same way that Japan has become the focus of contemporary American discussion about industrial restructuring Germans in the economic reform in terms of Americanism and Fordism seeing in the United States an intriguing vision for a revitalized economy and a new social order During the 1920s Germans were fascinated by American economic success and its quintessential symbols Henry Ford and his automobile factories Mary Nolan s book explores the contradictory ways in which trade unionists and industrialists engineers and politicians educators and social workers explained American economic success envisioned a more efficient or rationalized economic system for Germany and anguished over the social and cultural costs of adopting the American version of modernity These debates about Americanism and Fordism deeply shaped German perceptions of what was economically and socially possible and desirable in terms of technology and work family and gender relations consumption and culture Nolan examines efforts to transform production and consumption factories and homes and argues that economic Americanism was implemented ambivalently and incompletely producing in the end neither prosperity nor political stability Vision of Modernity will appeal not only to scholars of German History and those interested in European social and working class history but also to industrial sociologists and business scholars

Modernism and the

Posthumanist Subject K. Michael Hays, 1995 Drawing on both the work of modern theorists like Georg Lukács and Walter Benjamin Theodor Adorno and Siegfried Kracauer and more recent poststructuralist thought K Michael Hays creates an entirely new method of reading architectural production Drawing both on the work of modern theorists like Georg Lukács and Walter Benjamin Theodor Adorno and Siegfried Kracauer and on more recent poststructuralist thought K Michael Hays creates an entirely new method of reading architectural production Challenging much of the traditional wisdom about modernism and the avant garde Hays argues that a rigorously articulated posthumanist position was actually developed in the modernist architecture of Hannes Meyer and Ludwig Hilberseimer He reinterprets their buildings projects and writings as constructions of this new category of subjectivity

Glitter and Doom Sabine Rewald, Ian Buruma, Matthias Eberle, Metropolitan Museum of Art (New York, N.Y.), 2006 In the 1920s Germany was in the grip of social and political turmoil its citizens were disillusioned by defeat in World War I the failure of revolution the disintegration of their social system and inflation of rampant proportions Curiously as this important book shows these years of upheaval were also a time of creative ferment and innovative accomplishment in literature theater film and art Glitter and Doom is the first publication to focus exclusively on portraits dating from the short lived Weimar Republic It features forty paintings and sixty drawings by key artists including Otto Dix Max Beckmann and George Grosz Their works epitomize Neue Sachlichkeit New Objectivity in particular the branch of that new form of realism called Verism which took as its subject contemporary phenomena such as war social problems and moral decay Subjects of their incisive portraits are the artists own contemporaries actors poets prostitutes and profiteers as well as doctors lawyers businessmen and other respectable citizens The accompanying texts reveal how these portraits hold up a mirror to the glittering vital doomed society that was obliterated when Hitler came to power

Women in German Yearbook 2005 Marjorie Gelus, Helga W. Kraft, 2006-01-01 Women in German Yearbook is a refereed publication that presents a wide range of feminist approaches to all aspects of German literature culture and language including pedagogy Reflecting the interdisciplinary perspectives that inform feminist German studies each issue contains critical studies that employ gender and other analytical categories to examine the work history life literature and arts of the German speaking world Marjorie Gelus is a professor of German at California State University at Sacramento Helga W Kraft is a professor of Germanic studies at the University of Illinois at Chicago

Imagining Blackness in Germany and Austria Sabrina K. Rahman, Michael Saman, Charlotte Szilagyi, 2020-05-15 Imagining Blackness in Germany and Austria offers a breadth of fresh and provocative perspectives on the ways that blackness has been configured and instrumentalized in cultural productions from around the modern German speaking world The essays collected here examine material ranging from eighteenth century literary and philosophical landmarks to Viennese modernist art from colonial missionary literature to twentieth century sculpture film and music from National Socialist ideology to Leftist counterdiscourse Spanning a range of literary visual and theoretical discourses these essays identify crucial moments within radical paradigm shifts in the ways the

concept of blackness has been employed by European intellectuals One shift can be observed within the notion of blackness itself which progresses from a state that precedes political articulation to one that is negotiated discursively Another shift sees conservative notions of race give way to a recodification of blackness as American rather than African In this way blackness becomes linked to the advent of a hegemonic power A further shift can be discerned in the ways nationalist discourses of colonial supremacy and of an impending darkening of Europe progress toward the perception of blackness as an entry point into the cultural complex known as Amerika into mass culture and into European modernity itself With an introduction by Werner Sollors this collection provides valuable compelling and timely material and insight for scholars and students interested in modern German speaking culture African American and African Diaspora studies and their intersections

Le Corbusier in America Mardges Bacon,2001 In this study of Le Corbusier s American tour Mardges Bacon reconstructs his encounter with America in all its fascinating detail It presents a critical history of the tour as well as a nuanced and intimate portrait of the architect

Visions of Modernity Mary Nolan,1994-08-11 In much the same way that Japan has become the focus of contemporary American discussion about industrial restructuring Germans in the economic reform in terms of Americanism and Fordism seeing in the United States an intriguing vision for a revitalized economy and a new social order During the 1920s Germans were fascinated by American economic success and its quintessential symbols Henry Ford and his automobile factories Mary Nolan s book explores the contradictory ways in which trade unionists and industrialists engineers and politicians educators and social workers explained American economic success envisioned a more efficient or rationalized economic system for Germany and anguished over the social and cultural costs of adopting the American version of modernity These debates about Americanism and Fordism deeply shaped German perceptions of what was economically and socially possible and desirable in terms of technology and work family and gender relations consumption and culture Nolan examines efforts to transform production and consumption factories and homes and argues that economic Americanism was implemented ambivalently and incompletely producing in the end neither prosperity nor political stability Vision of Modernity will appeal not only to scholars of German History and those interested in European social and working class history but also to industrial sociologists and business scholars

Nothing but the Clouds Unchanged Gordon Hughes,Philipp Blom,2014-11-25 Much of how World War I is understood today is rooted in the artistic depictions of the brutal violence and considerable destruction that marked the conflict Nothing but the Clouds Unchanged examines how the physical and psychological devastation of the war altered the course of twentieth century artistic Modernism Following the lives and works of fourteen artists before during and after the war this book demonstrates how the conflict and the resulting trauma actively shaped artistic production Featured artists include Georges Braque Carlo Carr Otto Dix Max Ernst George Grosz Ernst Ludwig Kirchner Oskar Kokoschka K the Kollwitz Fernand L ger Wyndham Lewis Andr Masson L szl Moholy Nagy Paul Nash and Oskar Schlemmer Materials from the Getty Research Institute s special collections

including letters popular journals posters sketches propaganda books and photographs situate the works of the artists within the historical context both personal and cultural in which they were created The volume accompanies a related exhibition on view at the Getty Research Institute Gallery from November 25 2014 to April 19 2015 From Monuments to Traces Rudy Koshar, 2000 This text constructs a framework in which to examine the subject of German collective memory which for more than half a century has been shaped by the experience of Nazism World War II and the Holocaust Beginning with national unification in 1870-71 it follows through to reunification in 1990 **Assembling Art** Barbara Beth Zabel, 2004 **The Oxford Critical and Cultural History of Modernist Magazines** Peter Brooker, Andrew Thacker, 2009 The first full study of the role of little magazines and their contribution to the making of artistic modernism and the avant garde across Europe this volume is a major scholarly achievement of immense value to those interested in material culture of the twentieth century

Envisioning America Beeke Sell Tower, 1990 Transatlantic Aliens Will Norman, 2016-11-27 A cogent and innovative account of the politics of literary and artistic modernism in the early years of the Cold War an exceptional book Transatlantica In Transatlantic Aliens Will Norman reorients our understanding of midcentury American culture by thinking dialectically about the interfusion of aesthetic and intellectual practices across both the cultural hierarchy and the Atlantic Norman relays this critical narrative through a series of interlinked case studies of key figures including C. L. R. James Theodor Adorno George Grosz Raymond Chandler Simone de Beauvoir Vladimir Nabokov and Saul Steinberg He discovers the strange afterlives of European modernism in disorientating and uncanny juxtapositions the aesthetics of French symbolism flicker among the neon signs of a small town in the dead of night and echoes of Mondrian's grids are observed in the form of a boardroom sales chart At the heart of Transatlantic Aliens is a conception of alienation that encompasses both its political and aesthetic valences What unites the exilic figures it addresses is the desire to transform the practical experience of alienation into a positive resource for criticizing and coping with a reconfigured postwar landscape Addressed to scholars and readers of American and comparative literatures as well as of cultural history and visual culture the book combines assessments of individual artworks novels and other texts with more distant readings spanning time and space A gallery of color plates beautifully illuminates the book's analysis Examining hardboiled fiction through Flaubert New Yorker cartoons through modernist painting and Bette Davis through Hegel and Marx Transatlantic Aliens challenges and changes the way we understand modernism's place in midcentury American culture *Ernst Krenek and the Politics of Musical Style* Peter Tregear, 2013-07-05 Ernst Krenek has been described as a one-man history of twentieth-century music His vast compositional output encompasses many of its extremes and expresses many of its contradictions Few have attempted however to contextualize Krenek's compositional output because our understanding of classical music in the first half of the twentieth century still largely remains focused on the music of a few canonical figures Responding to renewed interest from performers in Krenek's work particularly his operas Peter Tregear's *Ernst Krenek and the Politics of Musical Style* addresses

this gap in the scholarly literature and makes an important contribution to our comprehension of the ways in which his music reflected and informed broader social and political debates in Austria and Germany at the time Focusing on Krenek's compositional path from the eclectic musical language of *Jonny spielt auf* to the austere twelve tone technique of *Karl V* Tregear provides an historical and critical context to this most historically significant period of Krenek's creative life His study also enriches our understanding of many of Krenek's contemporaries such as Alban Berg and Arnold Schoenberg This book should interest students scholars and practitioners with an interest in modern opera and contemporary classical music as well as early 20th century German history more generally

German Expressionism Rose-Carol Washton Long, Ida Katherine Rigby, Nancy Roth, 1995-12-06 An indispensable anthology that immediately renders its predecessors obsolete With its gathering of public and private documents it carries us through the rise and fall of one of the great upheavals of modern art Robert Rosenblum New York University These essays including many previously unavailable in English are rich with startling new insights into the German Expressionist psyche Elucidating the artists view of government the role of women in modern society and their own ambivalence about the effectiveness of abstract art this anthology is essential reading for all scholars and students of twentieth century art Joan Marter author of *Alexander Calder*

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