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German War Artists

James A. Van Dyke



German War Artists:

The German War Artists John Paul Weber, 1979-01-01 **Influence of war on German expressionists. Comparing Ernst Ludwig Kirchner and Georg Baselitz** Joséphine Hengstwerth, 2019-10-30

Essay from the year 2019 in the subject Art Visual artists grade 72% Birmingham City University course Fine Art language English abstract German art seldom has been easy It is often reminded with its nation s history sometimes expressing its glory but just as often decrying its tumult and suffering Homburg 2003 In times of war a nation or the whole world is brought into chaos and uncertainty Throughout the past hundred years our world has suffered many conflicts and tensions including the first and second world war 1914 1918 1939 1945 and the cold war 1947 1991 In times of war artists feel a great need to respond in their own way Throughout history there have been many different ways of making art during war For instance Liberty Leading the People by Eugene Delacroix from 1830 is one example of a war painting from the French Revolution With the female personification of liberty walking over dead bodies and holding up the French flag as the main focus the painting is heroic and triumphant Other artists use art as a form of propaganda protest or as a way of expressing their individual feelings in response to war suffering and destruction Two German artists considered expressionist from two different generations experiencing similar forms of devastation are Ernst Ludwig Kirchner 6 May 1880 15 June 1938 and Georg Baselitz born 23 January 1938 Their role as expressionist artists and the influence of war is the focus of the following discussion The Cambridge Companion to Modern German Culture Eva Kolinsky, Wilfried van der Will, 1999-01-28 One of the most intriguing questions of our time is how some of the masterpieces of modernity originated in a country in which personal liberty and democracy were slow to emerge This Companion provides an authoritative account of modern German culture since the onset of industrialisation the rise of mass society and the nation state Newly written and researched by experts in their respective fields individual chapters trace developments in German culture including national identity class Jews in German society minorities and women the functions of folk and mass culture poetry drama theatre dance music art architecture cinema and mass media from the nineteenth century to the present Guidance is given for further reading and a chronology is provided In its totality the Companion shows how the political and social processes that shaped modern Germany are intertwined with cultural genres and their agendas of creative expression Art and War Laura Brandon, 2012-11-25 This is a truly encyclopedic survey of artists responses both official and personal to the horrors of war Art and War reveals the sheer diversity of artists portrayals of this most devastating aspect of the human condition from the heroic paintings of Benjamin West and John Singer Sargent to brutal and iconic works by artists from Goya to Picasso and the equally oppositional work of Leon Golub Nancy Spero and others who reacted with fury to the Vietnam War Laura Brandon pays particular attention to work produced in response to World War I and World War II as well as to more recent art and memorial work by artists as diverse as Barbara Kruger Alfredo Jarr and Maya Lin She looks finally to the reactions of contemporary artists such as Langlands and

Bell to the US invasion in 2001 of Afghanistan and the War on Terror

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

German Immigrant Artists in America Peter C. Merrill, 1997 In addition to American sources draws from German sources not generally consulted by historians of American art Presents biographical sketches of German and German speaking painters graphic artists engravers lithographers sculptors and some stained glass designers who arrived in North America from the colonial period to the 20th century The bibliographic references are article specific No index Annotation copyrighted by Book News Inc Portland OR

Soldiers, 1979 *Capturing the German Eye* Cora Sol Goldstein, 2009-08-01 Shedding new light on the American campaign to democratize Western Germany after World War II Capturing the German Eye uncovers the importance of cultural policy and visual propaganda to the U S occupation Cora Sol Goldstein skillfully evokes Germany's political climate between 1945 and 1949 adding an unexpected dimension to the confrontation between the United States and the USSR During this period the American occupiers actively vied with their Soviet counterparts for control of Germany's visual culture deploying film photography and the fine arts while censoring images that contradicted their political messages Goldstein reveals how this U S cultural policy in Germany was shaped by three major factors competition with the USSR fear of alienating German citizens and American domestic politics Explaining how the Americans used images to discredit the Nazis and later the Communists she illuminates the instrumental role of visual culture in the struggle to capture German hearts and minds at the advent of the cold war

Germany's Enemies in World War I Stephan Yada-Mc Neal, 2018-06-07 The First World War was lost and many of the Germans sought about the reason why the soldiers of their country had lost this war Some were looking for explanations and some thought that the

multitude of different peoples was one of those reasons The 80 pictures shown here are from the 1920 published book Germany's opponent in the world wars published by the publishing house Hermann Klemm A G from Berlin Painters such as Liebermann Th ny and Theodor Baumgartner give the viewer vivid faces of prisoners of war who stood in German camps as models for these paintings We deliberately let out the texts from this book because they corresponded to the ideas of the time but today because of the names Negroes and Gypsies no longer fit However we still had to use some of these words because they are given as the title of the image

Naval Aviation News ,1993-05 **Franz Radziwill and the Contradictions of German Art History, 1919-45** James A. Van Dyke,2011 An exploration of the career of Franz Radziwill investigating the question of art in a Nazi context Nostalgia for the Future: Modernism and Heterogeneity in the Visual Arts of Nazi Germany Gregory Maertz,2019-04-30 In the first chapter on the German military's unlikely function as an incubator of modernist art and in the second chapter on Adolf Hitler's advocacy for eugenic figurative representation embodying nostalgia for lost Aryan racial perfection and the aspiration for the future perfection of the German Volk Maertz conclusively proves that the Nazi attack on modernism was inconsistent In further chapters on the appropriation of Christian iconography in constructing symbols of a Nazi racial utopia and on Baldur von Schirach's heretical patronage of modernist art as the supreme Nazi Party authority in Vienna Maertz reveals that sponsorship of modernist artists continued until the collapse of the regime Also based on previously unexamined evidence including 10 000 works of art and documents confiscated by the U S Army Maertz's final chapter reconstructs the anarchic denazification and rehabilitation of German artists during the Allied occupation which had unforeseen consequences for the postwar art world

On Germany Giles MacDonogh,2018-10-01 A rich and refreshing exploration of Germany Germans and Germanness *The Image of the Soldier in German Culture, 1871-1933* Paul Fox,2017-12-14 This study examines the force of tradition in conservative German visual culture exploring thematic continuities in the post conflict representation of battlefield identities from the Franco Prussian War in 1870 71 to the demise of the Weimar Republic in 1933 Using over 40 representative images sampled from both high and popular culture Paul Fox discusses complex and interdependent visual responses to a wide spectrum of historical events spanning world war regional conflict internal security operations and border skirmishes The book demonstrates how all the artists illustrators and photographers whose work is addressed here were motivated to affirm German moral superiority on the battlefield They produced images that advanced dominant notions of how the ideal German man should behave when at war even when the outcome was defeat Their construction of an imagined martial masculinity based on aggressive moral superiority became so deeply rooted in German culture that it eventually provided the basis for a programmatic imagining of how Germany might again recover its standing as a great military power in Central Europe in the wake of defeat in 1918 *The Image of the Soldier in German Culture 1871 1933* is an important volume for any historian interested cultural history the representation of armed conflict in European culture the history of modern Germany the

Franco Prussian War and the First World War Small Stories of War Barbara Lorenzkowski, Kristine Alexander, Andrew Burtch, 2023-06-15 Many believed the twentieth century would be the century of the child an era in which modern societies would value and protect children sheltering them from violence and poverty Yet this hopeful vision was marred by the harsh realities of migration displacement and armed conflict Small Stories of War grapples with the meanings and memories of childhood and wartime by asking new questions about lived experience Spanning the First World War to the early twenty first century and featuring chapters about Canada Australia Germany the former Yugoslavia Rwanda and northern Uganda this volume asks how young people encountered and responded to armed conflict How did children youth and their families make sense of war in the violent twentieth century How have they shared their stories and experiences of violence and trauma Analyzing a broad range of sources including family letters oral history and children s artwork contributors offer important insights into the production of historical knowledge with and about young people Engaging with cutting edge debates about emotions temporality space and young people as political actors Small Stories of War offers compelling new research and an interpretive toolkit that will benefit scholars from across the social sciences and humanities **The Aesthetics of Loss** Claudia Siebrecht, 2013-09-19 An examination of German women s art produced during the First World War that places the artists visual responses within the civilian war experience Traces the thematic evolution of women s art from visual expressions of support for the national war effort to more nuanced and distraught representations of grief over wartime death The Army Historian , 1983 **Postcards from the Trenches** Irene Guenther, 2018-11-01 German art student Otto Schubert was 22 years old when he was drafted into the Great War As the conflict unfolded he painted a series of postcards that he sent to his sweetheart Irma During the battles of Ypres and Verdun Schubert filled dozens of military issued 4 x 6 cards with vivid images depicting the daily realities and tragedies of war Beautifully illustrated with full color reproductions of his exquisite postcards as well as his wartime sketches woodcuts and two lithograph portfolios Postcards from the Trenches is Schubert s war diary love journal and life story His powerful artworks illuminate and document in a visual language the truths of war Postcards from the Trenches offers the first full account of Otto Schubert soldier artist of the Great War rising art star in the 1920s prolific graphic artist and book illustrator one of the degenerate artists defamed by the Nazis and a man shattered by the Second World War and the Cold War Created in the midst of enormous devastation Schubert s haunting visual missives are as powerful and relevant today as they were a century ago His postcards are both a young man s token of love and longing and a soldier s testimony of the Great War Congressional Record United States. Congress, 1981 The Congressional Record is the official record of the proceedings and debates of the United States Congress It is published daily when Congress is in session The Congressional Record began publication in 1873 Debates for sessions prior to 1873 are recorded in The Debates and Proceedings in the Congress of the United States 1789 1824 the Register of Debates in Congress 1824 1837 and the Congressional Globe 1833 1873 **The Twentieth Century German Art**

Exhibition Lucy Wasensteiner, 2018-10-09 This book represents the first study dedicated to Twentieth Century German Art the 1938 London exhibition that was the largest international response to the cultural policies of National Socialist Germany and the infamous Munich exhibition Degenerate Art Provenance research into the catalogued exhibits has enabled a full reconstruction of the show for the first time its contents and form its contributors and their motivations and its impact both in Britain and internationally Presenting the research via six case study exhibits the book sheds new light on the exhibition and reveals it as one of the largest migr projects of the period which drew contributions from scores of German migr collectors dealers art critics and from the degenerate artists themselves The book explores the show s potency as an anti Nazi statement which prompted a direct reaction from Hitler himself

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