

GEORGE GROSZ

SERGE SABARSKY

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The Berlin Years

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George Grosz The Berlin Years:

George Grosz George Grosz, Serge Sabarsky, 1985 *George Grosz - the Berlin Years* Ralph Jentsch, 1997 **George Grosz** Serge Sabarsky, 1985 *George Grosz* George Grosz, 1970 **George Grosz - The Berlin Years**, 1987 **An Autobiography** George Grosz, 1998-04-17 This acclaimed autobiography by one of the twentieth century's greatest satirical artists is as much a graphic portrait of Germany in chaos after the Treaty of Versailles as it is a memoir of a remarkable artist's development. Grosz's account of a world gone mad is as acute and provocative as the art that depicts it and this translation of a work long out of print restores the spontaneity, humor and energy of the author's German text. It also includes a chapter on Grosz's experience in the Soviet Union omitted from the original English language edition as well as more writings about his twenty year self-imposed exile in America and a fable written in English.

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.

George Grosz - The Berlin Years George Grosz, Serge Sabarsky, Marty Grosz, Tel Aviv Museum of Art, 1987 **George Grosz** Ralph Jentsch, George Grosz, Enrico Crispolti, 2008 George Grosz 1893-1959 was a prominent member of the Berlin Dada and New Objectivity group. He was born Georg Ehrenfried Gro in Berlin but changed his name in 1916 out of a romantic enthusiasm for America. Anti-Nazi Grosz left Germany in 1932 and in 1933 was invited to teach at the Art Students League of New York where he would teach intermittently until 1955. Over 500 illustrations, drawings and paintings in this book document the entire output of the artist's German and American years, including drawings spanning from when the artist was the age of fifteen to his paintings made during his U.S. period. Also included are sketches of stage designs he created between 1919-1954 for theatre pieces by Bernard Shaw, Iwan Goll, Georg Kaiser, Paul Zech and Jaroslav Kaek, as well as numerous collages. The volume is complete with unpublished photographs from the painter's private life and two essays by Enrico Crispolti and Philippe Dagen.

Lustmord Maria Tatar, 2020-07-21 In a book that confronts our society's obsession with sexual violence, Maria Tatar seeks the meaning behind one of the most disturbing images of twentieth-century Western

culture the violated female corpse This image is so prevalent in painting literature film and most recently in mass media that we rarely question what is at stake in its representation Tatar however challenges us to consider what is taking place both artistically and socially in the construction and circulation of scenes depicting sexual murder In examining images of sexual murder Lustmord she produces a riveting study of how art and murder have intersected in the sexual politics of culture from Weimar Germany to the present Tatar focuses attention on the politically turbulent Weimar Republic often viewed as the birthplace of a transgressive avant garde modernism where representations of female sexual mutilation abound Here a revealing episode in the gender politics of cultural production unfolds as male artists and writers working in a society consumed by fear of outside threats envision women as enemies that can be contained and mastered through transcendent artistic expression Not only does Tatar show that male artists openly identified with real life sexual murderers George Grosz posed as Jack the Ripper in a photograph where his model and future wife was the target of his knife but she also reveals the ways in which victims were disavowed and erased Tatar first analyzes actual cases of sexual murder that aroused wide public interest in Weimar Germany She then considers how the representation of murdered women in visual and literary works functions as a strategy for managing social and sexual anxieties and shows how violence against women can be linked to the war trauma to urban pathologies and to the politics of cultural production and biological reproduction In exploring the complex relationship between victim and agent in cases of sexual murder Tatar explains how the roles came to be destabilized and reversed turning the perpetrator of criminal deeds into a defenseless victim of seductive evil Throughout the West today the creation of similar ideological constructions still occurs in societies that have only recently begun to validate the voices of its victims Maria Tatar's book opens up an important discussion for readers seeking to understand the forces behind sexual violence and its portrayal in the cultural media throughout this century

George Grosz George Grosz, Serge Sabarsky, Marty Grosz, 1987

The Sublime Artist's Studio Gavriel Shapiro, 2009-06-02 The relation of the visual arts to Vladimir Nabokov's work is the subject of this in depth and detailed study of one of the most significant facets of this modern master's oeuvre

Sublime Dreams of Living Machines Minsoo Kang, 2011-02-28 Historian Minsoo Kang argues that to properly understand the human as machine and the human as fundamentally different from machine we must trace the origins of these ideas and examine how they were transformed by intellectual cultural and artistic appearances of the automaton throughout the history of the West Kang tracks the first appearance of the automaton in ancient myths through the medieval and Renaissance periods marks the proliferation of the automaton as a central intellectual concept in the Scientific Revolution and the subsequent backlash during the Enlightenment and details appearances in Romantic literature and the introduction of the living machine in the Industrial Age He concludes with a reflection on the destructive confrontation between humanity and machinery in the modern era and the reverberations of the humanity machinery theme today

Dada Culture , 2016-08-01 How Dada is to break its cultural accommodation and containment today necessitates

thinking the historical instances through revised application of critical and theoretical models The volume *Dada Culture Critical Texts on the Avant Garde* moves precisely by this motive bringing together writings which insist upon the continuity of the early twentieth century moment now at the start of the twenty first Engaging the complex and contradictory nature of Dada strategies instanced in the linguistic gaming and performativity of the movement s initial formation and subsequently isolating the specific from the general with essays focusing on Ball Tzara Serner Hausmann Dix Heartfield Schwitters Baader Cravan and the exemplary Duchamp the political philosophy of the avant garde is brought to bear upon our own contemporary struggle through critical theory to comprehend the cultural usefulness relevance validity and effective or otherwise oppositionality of Dada s infamous anti stance The volume is presented in sections that progressively point towards the expanding complexity of the contemporary engagement with Dada as what is often exhaustive historical data is forced to rethink realign and reconfigure itself in response to the analytical rigour and exercise of later twentieth century animal anarchic thought the testing and cultural placement of thoughts upon the virtual and the eventual implications for the once blissfully unproblematic idea of expression From the opening provocative proposition that historically Dada may have been the falsest of all false paths the volume rounds to dispute such condemnation as demarcation continues not only of Dada s embeddedness in western culture but more precisely of the location of Dada culture Ten critical essays by Cornelius Partsch John Wall T J Demos Anna Schaffner Martin I Gaughan Curt Germundson Stephen C Foster Dafydd Jones Joel Freeman and David Cunningham are supplemented by the critical bibliography prepared by Timothy Shipe which documents the past decade of Dada scholarship and in so doing provides a valuable resource for all those engaged in Dada studies today

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 *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* Andr s Mario Zervig n 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 Zervig n charts the evolution of Heartfield's photomontage from an act of antiwar 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

The Essential D rer Larry Silver, Jeffrey Chipps Smith, 2011-11-29 Albrecht D rer 1471-1528 perhaps the most famous of all German artists embodies the modern ideal of the Renaissance man he was a remarkable painter printmaker draftsman designer theoretician and even a poet More is known about his thoughts and his life than about any other Northern European master of his time since he wrote extensively about himself his family's history his travels and his friends His woodcuts and engravings were avidly collected and copied across Europe and they quickly established his reputation as a master Praised in life and eulogized in death by such thinkers as Martin Luther and Erasmus he served Emperor Maximilian and other leading church and secular princes in the Holy Roman Empire Although there is a vast specialized literature on the Nuremberg master *The Essential D rer* fills the need for a foundational book that covers the major aspects of his career The essays included in this book written by leading scholars from the United States and Germany provide an accessible up to date examination of D rer's art and person as well as his posthumous fame The essays address an array of topics from separate and detailed studies of his paintings drawings printmaking and sculpture to broader concerns such as his visits to and interactions with Venice and the Netherlands his personal relationships and his relationships with other artists Collectively these stimulating essays explore the brilliance of D rer's creativity and the impact he had on his world exposing him as an artist fully engaged with the tumultuous intellectual and religious challenges of his time

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.

Neue Sachlichkeit 1918-33 Steve Plumb, 2006. *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.

Objects as History in Twentieth-century German Art Peter Chametzky, 2010. This book provides an overview of twentieth century German art, focusing on some of the period's key works. In Peter Chametzky's innovative approach, these works become representatives rather than representations of twentieth century history. Chametzky draws on both scholarly and popular sources to demonstrate how the works, and in some cases the artists themselves, interacted with and even enacted historical events, processes and ideas.

Unveiling the Energy of Verbal Art: An Mental Sojourn through **George Grosz The Berlin Years**

In a global inundated with displays and the cacophony of instant conversation, the profound energy and mental resonance of verbal beauty frequently fade into obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, nestled within the musical pages of **George Grosz The Berlin Years**, a interesting work of fictional splendor that impulses with fresh emotions, lies an unforgettable trip waiting to be embarked upon. Written with a virtuoso wordsmith, this mesmerizing opus courses viewers on a mental odyssey, softly exposing the latent possible and profound impact embedded within the complicated internet of language. Within the heart-wrenching expanse with this evocative analysis, we will embark upon an introspective exploration of the book is central subjects, dissect its interesting publishing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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George Grosz The Berlin Years Introduction

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