



Otto Dix And New Objectivity

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

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 **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's 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 **New Objectivity** Olaf Peters, 2025-02-20 On the eve of its subject's centennial, this richly illustrated and meticulously researched catalog celebrates and reconsiders one of the most significant artistic movements of the twentieth century. Gustav F. Hartlaub's 1925 exhibition, Neue Sachlichkeit, New Objectivity, at the Kunsthalle Mannheim, was a pivotal event that showcased a new artistic movement in Germany characterized by its critical realism, social commentary, and detailed depiction of contemporary life. It marked a significant departure from Expressionism's emotional intensity. But it was divided by two philosophies: the unflinching and socially critical Verists (Otto Dix, George Grosz, Georg Scholz, and others) and the Classicists (Alexander Kanoldt, Georg Schrimpf, and Christian Schad), who focused on harmony and beauty. This wide-ranging survey explores the tension between these camps and interprets it as a coherent chapter in art history. Essays by leading experts shed new light on the movement through the lens of regionalism, while considering a wide spectrum of media: architecture, design, drawings, film, paintings, photography, and philosophy. Their illuminating texts are accompanied by stunning reproductions of works such as Otto Dix's *Portrait of the Lawyer Dr. Fritz Glaser*, Georg Scholz's *Of Things to Come*, and Marcel Breuer's *Chair B 33*. Impeccably produced and researched, this volume captures the ways that the New Objectivity

proponents mirrored the Weimar period's cultural political and social complexities **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 Kaethe 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* 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

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

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 *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 [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

Getroffen Otto Dix, Marion Ackermann, 2007 Brings together over 60 works by Dix including self portraits portraits of his family artists and notable members of German society *History of Art and Architecture* Joann Lacey, 2021-01-23 This is a survey of the history of art and architecture of Western civilizations The textbook extends from the age of the Renaissance until the end of the 20th Century The textbook includes illustrations graphs and reconstruction images curated from Creative Commons material The textbook includes original text not protected intellectual property

Creative Photography Helmut Gernsheim, 1991-01-01 First authoritative comprehensive study of photography from a purely aesthetic point of view spanning its history from daguerreotypes to modern photo reportage 240 superb photographs First inexpensive paperback edition [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

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The Arts of the Twenties Gilles Néret, 1986

History of Art Horst Woldemar Janson, Anthony F. Janson, 2004 For forty years this widely acclaimed classic has remained unsurpassed as an introduction to art in the Western world boasting the matchless credibility of the Janson name This newest update features a more contemporary more colorful design and vast array of extraordinarily produced illustrations that have become the Janson hallmark A narrative voice makes this book a truly enjoyable read and carefully reviewed and revised updates to this edition offer the utmost clarity in contributions based on recent scholarship Extensive captions for the book's incredible art program offer profound insight through the eyes of twentieth century art historians speaking about specific pieces of art featured throughout Significantly changed in this edition is the chapter on The Late Renaissance in which Janson offers a new perspective on the subject tracing in detail the religious art tied to the Catholic Reform movement whose early history is little known to many readers of art history Janson has also rearranged early

Renaissance art according to genres instead of time sequence and he has followed the reinterpretation of Etruscan art begun in recent years by German and English art historians With a truly humanist approach this book gives written and visual meaning to the captivating story of what artists have tried to express and why for more than 30 000 years

Otto Dix Otto Dix, Olaf Peters, Montreal Museum of Fine Arts, 2010 it will be on view from September 24 2010 to January 2 2011 It includes the paintings that Dix is best known for paintings from the so called golden Weimar years but to contextualize them it also includes Dix's work from the early 1920s as well as his later more allegorical work produced as veiled protest against the

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