



The
Expressionist
Era in
Germany
1900 - 1933



GERMAN EXPRESSIONIST ART
THE ROBERT GORE RIFKIND COLLECTION

The Expressionist Era In Germany 1900-1933

Brian Keith-Smith



The Expressionist Era In Germany 1900-1933:

The Expressionist Era in Germany, 1900-1933 Karin Breuer, 1990 **The Revolution in German Theatre 1900-1933 (Routledge Revivals)** Michael Patterson, 2016-04-06 First published in 1981 this book represents the first work in English to give a comprehensive account of the revolutionary developments in German theatre from the decline of Naturalism through the Expressionist upheaval to the political theatre of Piscator and Brecht Early productions of Kaiser's *From Morning till Midnight* and Toller's *Transfiguration* are presented as examples of Expressionism A thorough analysis of Piscator's *Hoppla* Such is Life And Brecht's *Man show* the similarities and differences in political theatre In addition elements of stage craft are examined illustrated with tabulated information an extensive chronology and photographs and designs of productions **German Expressionism** Museum of Modern Art (New York, N.Y.), Starr Figura, Peter Jelavich, 2011 Catalog of an exhibition held at the Museum of Modern Art New York Mar 27 July 11 2011 Germany 1900-1933, 1980 **Jews and the Making of Modern German Theatre** Jeanette R. Malkin, Freddie Rokem, 2010-04-15 While it is common knowledge that Jews were prominent in literature music cinema and science in pre 1933 Germany the fascinating story of Jewish co creation of modern German theatre is less often discussed Yet for a brief time during the Second Reich and the Weimar Republic Jewish artists and intellectuals moved away from a segregated Jewish theatre to work within canonic German theatre and performance venues claiming the right to be part of the very fabric of German culture Their involvement especially in the theatre capital of Berlin was of a major magnitude both numerically and in terms of power and influence The essays in this stimulating collection etch onto the conventional view of modern German theatre the history and conflicts of its Jewish participants in the last third of the nineteenth and first third of the twentieth centuries and illuminate the influence of Jewish ethnicity in the creation of the modernist German theatre *Innovation and Visualization* Amy Ione, 2005 Amy Ione's *Innovation and Visualization* is the first in detail account that relates the development of visual images to innovations in art communication scientific research and technological advance Integrated case studies allow Ione to put aside C P Snow's two culture framework in favor of cross disciplinary examples that refute the science humanities dichotomy The themes which range from cognitive science to illuminated manuscripts and media studies will appeal to specialists artists art historians cognitive scientists etc interested in comparing our image saturated culture with the environments of earlier eras The scope of the examples will appeal to the generalist **German Women Writers, 1900-1933** Brian Keith-Smith, 1993 Examines Lou Andreas Salome Erna Bernstein Hedwig Lachmann Lily Braun Jo Mihalj Adrienne Thomas Emmy Henning Berta Lask Frida Bettingen Bess Brenck Kalischer Anna Seghers and Gertrud von le Fort *The Collections of the Nelson-Atkins Museum of Art* Nelson-Atkins Museum of Art, George L. McKenna, 1996 This book is the second in a series of catalogues devoted to documenting the permanent collections in The Nelson Atkins Museum of Art Kansas City Missouri In this volume on ink printed graphics more than six thousand examples are cited ranging from the

15th to the 20th century Included are works by many of the leading print makers of the Western world some of the impressions being unique and others exceedingly rare From the dawn of printing is a group of thirty two hand colored woodcuts by unknown German artists one of the most intact engravings of The Last Supper by the Dutch Master I A M of Zwolle and both states of Mantegna s Battle of the Sea Gods Right Half Among 16th century works are one of the finest known impressions of Durer s St Jerome in His Study a unique hand colored engraving by the Flemish Master S a singular engraving by Girolamo Mocetto and chiaroscuro woodcuts by Ugo da Carpi Agostino Veneziano and Hendrick Goltzius Notably representative of the 17th century are a number of Rembrandt s etchings a splendid impression of Bellange s Martyrdom of St Lucy Hollar s Four Seasons and mezzotints by Blooteling and Dusart Among distinguished works of the 18th century are a first edition set of Goya s Caprichos Descourtis s two finest color intaglios and etchings of 1748 by Piranesi as well as a twenty three volume bound set of the first Paris edition of all of his antiquarian prints his sons additions and works by their associates Of the 19th century are Dr Thornton s Temple of Flora series Goya s Disasters of War a superb impression of a Pissarro intaglio and a unique annotated proof in the complete hand colored set of Daumier s lithographed Les Cent Robert Macaire Remarkable among 20th century holdings are proofs of Feininger s Green Bridge and Villon s Red Umbrella famous posters by Bakst and Thorn Prikker striking etchings by Nolde an early lithograph and a monumental aquatint by Picasso and Lichtenstein s Modern Head series in several media Each of one hundred numbered entries written by George L McKenna discusses a single print several impressions or portions of series Information on the date size state signature inscriptions catalogue raisonne numbers watermark provenance and exhibition and publication history of each print precedes the extended text That text in essay form presents relevant biographical detail analysis of imagery description of style and germane critical comment footnoted with reference to publications cited in the bibliography at the end of the book Depending upon the appearance of the original prints illustrations are in full color or black and white in facsimile or reduced scale Following the one hundred entries is a list of some six thousand other prints in the collection arranged alphabetically according to nationality medium and artist The title date measurements catalogue raisonne and accession numbers of every print are specified as well as the names of the donors of gifts Two hundred and ninety of the prints are reproduced in small black and white plates in close proximity to their locations in the list In addition George L McKenna has written an introduction which recounts how the print collection has been formed through the years beginning with the first purchases in 1932

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Christopher Brown* Christopher Brown, Signe Mayfield, 1995 San Francisco Review of Books , 1989 German Post-Expressionism : The Art of the Great Disorder 1918-1924 , German Post Expressionism is the first study to reconstruct historically the evolution of Die neue Sachlichkeit the slogan coined as a designation for the Post Expressionist figural art that developed throughout Germany following the failed revolution of 1919 Rather than starting with the moment this Post Expressionist

movement was christened with a slogan 1923 Crockett investigates the sources and precepts of Post Expressionism beginning with the anti Expressionist stance of Dada in 1918 and the loss of faith in Expressionism on the part of some of its chief supporters during 1919 20 The German Quest for Primal Origins in Art, Culture, and Politics 1900-1933 August K. Wiedmann,1995 This major in depth study the first of its kind conclusively demonstrates that the rise of Nazism cannot be understood in socio economic and politico ideological terms alone but as a manifestation of a far larger cultural dynamic the collective propensity for things mythical and primal the compulsive quest for origins and roots **The Print Collector's Newsletter** ,1992 *The Print in Germany, 1880-1933* Frances Carey, Antony Griffiths, David Paisey, British Museum. Department of Prints and Drawings, 1984 Prints from the Department of Prints and Drawings in the British Museum with a section of illustrated books from the British Library by David Paisey Met afbeeldingen van Max Klinger K the Kollwitz Max Liebermann Heinrich Vogeler Paula Modersohn Becker Lovis Corinth Ernst Barlach Christian Rohlf Edvard Munch Ernst Ludwig Kirchner Erich Heckel Karl Schmidt Rottluff Max Pechstein Emil Nolde Oskar Kokoschka Franz Marc August Macke Vasily Kandinsky Ludwig Meidner Max Beckmann George Grosz Otto Dix Bernard Kretzschmar Karl Hubbuch Johannes Itten Lyonel Feininger Gerhard Marcks Paul Klee Georg Muche Lothar Schreyer Oskar Schlemmer Kurt Schwitters El Lissitzky Laszlo Moholy Nagy Rolf Nesch **The Continuum Companion to Twentieth Century Theatre** Colin Chambers, 2006-05-14 International in scope this book is designed to be the pre eminent reference work on the English speaking theatre in the twentieth century Arranged alphabetically it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely leading professionals from the world of theatre A fascinating resource for anyone interested in theatre it includes Overviews of major concepts topics and issues Surveys of theatre institutions countries and genres Biographical entries on key performers playwrights directors designers choreographers and composers Articles by leading professionals on crafts skills and disciplines including acting design directing lighting sound and voice **German Expressionist Prints from the Collections of Robert M. Blatt and Granville and Marcia Specks** ,1985 **German Expressionist Sculpture** Stephanie Barron, 1983 The volume presents a survey of German expressionist sculpture Expressionism was a modernist movement initially in poetry and painting originating in Germany at the beginning of the 20th century Its typical trait is to present the world solely from a subjective perspective distorting it radically for emotional effect in order to evoke moods or ideas Expressionist artists sought to express meaning or emotional experience rather than physical reality The term is sometimes suggestive of emotional angst The Expressionist emphasis on individual perspective has been characterized as a reaction to positivism and other artistic styles such as naturalism and impressionism This work contains more than one hundred and twenty examples of German Expressionist sculpture by thirty three artists Included are sculptures by artists recognized for their work in this medium Ernst Barlach Wilhelm Lehmbruck Georg Kolbe Renee Sintenis Gerhard Marcks as well as sculpture by such figures as Kathe

Kollwitz Ernst Ludwig Kirchner Erich Heckel Karl Schmidt Rottluff Emil Nolde Max Beckmann Egon Schiele and Otto Freundlich whose reputations are based on their painting and graphic oeuvres A significant number of works by lesser known artists who belonged to the second generation of Expressionism in the twenties among them Herbert Garbe Conrad Felixmüller Paul Rudolf Henning William Wauer and Christoph Vollare also examined Included in the catalog are examples of the artists varied writings as well as evaluations by contemporary critics scholars writers and poets Seven essays and excerpts from contemporary texts published in translation for the first time highlight the German Expressionists concern with particular materials and their attraction to African and Oceanic art From the Shtetl to the Stage Alexander Granach, 2017-07-05 Alexander Granach who died while he was acting on Broadway in 1945 brilliantly relates the remarkable story of his unlikely path from a poverty stricken rough and tumble childhood to success on the German stage This is the account of a daring curiosity filled and perceptive Jewish child from poor towns in Galicia who was seized with a passion for the theater when he saw his first show at the age of 14 He overcame great odds to become a leading stage and film actor in Weimar Germany and he had to have both legs broken to do it Born in what is now southern Ukraine Granach began working at the age of six in his father's bakery where his heavy tasks left him visibly knock kneed With very little formal education but open for adventure and willing to work hard Alexander ran away several times the last time to Berlin at the age of 16 where his talent and charm won him a place in Max Reinhardt's theater school His career was abruptly interrupted by World War I and his time as a prisoner of war in Italy but after a daring escape and the end of the war he resumed his rise to prominence in German artistic life A natural storyteller Granach's autobiography captures equally the charms adventures and trials of his shtetl days the horrors of trench warfare and the glamour and excitement of the German theater before Hitler came to power

Ecstasy and the Demon Susan Manning, 2006 Mary Wigman Germany's premier dancer between the two world wars envisioned the performer in the thrall of ecstatic and demonic forces Widely hailed as an innovator of dance modernism she never acknowledged her complex relationship with National Socialism In *Ecstasy and the Demon* Susan Manning advances a sociological explanation for the collaboration between German modern dancers and National Socialism She models methods for dance studies that contextualize choreography in relation to changing sociopolitical conditions bringing dance scholarship into conversation with intellectual trends across the humanities The introduction to this second edition brings Manning's groundbreaking work to bear on dance studies today and reconsiders Wigman's career from the perspective of queer theory and globalization further illuminating the interplay of dance and politics in the twentieth century Susan Manning is professor of English theater and performance studies at Northwestern University **Italian Futurist Theatre, 1909-1944** Günter Berghaus, 1998 *Italian Futurist Theatre* provides an overview of the theatrical activities of the Italian Futurist movement headed by F T Marinetti It analyses the theory and practice of Futurist performance covers the theatre work of all leading artists and writers of the movement and discusses the principal aims and achievements of their theatrical experiments The

main focus of the study is directed towards reconstructing the performance history of Futurist theatre But it also incorporates aspects of dramatic writing stage and costume design and theatre architecture and is heavily illustrated Although the significance of Futurism for the art and culture of this century is universally acknowledged today relatively little research has been undertaken with regard to the form of expression that was dearest to the Futurists theatre No other art could better demonstrate the movement's concept of art as action propagate its anti traditionalist stance and demonstrate its modernist aims and aesthetics Yet the myriads of Futurist experiments in the performing arts have been neglected by scholars partly because documentation is not easily available partly because of the inherent problems of reconstructing performances of the past This volume is the first comprehensive study of Italian Futurist theatre in the English language It is the result of a major research project supported by the British Academy the Italian Ministry of Foreign Affairs and the Ministry of Cultural Heritage This highly original book is predominantly based on documents discovered in the course of ten years of extensive investigations in Italian archives libraries and private collections

Decoding **The Expressionist Era In Germany 19001933**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**The Expressionist Era In Germany 19001933**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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