

# GERD ARNTZ

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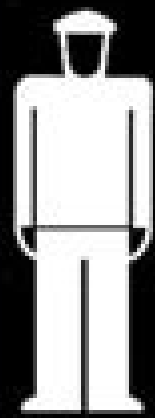
Gerd Arntz was born the son of a factory owner. At the art school in Düsseldorf he became involved in revolutionary circles and linked up with a small communist group that advocated forming independent, self-governing councils. As an artist he joined a group that wanted to depict developments in society instead of individual emotions. For Arntz this view led to creating woodcuts and lino-cuts with stylized figures representing social groups and classes. He was influenced by abstract art, but continued to work in a representational way. Arntz's pictures were published in progressive magazines, sometimes in thematic collections.

In 1928 Arntz was invited to work for the Gesellschafts- und Wirtschaftsmuseum in Vienna. This institute developed methods of pictorial statistics to illustrate social and economic processes. Complex problems had to be represented simply and clearly. Arntz's style lent itself to these objectives perfectly. Under his artistic direction, a catalog of visual statistics was published in 1930 under the title *Gesellschaft und Wirtschaft*.

After working in Moscow for a year, Arntz had to flee to the Netherlands in 1934. There he continued working on pictorial statistics, and published his wood- and lino-cuts in left-wing periodicals. One woodcut was removed from an exhibition in Amsterdam, because its anti-fascist message was found offensive by the German ambassador. After the war, Arntz worked for the Dutch Foundation of Statistics. Late in life, he received artistic recognition in several retrospective exhibitions and prizes.

## SHOW IMAGES

# 1900-1988



GERD  
ARNTZ

### Portrait

1900 Born in  
Remscheid,  
Germany

1919 Attends an art  
school in Düsseldorf

1920 Meets  
progressive artists  
from Cologne:  
Adler, Seiwert,  
Hoerle etc.

1926 First political  
woodcuts for the  
periodical *Die  
Proletarische  
Revolution*

# Social History Of Art 2

**Peter Burke**



## Social History Of Art 2:

**The Social History of Art** Arnold Hauser, 1951      The Social History of Art. 2, Renaissance, Mannerism and Baroque; 2  
Arnold (1892-1978) Hauser, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant      The Social History of Art, V.2 Arnold Hauser, 1951      *The Social History of Art*, 1972

**The Social History of Art** Arnold Hauser, 1951      **Modern Perspectives in Western Art History** W. Eugene Kleinbauer, Medieval Academy of America, 1989-01-01 A collection of essays that reflect the breadth of twentieth century scholarship in art history Kleinbauer has sought to illustrate the variety of methods scholars have developed for conveying the unfolding of the arts in the Western world Originally published by Holt Rinehart and Winston 1971      *Art Markets and Digital Histories* Claartje Rasterhoff, Sandra van Ginhoven, 2020-03-16 This Special Issue of Arts investigates the use of digital methods in the study of art markets and their histories As historical and contemporary data is rapidly becoming more available and digital technologies are becoming integral to research in the humanities and social sciences we sought to bring together contributions that reflect on the different strategies that art market scholars employ to navigate and negotiate digital techniques and resources The essays in this issue cover a wide range of topics and research questions Taken together the essays offer a reflection on what takes to research art markets which includes addressing difficult topics such as the nature of the research questions and the data available to us and the conceptual aspects of art markets in order to define and operationalize variables and to interpret visual and statistical patterns for scholarship In our view this discussion is enriched when also taking into account how to use shared or interoperable ontologies and vocabularies to define concepts and relationships that facilitate the use and exchange of linked open data for cultural heritage and historical research

**Eyewitnessing** Peter Burke, 2006-01-27 Eyewitnessing evaluates the place of images among other kinds of historical evidence      **Self and Symbolism in the Poetry of Michelangelo, John Donne and Agrippa D'Aubigne** A.B. Altizer, 2012-12-06 Alienation ecstasy death rebirth in the poetry of Michelangelo Donne and d Aubigne these archetypal themes make possible the ultimate formulation of new poetic symbolizations of self and world As their poetry evolves from a primarily rhetorical towards a fully symbolic mode images of loss of self in ecstasy or in alienation of death and rebirth recur with increasing frequency and intensity Whether the context is love poetry or religious poetry the basic problem remains the

same love is the link between the two kinds of poetry And love is indeed a problem for these three poets since it involves the self in relation to the other the other being either God or another human being Increasingly the work of each poet centers on a need to analyze or abolish the gulf separating subject and object self and other The dominant mode of most of the three poets work is neither rhetorical nor symbolic but expressive This transitional mode reveals the individual poet s most urgent concerns and conflicts his sense of self in Its most isolated or burdensome affirmative or struggling state Under lying most of their poems is a profound self consciousness a heightened awareness of self as a powerful separate entity with a corresponding objectification of all reality outside of self The Renaissance in general is a time of increasing individualism and

1 self consciousness *Millard Meiss, American Art History, and Conservation* Jennifer Cooke,2020-09-28 A member of the art history generation from the golden age of the 1920s and 1930s Millard Meiss 1904 1975 developed a new and multi faceted methodological approach This book lays the foundation for a reassessment of this key figure in post war American and international art history The book analyses his work alongside that of contemporary art historians considering both those who influenced him and those who were receptive to his research Jennifer Cooke uses extensive archival material to give Meiss the critical consideration that his extensive and important art historical restoration and conservation work deserves This book will be of interest to scholars in art history historiography and heritage management and conservation History of the Church: Reformation and Counter Reformation Hubert Jedin,John Patrick Dolan,1980 **Encyclopedia of Historians and Historical Writing** Kelly Boyd,2019-10-09 The Encyclopedia of Historians and Historical Writing contains over 800 entries ranging from Lord Acton and Anna Comnena to Howard Zinn and from Herodotus to Simon Schama Over 300 contributors from around the world have composed critical assessments of historians from the beginning of historical writing to the present day including individuals from related disciplines like J rgen Habermas and Clifford Geertz whose theoretical contributions have informed historical debate Additionally the Encyclopedia includes some 200 essays treating the development of national regional and topical historiographies from the Ancient Near East to the history of sexuality In addition to the Western tradition it includes substantial assessments of African Asian and Latin American historians and debates on gender and subaltern studies *Society and Economy in Early Modern Europe, 1450-1789* Barry Taylor,1989

**Social History of Art, Volume 2** Arnold Hauser,2005-07-15 First published in 1951 Arnold Hauser s commanding work presents an account of the development and meaning of art from its origins in the Stone Age through to the Film Age This new edition of a classic work offers a contemporary introduction **The Oxford Illustrated History of Modern Europe** T. C. W. Blanning,2001-01-11 Written by an international team of leading scholars The Oxford History of Modern Europe traces Europe s turbulent history from the beginnings of the Revolution in France to the dawn of two World Wars to the breakup of the Soviet Union to today s kaleidoscope of nation states The achievements and failures of key figures from many arenas politics technology warfare religion and the arts among them are drawn vividly and social cultural and economic insights are

included alongside the record of geopolitical strife We read of the personality cult as exemplified by the Soviet portraits glorifying Lenin the importance of the nylon stocking in the post World War II economic boom the influence of religion as five new nations Serbia Montenegro Bulgaria Romania and Albania emerged between 1871 and 1914 an influence that continues to be both vigorous and deadly and the confrontation between traditional and modern cultures captured as the railway age began in Russia Beautifully illustrated with over 200 pictures in color and black and white this insightful book offers an unparalleled informed perspective on the history of an ever changing continent *Art Markets in Europe, 1400-1800*

Michael North, David Ormrod, 2016-12-05 The reinvention of art history during the 1980s has provided a serious challenge to the earlier formalist and connoisseurial approaches to the discipline in ways which can only help economic and social historians in the current drive to study past societies in terms of what they consumed produced perceived and imagined This group of essays focuses on three main issues the demand for art including the range of art objects purchased by various social groups the conditions of artistic creativity and communication between different production centres and artistic milieux and the emergence of art markets which served to link the first two phenomena The work draws on new research by art historians and economic and social historians from Europe and the United States and covers the period from the late Middle Ages to the early nineteenth century **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 **The New Cambridge Bibliography of English Literature: Volume 4, 1900-1950** George

Watson, I. R. Willison, 1972-12-07 More than fifty specialists have contributed to this new edition of volume 4 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials

of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries      **Marxism and the History**

**of Art** Andrew Hemingway, 2006-07-20 This book is the first comprehensive introduction to Marxist approaches to art history Although the aesthetic was a crucial part of Marx and Engels's thought they left no full statement on the arts Although there is an abundant scholarship on Marxist approaches to literature the historiography of the visual arts has been largely neglected This book encompasses a range of influential thinkers and historians including William Morris Mikhail Lifshits Frederick Antal Francis Klingender Max Raphael Meyer Schapiro Walter Benjamin Henri Lefebvre and Arnold Hauser It also addresses the heritage of the New Left In the spirit of Marxism the authors interpret the achievements and limitations of Marxist art history in relation to the historical and political circumstances of its production providing an indispensable introduction to contemporary radical practices in the field      Markets for Art, 1400-1800 Clara Eugenia Núñez, 1998 Analiza aspectos económicos del Arte mercados relación con la producción barómetro del bienestar precios comercio ventas públicas demandas de Cortes etc

## Reviewing **Social History Of Art 2**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Social History Of Art 2**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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