



Spuren Der Moderne Die  
Mannheimer Kunsthalle  
Von 1918-1933 (Kunst  
und Dokumentation)

Hille, Karoline

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# Spuren Der Moderne Die Mannheimer Kunsthalle Von 1918 1933

**Yan Bai**



## **Spuren Der Moderne Die Mannheimer Kunsthalle Von 1918 1933:**

**Figurations of Women Dancers in Weimar Germany (1918-1933)** Susan Laikin Funkenstein, 2001 **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 **Marking Modern Movement** Susan Funkenstein, 2020-10-26 Imagine yourself in Weimar Germany you are visually inundated with depictions of dance Perusing a women s magazine you find photograph after photograph of leggy revue starlets clad in sequins and feathers coquettishly smiling at you When you attend an art exhibition you encounter Otto Dix s six foot tall triptych Metropolis featuring Charleston dancers in the latest luxurious fashions or Emil Nolde s watercolors of Mary Wigman with their luminous blues and purples evoking her choreographies mystery and expressivity Invited to the Bauhaus you participate in the Metallic Festival and witness the school s transformation into a humorous shiny technological total work of art you costume yourself by strapping a metal plate to your head admire your reflection in the tin balls hanging from the ceiling and dance the Bauhaus signature step in which you vigorously hop and stomp late into the night Yet behind the razzle dazzle of these depictions and experiences was one far more complex involving issues of gender and the body during a tumultuous period in history Germany s first democracy 1918 1933 Rather than mere titillation the images copiously illustrated and analyzed in Marking Modern Movement illuminate how visual artists and dancers befriended one another and collaborated together In many ways because of these bonds artists and dancers forged a new path in which images revealed artists deep understanding of dance their dynamic engagement with popular culture and out of that a possibility of representing women dancers as cultural authorities to be respected Through six case studies Marking Modern Movement explores how and why these complex dynamics occurred in ways specific to their historical moment Extensively illustrated and with color plates Marking Modern Movement is a clearly written book accessible to general readers and undergraduates Coming at a time of a growing number of major art museums showcasing large scale exhibitions on images of dance the audience exists for a substantial general public interest in this topic Conversing across German studies art history dance studies gender studies and popular culture studies Marking Modern Movement is intended to engage readers coming from a wide range of perspectives and interests **Biographisches Handbuch deutschsprachiger Kunsthistoriker im Exil** Ulrike Wendland, 2011-08-02 Keine ausf hrliche Beschreibung f r Biographisches Handbuch deutschsprachiger Kunsthistoriker im Exil verf gbar [ReVisioning](#) James Romaine, Linda Stratford, 2014-05-20 ReVisioning Critical Methods of Seeing Christianity in the History of Art examines the application of art historical methods to the history of Christianity and art As methods of art history have become more interdisciplinary there has been a notable emergence of discussions of religion in art history as well as related fields such as visual culture and theology This book represents the first critical examination of scholarly methodologies applied to the study of Christian subjects themes and contexts in art ReVisioning contains original

work from a range of scholars each of whom has addressed the question in regard to a well known work of art or body of work How have particular methods of art history been applied and with what effect The study moves from the third century to the present providing extensive treatment and analysis of art historical methods applied to the history of Christianity and art

*Die Galerie Gerstenberger und Wilhelm Grosshennig* Ulrike Saß, 2021-10-11 Die Geschichte der Galerie Gerstenberger in Chemnitz waren charakteristisch für den Handel mit Kunst auf dem auch abseits der Metropolen regen und umfangreichen Kunstmarkt des 20. Jahrhunderts Anhand der Galeriegeschichte sowie der Aktivitäten des prägenden Galerieleiters Wilhelm Grosshennig beleuchtet Ulrike Saß in der vorliegenden Studie die individuellen Handlungsmöglichkeiten im Kunstbetrieb von der späten Kaiserzeit bis zur frühen BRD Dabei wird deutlich wie stark der Kunsthandel von ortsspezifischen Gegebenheiten und einzelnen Persönlichkeiten beeinflusst war Diese Einflussnahme kulminierte während der Zeit des Nationalsozialismus als Grosshennig hohe berufliche Reputation erlangte Hinsichtlich seiner aktiven Beteiligung an der nationalsozialistischen Kulturpolitik und seines nahtlosen Erfolgs als Kunsthändler in der Nachkriegszeit offenbart die Untersuchung Kontinuitäten auf dem Kunstmarkt sowie persönliche Verdrängungs- und Entlastungsstrategien seiner Akteure

**Museum und Avantgarde** Kurt Winkler, 2013-03-13 Einleitung 11 Museum und Öffentlichkeit Zur historischen Typologie des Gegenwartsmuseums 21 Das Museumskonzept der französischen Revolution 27 Ästhetische Erziehung Geschichte und Nationalbewusstsein 30 Die Entstehung des Museums für Gegenwartskunst 35 Das museale Dispositiv 39 Die Berliner Nationalgalerie und ihre moderne Abteilung Kunstparlament oder Ruhmeshalle 45 Zwischen Akademie und Secession 58 Die Museumspolitik Ludwig Justis 73 Das Kronprinzen Palais 83 Impressionistisches gegen expressionistisches Museum 88 Die Zeitschrift Museum der Gegenwart Motive für die Gründung 95 Verlag und Verleger 104 Die Wahl des Titels 109 Drei Jahre Museum der Gegenwart 115 Herausgeber Mitarbeiter und Autoren 127 Die Arbeitsorganisation 137 Die kommerzielle Seite 142 Reklame 146 Gestalt Erscheinungsweise und Textkategorien 149 Das inhaltliche Profil 164 Was ist die Kunst der Gegenwart Das Bekenntnis zum Expressionismus 167 Stufen der Expressionismusrezeption 181 5 Die expressionistische Generation 194 Das Dreigestirn des deutschen Impressionismus 206 Max Beckmann Zwischen Klassik und Anti-Klassik 217 Paul Klee Zwischen Mythos und Rationalität 223 Das Bauhaus und die abstrakte Kunst 235 Schwerpunkte und Fehlstellen eine Zwischenbilanz 243 Das Bild des neuen Menschen 246 Auf dem Weg zum Gegenwartsmuseum Gegenwartskunst und Museum 259 Tempel des Expressionismus 264 Vom sozialen Sinn des Museums 273 Avantgarde und Volksbildung im Museum 293 Die Repräsentation des Politischen 306 Im Bildersturm Ideologische Fronten 313 Der Zwickauer Skandal 319 Der Weimarer Bildersturm 330 Der Streit um die Oslo Ausstellung 337 Liebermann gegen Justi die van Gogh Affäre 355 Justis Geheimdiplomatie 361 Der Kampf um das Kronprinzen Palais

Maldadadix. Otto Dix und die Dada-Malerei Birgit Schwarz, 2022-12-12 Das Buch macht sich auf das zu Unrecht marginalisierte Dada-Werk von Otto Dix zu entdecken Es präsentiert Maldadadix wie er sich nannte als Monteur beweglicher Bilder als Verfasser eines Dada-Manifests als Anhänger der

Schöpfungslehre Salomo Friedlaenders und als Polystilist der im Konflikt mit dem Kunsthandel auf der Freiheit des künstlerischen Prinzips beharrte. Erstmals wird die inspirierende Atelieregemeinschaft mit dem Komponisten Erwin Schulhoff und die daraus hervorgegangene Filiale des Club Dada die Daduniversity und Dadaunion Dresden vorgestellt. Dada nutzte die künstlerischen Potenzen Dadas dazu, das traditionelle Gemälde als Dada Medium zu aktualisieren und erlangte so Anerkennung erst in Künstlerkreisen, dann auf dem Kunstmarkt.

**Kursschwankungen** Ada Raev, 2007

**Georg Hartmann (1870-1954)** Andreas Hansert, 2009. Das Buch handelt von dem Frankfurter Schriftgießereibesitzer Georg Hartmann. In jungen Jahren kaufte er 1898 die Bauersche Giesserei und brachte sie im Rahmen der Buchkunstbewegung zu neuer Blüte. Führende Schriftkünstler wie E. R. Weiss und Paul Renner entwickelten in seinem Auftrag Druckschriften. Mit der Futura brachte die Bauersche Giesserei so eine der berühmtesten und erfolgreichsten Schriften des 20. Jahrhunderts heraus. In zahlreichen bibliophilen Büchern, die ebenfalls in seinem Unternehmen entstanden, wandte er die neuentwickelten Schriften an. Die kostbaren Bücher wurden in einer innovativen Form von bürgerlichem Mäzenatentum an Kulturinstitute oder exklusiven Kreis von Kennern verschenkt. Der Höhepunkt dieses Buchprogramms wurde zur Zeit des Zweiten Weltkriegs erreicht, als Hartmann dem verfeindeten und im Exil weilenden Max Beckmann den Auftrag gab, die biblische Apokalypse zu illustrieren. Auch ein Band von Hesse war in Planung, wurde jedoch ein Opfer der Zeit. Hartmann war darüber hinaus ein bedeutender Kunstsammler und Unterstützer zahlreicher Kulturinstitute seiner Vaterstadt Frankfurt. In der NS-Zeit bewies er Mut, indem er Bedrängten Zuflucht in seinen Unternehmen bot und anderweitig half. Doch handelt das Buch auch von den Kompromissen, zu denen er sich als bürgerlicher Unternehmer im Nationalsozialismus genötigt sah. Noch an den Debatten um den Wiederaufbau nach dem Krieg, etwa der berühmten Kontroverse um das Frankfurter Goethehaus, dessen Verwaltungsrat er vorstand, nahm er aktiven Anteil.

*Max Beckmann at the Saint Louis Art Museum* St. Louis Art Museum, Lynette Roth, 2015. The Secession years After World War I Paris calls Exile St. Louis St. Louis to New York.

**Vom Klassizismus zur Spätromantik**, 2018-02-19. Keine ausführliche Beschreibung für Vom Klassizismus zur Spätromantik verfügbar.

**Tradition und Aufbruch** Bettina Keß, Beate Reese, 2003. Marlene Lauter Vorwort und Dank Bettina Keß. Konservative Bildmalerei gegen neue Ausdruckskunst. Kunstleben im Würzburg der Weimarer Republik. Tafelteil Bettina Keß. Die malerische Atmosphäre Würzburgs. Gertraud Rostovsky und ihre Künstlerfreunde. Tafelteil Bettina Keß. Würzburgs Heim der modernen Kunst. Oskar Laredo und das Neue Graphische Kabinett. Beate Reese. Die Würzburger Sachlichen. Carl Grossberg. Hans Otto Baumann. Fritz Mertens. Tafelteil. Suse Schmuck. Von Kistenhäusern und Flachdecken. Peter Feile und das Neue Bauen in Würzburg. Tafelteil Bettina Keß. Eine Bauhaus Absolvierung in Würzburg. Lis Beyer. Biografien. Bibliographie.

**Die Zeichnungen und Aquarelle des 19. Jahrhunderts der Kunsthalle Mannheim** Kunsthalle Mannheim, 1988.

Self-Portrait in Words Max Beckmann, 1997-03-15. One of the most important German artists of the twentieth century, Max Beckmann was labeled a degenerate artist by the Nazis and chose exile. His artistic production encompassed the realism and

figural themes of his early works to the provocatively blunt portraiture critical urban views and richly layered symbolic works for which he is now universally recognized Although he was a prolific writer his written work has never before been collected and translated into English Beckmann is known for the depth pungency and tremendous sensuous force of his works only in the last twenty years have we come to learn more about his personal life Self Portrait in Words maps out Beckmann's life and draws attention to the occasions on or for which he produced his writings to the importance writing had for him as a form of expression and to both the contemporary and personal references of his ideas and images Das wahre Gesicht unserer Zeit Kunsthalle zu Kiel, 2004 **Kommunale Kulturpolitik in München von 1919 bis 1935** Michael Hermann, 2003

**Neue Sachlichkeit und Nationalsozialismus** Olaf Peters, 1998 *Gustav Adolf Platz und sein Beitrag zur Architekturhistoriographie der Moderne* Roland Jaeger, Gustav Adolf Platz, 2000 **Im Dienst der Nation** Matthias Krüger, Isabella Woldt, 2015-03-10 Das Thema Kunst im Dienst der Nation wird so lange nicht an Brisanz verlieren wie der Nationalismus in Politik und Gesellschaft auch die Ausdrucksmittel der Bildenden Kunst zu seinen Zwecken nutzt beispielsweise um Identität nationaler Gruppen durch Bilder Skulpturen und Architekturen zu stiften oder zu bekräftigen aber auch um diese Konstrukte mit den Mitteln der Kunst zu attackieren Die in diesem Band versammelten Beiträge zeigen exemplarisch auf welche Weise die Kunst zur Formung nationaler Identitäten beigetragen hat Das Thema wird aus zwei verschiedenen Blickwinkeln fokussiert Einerseits geht es um die künstlerischen Konstruktionen nationaler Kunst Analysiert werden sowohl nationale Ikonographien als auch die nationalen Aufladungen bestimmter Materialien Farben Techniken oder Ornamente Andererseits widmet sich der Band jedoch auch der nationalen Vereinnahmung Instrumentalisierung und Kategorisierung von Kunstwerken wie sie von der Kunstkritik der Kunstgeschichte den Museen oder anderen Institutionen betrieben werden Da der Nationalismus erst um 1800 zu einem wesentlichen Sinnstiftungs- und Orientierungsmuster wurde ist der Blick in besonderem Maße auf die Kunst der Moderne gerichtet Gleichwohl wurden bewusst auch Vor- und Frühformen einer sich patriotisch gebenden Kunst ins Blickfeld einbezogen Die daraus resultierende Bandbreite bietet einen vielschichtigen Querschnitt durch die kunsthistorische Nationalismus-Forschung

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