



New Objectivity

Olaf Peters

New Objectivity:

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 *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 for 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 regionality 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 *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 *The Oxford Handbook of Music and the Middlebrow* Kate Guthrie,Christopher Chowrimootoo,2025-03-06 The Oxford Handbook of Music and the Middlebrow takes a fresh look at the history of nineteenth and twentieth century music Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes While seminal attempts to recover middlebrow culture came from literary critics and historians middlebrow studies is now a burgeoning field within musicology As the first essay collection on this topic this handbook has two aims first it seeks to explore the middlebrow as a historical phenomenon excavating the kinds of critical writings marketing practices and compositional styles with which it was associated By reanimating a range of musical practices and products from symphonic concerts to Broadway musicals opera criticism to rock journalism and modern jazz to pop rock the contributors investigate how artists critics and audiences breached the divide from both above and below In the process the handbook chapters push the boundaries of middlebrow studies and demonstrate the category s relevance outside of the mid twentieth century Anglophone world by delving into the nineteenth century interrogating the present day and looking to Germany Russia and beyond The handbook s second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres Breaking new ground by bringing together scholars of classical and popular music these chapters trace common middlebrow themes across traditional disciplinary boundaries Across this broad vista contributors account for the kinds of syntheses overlaps and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain

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 *The New Objectivity* Tim Benton,1975 *Magical Realism* Lois Parkinson Zamora,Wendy B. Faris,1995 On

magical realism in literature **Conceptual Art** Alexander Alberro,Blake Stimson,2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement Compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also contains more recent memoirs by participants as well as critical histories of the period by some of today s leading artists and art historians Many of the essays and artists statements have been translated into English specifically for this volume A good portion of the exchange between artists critics and theorists took place in difficult to find

limited edition catalogs small journals and private correspondence These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews Contributors Alexander Alberro Art Language Terry Atkinson Michael Baldwin Robert Barry Gregory Battcock Mel Bochner Sigmund Bode Georges Boudaille Marcel Broodthaers Benjamin Buchloh Daniel Buren Victor Burgin Ian Burn Jack Burnham Luis Camnitzer John Chandler Sarah Charlesworth Michel Claura Jean Clay Michael Corris Eduardo Costa Thomas Crow Hanne Darboven Ra l Escari Piero Gilardi Dan Graham Maria Teresa Gramuglio Hans Haacke Charles Harrison Roberto Jacoby Mary Kelly Joseph Kosuth Max Kozloff Christine Kozlov Sol LeWitt Lucy Lippard Lee Lozano Kynaston McShine Cildo Meireles Catherine Millet Olivier Mosset John Murphy H lio Oiticica Michel Parmentier Adrian Piper Yvonne Rainer Mari Carmen Ramirez Nicolas Rosa Harold Rosenberg Martha Rosler Allan Sekula Jeanne Siegel Seth Siegelaub Terry Smith Robert Smithson Athena Tacha Spear Blake Stimson Niele Toroni Mierle Ukeles Jeff Wall Rolf Wedewer Ian Wilson *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 **Forms of Individuality** Elijah Jordan, 1927 *Camera Work* , 1913 **Film Front Weimar** Bernadette Kester, 2003 How was Germany s experience of World War I depicted in film during the following years Drawing on analysis of the films of the Weimar era documentaries and feature films addressing the war s causes life at the front war at sea and the home front Bernadette Kester sketches out the historical context including reviews and censors reports in which these films were made and viewed and offers much insight into how Germans collectively perceived World War I during its aftermath and beyond **The Forerunner** Charlotte Perkins Gilman, 1913

Proofs , 1926 **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 its 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 **Die Neue Sachlichkeit** Johan Holten, Inge Herold, 2024 Deutsch englische Ausgabe Der Epochenbegriff Neue Sachlichkeit wurde zu einem Synonym für den kulturellen Aufbruch der 1920er Jahre und die in der Kunst aber auch in Architektur Design Fotografie oder Literatur zu beobachtenden Rationalität und sachlichen Präzision Gustav F Hartlaub prägte diesen Begriff 1925 mit einer Ausstellung die namensgebend wurde 100 Jahre danach soll die in der Kunsthalle Mannheim gezeigte Schau kritisch hinterfragt und digital rekonstruiert werden Neben Werken zentraler Künstlerpersönlichkeiten wie Max Beckmann Otto Dix und George Grosz werden auch berühmte Positionen vor allem von Künstlerinnen wie Anita Rée und Lotte Laserstein vorgestellt Ausgeweitet wird der Blick auch topografisch etwa in die Schweiz und nach Italien sowie zeitlich bis in die 1930er und frühen 1940er Jahre Die Publikation verspricht ein visuelles Eintauchen in eine prägende Stilepoche und gibt Einblick in den aktuellen Forschungsstand über zentrale Fragen der Neuen Sachlichkeit Die Neue Sachlichkeit ein Panorama der 1920er und 1930er Jahre Eine Epoche neu entdeckt weibliche Positionen und vergessene Künstlerinnen mit Schlaglichtern auf Personen Motive und Themen Ausstellung Kunsthalle Mannheim 22.11.2024 - 9.3.2025 **The Menorah Journal**, 1929 **Transition**, 1929 Magazine featuring talents in art architecture music and literature **The Story of Christianity in Outline** Conrad Henry Moehlman, 1930 **Women Characters in Richard Wagner** Louise Brink, 1924

Unveiling the Energy of Verbal Art: An Mental Sojourn through **New Objectivity**

In a world inundated with monitors and the cacophony of fast communication, the profound power and psychological resonance of verbal art often diminish into obscurity, eclipsed by the constant assault of noise and distractions. Yet, set within the musical pages of **New Objectivity**, a interesting function of fictional splendor that impulses with organic thoughts, lies an unique journey waiting to be embarked upon. Written with a virtuoso wordsmith, that enchanting opus instructions visitors on an emotional odyssey, softly revealing the latent potential and profound influence embedded within the delicate internet of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is central themes, dissect its charming publishing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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