

Menzels Realism Art Embodiment In Nine

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New Perspectives on Brücke Expressionism Christian Weikop 2017-07-05 New Perspectives on Brücke Expressionism: Bridging History brings together highly-renowned international art historians in a scholarly work that offers the first full-length reassessment in English of the importance of the Brücke group to German modernism specifically and to international modernism more generally. It challenges, interrogates and updates existing orthodoxies in the field of Brücke studies by deploying new research combined with innovative interpretative approaches. This is an exciting volume of essays with an interlinking tripartite structure that charts the significance of this pioneering German avant-garde group in relation to various critical themes, namely, 'cultural and material identity', 'collectivity and selfhood', as well as 'defamation and rehabilitation'. The book is unique in the field in that it seeks to excavate specific historical research relating to the activities of the Brücke as a bohemian yet nonetheless enterprising artists' community, and considers the contributions of the key members in relation to the dynamics of that group rather than simply on an individual basis. It thoroughly explores the historiography of the Brücke artists' reception throughout the turbulent history of the twentieth century up until the present day.

Fontane in the Twenty-First Century John B. Lyon 2019 Assesses the relevance of the works of Fontane, perhaps the foremost German novelist between Goethe and Mann, for the twenty-first century.

Michael Fried and Philosophy Mathew Abbott 2018-01-29 This volume brings philosophers, art historians, intellectual historians, and literary scholars together to argue for the philosophical significance of Michael Fried's art history and criticism. It demonstrates that Fried's work on modernism, artistic intention, the ontology of art, theatricality, and anti-theatricality can throw new light on problems in and beyond philosophical aesthetics. Featuring an essay by Fried and articles from world-leading scholars, this collection engages with philosophical themes from Fried's texts, and clarifies the relevance to his work of philosophers such as Ludwig Wittgenstein, Stanley Cavell, Morris Weitz, Elizabeth Anscombe, Arthur Danto, George Dickie, Immanuel Kant, Friedrich Schiller, G. W. F. Hegel, Arthur Schopenhauer, Friedrich Nietzsche, Denis Diderot, Maurice Merleau-Ponty, Roland Barthes, Jacques Rancière, and Søren Kierkegaard. As it makes a case for the importance of Fried for philosophy, this volume contributes to current debates in analytic and continental aesthetics, philosophy of action, philosophy of history, political philosophy, modernism studies, literary studies, and art theory.

Henrik Ibsen and the Birth of Modernism Toril Moi 2008-02-14 Henrik Ibsen (1828-1906) is the founder of modern theater, and his plays are performed all over the world. Yet in spite of his unquestioned status as a classic of the stage, Ibsen is often dismissed as a fuddy-duddy old realist, whose plays are of interest only because they remain the gateway to modern theater. In *Henrik Ibsen and the Birth of Modernism*, Toril Moi makes a powerful case not just for Ibsen's modernity, but for his modernism. Situating Ibsen in his cultural context, she shows how unexpected his rise to world fame was, and the extent of his influence on writers such as Shaw, Wilde, and Joyce who were seeking to escape the shackles of Victorianism. *Henrik Ibsen and the Birth of Modernism* also rewrites nineteenth-century literary history; positioning Ibsen between visual art and philosophy, the book offers a critique of traditional theories of the opposition between realism and modernism. Modernism, Moi argues, arose

from the ruins of idealism, the dominant aesthetic paradigm of the nineteenth century. She also shows why Ibsen still matters to us today, by focusing on two major themes-his explorations of women, men, and marriage and his clear-eyed chronicling of the tension between skepticism and the everyday. This radical new account places Ibsen in his rightful place alongside Baudelaire, Flaubert, and Manet as a founder of European modernism.

Anywhere or Not At All Peter Osborne 2013-05-01 A new reading of the philosophy of contemporary art by the author of *The Politics of Time*. Contemporary art is the object of inflated and widely divergent claims. What kind of discourse can help us give it a critical sense? *Anywhere or Not At All* is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical, historical, social and art-critical. Setting out the claim that 'contemporary art is postconceptual art', the book elaborates a series of conceptual constructions and interpretations of works by Navjot Altaf, the Atlas Group, Amar Kanwar, Sol LeWitt, Gordon Matta-Clark, Gerhard Richter and Robert Smithson, among others. It concludes with new accounts of the institutional and existential complexities of 'art space' and 'art time'. *Anywhere or Not At All* maps out the conceptual coordinates for an art that is both critical and contemporary in the era of global capitalism.

Drawings and Paintings Adolph Menzel 2016-08-17 One of 19th-century Berlin's premier artists, Adolph Menzel exhibited tremendous powers of observation, technical perfection, and an interest in a wide range of subjects. This volume contains approximately 115 plates of his work, with 16 pages of color. *Dinotopia* author James Gurney has selected the images, many of which have rarely been seen outside Germany, and provided an in-depth Introduction.

Cinema's Melodramatic Celebrity Mandy Merck 2020-08-21 Challenging the study of both celebrity and the cinema, Mandy Merck argues that modern fame and film melodrama are part of the same worldview, one that cannot resolve the relation of personal worth to social esteem. Tracing the history of this conundrum back to the philosophy of the seventeenth century and the theatre of the eighteenth, she demonstrates its convergence in stage melodrama and its intensification in the Hollywood star system. Are today's celebrities worth our attention? In that demand for judgement and the hope for its visual guidance, the melodramatic imagination survives - permeating not only fiction film, but documentary, the artist's film, and our self-exhibition on social media. Examining a range of classical and contemporary films from Charlie Chaplin's *City Lights* (1931) to Laura Poitras's *Citizenfour* (2014), the many remakes of *A Star Is Born*, the compulsory exhibitionism of political celebrity and the unmasking of whistle-blowers, Merck illustrates the ways in which the cinema constantly restages the moral evaluation of prominent individuals, whether they are actors, artists, politicians or activists.

Art in an Age of Civil Struggle, 1848-1871 Albert Boime 2008-09-15 From the European revolutions of 1848 through the Italian independence movement, the American Civil War, and the French Commune, the era Albert Boime explores in this fourth volume of his epic series was, in a word, transformative. The period, which gave rise to such luminaries as Karl Marx and Charles Darwin, was also characterized by civic upheaval, quantum leaps in science and technology, and the increasing secularization of intellectual pursuits and ordinary life. In a sweeping narrative that adds critical depth to a key epoch in modern art's history, *Art in an Age of Civil Struggle* shows how this turbulent social environment served as an incubator for the mid-

nineteenth century's most important artists and writers. Tracing the various movements of realism through the major metropolitan centers of Europe and America, Boime strikingly evokes the milieus that shaped the lives and works of Gustave Courbet, Edouard Manet, Émile Zola, Honoré Daumier, Walt Whitman, Abraham Lincoln, and the earliest photographers, among countless others. In doing so, he spearheads a powerful new way of reassessing how art emerges from the welter of cultural and political events and the artist's struggle to interpret his surroundings. Boime supports this multifaceted approach with a wealth of illustrations and written sources that demonstrate the intimate links between visual culture and social change.

Culminating at the transition to impressionism, *Art in an Age of Civil Struggle* makes historical sense of a movement that paved the way for avant-garde aesthetics and, more broadly, of how a particular style emerges at a particular moment.

Urban Memory Mark Crinson 2005-09-21 This multi-authored work considers the increasingly vital concept of urban memory, approaching the issue from different perspectives across art, culture, architecture and human consciousness, with studies on contemporary urban spaces worldwide.

Volume 12, Tome I: Kierkegaard's Influence on Literature, Criticism and Art

Jon Stewart 2016-12-05 While Kierkegaard is primarily known as a philosopher or religious thinker, his writings have also been used extensively by literary writers, critics and artists worldwide who have been attracted to his creative mixing of genres, his complex use of pseudonyms, his rhetoric and literary style, and his rich images, parables, and allegories. The goal of the present volume is to document this influence in different language groups and traditions. Tome I explores Kierkegaard's influence on literature and art in the Germanophone world. He was an important source of inspiration for German writers such as Theodor Fontane, Thomas Mann, Rainer Maria Rilke, Alfred Andersch, and Martin Walser. Kierkegaard's influence was particularly strong in Austria during the generation of modernist authors such as Rudolf Kassner, Karl Kraus, Robert Musil, and Hermann Broch. Due presumably in part to the German translations of Kierkegaard in the Austrian cultural journal *Der Brenner*, Kierkegaard continued to be used by later figures such as the novelist and playwright, Thomas Bernhard. His thought was also appropriated in Switzerland through the works of Max Frisch and Friedrich Dürrenmatt. The famous Czech author Franz Kafka identified personally with Kierkegaard's love story with Regine Olsen and made use of his reflections on this and other topics.

The Kierkegaardian Mind Adam Buben 2019-05-02 Søren Kierkegaard (1813-1855) remains one of the most enigmatic, captivating, and elusive thinkers in the history of European thought. *The Kierkegaardian Mind* provides a comprehensive survey of his work, not only placing it in its historical context but also exploring its contemporary significance. Comprising thirty-eight chapters by a team of international contributors, this handbook is divided into eight parts covering the following themes: Methodology Ethics Aesthetics Philosophy of Religion and Theology Philosophy of Mind Anthropology Epistemology Politics. Essential reading for students and researchers in philosophy, Kierkegaard's work is central to the study of political philosophy, literature, existentialist thought, and theology.

Artist as Reporter Jason E. Hill 2018-01-09 Active from 1940 to 1948, *PM* was a progressive New York City daily tabloid newspaper committed to the politics of labor, social justice, and antifascism—and it prioritized the intelligent and critical deployment of pictures and their perception as paramount in these campaigns. With *PM* as its main focus, *Artist as Reporter* offers a substantial intervention in the literature on American journalism, photography, and modern art. The book considers the journalistic contributions to *PM* of such signal American modernists as the curator Holger Cahill, the abstract painter Ad Reinhardt, the photographers Weegee and Lisette Model, and the filmmaker, photographer, and editor Ralph Steiner. Each of its five chapters explores one dimension of the tabloid's complex journalistic activation of modernism's potential, showing how *PM* inserted into daily print journalism the most innovative critical thinking in the fields of painting, illustration, cartooning, and the lens-based arts. *Artist as Reporter* promises to revise our own understanding of midcentury American modernism and the nature of its relationship

to the wider media and public culture.

Affecting Grace Kenneth Scott Calhoun 2013-01-01 *Affecting Grace* examines the importance of Shakespeare's poetry and plays within German literature and thought after 1750 — including its relationship to German classicism, which favoured unreflected ease over theatricality. Kenneth S. Calhoun examines this tension against an extensive backdrop that includes a number of canonical German authors — Goethe, Schiller, Herder, Lessing, von Kleist, and Nietzsche — as well as the advent of Meissen porcelain, the painting of Bernardo Bellotto and Francesco Guardi, and aspects of German styles of architecture. Extending from Shakespeare's *The Merchant of Venice* (c. 1597) to Kleist's *The Broken Jug* (1806), this study turns on the paradox that the German literary world had begun to embrace Shakespeare just as it was firming up the broad but pronounced anti-Baroque sensibility found pivotally in Lessing's critical and dramatic works. Through these investigations, Calhoun illuminates the deep cultural changes that fundamentally affected Germany's literary and artistic traditions. *Market Strategies and German Literature in the Long Nineteenth Century* Vance Byrd 2020-01-20 Building upon recent German Studies research addressing the industrialization of printing, the expansion of publication venues, new publication formats, and readership, *Market Strategies* maps a networked literary field in which the production, promotion, and reception of literature from the Enlightenment to World War II emerges as a collaborative enterprise driven by the interests of actors and institutions. These essays demonstrate how a network of authors, editors, and publishers devised mutually beneficial and, at times, conflicting strategies for achieving success on the rapidly evolving nineteenth-century German literary market. In particular, the contributors consider how these actors shaped a nineteenth-century literary market, which included the Jewish press, highbrow and lowbrow genres, and modernist publications. They explore the tensions felt as markets expanded and restrictions were imposed, which yielded resilient new publication strategies, fostered criticism, and led to formal innovations. The volume thus serves as major contribution to interdisciplinary research in nineteenth-century German literary, media, and cultural studies.

The Public Image of Chemistry Joachim Schummer 2007 Popular associations with chemistry range from poisons, hazards, chemical warfare and environmental pollution to alchemical pseudoscience, sorcery and mad scientists, which gravely affect the public image of science in general. While chemists have merely complained about their public image, social and cultural studies of science have largely avoided anything related to chemistry. This book provides, for the first time, an in-depth understanding of the cultural and historical contexts in which the public image of chemistry has emerged. It argues that this image has been shaped through recurring and unlucky interactions between chemists in popularizing their discipline and nonchemists in expressing their expectations and fears of science. Written by leading scholars from the humanities, social sciences and chemistry in North America, Europe and Australia, this volume explores a blind spot in the science-society relationship and calls for a constructive dialog between scientists and their public.

Art in the Time of Colony Khadija von Zinnenburg Carroll 2016-12-05 It is often assumed that the verbal and visual languages of Indigenous people had little influence upon the classification of scientific, legal, and artistic objects in the metropolises and museums of nineteenth-century colonial powers. However colonized locals did more than merely collect material for interested colonizers. In developing the concept of anachronism for the analysis of colonial material this book writes the complex biographies for five key objects that exemplify, embody, and refract the tensions of nineteenth-century history. Through an analysis of particular language notations and drawings hidden in colonial documents and a reexamination of cross-cultural communication, the book writes biographies for five objects that exemplify the tensions of nineteenth-century history. The author also draws on fieldwork done in communities today, such as the group of Koorie women whose re-enactments of tradition illustrate the first chapter's potted history of indigenous mediums and debates. The second case study explores British colonial history through the biography of the proclamation boards produced under George Arthur (1784-1854), Governor of British Honduras,

Tasmania, British Columbia, and India. The third case study looks at the maps of the German explorer of indigenous taxonomy Wilhelm von Blandowski (1822-1878), and the fourth looks at a multi-authored encyclopaedia in which Blandowski had taken into account indigenous knowledge such as that in the work of Kwat-Kwat artist Yakaduna, whose hundreds of drawings (1862-1901) are the material basis for the fifth and final case study. Through these three characters' histories Art in the Time of Colony demonstrates the political importance of material culture by using objects to revisit the much-contested nineteenth-century colonial period, in which the colonial nations as a cultural and legal-political system were brought into being.

Modern Art and the Idea of the Mediterranean Vojtěch Jirat-Wasiutyński 2007 The Mediterranean is an invented cultural space, on the frontier between North and South, West and East. *Modern Art and the Idea of the Mediterranean* examines the representation of this region in the visual arts since the late eighteenth century, placing the 'idea of the Mediterranean' - a cultural construct rather than a physical reality - at the centre of our understanding of modern visual culture. This collection of essays features an international group of scholars who examine competing visions of the Mediterranean in terms of modernity and cultural identity, questioning and illuminating both European and non-European representations. An introductory essay frames the analysis in terms of a new spatial paradigm of the Mediterranean as a geographic, historical, and cultural region that emerged in the late eighteenth century, as France and Britain colonized the surrounding territories. Essays are grouped around three vital themes: visualization of the space of the new Mediterranean; varied uses of the classical paradigm; and issues of identity and resistance in an age of modernity and colonialism. Drawing on recent geographical, historical, cultural and anthropological studies, contributors address the visual representation of identity in both the European and the 'Oriental,' the colonial and post-colonial Mediterranean.

The Living Line Robin Veder 2015-04-07 Robin Veder's *The Living Line* is a radical reconceptualization of the development of late-nineteenth- and early-twentieth-century American modernism. The author illuminates connections among the histories of modern art, body cultures, and physiological aesthetics in early-twentieth-century American culture, fundamentally altering our perceptions about art and the physical, and the degree of cross-pollination in the arts. *The Living Line* shows that American producers and consumers of modernist visual art repeatedly characterized their aesthetic experience in terms of kinesthesia, the sense of bodily movement. They explored abstraction with kinesthetic sensibilities and used abstraction to achieve kinesthetic goals. In fact, the formalist approach to art was galvanized by theories of bodily response derived from experimental physiological psychology and facilitated by contemporary body cultures such as modern dance, rhythmic gymnastics, physical education, and physical therapy. Situating these complementary ideas and exercises in relation to enduring fears of neurasthenia, Veder contends that aesthetic modernism shared industrial modernity's objective of efficiently managing neuromuscular energy. In a series of finely grained and interconnected case studies, Veder demonstrates that diverse modernists associated with the Armory Show, the Soci t  Anonyme, the Stieglitz circle (especially O'Keeffe), and the Barnes Foundation participated in these discourses and practices and that "kin-aesthetic modernism" greatly influenced the formation of modern art in America and beyond. This daring and completely original work will appeal to a broad audience of art historians, historians of the body, and American culture in general.

Fields of View A.L. Rees 2020-10-29 Drawing on film theory, literary modernism, psychology and art history, *Fields of View* elucidates an expanded network of connections between avant-garde film and wider culture. In this bold and original work, A.L. Rees identifies three key terms - 'field', 'frame' and 'interval' and charts their use by filmmakers and theorists such as Dziga Vertov, Sergei Eisenstein, Bruce Baillie, Maya Deren, Malcolm Le Grice and Werner Nekes, from the 1920s through to the present day. A seminal voice in film culture, Rees left the incomplete manuscript for this book on his death, and Simon Payne has subsequently carefully prepared the book for publication. *Fields of View* is an

important work that establishes a unique perspective on experimental film.

London Voices, 1820-1840 Roger Parker 2019-12-09 London, 1820. The British capital is a metropolis that overwhelms dwellers and visitors alike with constant exposure to all kinds of sensory stimulation. Over the next two decades, the city's tumult will reach new heights: as population expansion places different classes in dangerous proximity and ideas of political and social reform linger in the air, London begins to undergo enormous infrastructure change that will alter it forever. It is the London of this period that editors Roger Parker and Susan Rutherford pinpoint in this book, which chooses one broad musical category—voice—and engages with it through essays on music of the streets, theaters, opera houses, and concert halls; on the raising of voices in religious and sociopolitical contexts; and on the perception of voice in literary works and scientific experiments with acoustics. Emphasizing human subjects, this focus on voice allows the authors to explore the multifaceted issues that shaped London, from the anxiety surrounding the city's importance in the musical world at large to the changing vocal imaginations that permeated the epoch. Capturing the breadth of sonic stimulations and cultures available—and sometimes unavoidable—to residents at the time, *London Voices, 1820-1840* sheds new light on music in Britain and the richness of London culture during this period.

Russian Realisms Molly Brunson 2016-09-10

Interiors and Interiority Ewa Lajer-Burcharth 2016-01-01 The book explores the historical connections between the notions of architectural interior, subjective space, human interiority, and represented space including virtual space. The contributions examine models of understanding of "interiority" as these were developed in relation to the notions of space and spatial experience. The scope of investigations is the broadly understood modern period, from the 18th century to the present.

Immersion in the Visual Arts and Media 2015-10-30 Taking an interdisciplinary approach, this volume brings together contributions by distinguished experts from different disciplinary fields for a multidimensional view on immersion in the visual arts and media.

Virtual Victorians Veronica Alfano 2016-01-18 Exploring how scholars use digital resources to reconstruct the 19th century, this volume probes key issues in the intersection of digital humanities and history. Part I examines the potential of online research tools for literary scholarship while Part II outlines a prehistory of digital virtuality by exploring specific Victorian cultural forms.

Max Klinger and Wilhelmine Culture Marsha Morton 2017-07-05 The Wilhelmine Empire's opening decades (1870s - 1880s) were crucial transitional years in the development of German modernism, both politically and culturally. Here Marsha Morton argues that no artist represented the shift from tradition to unsettling innovation more compellingly than Max Klinger. The author examines Klinger's early prints and drawings within the context of intellectual and material transformations in Wilhelmine society through an interdisciplinary approach that encompasses Darwinism, ethnography, dreams and hypnosis, the literary Romantic grotesque, criminology, and the urban experience. His work, in advance of Expressionism, revealed the psychological and biological underpinnings of modern rational man whose drives and passions undermined bourgeois constructions of material progress, social stability, and class status at a time when Germans were engaged in defining themselves following unification. This book is the first full-length study of Klinger in English and the first to consistently address his art using methodologies adopted from cultural history. With an emphasis on the popular illustrated media, Morton draws upon information from reviews and early books on the artist, writings by Klinger and his colleagues, and unpublished archival sources. The book is intended for an academic readership interested in European art history, social science, literature, and cultural studies.

Learning to Look Alva No  2021-11-26 *Learning to Look* is a wandering journey through the nature of art - and the ways it can transform us, if we let it. Author of *Infinite Baseball*, Alva No , presents a collection of short, stimulating essays that explore how we experience art and what it means to be an "observer." *Experiencing art - letting it do its work on us - takes thought, attention, and focus. It requires creation, even from the beholder.*

And it is in this process of confrontation and reorganization that artworks can lead us to remake ourselves. Ranging far and wide, from Pina Bausch to Robocop, from Bob Dylan to Vermeer, Noë uses encounters with specific artworks to gain entry into a world of fascinating issues - like how philosophy and science are represented in film; what evolutionary biology says about art; or the role of relics, fakes, and copies in our experience of a work. The essays in *Learning to Look* are short, accessible, and personal. Each one arises out of an art encounter - in a museum, listening to records, or going to a concert. Each essay stands on its own, but taken together, they form an intimate picture of our relationship with art. Carefully articulating the experience of each of these encounters, Noë proposes that, like philosophy, art is a sort of technology for understanding ourselves. Put simply, art is an opportunity for us to enact ourselves anew.

Gustav Mahler's Symphonic Landscapes Thomas Peattie 2015-04-06 In this study Thomas Peattie offers a new account of Mahler's symphonies by considering the composer's reinvention of the genre in light of his career as a conductor and more broadly in terms of his sustained engagement with the musical, theatrical, and aesthetic traditions of the Austrian fin de siècle. Drawing on the ideas of landscape, mobility, and theatricality, Peattie creates a richly interdisciplinary framework that reveals the uniqueness of Mahler's symphonic idiom and its radical attitude toward the presentation and ordering of musical events. The book goes on to identify a fundamental tension between the music's episodic nature and its often-noted narrative impulse and suggests that Mahler's symphonic dramaturgy can be understood as a form of abstract theatre.

Breaking Bad and Dignity Elliott Logan 2016-01-26 An ambitious interpretation of the critically celebrated and widely popular crime drama *Breaking Bad*, this book argues that not only should the series be understood as a show that revolves around the dramatic stakes of dignity, but that to do so reveals - in new ways - central aspects of serial television drama as an art form.

Germany: A Nation in Its Time: Before, During, and After Nationalism, 1500-2000 Helmut Walser Smith 2020-03-17 The first major history of Germany in a generation, a work that presents a five-hundred-year narrative that challenges our traditional perceptions of Germany's conflicted past. For nearly a century, historians have depicted Germany as a rabidly nationalist land, born in a sea of aggression. Not so, says Helmut Walser Smith, who, in this groundbreaking 500-year history—the first comprehensive volume to go well beyond World War II—challenges traditional perceptions of Germany's conflicted past, revealing a nation far more thematically complicated than twentieth-century historians have imagined. Smith's dramatic narrative begins with the earliest glimmers of a nation in the 1500s, when visionary mapmakers and adventuresome travelers struggled to delineate and define this embryonic nation. Contrary to widespread perception, the people who first described Germany were pacific in temperament, and the pernicious ideology of German nationalism would only enter into the nation's history centuries later. Tracing the significant tension between the idea of the nation and the ideology of its nationalism, Smith shows a nation constantly reinventing itself and explains how radical nationalism ultimately turned Germany into a genocidal nation. Smith's aim, then, is nothing less than to redefine our understanding of Germany: Is it essentially a bellicose nation that murdered over six million people? Or a pacific, twenty-first-century model of tolerant democracy? And was it inevitable that the land that produced Goethe and Schiller, Heinrich Heine and Käthe Kollwitz, would also carry out genocide on an unprecedented scale? Combining poignant prose with an historian's rigor, Smith recreates the national euphoria that accompanied the beginning of World War I, followed by the existential despair caused by Germany's shattering defeat. This psychic devastation would simultaneously produce both the modernist glories of the Bauhaus and the meteoric rise of the Nazi party. Nowhere is Smith's mastery on greater display than in his chapter on the Holocaust, which looks at the killing not only through the tragedies of Western Europe but, significantly, also through the lens of the rural hamlets and ghettos of Poland and Eastern Europe, where more than 80% of all the Jews murdered originated. He thus broadens the extent of culpability well beyond the high echelons

of Hitler's circle all the way to the local level. Throughout its pages, Germany also examines the indispensable yet overlooked role played by German women throughout the nation's history, highlighting great artists and revolutionaries, and the horrific, rarely acknowledged violence that war wrought on women. Richly illustrated, with original maps created by the author, *Germany: A Nation in Its Time* is a sweeping account that does nothing less than redefine our understanding of Germany for the twenty-first century.

Gender, Space, and the Gaze in Post-Hausmann Visual Culture Temma Balducci 2017-03-27 Charles Baudelaire's flâneur, as described in his 1863 essay "The Painter of Modern Life," remains central to understandings of gender, space, and the gaze in late nineteenth-century Paris, despite misgivings by some scholars. Baudelaire's privileged and leisurely figure, at home on the boulevards, underlies theorizations of bourgeois masculinity and, by implication, bourgeois femininity, whereby men gaze and roam urban spaces unreservedly while women, lacking the freedom to either gaze or roam, are wedded to domesticity. In challenging this tired paradigm and offering fresh ways to consider how gender, space, and the gaze were constructed, this book attends to several neglected elements of visual and written culture: the ubiquitous male beggar as the true denizen of the boulevard, the abundant depictions of well-to-do women looking (sometimes at men), the popularity of windows and balconies as viewing perches, and the overwhelming emphasis given by both male and female artists to domestic scenes. The book's premise that gender, space, and the gaze have been too narrowly conceived by a scholarly embrace of Baudelaire's flâneur is supported across the cultural spectrum by period sources that include art criticism, high and low visual culture, newspapers, novels, prescriptive and travel literature, architectural practices, interior design trends, and fashion journals.

The Lives of Dwarfs Betty M. Adelson 2005 "The Lives of Dwarfs is extraordinary in its range and vision. Beautifully written. Totally absorbing."--Ursula Hegi, author of *Stones from the River* "As a little person, husband, and father of a little person, I dream of the day when dwarfs attain full acceptance in society. The Lives of Dwarfs provides a giant step in that direction."--Rick Spiegel, former president of Little People of America "This important book makes it possible for both average- and short-statured people to challenge our collective understanding of dwarfism as a synonym for diminishment or as an array of cute and evil fairy-tale figures. The libratory work of this book is to invite us all to reimagine dwarfism as a livable experience and tenable way of being in the world."--Rosemarie Garland Thomson, author of *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* "A work of compassionate scholarship. A unique contribution to the literature of physical deformity and social isolation and a gift to the individuals whose personal struggle this is."--Linda Hunt, actor Historically, they have borne the labels "freaks" and "oddities"; they have been collected as pets, displayed as spectacles, and treated as comic relief. Now, for the first time, in this elegant and comprehensive volume, the lives of dwarfs are explored in all their fullness and humanity. Spanning the centuries from ancient Egypt to the present, this unique social history chronicles the various ways this population has been exploited, describes their strategies for coping, and notes the persistent influence of mythology upon perceptions of them by others. The narrative also highlights the lives of eminent individuals and contains a thought-provoking account of the representation and participation of dwarfs in the arts, enhanced by outstanding color photographs. Betty M. Adelson, the mother of a daughter with dwarfism, brings special insight and sensitivity to the research. She traces the widespread mistreatment of dwarfs over the centuries, engendered by their being viewed as curiosities rather than as human beings capable of the same accomplishments as people of average height, and deserving of the same pleasures. For much of their history, dwarfs have resorted to exhibiting themselves: because of social stigma no other employment was available. Only in recent years have short-statured individuals begun to challenge their position in society. Medical advances, new economic opportunities, and disability legislation have led to progress, mainly in Western nations. Advocacy groups have also formed in countries as diverse as

Chile, South Korea, and Nigeria. Adelson compares what she refers to as the "small revolution" to similar social and cultural awakenings that women, African Americans, gays and lesbians, and persons with disabilities experienced when they identified themselves as a community with shared goals and obstacles. Written with passion, grace, and the dignity that the subject deserves, *The Lives of Dwarfs* will not only revolutionize current perceptions about the historically misrepresented dwarf population, but also offer pause for thought on issues of disability, medical treatment, height, beauty, and identity.

Adolph Menzel Werner Busch 2017-04-03 The work of Adolph Menzel (1815–1905) is widely regarded as the epitome of realist art. From the very beginning of his career, he captured the beauty and horror of reality with unflinching precision, and he was a consummate master of atmosphere. A man of very short stature, Menzel was excluded from many aspects of life, and so his struggle with reality was also a struggle to assert himself. Werner Busch's comprehensive new study sheds light on the biographical and historical events that shaped Menzel's work and the course it took. Menzel's paintings of the life of Frederick the Great still dominate our image of the monarch. Their modern perspective, however, neither glorified the king nor found favor with the Prussian royal family. After witnessing the horror of war in the aftermath of the Battle of Königgrätz, Menzel abandoned history painting. In Paris, he discovered the energy and bustle of the heroless metropolis; for the remainder of his career, he devoted himself to painting scenes of contemporary life. In this lavishly illustrated book, Busch examines the artist's multifaceted oeuvre and brings the long nineteenth century into aesthetic focus.

Victorian Glassworlds Isobel Armstrong 2008-04-24 Isobel Armstrong's startlingly original and beautifully illustrated book tells the stories that spring from the mass-production of glass in nineteenth-century England. Moving across technology, industry, local history, architecture, literature, print culture, the visual arts, optics, and philosophy, it will transform our understanding of the Victorian period. The mass production of glass in the nineteenth century transformed an ancient material into a modern one, at the same time transforming the environment and the nineteenth-century imagination. It created a new glass culture hitherto inconceivable. Glass culture constituted Victorian modernity. It was made from infinite variations of the prefabricated glass panel, and the lens. The mirror and the window became its formative elements, both the texts and constituents of glass culture. The glassworlds of the century are heterogeneous. They manifest themselves in the technologies of the factory furnace, in the myths of Cinderella and her glass slipper circulated in print media, in the ideologies of the conservatory as building type, in the fantasia of the shopfront, in the production of chandeliers, in the Crystal Palace, and the lens-made images of the magic lantern and microscope. But they were nevertheless governed by two inescapable conditions. First, to look through glass was to look through the residues of the breath of an unknown artisan, because glass was mass produced by incorporating glassblowing into the division of labour. Second, literally a new medium, glass brought the ambiguity of transparency and the problems of mediation into the everyday. It intervened between seer and seen, incorporating a modern philosophical problem into bodily experience. Thus for poets and novelists glass took on material and ontological, political, and aesthetic meanings. Reading glass forwards into Bauhaus modernism, Walter Benjamin overlooked an early phase of glass culture where the languages of glass are different. The book charts this phase in three parts. Factory archives, trade union records, and periodicals document the individual manufacturers and artisans who founded glass culture, the industrial tourists who described it, and the systematic politics of window-breaking. Part Two, culminating in glass under glass at the Crystal Palace, reads the glassing of the environment, including the mirror, the window, and controversy round the conservatory, and their inscription in poems and novels. Part Three explores the lens, from optical toys to 'philosophical' instruments as the telescope and microscope were known. A meditation on its history and phenomenology, *Victorian Glassworlds* is a poetics of glass for nineteenth-century modernity.

[An Architecture of Ineloquence](#) J.K. Birksted 2016-12-05 Set on a hillside near Cluny, in a region associated with religious

institutions and sacred architecture (including Le Corbusier's La Tourette), Le Carmel de la Paix, designed by José Luis Sert, remains tranquilly unvisited and quietly erased from architectural history. Why? This unusual convent falls outside the standard categories of Sert's architecture and has been overlooked in most publications about his work. As J.K. Birksted explains, the design and construction process for this building proved nightmarish, resulting in a building which, at first sight, appears to be 'ineloquent'. This first detailed examination of this building shows how the convent and the story of its creation offer valuable and important new insights into Sert, his architecture and his life. However, the study also opens up discussions on wider subjects such as the relationships between modernist architecture and ecclesiastical architecture. The design and construction of the Carmel de la Paix (1968-1972) followed the Second Ecumenical Council of the Vatican (1962-1965), which introduced fundamental changes and proposals for renewing the relationship between the Church and the changing modern world and the convent provides an interesting illustration of this period. In addition, it offers insights into the fascinating world of the Carmelite order and its specific liturgical requirements, and, reflecting on the nuns' active involvement in the design and construction process, it also explores wider issues of women in architecture.

Photography and Its Violations John Roberts 2014-09-30 Theorists critique photography for objectifying its subjects and manipulating appearance for the sake of art. In this bold counterargument, John Roberts recasts photography's violating powers and aesthetic technique as part of a complex social ontology that exposes the hierarchies, divisions, and exclusions behind appearances. Photography must arrive unannounced and get in the way of the world, Roberts argues, committing to the truth-claims of the spectator over the self-interests and sensitivities of the subject. Yet even though the violating capacity of the photograph results from external power relations, the photographer is still faced with an ethical choice: whether to advance photography's truth-claims on the basis of these powers or to diminish or veil these powers to protect the integrity of the subject. Photography's acts of intrusion and destabilization constantly test the photographer at the point of production, in the darkroom, and at the computer, especially in our 24-hour digital image culture. Roberts's refunctioning of photography's place in the world is therefore critically game-changing, as it politically and theoretically restores the reputation of the art.

Jewish Musical Modernism, Old and New Philip V. Bohlman 2008-11-15 Tackling the myriad issues raised by Sander Gilman's provocative opening salvo—"Are Jews Musical?"—this volume's distinguished contributors present a series of essays that trace the intersections of Jewish history and music from the late nineteenth century to the present. Covering the sacred and the secular, the European and the non-European, and all the arenas where these realms converge, these essays recast the established history of Jewish culture and its influences on modernity. Mitchell Ash explores the relationship of Jewish scientists to modernist artists and musicians, while Edwin Seroussi looks at the creation of Jewish sacred music in nineteenth-century Vienna. Discussing Jewish musicologists in Austria and Germany, Pamela Potter details their contributions to the "science of music" as a modern phenomenon. Kay Kaufman Shelemay investigates European influence in the music of an Ethiopian Jewish community, and Michael P. Steinberg traces the life and works of Charlotte Salomon, whose paintings staged the destruction of the Holocaust. Bolstered by Philip V. Bohlman's wide-ranging introduction and epilogue, and featuring lush color illustrations and a complementary CD of the period's music, this volume is a lavish tribute to Jewish contributions to modernity.

On the Strange Place of Religion in Contemporary Art James Elkins 2004 Can contemporary art say anything about spirituality? Answering this question and more, *On the Strange Place of Religion in Contemporary Art* explores the curious disconnection between spirituality and current art.

Framing Attention Lutz Koepnick 2007-01-15 Publisher description

Affecting Grace Kenneth C. Calhoon 2013-04-09 *Affecting Grace* examines the importance of Shakespeare's poetry and plays within German literature and thought after 1750 - including its

relationship to German classicism, which favoured unreflected ease over theatricality. Kenneth S. Calhoon examines this tension against an extensive backdrop that includes a number of canonical German authors - Goethe, Schiller, Herder, Lessing, von Kleist, and Nietzsche - as well as the advent of Meissen porcelain, the painting of Bernardo Bellotto and Francesco Guardi, and aspects of German styles of architecture. Extending from Shakespeare's *The Merchant of Venice* (c. 1597) to Kleist's *The Broken Jug* (1806), this study turns on the paradox that the German literary world had

begun to embrace Shakespeare just as it was firming up the broad but pronounced anti-Baroque sensibility found pivotally in Lessing's critical and dramatic works. Through these investigations, Calhoon illuminates the deep cultural changes that fundamentally affected Germany's literary and artistic traditions. **After the Digital Divide?** Lutz Peter Koepnick 2009 New essays providing innovative ways of understanding the altered position of media in Germany and beyond.