

# New Objectivity



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# New Objectivity

**Helmut Gernsheim**



## **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

*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 Art of Interruption** John Roberts,1998 This is the first monograph length study that charts the coercive diplomacy of the administrations of Richard Nixon and Gerald Ford as practised against their British ally in order to persuade Edward Heath's government to follow a more amenable course throughout the Year of Europe and to convince Harold Wilson's governments to lessen the severity of proposed defence cuts Such diplomacy proved effective against Heath but rather less so against Wilson It is argued that relations between the two sides were often strained indeed to the extent that the most special elements of the relationship that of intelligence and nuclear co operation were suspended Yet the relationship also witnessed considerable co operation This book offers new perspectives on US and UK policy towards British membership of the European Economic Community demonstrates how US d tente policies created strain in the special relationship reveals the temporary shutdown of US UK intelligence and nuclear co operation provides new insights in US UK defence co operation and re evaluates the US UK relationship throughout the IMF Crisis The Oxford Handbook of the Weimar Republic Nadine Rossol,Benjamin Ziemann,2021-12-20 The Oxford Handbook of the Weimar Republic is a multi author survey of German history from 1918 to 1933 Covering a broad range of topics in social political economic and cultural history it presents an overview of current scholarship and will help students and teachers to make sense of the contradictions and complexities of Germany's experiments with democracy and modern society in this period The contributions emphasize the historical openness of Germany's first republic which was more than just the coming of the Third Reich The thirty three chapters all written by leading experts contain information and interpretation based on cutting edge scholarship and together provides an unsurpassed panorama of the Weimar Republic Cinematography in the Weimar Republic Paul Matthew St. Pierre,2016-08-15 In film history director cinematographer collaborations were on a labor spectrum with the model of the contracted camera operator in the silent era and that of the cinematographer in the sound era But in Weimar era German filmmaking 1919 33 a short period of intense artistic activity and political and economic instability these models existed side by side due to the emergence of camera operators as independent visual artists and collaborators with directors

Berlin in the 1920s was the chief site of the interdisciplinary avant garde of the Modernist movement in the visual literary architectural design typographical sartorial and performance arts in Europe The Weimar Revolution that arose in the aftermath of the November 1918 Armistice and that established the Weimar Republic informed and agitated all of the art movements such as Expressionism Dada the Bauhaus Minimalism Objectivism Verism and Neue Sachlichkeit New Objectivity Among the avant garde forms of these new stylistically and culturally negotiated arts the cinema was foremost and since its inception had been a radical experimental practice in new visual technologies that proved instrumental in changing how human beings perceived movement structure perspective light exposure temporal duration continuity spatial orientation human postural facial vocal and gestural displays and their own spectatorship as well as conventions of storytelling like narrative setting theme character and structure Whereas most of the arts mobilized into schools movements institutions and other structures cinema a collaborative art tended to organize around its ensembles of practitioners Historically the silent film era 1895 1927 is associated with auteurs the precursors of François Truffaut and other filmmakers in the 1960s actuality filmmakers and pioneers like R W Paul and Fred and Joe Evans in England Auguste and Louis Lumière and Georges Méliès in France and Charles Chaplin and Buster Keaton in America who by managing all the compositional executional and editorial facets of film production scripting directing acting photographing set costume and lighting design editing and marketing imposed their personal vision or authorship on the film The dichotomy of the auteur and the production ensemble established a production hierarchy in most filmmaking In formative German silent film however this hierarchy was less rank or class driven because collaborative partnerships took precedence over single authorship Whereas in silent film production in most countries the terms filmmaker and director were synonymous in German silent film the plural term *Filmmacherin* connoted both directors and cinematographers along with the rest of the filmmaking crew Thus German silent filmmakers principle contribution to the new medium and art of film was less the representational iconographies of Expressionist New Objective and Naturalist styles than the executional practice of co authorship and co production in distinctive cinematographer director partnerships such as those of cinematographer Theodor Sparkuhl and director Ernst Lubitsch Fritz Arno Wagner with F W Murnau Fritz Lang and G W Pabst Rudolf Mat with Carl Theodor Dreyer Guido Seeber with Lang and Pabst and Carl Hoffmann with Lang and Murnau

**Women in German Yearbook** Jeanette Clausen, Sara Friedrichsmeyer, Patricia A. Herminghouse, 1994-06-01 The tenth volume of *Women in German Yearbook* offers new perspectives on issues of gender and sexual identity Richard McCormick analyzes through a reading of G W Pabst's film *Geheimnisse einer Seele* social anxieties about gender identity in Weimar popular culture Elizabeth Mittman discusses Christa Wolf and Helga K nigsdorf as different embodiments of the drastically altered eastern German public sphere in 1989/90 Ruth Ellen B Joeres suggests that the homosocial content of letters by early nineteenth century German women writers created a social sphere distinct from those usually identified as public or private Marjorie Gelus analyzes the obsessive focus on sex and gender in three of Kleist's

stories Gail Hart argues that Kleist's defeminization of Anmut in his Marionettentheater essay reinforces the exclusivity of a male homosocial universe The relationship of masochism to female erotic desire is the subject of Brigid Haines's examination of Lou Andreas Salom's *Eine Ausschweifung Silke von der Emde* investigates Irmtraud Morgner's use of postmodern strategies to promote feminist goals Susan Anderson rereads Monika Maron's *Die \_berl uferin* analyzing the self emancipatory effects of fantasy A cluster of articles providing feminist perspectives on the Holocaust is introduced by Ruth Kl \_ger's *Dankrede zum Grimmelschausen Preis* Karen Remmler discusses the relationship between memory and the portrayal of female bodies in two recent Holocaust narratives Suzanne Shipley examines the significance of exile in the autobiographies of two women who fled Austria for New York Sigrid Lange introduces Marie Therese Kerschbaumer's *Der weibliche Name des Widerstands* a challenge to Austria's attempts to minimize its role in Nazi persecutions Miriam Frank provides an overview of lesbian literature and publishing practices in Germany and Luise Pusch reports on a recent attempt at language censorship in the German parliament The volume closes with the editors' look at *Women in German after twenty years* Jeanette Clausen is an associate professor of German at Indiana UniversityPurdue University at Fort Wayne She is coeditor of *German Feminism* and since 1987 has coedited the *Women in German Yearbook* Sara Friedrichsmeyer is a professor of German at the University of Cincinnati Raymond Walters College and author of *The Androgyne in Early German Romanticism* She has been coeditor of the *Women in German Yearbook* since 1990

Sonic Circulations Emily I. Dolan, Emily MacGregor, Arman Schwartz, 2025-08-05 The role music sound and voice played in modern knowledge production in the early twentieth century Derived from the Latin words *circum* round and *ire* to go a circuit can refer to any bounded area For contemporary readers it might evoke the course of an electric current as well as the flow of global capital Yet sound an inherently temporal phenomenon can only circulate in mediated forms Tracing the pathways through and by which sound traveled in the early twentieth century *Sonic Circulations* not only proposes a new account of the role of music sound and voice in modern knowledge production but also poses urgent questions about technology and empire while also foregrounding the tensions and paradoxes involved in situating the sonic within any fixed regime or system Exploring key moments in the development of disciplines including linguistics sociology and eugenics as well as musicology itself *Sonic Circulations* explores the many ways that sound has functioned as evidence and information as both an object and an agent of scientific mastery Contributors explore the processes by which sound has moved through a variety of conceptual as well as physical domains highlighting the richness of historical contingency This volume shows that circulation happened in many spaces and through many technologies through sound recording but also through the trade magazine and in the classroom through wireless broadcasting and international festivals but also in the cozy spaces of the suburban home Featuring scholars working at the borders of musicology ethnomusicology sound studies and music theory this volume's ten chapters and two epilogues illuminate an alternative genealogy of modernism emphasizing the embeddedness of even the most

abstract practices in the structures of imperial modernity Contributors Peter Asimov Andrea F Bohlman Harriet Boyd Bennett Alexander W Cowan Emily I Dolan John Gabriel Jonathan Hicks Alexandra Kieffer Gundula Kreuzer Deirdre Loughridge Emily MacGregor Giles Masters Arman Schwartz Danielle Simon John Tresch      **Cool Conduct** Helmut Lethen, 2002-03-27 Cool Conduct is an elegant interpretation of attitudes and mentalities that informed the Weimar Republic by a scholar well known for his profound knowledge of this period Helmut Lethen writes of cool conduct as a cultivated antidote to the heated atmosphere of post World War I Germany as a way of burying shame and animosity that might otherwise make social contact impossible      **Music and the Modern Condition: Investigating the Boundaries** Ljubica Ilic, 2016-04-29 Two crucial moments in the formation and disintegration of musical modernity and the musical canon occurred at the turn of the seventeenth and the first half of the twentieth century Dr Ljubica Ilic provides a fresh and close look at these moments exploring the ways musical compositions shift to and away from ideological structures identified with modernity The focus is on European art music whose grand narrative defined by tonality and teleological development begins in the seventeenth century and ends with twentieth century modernisms This particular musical language game coincides with historical changes in the phenomenological understanding of space and selfhood A key concept of the book concerns musical compositions that remain without proper conclusions if the wholesome musical work is a manifestation of wholesome subjectivity the pieces Ilic explores deny it reflecting conflict of the individual with previous beliefs with contexts and even within the self as the basic modern condition The musical work is in this case still bounded and well defined but fractured by the incapability or refusal to satisfactorily conclude the implicit cut forced upon it changes the expected musical flow or speaking in spatial terms it influences the musical form By using the metaphor of space Ilic explores how the existence of a separate self as a primary feature of Western modernity becomes negotiated through awareness of the subject's own independence and individuality innerness as something entirely separate from its surroundings and the collective space of social interaction Seeing musical storytelling as a metaphoric representation of selfhood and modernity as a historical continuum Ilic examines the boundaries and relationships between the musical work the subject and modern European history      *Music and Its Referential Systems* Matjaz Barbo, Thomas Hochradner, 2012-02-24 How can we define the referential systems by which music is determined and through which music gets its own sense and meaning What is the relation between these systems Such questions are of particular weight in relation to current music practices characterized by a great many of analytical procedures and hermeneutical views The questions raised open a series of different thematic fields presented in this book The authors allocate the place of music to the field of aesthetic autonomy or describe its specific sign system's Special attention is focused on the systems of musicological contextualization and the meaning understanding of music in different historical and or functional contexts from traditional liturgical chant up to recent compositions Various contributions in the collection are dedicated to the relation between music and film while others deal with the special

sociological conditions that constitute some specific musical praxis such as folk or rock music      *The Art of Reflection* Marsha Meskimmon,1996 Marsha Meskimmon examines a wide variety of women s self portraiture from performance to body art in lively and accessible prose She takes the cultural focus from the dominant male self portraiture to the more marginalized gender bringing women artists perspectives to the forefront      *Wyndham Lewis and British Art Rock* Thomas Keller,2024-02-12 This study connects the idiosyncratic modernism of Wyndham Lewis co founder of the Vorticist art movement with works of several artists from the British art rock tradition among them Bryan Ferry David Bowie art punk pioneers Wire and electronic pop musician John Foxx By taking a transdisciplinary and intermedial approach to texts from two fields normally studied in isolation and staking out the elements of a shared modernist ethos the book presents a new perspective on both fields relevant to scholars of literature popular culture and the visual arts alike While the book rests on sound research from the fields of literary criticism art history and pop theory the structure and writing of the book is fundamentally designed to be accessible and comprehensible to non scholarly readers      *Stop Reading! Look!* Pepper Stetler,2015-12-07 Examines the connections between the emergence of Weimar photographic books and modern conceptions of photographic meaning      **Is Theology a Science?** David Munchin,2011-04-21 This book analyses whether the scientific epistemology of Torrance s Theological Science project is robust enough to withstand the anarchic and distinctively post modern challenge of Paul Feyerabend The worst enemy of science      **Architecture and Modernity** Hilde Heynen,2000-02-28 Bridges the gap between the history and theory of twentieth century architecture and cultural theories of modernity In this exploration of the relationship between modernity dwelling and architecture Hilde Heynen attempts to bridge the gap between the discourse of the modern movement and cultural theories of modernity On one hand she discusses architecture from the perspective of critical theory and on the other she modifies positions within critical theory by linking them with architecture She assesses architecture as a cultural field that structures daily life and that embodies major contradictions inherent in modernity arguing that architecture nonetheless has a certain capacity to adopt a critical stance vis vis modernity Besides presenting a theoretical discussion of the relation between architecture modernity and dwelling the book provides architectural students with an introduction to the discourse of critical theory The subchapters on Walter Benjamin Ernst Bloch Theodor Adorno and the Venice School Tafuri Dal Co Cacciari can be studied independently for this purpose      *Library of Congress Subject Headings* Library of Congress,2011      *Topographies of Class* Sabine Hake,2010-02-09 In *Topographies of Class* Sabine Hake explores why Weimar Berlin has had such a powerful hold on the urban imagination Approaching Weimar architectural culture from the perspective of mass discourse and class analysis Hake examines the way in which architectural projects debates and representations in literature photography and film played a key role in establishing the terms under which contemporaries made sense of the rise of white collar society Focusing on the so called stabilization period *Topographies of Class* maps out complex relationships between modern architecture and mass



society from Martin Wagner's planning initiatives and Erich Mendelsohn's functionalist buildings to the most famous Berlin texts of the period Alfred Döblin's city novel *Berlin Alexanderplatz* 1929 and Walter Ruttmann's city film *Berlin Symphony of the Big City* 1927. Hake draws on critical philosophical literary photographic and filmic texts to reconstruct the urban imagination at a key point in the history of German modernity making this the first study in English or German to take an interdisciplinary approach to the rich architectural culture of Weimar Berlin. Sabine Hake is Professor and Texas Chair of German Literature and Culture at the University of Texas at Austin. She is the author of numerous books including *German National Cinema* and *Popular Cinema of the Third Reich*. Cover art: Construction of the Karstadt Department Store at Hermannplatz, Berlin. Neukölln. Courtesy Bildarchiv Preussischer Kulturbesitz, Art Resource NY.

Neue Sachlichkeit and Avant-Garde Ralf Grüttemeier, Klaus Beekman, Ben Rebel, 2013. One of the aims of the book is to shed more light on the notion *Neue Sachlichkeit* in its appearance in a variety of fields as painting architecture music photography and literature in order to get a clearer idea of its scope. Several contributions will do so by analysing the heterogeneity in the use of the term concerning its function in the fight for recognition in the art fields around 1930. In other words *Neue Sachlichkeit* will be analysed as a positioning strategy. Especially its participation in the broader discourse on modernity as well as its international and intermedial dimension will be highlighted often using the historical avant-garde as point of reference. From this perspective the present volume wants to be read as a plea for a differentiated description of the many shared aspects and some differences between the avant-garde and *Neue Sachlichkeit*.

The book delves into New Objectivity. New Objectivity is an essential topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into New Objectivity, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to New Objectivity
- Chapter 2: Essential Elements of New Objectivity
- Chapter 3: New Objectivity in Everyday Life
- Chapter 4: New Objectivity in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of New Objectivity. The first chapter will explore what New Objectivity is, why New Objectivity is vital, and how to effectively learn about New Objectivity.
3. In chapter 2, the author will delve into the foundational concepts of New Objectivity. The second chapter will elucidate the essential principles that must be understood to grasp New Objectivity in its entirety.
4. In chapter 3, this book will examine the practical applications of New Objectivity in daily life. This chapter will showcase real-world examples of how New Objectivity can be effectively utilized in everyday scenarios.
5. In chapter 4, this book will scrutinize the relevance of New Objectivity in specific contexts. The fourth chapter will explore how New Objectivity is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, the author will draw a conclusion about New Objectivity. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of New Objectivity.

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