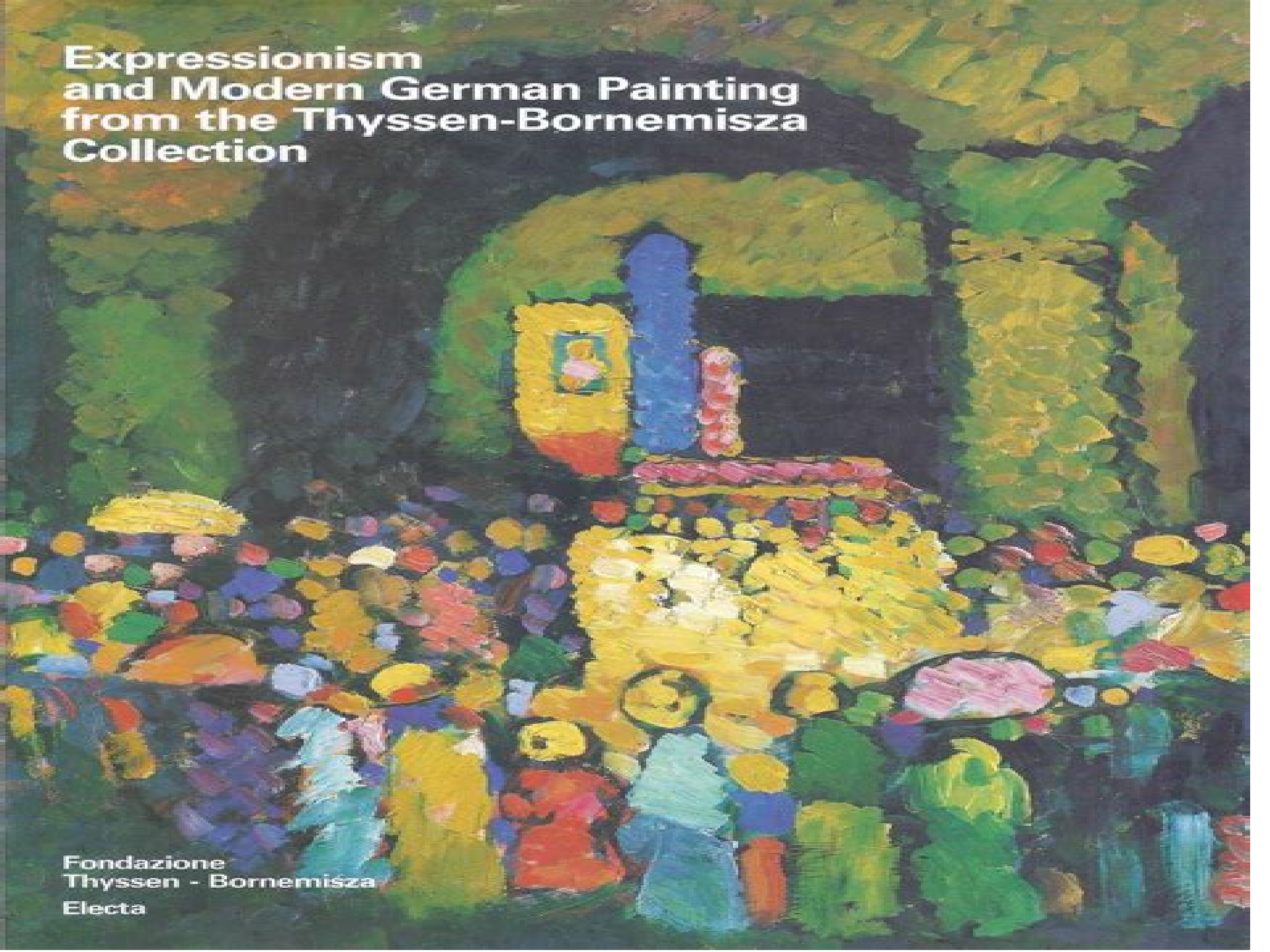


**Expressionism  
and Modern German Painting  
from the Thyssen-Bornemisza  
Collection**

Fondazione  
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# Modern German Painting

**Eva Kolinsky, Wilfried van der Will**



## Modern German Painting:

*German Painting and Sculpture*, 1931      **Modern German Painting** Hans Konrad 1909-1982 Röthel, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant      Modern German Painting and Sculpture, 1972      German Painting and Sculpture, March 13, 1931-April 26 ... New York Museum of Modern Art (New York, N.Y.), 1931      **Modern German Painting and Sculpture** Alfred Hamilton Barr (Jr), 1932      *Modern German Art for Thirties Paris, Prague, and London* Keith Holz, 2004 A generously illustrated account of Germany's exiled artists in Paris Prague and London and their uphill battle to promote new interpretations of modern German art      The Cambridge Companion to Modern German Culture Eva Kolinsky, Wilfried van der Will, 1998 One of the most intriguing questions of our time is how some of the masterpieces of modernity originated in a country in which personal liberty and democracy were slow to emerge This Companion provides an authoritative account of modern German culture since the onset of industrialisation the rise of mass society and the nation state Newly written and researched by experts in their respective fields individual chapters trace developments in German culture including national identity class Jews in German society minorities and women the functions of folk and mass culture poetry drama theatre dance music art architecture cinema and mass media from the nineteenth century to the present Guidance is given for further reading and a chronology is provided In its totality the Companion shows how the political and social processes that shaped modern Germany are intertwined with cultural genres and their agendas of creative expression      **Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection** Peter Vergo, Sammlung Thyssen-Bornemisza, National Gallery of Art (U.S.), Kimbell Art Museum, 1989      Vernacular Modernism Maiken Umbach, Bernd-Rüdiger Hüppauf, 2005 Vernacular Modernism advocates a rethinking of the importance of the vernacular as part of the modernist discourse of place from art to literature from architectural to social practice      *German Expressionist Prints* Stephanie D'Alessandro, 2003 The Specks Collection is noted for its high quality breadth and profound graphic power In celebration of the gift to the museum the collection is presented here for the first time in its entirety      **Modern German Painting and Sculpture**, 1931      **Modern German Painting** Hans Konrad Roethel, 1954      *Modern German Art* World House Galleries, 1958      **Modern German Painting and sculpture** Alfred Hamilton Barr, 1972      Exhibition of Contemporary German Art Copley Society (Boston, Mass.), 1909

*THE STUDY OF MODERN PAINTING* MARGARET STEELE ANDERSON,1914      *Art and the German Bourgeoisie*

Carolyn Helen Kay,2002-01-01 In this new study of art in fin de siècle Hamburg Carolyn Kay examines the career of the city's art gallery director Alfred Lichtwark one of Imperial Germany's most influential museum directors and a renowned cultural critic. A champion of modern art, Lichtwark stirred controversy among the city's bourgeoisie by commissioning contemporary German paintings for the Kunsthalle by secession artists and supporting the formation of an independent art movement in Hamburg influenced by French impressionism. Drawing on an extensive amount of archival research and combining both historical and art historical approaches, Kay examines Lichtwark's cultural politics, their effect on the Hamburg bourgeoisie, and the subsequent changes to the cultural scene in Hamburg. Kay focuses her study on two modern art scandals in Hamburg and shows that Lichtwark faced strong public resistance in the 1890s, winning significant support from the city's bourgeoisie only after 1900. Lichtwark's struggle to gain acceptance for impressionism highlights conflicts within the city's middle class as to what constituted acceptable styles and subjects of German art, with opposition groups demanding a traditional and pure German culture. The author also considers who within the Hamburg bourgeoisie supported Lichtwark and why. Kay's local study of the debate over cultural modernism in Imperial Germany makes a significant contribution both to the study of modernism and to the history of German culture.

*Modern Art at the Berlin Wall* Claudia Mesch,2009-03-30 At the height of the Cold War, art produced in divided Germany contested the cultural demarcation of East and West. Here Claudia Mesch shows how a wide group of artists struggled to take visual art beyond the crude separations of the Iron Curtain and to transcend the first global cultural divide of the twentieth century. Artists in Berlin produced artworks including painting, performance, and film that engaged critically with imposed national and global identities and with issues of memory and trauma. *Around the Berlin Wall* presents a new picture of the Cold War border between East and West as a dynamic and international cultural space and is essential for all those interested in art history, modernism, the Cold War, and the cultural history of the twentieth century.

*Exhibition of Contemporary German Art* Metropolitan Museum of Art (New York, N.Y.), Paul Clemen,1909      **Modern German Painting** Hans Konrad Röthel,1958

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