




LUDWIG MEIDNER

Art Expressions and Visions

Ludwig Meidner An Expressionist Master

Victor H. Miesel



Ludwig Meidner An Expressionist Master:

Ludwig Meidner Victor H. Miesel, 1978 **Ludwig Meidner** Victor H. Miesel, 1978-01-01 **Ludwig Meidner, an Expressionist Master** Ludwig Meidner, Victor H. Miesel, University of Michigan. Museum of Art, 1978 **Ludwig Meidner** University of Michigan. Museum of Art, 1978 **Ludwig Meidner, An Expressionist Master** Ludwig Meidner, 1978
Ludwig Meidner : an Expressionist Master Ludwig Meidner, University of Michigan. Museum of Art, 1978 **Ludwig Meidner, an Expressionist Master**, 1878 Ludwig Meidner, 1978 **Ludwig Meidner** Philipp Gutbrod, 2016 A master of the expressionist portrait Ludwig Meidner 1884 1966 painted numerous portraits during the 1910s and 20s of his many acquaintances in German Jewish intellectual circles evidencing his broad literary and artistic networks This book brings them all vividly together to offer a full picture of Meidner s life and influences Ludwig Meidner Encounters examines Meidner s portraits during this period and reveals the many writers musicians and fellow artists who were his friends during the years before and during the Weimar Republic Among the two hundred color plates included are portraits of such significant figures as Leo Baeck Bella Chagall Max Herrmann Neie and Max Reinhardt The selected works reveal the impressive breadth of the scope of Meidner s work and are essential for understanding his oeuvre as a whole **Acrobatic Modernism from the Avant-Garde to Prehistory** Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity s restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound s slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both
 German Expressionism Museum of Modern Art (New York, N.Y.), Starr Figura, Peter Jelavich, 2011 Catalog of an exhibition held at the Museum of Modern Art New York Mar 27 July 11 2011 *The End of Expressionism* Joan Weinstein, 1990-06-08 Weinstein explores the attitudes and organizations of artists and architects in Berlin Munich and

Dresden in response to the tumultuous events associated with the end of WWI and the failed Revolution She traces the initial excitement and zeal and then the disillusionment as utopian dreams were dimmed by social political and military realities as well as by inherent contradiction within the arts movements itself The accompanying b w illustrations fascinating in themselves directly depict textual themes Booknews *The Apocalyptic Landscapes of Ludwig Meidner* Carol S. Eliel,Ludwig Meidner,Eberhard Roters,1989 *Painting and Sculpture in Europe, 1880-1940* George Heard Hamilton,1993-01-01 This new edition of a book that offers the best available grounding in its huge subject as the Sunday Times called it includes color plates and a revised and expanded bibliography Professor Hamilton traces the origins and growth of modern art assessing the intrinsic qualities of individual works and describing the social forces in play The result is an authoritative guide through the forest of artistic labels Impressionism and Expressionism Symbolism Cubism Constructivism Surrealism etc and to the achievements of Degas and Cezanne Ensor and Munch Matisse and Kandinsky Picasso Braque and Epstein Mondrian Dali Modigliani Utrillo and Chagall Klee Henry Moore and many other artists in a revolutionary age *The President's Report to the Board of Regents for the Academic Year ... Financial Statement for the Fiscal Year* University of Michigan,1978 *Destruction Was My Beatrice* Jed Rasula,2015-06-02 In 1916 as World War I raged around them a group of bohemians gathered at a small nightclub in Zurich Switzerland for a series of bizarre performances Three readers simultaneously recited a poem in three languages a monocle wearing teenager performed a spell from New Zealand another young man flung bits of papier m ch into the air and glued them into place where they landed One of these artists called the sessions both buffoonery and a requiem mass Soon they would be known by a more evocative name Dada In *Destruction Was My Beatrice* modernist scholar Jed Rasula presents the first narrative history of the emergence decline and legacy of Dada showing how this strange artistic phenomenon spread across Europe and then the world in the wake of the Great War fundamentally reshaping modern culture in ways we re still struggling to understand today *Art Books* Wolfgang M. Freitag,2013-10-28 First published in 1997 For this second edition of *Art Books A Basic Bibliography of Monographs on Artists* the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition *Berlin Metropolis* Emily D. Bilski,Jewish Museum (New York, N.Y.),1999 *Berlin Metropolis Jews and the New Culture 1890 1918* vividly documents the diverse ways that Jewish artists intellectuals and cultural impresarios participated in this burst of creativity and promoted the emergence of

modernism in Berlin and on the international scene BOOK JACKET **German Expressionism at Lawrence University**
Lawrence University, Erika Esau, 1988 **German Expressionist Painting** Peter Selz, 2023-04-28 Published in 1957

German Expressionist Painting was the first comprehensive study of one of the most pivotal movements in the art of this century. When it was written, however, German Expressionism seemed like an eccentric manifestation far removed from what was then considered the mainstream of modern art. But as historians well know, each generation alters the concept of mainstream to encompass those aspects of the past which seem most relevant to the present. The impact of German Expressionism on the art and thought of later generations could never have been anticipated at the time of the original writing of this book. During the subsequent years, an enormous body of scholarly research and an even larger number of popular books on German expressionist art has been printed. Numerous monographs and detailed studies on most of the artists exist now, and countless exhibitions with accompanying catalogues have taken place. Much of this new research could have been incorporated in a revised edition, and the bibliography certainly could have been greatly expanded to include the important writings which have been published in Germany, the United States, and elsewhere since this book was originally issued. The author, however, was faced with the choice of reprinting the original text with only the most necessary alterations, such as updating the captions to indicate present locations of the paintings or the preparation of a revised text and bibliography. Desirable as a revision appeared, present printing costs would have priced the paperback out of reach for students. It is for this reason that I decided to reissue the original text, which stands on its own as a primary investigation of German Expressionist Painting.

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Ludwig Meidner An Expressionist Master Introduction

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