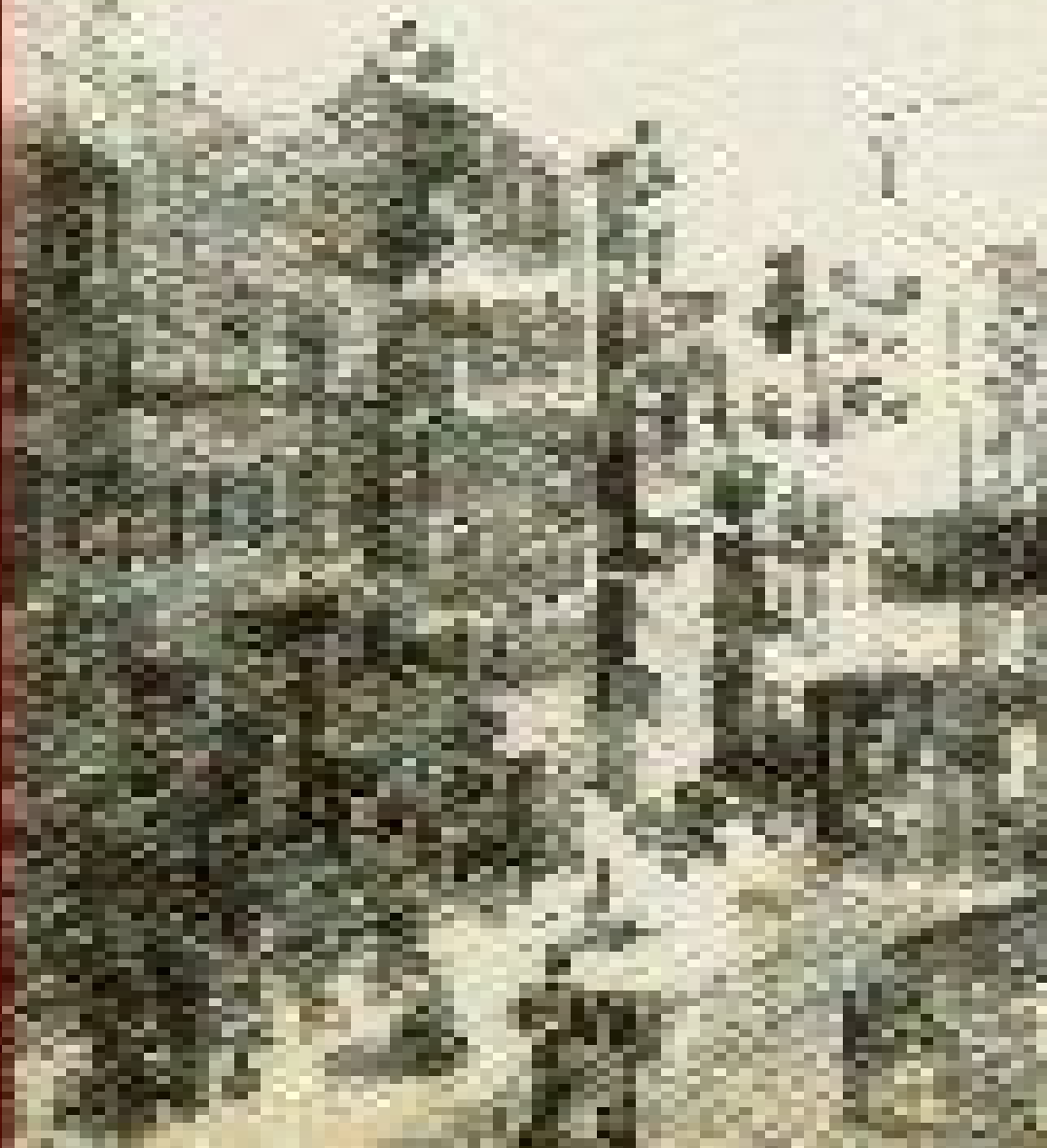


MAX
LIEBERMAN

1945-1997
SILVER BURDETT



Max Liebermann Das Erste Skizzenbuch

Erich Hancke



Max Liebermann Das Erste Skizzenbuch:

Max Liebermann Max Liebermann, 2000 *Max Liebermann* Marion F. Deshmukh, 2017-07-05 Max Liebermann Modern Art and Modern Germany is the first English language examination of this German impressionist painter whose long life and career spanned nine decades Through a close reading of key paintings and by a discussion of his many cultural networks across Germany and throughout Europe this study by Marion Deshmukh illuminates Liebermann's importance as a pioneer of German modernism Critics and admirers alike saw his art as representing aesthetic European modernism at its best His subjects included dispassionate depictions of the rural Dutch countryside his colorful garden at the Wannsee and his many portraits of Germany's cultural political and military elites Liebermann was the largest collector of French Impressionism in Germany and his cosmopolitan outlook and his art created strong antipathies towards both by political and cultural conservatives throughout his life *Max Liebermann* Dr Marion Deshmukh, 2015-10-28 This is the first English language examination of the German impressionist painter Max Liebermann whose long life and career spanned nine decades Through a close reading of key paintings and a discussion of his many cultural networks across Germany and throughout Europe this study by Marion F Deshmukh illuminates Liebermann's importance as a pioneer of German modernism **Max Liebermann and International Modernism** Marion Deshmukh, Françoise Forster-Hahn, Barbara Gaehtgens, 2011-05 Although Max Liebermann 1847-1935 began his career as a realist painter depicting scenes of rural labor Dutch village life and the countryside by the turn of the century his paintings had evolved into colorful images of bourgeois life and leisure that critics associated with French impressionism During a time of increasing German nationalism his paintings and cultural politics sparked numerous aesthetic and political controversies His eminent career and his reputation intersected with the dramatic and violent events of modern German history from the Empire to the Third Reich The Nazis persecution of modern and Jewish artists led to the obliteration of Liebermann from the narratives of modern art but this volume contributes to the recent wave of scholarly literature that works to recover his role and his oeuvre from an international perspective Max Liebermann Max Liebermann, Anna Teut, Sigrid Achenbach, 2000 *"Ich spiele mich, wie ich bin"* Annika Michalski, 2014 Der Maler und Grafiker Werner Tübke 1929-2004 gehört zu den wichtigsten Exponenten der Alten Leipziger Schule und gilt als einer der bekanntesten Künstler der DDR In diesem Buch nimmt Annika Michalski eine grundlegende Neubewertung seiner Kunst und seines Lebens in der Kulturpolitik des Arbeiter und Bauern Staates vor Sie analysiert fast 300 Selbstdarstellungen und bettet diese in die aktuellen Diskussionen um die Kunst der DDR sowie die Biografie Tübkes ein Dabei hatte sie exklusiven Zugang zu den intimen Skizzen und Tagebüchern im Nachlass des Künstlers Sie zeigt wie Tübke anhand seiner Selbstinszenierungen Strategien des Umgangs mit der gesellschaftlichen Realität findet und die Rezeption seiner Werke zu lenken versteht Ein bebildertes Werkverzeichnis der Selbstdarstellungen Tübkes im Anhang ergänzt diese erste Gattungsanalyse des Gesamtwerks des Malers **Mein Herz empfindet optisch** Werner Tübke, 2017-10-02 Die

Tagebuchauswahl aus fast fünfzig Jahren zeigt einen großen Künstler der Leipziger Schule bei der Arbeit beim Nachdenken über sein Ich und die Welt. Ein bedeutendes kulturhistorisches Dokument. Werner Tübke war unbestreitbar einer der bedeutendsten deutschen Maler der zweiten Hälfte des 20. Jahrhunderts. Seit den siebziger Jahren arbeitete der Leipziger Künstler mit namhaften Galerien in Mailand, Paris, New York, in Westberlin und Bremen zusammen. Große internationale Museen kauften seine Bilder. Als Auftragsmaler in der DDR war er nicht immer unumstritten. Sein bekanntestes Werk ist das 14 x 123 m große Bauernkriegspanorama im thüringischen Bad Frankenhausen, das bisher von fast 2 Millionen Besuchern bewundert wurde. Die insgesamt 26 privaten Tage und Skizzenbücher, die der Künstler von 1950 bis 2001 führte, wurden nach seinem Tod entdeckt und werden hier zum ersten Mal veröffentlicht. Sie erlauben einen tiefen Einblick in die Gedankenwelt des Künstlers. Tübke, der sich so konsequent geweigert hatte, seine Bilder zu kommentieren oder gar zu deuten, zeigt sich hier im Selbstgespräch voller Zweifel und tastend auf der Suche nach dem eigenen Ich, nach dem, was er künstlerisch auf grandiose Weise ins Werk setzte. Er spricht skeptisch über die Zumutungen der Kulturpolitik, seine Verzweiflungen, Hoffnungen und Wirrungen über seine biografischen und gesellschaftspolitischen Erfahrungen.

Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen, 2001

Nachts: Göthe gelesen

Andreas Ay, 2010. English summary: When art historians cannot sleep at night they take the classics at hand. The bases of this interdisciplinary study are the written remains of the Swiss art historian Heinrich Wölfflin, who belongs with the most important academics of his subject. By means of extensive archive files the complex occupation with Johann Wolfgang von Goethe is clearly revealed to the reader. The reader literally gets at Wölfflin's desk and sees how the art historian has come to his terms and from which sources they have been developed. In doing so, Wölfflin did not take the way via Goethe's art historian writings but via his natural scientific writings. Wölfflin's system of terms concerning form and the development of form is provably integrated into a morphological context according to Goethe. In a surprising consequence, Wölfflin transferred this conception to his own life. He wanted to educate himself by Goethe. Wölfflin's Goethe reception appears in this interpretation as an intellectual and ingenious undertaking that initiates an extremely productive entryway between the poles of standard thought patterns and independent thinking.

German text: German description: Wenn Kunsthistoriker nachts nicht schlafen können, nehmen sie Klassiker zur Hand. Grundlage dieser interdisziplinären Studie ist der schriftliche Nachlass des Schweizer Kunsthistorikers Heinrich Wölfflin, der zu den bedeutendsten Wissenschaftlern seines Faches zählt. Anhand umfangreicher Archivfunde wird dem Leser anschaulich dessen komplexe Beschäftigung mit Johann Wolfgang von Goethe vor Augen geführt. Man gelangt buchstäblich an den Schreibtisch Wölfflins und sieht, wie er zu seinen Begriffen fand und aus welchen Quellen er sie entwickelte. Dabei nahm der Kunsthistoriker nicht den Weg über die kunsttheoretischen Schriften Goethes, sondern über die naturwissenschaftlichen Wölfflins. Begriffssystem von Form und Formentwicklung ist nachweislich in einen morphologischen Kontext im Goetheschen Sinne eingebunden. In überraschender Konsequenz übertrug Wölfflin

diese Vorstellung auf das eigene Leben An Goethe wollte er sich buchstablich bilden Die hier vorgenommene Lesart lasst Wolfflins Goethe Rezeption als ein intellektuell geistreiches Unterfangen erscheinen das im Spannungsfeld von vorformulierten Denkmodellen und eigenständigem Denken ein produktives In Spuren Gehen in Gang setzt Die Liebermanns Marina Sandig,2005 "Mein Schloss am See" Barbara Schmidt-Burbach,2008 **Max Liebermann, sein Leben und seine Werke** Erich Hancke,1914 **International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences** ,2000 **Max Liebermann** Ludwig Kaemmerer,1893 **Max Liebermann, 1847-1935: 1865-1899** Matthias Eberle,Max Liebermann,1995 Catalogue raisonné Bürgerlich königlich Anna Teut,2007 Max Liebermann und die Holländer Max Liebermann,2006 *Gute Partien in Zeichnung und Kolorit* Akademie der Künste (Berlin, Germany),Wolfgang Trautwein,1996 **Max Liebermann** Günter Busch,1986 Günter Busch Max Liebermann Maler Zeichner Graphiker S Fischer Verlag Frankfurt am Main 1986 282 S 51 Farbtafeln 256 Abb geb 148 DM **Max Liebermann als Künstler der Farbe** Matthias Bunge,1990

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