



Magnus Von Pleben Malerei

Jens Asthoff



Magnus Von Pleben Malerei:

Magnus Von Plessen Magnus von Plessen, 2005 *Magnus von Plessen* Magnus von Plessen, Kunstmuseum Luzern, 2001

From Weimar to Christiania Florence Feiereisen, Kyle Frackman, 2009-03-26 From Weimar to Christiania is a new compilation of graduate student work in the fields of German and Scandinavian Studies Resulting from research presented at a unique graduate student conference at the University of Massachusetts Amherst these essays utilize a wide variety of disciplinary approaches and represent an ambitious and successful effort to connect related yet distinct fields This anthology is aimed at scholars within the broad areas of German and Scandinavian Studies All of the contributions speak to an appreciation of cultural studies as a diverse collection of theoretical tools which provide the historian political scientist and literary and film scholars gathered here with the means to contextualize and investigate cultural productions situations and environments From Weimar to Christiania delivers compelling research that expands bodies of knowledge in northern European studies

Neue Deutsche Malerei Jens Asthoff, 2006 One of the most important artistic movements in recent years is chronicled and showcased in this dynamic work Born in Germany in the years following the collapse of the Communist regime the New Leipzig School started when a group of classmates at the Leipzig Academy rediscovered figurative art Their paintings reflected the melancholy that pervaded East Germany as it struggled with capitalism high unemployment and depopulation Fifteen year later paintings by the Leipzig school and its related movement Dresden Pop are conquering the international art market The authors take on this important trend one painter at a time They examine each artist s oeuvre on its own merit and consider various factors behind the movements the onset of the digital age social disillusionment and individual protest Breathtaking reproductions allow readers to form their own ideas about what constitutes and drives new German painting and understand its significance around the world **Sammlung**

Kunstsammlung Nordrhein-Westfalen (Germany), Julian Heynen, 2005 **Magnus von Plessen** Julian Heynen, Ulrich Loock, Daniel Marzona, 2002 Johannes Kahrs Johannes Kahrs, Ziba de Weck Ardan, Parasol Unit Foundation for Contemporary Art, 2006 At first glance Johannes Kahrs dramatic paintings and drawings seem to carry forward the clear everyday truths of snapshots on closer inspection they become intricate mysterious fictional worlds Kahrs manipulates found imagery from film stills newspapers and personal photographs and liberates figures from their original contexts into dark uncanny atmospheres Through an intense pursuit of detail he works to transplant into the viewer his own initial fascination with the image for its own sake On top of all this methodology and maneuvering he distances the viewer from the works by presenting them behind glass so that their glazed surfaces throw back light and reflection Kahrs born in Bremen in 1961 and currently based in Berlin has shown widely in Europe at the Drawing Center and P S 1 in New York the Phoenix Art Museum and Miami s Bass Museum of Art Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen , 2009 **Books In Print 2004-2005** Ed Bowker Staff, Staff Bowker, Ed, 2004

Der Spiegel Rudolf Augstein, 2003

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