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FRANZ STUCK

Munich Secession

PT Brinkman



Munich Secession:

The Munich Secession Maria Martha Makela, 1990 In April 1892 the first art Secession in the German speaking countries came into being in Munich Central Europe's undisputed capital of the visual arts Featuring the work of German painters sculptors and designers as well as that of vanguard artists from around the world the Munich Secession was a progressive force in the German art world for nearly a decade its exhibitions regularly attended and praised by Paul Klee Wassily Kandinsky and other modernists at the outset of their careers Those artists who were not included or who thought themselves inadequately represented in the large official exhibitions held in the major German cities had economic as well as aesthetic reasons for creating new outlets for their work The first of these Secessions is the subject of an interesting and well researched study by Maria Makela James Joll *The New York Review of Books* Makela combines aesthetic analysis with institutional history and does so very well She has written the first thoroughly documented account of the Munich Secession in any language Peter Paret *The Art Bulletin* a carefully documented chronicle of the Munich Secession an indispensable guide It is a pioneering study that manages to be solid yet provocative Brooks Adams *Art in America*

The Viennese Secession Victoria Charles, Klaus Carl, 2014-05-10 A symbol of modernity the Viennese Secession was defined by the rebellion of twenty artists who were against the conservative Vienna Künstlerhaus oppressive influence over the city the epoch and the whole Austro-Hungarian Empire Influenced by Art Nouveau this movement created in 1897 by Gustav Klimt Carl Moll and Josef Hoffmann was not an anonymous artistic revolution Defining itself as a total art without any political or commercial constraint the Viennese Secession represented the ideological turmoil that affected craftsmen architects graphic artists and designers from this period Turning away from an established art and immersing themselves in organic voluptuous and decorative shapes these artists opened themselves to an evocative erotic aesthetic that blatantly offended the bourgeoisie of the time Painting sculpture and architecture are addressed by the authors and highlight the diversity and richness of a movement whose motto proclaimed for each time its art for each art its liberty a declaration to the innovation and originality of this revolutionary art movement *Secession 1892-1914* Michael Buhrs, Horst Ludwig, 2008

Imperial Culture in Germany, 1871-1918 Matthew Jefferies, 2020-10-01 It has often been suggested that artists and writers in Germany's imperial era shunned social engagement preferring instead a political introspection However as Matthew Jefferies reveals whether one looks at the painters poets and architects who helped to create an official imperial identity after 1871 the cultural critics and reformers of the later 19th century or the new generation of cultural producers that emerged in the years around 1900 the social political and cultural were never far apart In this attractively illustrated book Jefferies provides a lively introduction to the principal movements in German high culture between 1871 and 1918 in the context of imperial society and politics He not only demonstrates that Germany's Imperial culture was every bit as fascinating as the much better known Weimar culture of the 1920s but argues that much of what came later has origins in the imperial period Filling

a significant gap in the current historiography this study will appeal to all those with an interest in the rich and diverse culture of Imperial Germany

The Visual Arts in Germany, 1890-1937 Shearer West, 2000 This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II The study is an analysis of painting sculpture graphic art design film and photography in relation to a wider set of cultural and social issues that were specific to German modernism It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification conflict between left and right political factions gender concerns contemporary philosophical and religious ideas the growth of cities and the increasing important of mass culture

Kandinsky's Quest Igor Aronov, 2006 This book studies Vasily Kandinsky's 1866-1944 pre-1908 figurative art that formed the basis for his later abstractions It analyzes many published and unpublished facts of the artist's life and work and brings together numerous historical comparative data from painting literature the social sciences ethnography folklore esthetics and philosophy This study penetrates deeply into Kandinsky's inner world and breaks new ground by interpreting the artist's enigmatic early imagery as his personal many layered symbolism that expresses his complex personality his internal responses to Russian and Western European life and culture and his quest for spiritual truths

Marketing Modernism in Fin-de-siècle Europe Robert Jensen, 1994 In describing the canon building of modern dealerships Jensen considers the new ideological dealer and explores the commercial construction of artistic identity through such rhetorical concepts as temperament and independent art and through such institutional structures as the retrospective

Munich Secession Makela Maria, 1992

Art Nouveau Charlotte Ashby, 2021-10-21 Art Nouveau presents a new overview of the international Art Nouveau movement Art Nouveau represented the search for a new style for a new age a sense that the conditions of modernity called for fundamentally new means of expression Art Nouveau emerged in a world transformed by industrialisation urbanisation and increasingly rapid means of transnational exchange bringing about new ways of living working and creating This book is structured around key themes for understanding the contexts behind Art Nouveau including new materials and technologies colonialism and imperialism the rise of the modern woman the rise of the professional designer and the role of the patron collector It also explores the new ideas that inspired Art Nouveau nature and the natural sciences world arts and world religions psychology and new visions for the modern self Ashby explores the movement through 41 case studies of artists and designers buildings interiors paintings graphic arts glass ceramics and jewellery drawn from a wide range of countries

House documents, 1896

Paul Klee Sabine Rewald, Metropolitan Museum of Art (New York, N.Y.), 1988 The German painter Paul Klee 1879-1940 has become one of today's most popular artists Ninety works by Klee including drawings watercolors and oils either serious comical capricious or dramatic have recently been given to the Metropolitan Museum of Art by one of the postwar era's leading art dealers and collectors Heinz Berggruen and are now published together in this volume for the first time The works in the distinguished Berggruen Klee Collection now a permanent part of the Metropolitan

Museum of Art's holdings span the career of the artist from his student days in Bern in the 1890s to his death in Muralto Locarno in 1940. All aspects of Klee both as a draftsman and as a painter are illustrated in these ninety works. Paul Klee is not only one of today's most popular artists but he is also one of the most written about. In an illuminating addition to the vast literature on Klee, Sabine Rewald opens this study with a candid interview with the artist's only son, Felix, which took place in Bern in February 1986. Accompanied by documentary and informal photographs of the Klee family, it gives pointed and witty insights into the artist's private life. It also offers a behind-the-scenes view of the Bauhaus where Paul Klee taught and where Felix Klee was a student. Most of the ninety works in the Berggruen Klee Collection are reproduced in full-page colorplates and each one is accompanied by an extensive entry. These entries incorporate biographical information and quotations from Klee's letters, the latter as yet unpublished in English. The book includes an extensive chronology and a bibliography. Provided by publisher.

History of Modern Painting: Matisse, Munch, Rouault; Fauvism [and] Expressionism, by M. Raynal [and others] Maurice Raynal, 1930

Letter from the Secretary of the Treasury, Transmitting Estimates of Appropriations Required for the Service of the Fiscal Year Ending June 30, 1898, 1896

The Making of Paul Klee's Career, 1914-1920 Otto Karl Werckmeister, 1989-07-10

Paul Klee, one of the preeminent artists of the twentieth century, was associated with all of the major movements of the first half of the century: expressionism, cubism, surrealism, and abstraction. In this economic and political history, O. K. Werckmeister traces Klee's career as a professional artist, concentrating on the years 1914-20, in which Klee rose from obscurity to recognition in the visual culture of the incipient Weimar Republic. Werckmeister reveals the degree to which Klee, who has been traditionally portrayed as aloof from politics and the vicissitudes of the art market, was subject to and interacted with material conditions. Drawing on rich documentary evidence—records of Klee's sales, reviews of his exhibitions, the artist's published writings about his art, unpublished correspondence, as well as contemporary criticism—Werckmeister follows Klee's transformation from an idiosyncratic, abstract individualist to a metaphysical storyteller to a mystical sage. Werckmeister argues that this latter image was promoted by a number of influential art critics and dealers acting in cooperation with the artist himself. This posture prompted Klee's success first in the war-weary modernist art world of 1916-18 and then in the pseudo-revolutionary art world of 1919-20. This work is a critical challenge to the myth of Klee's art and to the hagiography of his artistic personality. Werckmeister's historical account is sure to be a controversial yet significant contribution to Klee studies, one that will change the nature of Klee scholarship for some time to come.

The New International Encyclopædia Frank Moore Colby, Talcott Williams, 1922

Ivan Meštrović Milan Ćurčin, 1919

The Founding and Early Years of the Munich Secession Maria Martha Makela, 1986

The Studio, 1911

Catalogue of Paintings Corcoran Gallery of Art, 1920

Catalogue of the Paintings in The Corcoran Gallery of Art, 1917

Embark on a transformative journey with is captivating work, Discover the Magic in **Munich Secession** . This enlightening ebook, available for download in a convenient PDF format , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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Munich Secession Introduction

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