



Das ist ein Bild, das ich in der Nacht gezeichnet habe.  
Es zeigt die Stadt, die von den Bomben zerstört wurde.

# German War Artists

**L. P. BROCKETT**



## **German War Artists:**

*The German War Artists* John Paul Weber, 1979-01-01      **Influence of war on German expressionists. Comparing Ernst Ludwig Kirchner and Georg Baselitz** Joséphine Hengstwerth, 2019-10-30

Essay from the year 2019 in the subject Art Visual artists grade 72% Birmingham City University course Fine Art language English abstract German art seldom has been easy It is often reminded with its nation s history sometimes expressing its glory but just as often decrying its tumult and suffering Homburg 2003 In times of war a nation or the whole world is brought into chaos and uncertainty Throughout the past hundred years our world has suffered many conflicts and tensions including the first and second world war 1914 1918 1939 1945 and the cold war 1947 1991 In times of war artists feel a great need to respond in their own way Throughout history there have been many different ways of making art during war For instance Liberty Leading the People by Eugene Delacroix from 1830 is one example of a war painting from the French Revolution With the female personification of liberty walking over dead bodies and holding up the French flag as the main focus the painting is heroic and triumphant Other artists use art as a form of propaganda protest or as a way of expressing their individual feelings in response to war suffering and destruction Two German artists considered expressionist from two different generations experiencing similar forms of devastation are Ernst Ludwig Kirchner 6 May 1880 15 June 1938 and Georg Baselitz born 23 January 1938 Their role as expressionist artists and the influence of war is the focus of the following discussion      Art and War Laura Brandon, 2012-11-25 This is a truly encyclopedic survey of artists responses both official and personal to the horrors of war Art and War reveals the sheer diversity of artists portrayals of this most devastating aspect of the human condition from the heroic paintings of Benjamin West and John Singer Sargent to brutal and iconic works by artists from Goya to Picasso and the equally oppositional work of Leon Golub Nancy Spero and others who reacted with fury to the Vietnam War Laura Brandon pays particular attention to work produced in response to World War I and World War II as well as to more recent art and memorial work by artists as diverse as Barbara Kruger Alfredo Jarr and Maya Lin She looks finally to the reactions of contemporary artists such as Langlands and Bell to the US invasion in 2001 of Afghanistan and the War on Terror      **Otto Dix and the Memorialization of World War I in German Visual Culture, 1914-1936** Ann Murray, 2023-11-02 This book examines the confrontational war pictures of Otto Dix 1891 1969 and explores their role in shaping the memory of World War I in Germany from 1914 to 1936 Dix s thirty eight months on the World War I battlefields profoundly influenced his post war artistic career saw him produce some of the most enduring images of the conflict and establish himself as one of Europe s leading modernists Offering substantial new research and presenting numerous primary sources to an English readership for the first time the book examines Dix s war pictures within the broader visual culture of war in order to assess how they functioned alternatively as cutting edge modernist art and transgressive war commemoration Each chapter provides a case study of the first public display of one or more of Dix s war pictures at key exhibitions and explores how their reception was

subjected to changing socio political and cultural conditions as well as divergent attitudes to the lost war Bringing a unique perspective and original scholarship to Dix s war works this book is essential reading for art historians of World War I and the visual culture of Weimar Germany      **Capturing the German Eye** Cora Sol Goldstein,2009-08-01 Shedding new light on the American campaign to democratize Western Germany after World War II Capturing the German Eye uncovers the importance of cultural policy and visual propaganda to the U S occupation Cora Sol Goldstein skillfully evokes Germany s political climate between 1945 and 1949 adding an unexpected dimension to the confrontation between the United States and the USSR During this period the American occupiers actively vied with their Soviet counterparts for control of Germany s visual culture deploying film photography and the fine arts while censoring images that contradicted their political messages Goldstein reveals how this U S cultural policy in Germany was shaped by three major factors competition with the USSR fear of alienating German citizens and American domestic politics Explaining how the Americans used images to discredit the Nazis and later the Communists she illuminates the instrumental role of visual culture in the struggle to capture German hearts and minds at the advent of the cold war      *THE YEAR OF BATTLES: A HISTORY OF THE FRANCO-GERMAN WAR OF 1870-71. EMBRACING ALSO Paris under the Commune: or the Red Rebellion of 1871. A SECOND REIGN OF TERROR, MURDER, AND MADNESS* L. P. BROCKETT,1871      Germany's Enemies in World War I Stephan Yada-Mc Neal,2018-06-07 The First World War was lost and many of the Germans sought about the reason why the soldiers of their country had lost this war Some were looking for explanations and some thought that the multitude of different peoples was one of those reasons The 80 pictures shown here are from the 1920 published book Germany s opponent in the world wars published by the publishing house Hermann Klemm A G from Berlin Painters such as Liebermann Th ny and Theodor Baumgartner give the viewer vivid faces of prisoners of war who stood in German camps as models for these paintings We deliberately let out the texts from this book because they corresponded to the ideas of the time but today because of the names Negroes and Gypsies no longer fit However we still had to use some of these words because they are given as the title of the image      **German Immigrant Artists in America** Peter C. Merrill,1997 In addition to American sources draws from German sources not generally consulted by historians of American art Presents biographical sketches of German and German speaking painters graphic artists engravers lithographers sculptors and some stained glass designers who arrived in North America from the colonial period to the 20th century The bibliographic references are article specific No index Annotation copyrighted by Book News Inc Portland OR      *The Cambridge Companion to Modern German Culture* Eva Kolinsky,Wilfried van der Will,1999-01-28 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

The Army Historian ,1983      **Soldiers** ,1979      **Naval Aviation News** ,1993-05      **Franz Radziwill and the Contradictions of German Art History, 1919-45** James A. Van Dyke,2011 An exploration of the career of Franz Radziwill investigating the question of art in a Nazi context      **Nostalgia for the Future: Modernism and Heterogeneity in the Visual Arts of Nazi Germany** Gregory Maertz,2019-04-30 In the first chapter on the German military s unlikely function as an incubator of modernist art and in the second chapter on Adolf Hitler s advocacy for eugenic figurative representation embodying nostalgia for lost Aryan racial perfection and the aspiration for the future perfection of the German Volk Maertz conclusively proves that the Nazi attack on modernism was inconsistent In further chapters on the appropriation of Christian iconography in constructing symbols of a Nazi racial utopia and on Baldur von Schirach s heretical patronage of modernist art as the supreme Nazi Party authority in Vienna Maertz reveals that sponsorship of modernist artists continued until the collapse of the regime Also based on previously unexamined evidence including 10 000 works of art and documents confiscated by the U S Army Maertz s final chapter reconstructs the anarchic denazification and rehabilitation of German artists during the Allied occupation which had unforeseen consequences for the postwar art world      On Germany Giles MacDonogh,2018-10-01 After the Second World War Germany was an international pariah Today it has become a beacon of the Western world But what makes this extraordinary nation tick On Germany tells the story of a country reborn from defeat in 1945 to the fall of the Berlin Wall the painstaking reunification of the two Germanies and the Republic s return to the world stage as an economic colossus and European leader Giles MacDonogh restores these momentous events of world history to their German context from the food and drink that accompanied them to the deep rooted provincialism behind the national story Full of vivid and often whimsical vignettes of German life this is a Germanophile s homage to the culture and people of a country he has known for decades      **The Image of the Soldier in German Culture, 1871-1933** Paul Fox,2017-12-14 This study examines the force of tradition in conservative German visual culture exploring thematic continuities in the post conflict representation of battlefield identities from the Franco Prussian War in 1870 71 to the demise of the Weimar Republic in 1933 Using over 40 representative images sampled from both high and popular culture Paul Fox discusses complex and interdependent visual responses to a wide spectrum of historical events spanning world war regional conflict internal security operations and border skirmishes The book demonstrates how all the artists illustrators and photographers whose work is addressed here were motivated to affirm German moral superiority on the battlefield They produced images that advanced dominant notions of how the ideal German man should behave when at war even when the

outcome was defeat Their construction of an imagined martial masculinity based on aggressive moral superiority became so deeply rooted in German culture that it eventually provided the basis for a programmatic imagining of how Germany might again recover its standing as a great military power in Central Europe in the wake of defeat in 1918 *The Image of the Soldier in German Culture 1871-1933* is an important volume for any historian interested in cultural history the representation of armed conflict in European culture the history of modern Germany the Franco-Prussian War and the First World War

**World War II in Asia and the Pacific and the War's Aftermath, with General Themes** Loyd Lee, 1998-10-23 A companion to *World War II in Europe Africa and the Americas* this volume reevaluates the most enduring literature on basic aspects of the war in Asia and the Pacific It also covers themes pertaining to societies at war culture the arts and science and technology as well as international relations and the postwar world Included are not only grand strategy military and naval campaigns and matters of diplomacy but also resistance collaboration prisoners of war and broad topics of the home front including chapters on gender issues film literature popular culture and propaganda This volume and its companion provide the first comprehensive historiographic reference work on the war Each chapter describes the state of knowledge on the topic relating each bibliographic reference to the chapter's themes and issues and concludes with a bibliography Recent original scholarship is included when it aids new understanding and older works of enduring value also find a place The essays in this volume will interest scholars and college teachers as well as advanced students and serious amateurs seeking insight into the history of the war and its literature

**Sigmar Polke** Anne MacPhee, Sigmar Polke, 1996-01-01 Sigmar Polke is a highly exemplary Postmodernist and perhaps one of the most indicative of a truly European avant-garde culture This book presents a number of critiques which shed light on Polke's otherwise bewildering display of stylistic references apparent changes of allegiance and often unorthodox techniques of production

*Small Stories of War* Barbara Lorenzkowski, Kristine Alexander, Andrew Burtch, 2023-06-15 Many believed the twentieth century would be the century of the child an era in which modern societies would value and protect children sheltering them from violence and poverty Yet this hopeful vision was marred by the harsh realities of migration displacement and armed conflict *Small Stories of War* grapples with the meanings and memories of childhood and wartime by asking new questions about lived experience Spanning the First World War to the early twenty-first century and featuring chapters about Canada Australia Germany the former Yugoslavia Rwanda and northern Uganda this volume asks how young people encountered and responded to armed conflict How did children youth and their families make sense of war in the violent twentieth century How have they shared their stories and experiences of violence and trauma Analyzing a broad range of sources including family letters oral history and children's artwork contributors offer important insights into the production of historical knowledge with and about young people Engaging with cutting-edge debates about emotions temporality space and young people as political actors *Small Stories of War* offers compelling new research and an interpretive toolkit that will benefit scholars from across the social sciences and humanities

The Aesthetics of Loss Claudia Siebrecht, 2013-09-19 An examination of German women's art produced during the First World War that places the artists' visual responses within the civilian war experience. Traces the thematic evolution of women's art from visual expressions of support for the national war effort to more nuanced and distraught representations of grief over wartime death.

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