



HAGENBUND

A European Network of Modernism
1900 to 1938

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Hagenbund A European Network Of Modernism 1900 To 1938

Matthias Boeckl, Agnes Husslein-Arco



Hagenbund A European Network Of Modernism 1900 To 1938:

Hagenbund Agnes Husslein-Arco, Matthias Boeckl, Harald Krejci, 2014 The Viennese artists association Hagenbund played a crucial role in the artistic scene of not only Vienna but of Central Europe in general Active from 1900 to 1938 the group united several different art movements under its umbrella and helped to introduce a new creative dynamic at a time when the Vienna Secession was slowly losing its impact In that context the liberal political and artistic attitude of the Hagenbund membership was revolutionary The Hagenbund counted more than 250 members among them Georg Merkel Oskar Laske Carry Hauser Otto Rudolf Schatz Emil Strecker and Fritz Schwarz Waldegg This volume traces the history of the Hagenbund and its influence offering the first sustained analysis of the group in an art historical context Packed with more than three hundred color images it will be the standard work on the Hagenbund for decades to come

Hagenbund : a European network of modernism 1900 to 1938 : [on the occasion of the Exhibition Hagenbund - a European Network of Modernism (1900 to 1938) from October 11, 2014 to February 1, 2015 at the Lower Belvedere, Vienna]

Matthias Boeckl, Agnes Husslein-Arco, 2014 *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

Tracking Anthropological Engagements Regna Darnell, Frederic Wright Gleach, 2018-01-01 Histories of Anthropology Annual series presents diverse perspectives on the discipline's history within a global context with a goal of increasing awareness and use of historical approaches in teaching learning and conducting anthropology The series includes critical comparative analytical and narrative studies involving all aspects and subfields of anthropology Volume 12 Tracking Anthropological Engagements

examines the work and influence of Hans Sidonius Becker Franz Boas Sigmund Freud Margaret Mead Karl Popper and Anthony F C Wallace as well as anthropological perspectives on the 1964 Project Camelot Latin American cultures at the 1892 Madrid International Expositions sixteenth century cosmography and topography in Amazonia the launch of the Great War Centenary Association website and community produced wartime narratives in Ontario Canada **Rethinking**

Modern Austrian Art Beyond the Metropolis Julia Secklehner, 2024-08-02 This study examines the role played by regional cultures in modern art and visual culture in Central Europe between 1918 and 1938 Analysing paintings photographs prints and illustrated magazines in relation to topics such as tourism social activism rural exoticism gender and ethnic diversity the book offers a fresh perspective on Central European art and visual culture It pays particular attention to Austria a country often ignored in histories of modernism in Central Europe yet one where the countryside gained high visibility as a part of modern culture between the wars Examples from Czechoslovakia and Hungary also play an important role in comparison and challenge the nationally fragmented histories of modernism in the region The book's approach overall is also relevant beyond Central Europe it corrects assumptions that modern art and visual culture were at home in the urban space and emphasises the role of the countryside as an agent of renewal and emancipation in order to construct a more nuanced history of modernism The book will be of interest to scholars studying art history Central European studies European Studies modernism and cultural history The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license **Art,**

Exhibition and Erasure in Nazi Vienna Laura Morowitz, 2023-08-11 This book examines three exhibitions of contemporary art held at the Vienna Künstlerhaus during the period of National Socialist rule and shows how each attempted to culturally erase elements anathema to Nazi ideology the City the Jewess and fin de siècle Vienna Each of the exhibits was large scale and ambitious part of a broader attempt to situate Vienna as the cultural capital of the Reich and each aimed to reshape cultural memory and rewrite history Applying illuminating theories on memory studies collective and public memory and notions of memocide this is the first book in English to focus on visual culture in the period when Austria was erased as a nation and incorporated into the Third Reich as Ostmark The organization content and publications surrounding these three exhibits are explored in depth and set against the larger political changes and dangerous ideologies they reflect The book will be of interest to scholars working in art history museum studies cultural history memory studies art and politics and Holocaust studies **Erasures and Eradications in Modern Viennese Art, Architecture and Design** Megan

Brandow-Faller, Laura Morowitz, 2022-09-23 *Erasures and Eradications in Modern Viennese Art Architecture and Design* challenges the received narrative on the artists exhibitions and interpretations of Viennese Modernism The book centers on three main erasures the erasure of Jewish artists and critics erasures relating to gender and sexual identification and erasures of other marginalized figures and movements Restoring missing elements to the story of the visual arts in early

twentieth century Vienna authors investigate issues of gender race ethnic and sexual identity and political affiliation Both well studied artists and organizations such as the Secession and the Austrian Werkbund and iconic figures such as Klimt and Hoffmann are explored as are lesser known figures and movements The book s thought provoking chapters expand the chronological contours and canon of artists surrounding Viennese Modernism to offer original nuanced and rich readings of individual works while offering a more diverse portrait of the period from 1890 through World War II and into the present The book will be of interest to scholars working in art history history design history architectural history and European studies

Rethinking Period Boundaries Lucian George,Jade McGlynn,2022-03-21 Periodization is an ever present feature of the grammar of history writing As with all grammatical rules the order it imposes can structure but also stifle historical interpretations Though few historians consider their period boundaries as anything more than useful guidelines heuristic artifice all too easily congeals into immovable structure blinkering the historical gaze In this cross disciplinary volume an international group of historians and cultural scholars considers different ways in which accepted period boundaries in modern European history and cultural studies can be challenged and rethought Alongside a theoretical introduction and epilogue the volume contains seven case studies exploring hitherto under researched continuities and discontinuities in the social cultural intellectual literary labour and art history of 19th and 20th century Europe with a particular focus on the continent s East Topics covered include French anti communism peasant memories of serfdom cosmopolitan art in a nationalist age the communist takeover of Poland Russian literary history and national day traditions in East Central Europe To problematize period boundaries the chapters in this volume adopt the perspective of social groups that standard periodization schemes have ignored shine a light on awkward actors who have appeared out of step with canonical understandings of their period consider how historical actors themselves divide up history and how this informs historical practice and explore the difficulties that the non synchronicity of different historical processes can pose for periodization

Die Macht der Kunstkritik Ilona Sármány-Parsons,2022-11-14 Wien um 1900 Hier befand sich nicht nur das Zentrum der Habsburgermonarchie sondern auch das Herzst ck des europ ischen Kunstlebens In dieser Stadt wurde Kunstgeschichte geschrieben und zwar vor allem von einem Mann Ludwig Hevesi Der in Ungarn geborene Journalist Ludwig Hevesi 1843 1910 war der bedeutendste Kunstkritiker seiner Zeit Sein untr gliches Gesp r f r Qualit t machten ihn zum f hrenden Kenner der zeitgen ssischen Malerei Sein Urteil bestimmte ber die Langlebigkeit von k nstlerischen Karrieren und beeinflusste sogar Kaiser Franz Joseph Hevesi verhalf Gustav Klimt und dem Wiener Jugendstil zum Erfolg und pr gte auch das Motto der Wiener Secession Der Zeit ihre Kunst der Kunst ihre Freiheit Seine Texte erwecken vergangene Epochen zum Leben sie erz hlen von jenen Erfolgen Misserfolgen Skandalen und Sensationen die die Wiener Kunstszene in Atem hielten und bestimmen noch heute unser Bild von der Wiener Moderne Artibus Et Historiae ,1980 **Modernism 1890-1930** Malcolm Bradbury,James McFarlane,1976

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