

Halle Moritzburg Ausstellung Nolde

Tobias Bleicker

Macht- und Rassismuskritik in der ästhetischen Praxis Sozialer Arbeit Marion Gerards, Norbert Frieters-Reermann, 2025-07-30 Ästhetische Praxen wie Musik, Tanz, Theater oder Kunst sind elementare Bestandteile in vielen Handlungsfeldern Sozialer Arbeit: von der frühkindlichen Bildung bis hin zur Arbeit mit alten Menschen. Angesichts sich gesamtgesellschaftlich verschärfender gruppenbezogener Menschenfeindlichkeit gilt es, ästhetische Praxen macht- und rassismuskritisch zu reflektieren und neu zu konzeptionieren. Hier bietet der Band LeserInnen grundlegendes Reflexions- und Handlungswissen: Neben theoretischen Rahmungen werden aktuelle Forschungsergebnisse präsentiert sowie anhand ausgewählter AdressatInnengruppen und Medien exemplarisch diskriminierungskritische Perspektiven diskutiert.

Das verfemte Meisterwerk Uwe Fleckner, 2012-10-31 Kunstwerke der Moderne und der Avantgarde wurden vom Nationalsozialismus als genuine Feinde bekämpft. Mit ihrem widerständigen Potenzial und den in ihnen verbildlichten Utopien mussten sie diskreditiert, aus dem öffentlichen Leben verbannt oder vernichtet werden. Das Buch verfolgt daher systematisch die Wege einzelner Kunstwerke im und durch das Dritte Reich. Dabei werden von der Anprangerung der Gemälde und Skulpturen in den unterschiedlichen Ausstellungen entarteter Kunst bis zur sogenannten Verwertung auf dem internationalen Kunstmarkt, von der Rettung durch engagierte Museumsleute über Tausch oder Rückkauf durch Künstler und Sammler bis hin zur Zerstörung einiger Werke alle nur denkbaren Biographien der ursprünglich meist aus öffentlichem Besitz stammenden Kunstwerke exemplarisch untersucht. Die Schicksale der juristisch unanfechtbar beschlagnahmten Werke aus deutschen Museen werden dabei ebenso verfolgt wie Beispiele aus privatem Besitz, deren Sequestrierung illegal erfolgte und durch die jüngste Rechtsprechung in einigen Fällen korrigiert werden konnte. Die Aufsätze nehmen das konkrete Kunstwerk in den Blick, sie beleuchten den propagandistischen Einsatz innerhalb der Aktion Entartete Kunst und der in ihrem Zuge verwirklichten Ausstellungsstrategien, detailliert schildern sie die Rezeptionsgeschichte dieser Werke, ihre teils dramatischen und teils bis heute andauernden Provenienzg Geschichten und berücksichtigen – wo immer es sinnvoll erschien – die gelegentlich weit vor 1933 einsetzende Verfemung der Werke wie der Künstler. Ausgesprochenes Ziel des Buches soll es dabei sein, im Mosaik der Einzelfälle eine Geschichte nationalsozialistischer Kunstpolitik zu schreiben und zugleich von den Nachkriegsschicksalen der Werke Auskunft zu geben.

Kunst des frühen 20. Jahrhunderts in deutschen Ausstellungen. Teil 2 Martin Papenbrock, Gabriele Saure, 2000-01-01

Eine kommentierte Bibliographie versehen mit einem Index verfolgter Künstlerinnen und Künstler. Bearbeitet von Ilona Brumme, Dirk Janßen, Martin Papenbrock, Gabriele Saure, Annette Schmelter und Kerstin Schnieder. Die Bibliographie zur Ausstellungsgeschichte des 20. Jahrhunderts verzeichnet mehr als 300 Ausstellungskataloge der SBZ/DDR aus den Jahren 1945 bis 1989, an denen von den Nationalsozialisten verfolgte KünstlerInnen teilgenommen haben. Analog zu dem bereits erschienenen Band 'Entartete Kunst', Exilkunst, Widerstandskunst in westdeutschen Ausstellungen seit 1945 (Papenbrock) werden in einem Anhang die betroffenen KünstlerInnen aufgelistet, ihre Verfolgung dokumentiert und ihre Präsenz in den Ausstellungen registriert.

Kunstwerte im Wandel Gesa Jeuthe, 2011-09-21 Die vorliegende Publikation untersucht die Marktentwicklung der Kunst der deutschen Moderne von der Weimarer Republik bis zur unmittelbaren Nachkriegszeit. Am Beispiel von zwölf heute hoch gehandelten Künstlern, darunter Emil Nolde, Max Beckmann und Paul Klee, wird die Marktstellung der klassischen Moderne sowie ihre kulturpolitische und wirtschaftliche Situation im In- und Ausland beleuchtet. Zentral ist dabei die Frage, wie sich die nationalsozialistische Aktion Entartete Kunst auf den Handel mit der Avantgarde in Deutschland nach 1933 auswirkte und welchen Einfluss die nationalsozialistische Kunstpolitik auf die Preisstrukturen der verfolgten Künstler nahm.

Emil Nolde Anita Beloubek-Hammer, Emil Nolde, Jörn Grabowski, 2009

Pioneers and Exiles Indiana University, Bloomington. Art Museum, Jennifer McComas, 2012

Jahrbuch des Museums für Kunst und Gewerbe Hamburg, 1982

Die Weltkunst, 2008

Kunst des frühen 20. Jahrhunderts in deutschen Ausstellungen: Antifaschistische Künstler Martin Papenbrock, 2000

Nolde bis Picasso Judith Claus, Thomas Döring, 2008

Expressionismus in Thüringen Cornelia Nowak, Kai Uwe Schierz, Justus H. Ulbricht, 1999

Expressiv! Klaus Albrecht Schröder, Johann Thomas Ambrózy, 2007 Die Arbeiten der Brücke-Künstler sind in keiner zweiten Privatsammlung so umfassend repräsentiert wie in den Beständen der Sammlung Hermann Gerlinger. Ergänzt um Werke weiterer bedeutender Kollektionen vermittelt das Katalogbuch zur Ausstellung der Albertina in Wien einen grossartigen Überblick über ihr Schaffen. Die Künstlergemeinschaft Brücke steht am Anfang der expressionistischen Bewegung: 1905 gründeten vier Studenten der Architektur, Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel und Karl Schmidt-Rottluff, die wegweisende Vereinigung. Zu ihnen stossen in den folgenden Jahren unter anderem Max Pechstein, Otto Mueller und für kurze Zeit auch Emil Nolde. Die kritische Einstellung der jungen Künstler zur traditionellen, akademischen Malerei und ihre Suche nach neuen und freien künstlerischen Lösungen zur Darstellung der Wirklichkeit kennzeichnen die Arbeit der Brücke. Ihr wichtigstes Ausdrucksmittel ist die Farbe, ihre rauschhafte Steigerung zum reinen

Ausdruck. Die Formen werden expressiv vereinfacht, uebersteigert und verfremdet. Wie wichtig die Beitraege der einzelnen Kuenstler auch nach dem Auseinanderbrechen der bruecke 1913 fuer die Kunst der klassischen Moderne sind, belegen mit Sorgfalt ausgewaehlte Bilder von Mueller, Kirchner, Nolde, Pechstein und Schmidt-Rottluff, deren Entstehungszeit bis in die 1920er Jahre reicht. Die nach Gewicht und Umfang besonders wertvolle Sammlung Hermann Gerlinger wurde in den 1950er Jahren begonnen, bis heute fortgefuehrt und zeichnet sich besonders durch ihre Systematik aus. Bei ihrem Wiener Gastspiel wird sie um hochkaraetige Arbeiten aus der Albertina, der Stiftung Moritzburg in Halle sowie Wiener Museen und Privatsammlungen ergaenzt. Versammelt werden rund 250 Meisterwerke des deutschen Expressionismus, die die ausdrucksstarken Bildwelten der bruecke -Maler in einzigartiger Weise vorstellen. Textbeitraege zur Kuenstlervereinigung und ihrem Bezug zu Wien, zur Sammlung Gerlinger sowie zur Praesenz der bruecke in der Moritzburg runden den Band zusammen mit einem ausfuehrlichen Anhang ab.

Deutsche Nationalbibliographie und Bibliographie des im Ausland erschienenen deutschsprachigen Schrifttums, 1983

Deutsche Nationalbibliographie, 1982

Vom Kunstwerk ausgehen ... Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, 2004

Deutsche Literatur des Mittelalters Karin Schneider, Bayerische Staatsbibliothek, 2003

Briefe an den Sammler und Mäzen Carl Hagemann 1906-1940 Hans Delfs, Mario-Andreas von Lüttichau, Roland Scotti, 2004

Rückkehr der Moderne Hans-Dieter Mück, 1995

Rosa, eigenartig grün Sabine Schulze, Birgit Ahrens, 2009

Künste im Exil Claus-Dieter Krohn, et al., 2022-01-19 Keine ausführliche Beschreibung für Künste im Exil verfügbar.

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