

Philipp von Zabern



A sculpture by Max Klinger titled 'Philipp von Zabern'. It depicts a seated female figure, possibly a personification of Justice or a historical figure, with her arms crossed. At her feet lie two severed heads, one of which is clearly identifiable as Philipp von Zabern. The sculpture is made of a light-colored material, possibly marble or plaster, and is set against a plain, light-colored background. The lighting is dramatic, casting shadows on the left side of the figure.

MAX KLINGER

1857-1920

# Max Klinger Wege Zum Gesamtkunstwerk

**Udo Reinhardt**



## **Max Klinger Wege Zum Gesamtkunstwerk:**

Max Klinger Manfred Boetzkes,1984      **Max Klinger** Max Klinger,Manfred Boetzkes,1984      **Max Klinger and Wilhelmine Culture** Marsha Morton,2017-07-05 The Wilhelmine Empire's opening decades 1870s 1880s were crucial transitional years in the development of German modernism both politically and culturally Here Marsha Morton argues that no artist represented the shift from tradition to unsettling innovation more compellingly than Max Klinger The author examines Klinger's early prints and drawings within the context of intellectual and material transformations in Wilhelmine society through an interdisciplinary approach that encompasses Darwinism ethnography dreams and hypnosis the literary Romantic grotesque criminology and the urban experience His work in advance of Expressionism revealed the psychological and biological underpinnings of modern rational man whose drives and passions undermined bourgeois constructions of material progress social stability and class status at a time when Germans were engaged in defining themselves following unification This book is the first full length study of Klinger in English and the first to consistently address his art using methodologies adopted from cultural history With an emphasis on the popular illustrated media Morton draws upon information from reviews and early books on the artist writings by Klinger and his colleagues and unpublished archival sources The book is intended for an academic readership interested in European art history social science literature and cultural studies      Brahms and His World Walter Frisch,Kevin C. Karnes,2009-07-06 Since its first publication in 1990 Brahms and His World has become a key text for listeners performers and scholars interested in the life work and times of one of the nineteenth century's most celebrated composers In this substantially revised and enlarged edition the editors remain close to the vision behind the original book while updating its contents to reflect new perspectives on Brahms that have developed over the past two decades To this end the original essays by leading experts are retained and revised and supplemented by contributions from a new generation of Brahms scholars Together they consider such topics as Brahms's relationship with Clara and Robert Schumann his musical interactions with the New German School of Wagner and Liszt his influence upon Arnold Schoenberg and other young composers his approach to performing his own music and his productive interactions with visual artists The essays are complemented by a new selection of criticism and analyses of Brahms's works published by the composer's contemporaries documenting the ways in which Brahms's music was understood by nineteenth and early twentieth century audiences in Europe and North America A new selection of memoirs by Brahms's friends students and early admirers provides intimate glimpses into the composer's working methods and personality And a catalog of the music literature and visual arts dedicated to Brahms documents the breadth of influence exerted by the composer upon his contemporaries      **The Symbolist Roots of Modern Art** Michelle Facos,2017-07-05 With the words A new manifestation of art was expected necessary inevitable Jean Mor announced the advent of the Symbolist movement in 1886 When Symbolist artists began experimenting in order to invent new visual languages appropriate for representing modern

life in all its complexity they set the stage for innovation in twentieth century art Rejecting what they perceived as the superficial descriptive quality of Impressionism Naturalism and Realism Symbolist artists delved beneath the surface to express feelings ideas scientific processes and universal truths By privileging intangible concepts over perceived realities and by asserting their creative autonomy Symbolist artists broke with the past and paved the way for the heterogeneity and penchant for risk taking that characterizes modern art The essays collected here which consider artists from France to Russia and Finland to Greece argue persuasively that Symbolist approaches to content form and subject helped to shape twentieth century Modernism Well known figures such as Kandinsky Khnopff Matisse and Munch are considered alongside lesser known artists such as Fini Gyzis Koen and Vrubel in order to demonstrate that Symbolist art did not constitute an isolated moment of wild experimentation but rather an inspirational point of departure for twentieth century developments

*Die Bedeutung der Musik im Oeuvre von Max Klinger - Exemplarisch durchgeführt anhand der Plastik "Beethoven"*  
(1902) André Chahil, 2014-08-28 Magisterarbeit aus dem Jahr 2013 im Fachbereich Kunst Kunstgeschichte Note 2,3 Universität Hamburg Kulturgeschichte Kulturkunde Kunsthistorisches Seminar Sprache Deutsch Abstract Die hier vorliegende Arbeit widmet sich der Aufgabe die zahlreichen Einflüsse und Spuren aus der Musik in Max Klingers Oeuvre aufzuzeigen Die hierfür angeschnittenen geisteswissenschaftlichen Bereiche von Studien der antiken Mythologie des alten und neuen Testaments philosophischer Schriften der Biographien der Komponisten Beethoven Brahms Schumann Wagner und durch Hinzunahme musikwissenschaftlicher Aspekte helfen für ein Gesamtverständnis um diese Thematik im kunsthistorischen Kontext allumfassend bewerten zu können Hierbei liegt der Hauptfokus auf das Beethoven Denkmal von 1902 Der genauen musikikonographischen Analyse dieser Plastik gehen Einflüsse aus Bereichen der Musik auf andere Werke Klingers voraus Sie bereiten den Weg für Klingers Kernaussagen die er in seiner Beethoven Plastik letztendlich vereint hat Desweiteren sollen anhand anderer Werke die vielschichtigen Interpretationsansätze aufgezeigt werden mit der sich die Forschung auch aus musikwissenschaftlicher Sicht in der Thematik Klinger und Musik auseinandergesetzt hat *Ornament and European Modernism* Loretta Vandi, 2017-09-22 These in depth historical and critical essays study the meaning of ornament the role it played in the formation of modernism and its theoretical importance between the mid nineteenth century and the late twentieth century in England and Germany Ranging from Owen Jones to Ernst Gombrich through Gottfried Semper Alois Riegl August Schmarsow Wilhelm Worringer Adolf Loos Henry van de Velde and Hermann Muthesius the contributors show how artistic theories are deeply related to the art practice of their own times and how ornament is imbued with historical and social meaning **Richard Wagner and the Art of the Avant-Garde, 1860-1910** Donald A. Rosenthal, 2023-08-14 The book discusses the unprecedented influence of Richard Wagner's operas on a number of prominent avant garde artists of the late nineteenth century Max Klinger Römer-Pelizäus Museum (Hildesheim), 1994 **The Red Count** Laird M. Easton, 2006-01-25 A richly contextualized portrait of a key Weimar figure who deserves to be better known Easton is a lively

writer Martin Jay University of California Berkeley Provocative and original *The Red Count* should be welcomed by a growing number of cultural historians interested in reassessing the politics of European modernism and in current debates about the trajectory of German political culture and cultural politics in the decades before the rise of fascism Kevin Repp Yale University A major addition to understanding the cultural contributions Germany made to the modernist impulse especially in the years before 1914 Kessler's numerous activities as delineated by the author attest to the cosmopolitanism of many within Germany's urban liberal elite *The Red Count* is extremely well written Easton's prose is fluid colorful and eminently readable Marion Deshmukh George Mason University *Lovis Corinth* Horst Uhr, 2024-03-29 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1990 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived

Max Klinger Max Klinger, 2007 **Of 'truths Impossible to Put in Words'** Rose-Carol Washton Long, 2009 This volume of essays relate Max Beckmann's work to the tangible circumstances of its production and reception The essays contextualise aspects of Beckmann's early middle and late career by way of detailed reference to contemporary music film philosophy theatre history sports and exile **Max Klinger** Barbara John, 2004 A Kingdom Not of This World Kevin Karnes, 2013-09-19 This book challenges prevalent understandings of elite artistic culture in fin de siècle Vienna by examining creative manifestations of utopian imaginings that ran counter and parallel to the cultural pessimism widely diagnosed in that society It argues that the music and writings of Richard Wagner played a key role in inspiring such imagining which either embraced and extended Wagner's own visions or countered them with visions that were wholly new *Chaos and Cosmos* Karen Ann Lang, 2006 Writing in 1940 the prominent German art historian Erwin Panofsky asked How then is it possible to build up art history as a respectable scholarly discipline if its objects come into being by an irrational and subjective process In *Chaos and Cosmos* Karen Lang addresses the power of art to resist the pressures of the transcendental vantage point history Uncovering the intellectual and cultural richness of the early years of academic art history in Germany the period from the 1880s to 1940 she explores various attempts within art history to transform aesthetic phenomena chaos into the cosmos of a systematic unified field of inquiry Lang starts by examining Panofsky's approach to aesthetic phenomena in his early theoretical essays alongside Ernst Cassirer's contemporaneous publications on the substance and function of scientific concepts and on Einstein's theory of relativity She then turns to the subject of aesthetic judgment through a rereading of Kantian subjectivity and Kant's uneasy legacy in art history From here Lang considers the different organizing theories of symbolic form proposed by Aby Warburg and Cassirer as well as Goethe's inspiration for both Alois Riegl's notion

of age value and Walter Benjamin's conceptions of the aura concluding with an extended examination of objectivity and the figure of the art connoisseur Extensively illustrated with works of art from the Enlightenment to the present day this venturesome book illuminates an intellectual legacy that has profoundly shaped the study of the history of art in ways that have until now been largely unacknowledged Addressing the interplay of chaos and cosmos in terms of history art history philosophy and epistemology Lang traces shifts in point of view in art history and the way these shifts change aesthetic objects into historical objects and even objects of knowledge --*dass wissend würde die Welt!* Ulrike Kienzle, 2005

Comics des Mittelalters – Mittelaltercomics Marion Darilek, Matthias Däumer, 2025-04-17 Comics sind ein zentrales Medium der Mittelalterrezeption aber auch mittelalterliche Artefakte weisen bereits comicartige Strukturen auf Während Comics in der Literaturwissenschaft und Kunstgeschichte längst etabliert sind fehlt es bislang an mediävistischen Studien die Mittelalter und Mittelalterrezeption zusammendenken Ausgehend von der historisch offenen Definition des Comics als sequenzielle Kunst analysieren die Beiträge innen aus Kunstgeschichte Literaturwissenschaft und Didaktik zum einen Comics des Mittelalters und zum anderen Mittelaltercomics Dabei zeigen sie dass Bildgeschichten mehr sind als popularisierende Adaptionen des geschriebenen Wortes vom Spruchband bis zur Sprechblase für Forschende wie für Comic Begeisterte

Hundert Jahre Forschungen zum antiken Mythos (1918/20–2018/20) Udo Reinhardt, 2022-08-01 Eine informative Gesamtorientierung über die internationale Forschung zum antiken Mythos in den letzten hundert Jahren war schon seit langem ein wissenschaftliches Desiderat Dieser Forschungsbericht hervorgegangen aus einer fünf Dezennien umfassenden Arbeit am Mythos bezieht sich als erster seiner Art als selektive Übersicht nicht nur auf den traditionellen Altertumswissenschaftlichen Kernbereich von den altorientalischen Vorlagen über die frühgriechischen Anfänge und die weitere Entwicklung in der griechisch-römischen Gesamtkultur bis zur christlichen Spätantike sondern auch auf den in der Forschung zunehmend beachteten Rezeptionsgeschichtlichen Zusatzbereich von Byzanz und dem westlichen Mittelalter über Renaissance Barock und Aufklärung bis zu Moderne und Postmoderne sowie auf die neuerdings immer stärker im Blickpunkt stehende narratologische Bedeutung des Mythos im Rahmen der europäischen Erzählforschung Zum Zielpublikum dieses Forschungsberichts gehören also nicht nur klassische Philologen und klassische Archäologen sowie Spezialisten der Altorientalistik sondern auch Komparatisten und Kunstgeschichtler Ethnologen und Religionswissenschaftler sowie alle Fachleute die sich entweder mit der Nachwirkung des antiken Mythos in der mittelalterlichen und neuzeitlichen Literatur Kunst und Geistesgeschichte beschäftigen oder mit seiner beachtlichen Rolle etwa im Verhältnis zu Sagen Märchen und anderen narratologischen Kleingattungen Der Epilog stellt auch die Frage nach den Möglichkeiten künftiger Mythosforschung Die detaillierten Register garantieren eine denkbar weitgehende Erschließung des behandelten Gesamtmaterials

Schopenhauer und die Künste Günther Baum, Dieter Birnbacher, 2005

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