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Southern Illinois University, Carbondale

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CUNY Graduate Center, New York

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Pratt Institute, New York

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University of Kentucky, Lexington

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Stephanie D'Alessandro
Art Institute of Chicago

Eva Forgacs
Art Center College of Design, Pasadena

Thomas DaCosta Kaufmann
Princeton University, Princeton

HGCEA Board Meeting Minutes

Minutes of the Annual Meeting of the Historians of German and Central European Art and Architecture

Boston, February 23, 2006

Attending: Timothy Benson, Anna Brzyski, Peter Chametzky, Thomas DaCosta Kaufmann, Stephanie D'Alessandro, Eva Forgacs, Marsha Morton, Rose-Carol Washton Long

Peter Chametzky called the meeting to order at 12:35 p.m.

The minutes from the meeting last year, February 17, 2005, were approved and adopted.

Rose-Carol (Ricki) Washton Long presented the Treasurer's report and distributed copies of the spread sheet charting yearly dues and expenses since 2001. Ninety-eight members have paid their dues for this year, totaling \$2608.44 of which approximately \$2500 is encumbered; sixty members have not paid. HGCEA has a reserve savings fund of approximately \$2500, which will soon be divided into a no-charge money market and savings account. Ricki also reported that we now have a checking account, in addition to our savings, so that members can pay by credit card. Discussion followed on the merits of allowing members to pay dues with a credit card. The Board voted to approve the use of credit card payments for members overseas without adding any surcharge, and decided to revisit the possibility of extending the option to all members after a one-year trial for international members. Board members then voted to each contribute \$150 this year to cover additional expenses related to the checking account and credit card payments as well as to increase the reserve fund.

Anna Brzyski presented the Editor's report for *Eurotexture* and the website. She reported that we have a new website address with a ten-year lease. Members congratulated her on the site and she noted that the biggest challenge would be to gather information to post. She urged members to send in relevant material of interest. Anna also informed the Board that she has set up an edited list serve and she explained the differences between the website, which is non-archival, and the newsletter. Information

We are currently accepting news items, announcements, and short essays for the next issue of *Eurotexture*.

Please e-mail your contributions to Anna Brzyski anna.brzyski@uky.edu by the following deadlines:

features deadline: **January 2nd, 2007**

member news deadline: **January 15th, 2007**

posted on the website is eventually moved to the newsletter, while PDFs of back issues of *Eurotexture* are also preserved. Tom asked whether more complete lists of recent publications could be added. Discussion also centered on the possibilities of contributing book reviews, and Stephanie suggested that a committee be set up to gather material on conferences and publications.

Marsha Morton and Ricki reported on developments related to a proposed symposium in conjunction with the exhibition "Foto: Modernity in Central Europe 1918-1945" to be held at the National Gallery and the Guggenheim Museum in 2007. Ricki and Marsha met with the curator, Matthew Witkovsky, in December and discussed plans for holding a symposium in New York. Participants would include invited scholars and speakers chosen from proposals; papers would focus on art of various mediums and issues of modernism during this period. Funding options were also considered, and it was agreed that the Trust for the Mutual Understanding would be approached. The possibility of charging registrations fees for future conferences was also considered.

Discussion followed on the viability of organizing panels or events in coordination with other exhibitions this year. These included the Dada show to be held at MoMA this summer and the "German Portraits of the 1920s" at the Metropolitan Museum of Art in November. It was generally agreed that insufficient time remained to facilitate any related HGCEA events. Stephanie volunteered to keep the Board updated on future dates of museum exhibitions which would be of interest.

Ricki reported that progress was being made on the Max Beckmann anthology which she and Maria Makela are editing. She noted that they are still awaiting several revised essays. The Board was informed that expenses will be incurred because Peter Lang requires that the manuscript be submitted in a form already formatted for publication. This will involve hiring someone to do the necessary work. The Board voted to approve \$600 to pay for these costs. Suggestions were made that the publishers approach the Getty Foundation for additional funding.

Eva Forgacs discussed the need for outreach with other similar organizations, especially in Central Europe. She advised increasing contacts through conference co-sponsorship and, especially, links with the Hapsburg website, Artmargins, and Osaka. Tom suggested posting announcements or advertisements in *Kunstchronik*, *Kunsthistoriker*, and *Centropa* to expand our visibility. Peter brought up the option of establishing HGCEA as an affiliated society with GSA as well as CAA. Website links with the GSA website already exist.

David Ehrenpreis, the invited speaker, presented ideas for a future on-line database of images of German and Central European art and architecture. He is currently involved with setting up online images at James Madison University. He noted that while extensive databases exist through Artstore and Luna, HGCEA could provide a valuable service to its members by using its expertise to establish a separate image resource of particular interest to historians of German and Central European art.

Anna proposed that HGCEA should hold a business meeting open to all members next year at the CAA conference in New York. The board agreed to this suggestion and decided that their own meeting would be held at the CUNY Graduate Center.

The meeting was adjourned at 2:10 p.m.

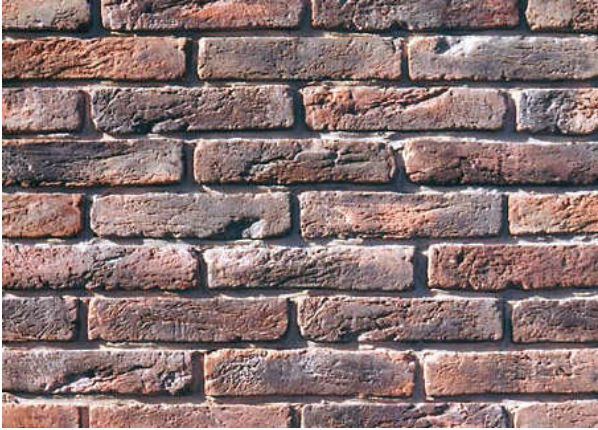
2006 HGCEA reception hosted by Busch-Reisinger Museum at Harvard University



HGCEA at CAA 2007

HGCEA Session: *Follow the Red Brick Road*

Thursday, February 15, 2:30-5:00 p.m.



Co-Chairs: **Katja Zelljadt**, Getty Research Institute, kzelljadt@getty.edu and **Maiken Umbach**, University of Manchester, maiken.umbach@manchester.ac.uk

"Follow the Red Brick Road" considers materiality as it relates to place-based identities. Specifically, the panel addresses red brick, an "authentic" material for vernacular art and architecture in much of Northern, Central and Southern Europe. Individual papers chart brick's physical origins as the product of local clay and tackle its metaphorical connections to the ideological, political, and spiritual realms. The panel explores red brick's *longue durée* as marker of local identity.

Papers:

Industrial, Ecclesiastical, Monumental? The Use of Brick in 19th-Century Hungarian and Central European Architecture

József Sisa, Research Institute for Art History of the Hungarian Academy of Sciences

"Backstein oder Putzbau?" The Architectural Physiognomy of Kommunale Berlin

Jennifer Reed Dillon, Duke University

Bernhard Hoetger's Niedersachsenstein. Fantasies of National Rebirth and the Use of Brick in Monumental Sculpture after World War I

Arie Hartog, Gerhard-Marcks-Haus Bremen

Brick as 'Bauedelstein'

Claudia Turtenwald, University of Bielefeld

Concluding Remarks:

Mesopotamian, Hanseatic, or Modern? Arguing about Brick in Germany around 1900

Maiken Umbach, University of Manchester

Conferences & Symposia

Detours of Technology: Insights into the Hungarian and Weimar German Oeuvres of Laszlo Moholy-Nagy

The Jane Vorhees Zimmerli Art Museum
Rutgers, The State University of New Jersey

October 28, 2006, 10 a.m.–5 p.m.



László Moholy-Nagy, *Landscape (Bridge at Óbuda Hajógyár?)*, 1918-19, Oil on acidic composition board; Hattula Moholy-Nagy

Underlining the scholarly nature of the exhibition *Technical Detours: The Early Work of Moholy-Nagy Reconsidered*, this symposium will present new research on the Hungarian polymath artist. While the show emphasizes Moholy-Nagy's years in Hungary and on his first engagements in Germany, the symposium will expand this coverage to the period that follows, broaching a broad range of subjects concerning Moholy-Nagy's career in Weimar-era Germany.

Attendance to the symposium is free of charge, but pre-registration is required. To pre-register, call the Zimmerli's Education Department at 732.932.7237, ext.

Program of Events:

10:00 -10:15 *Introduction*

Dr. Oliver Botar, Associate Professor of Art History, University of Manitoba

10:15-10:45 *Architektur I, 1922: The Recovery of an Earlier Composition on the Verso*

Carol Stringari, Senior Conservator, Contemporary Art, Solomon R. Guggenheim Museum

10:45- 11:05 Coffee Break

11:05- 11:35 *Reading Damage: Reflections on Z VII*
Joyce Tsai, Johns Hopkins University

11:35-12:05 *Why Gropius Invited Moholy-Nagy to the Bauhaus*

Dr. Rose-Carol Washton Long, Professor of Art History, City University of New York Graduate Center

12:05-12:35 *Haptic Fragments: On the Photomontages of László Moholy-Nagy and Marianne Brandt*

Dr. Elizabeth Otto, Assistant Professor of Art History, The State University of New York at Buffalo

12:35-12-50 Discussion

12:50-1:50 Lunch

2:00-2:30 *A New Way of Seeing or Blinded by Science? László Moholy-Nagy, John Heartfield, and the Battle over Weimar-Era Photography*

Dr. Andrés Mario Zervigón, Assistant Professor of Art History, Rutgers University

2:30-3:00 *Moholy-Nagy, Archipenko, Weininger and the Six Degrees of Separation*

Dr. Katherine Jánoszky-Michaelsen, Professor, History of Art and Graduate Studies; Chair, Art Market Principles and Practices, Fashion Institute of Technology, The State University of New York

3:00-3:15 Coffee Break

3:15-3:45 *Abstract Energy: Alexander Bogdanov and Russian Art*

Dr. Charlotte Douglas, Professor Emerita, New York University

3:45-4:15 *Reading Moholy-Nagy and Kemény's 1922 Manifesto through Bogdanov's Tektology*

Dr. Oliver Botar

4:15-5:15 *The Kinetic Reconstructive System*

Prof. Peter Yeadon, Architect & Assistant Professor of Interior Architecture, Rhode Island School of Design:

5:15-5:45 Discussion

5:45 Reception

SURREALISM & THE AMERICAN WEST

October 26-27, 2006

Arizona State University, Tempe, Arizona

<http://art.asu.edu/surrealismwest/about.htm>

Coinciding with the 60th anniversary of surrealist artists Max Ernst and Dorothea Tanning's arrival in Sedona, Arizona, this conference is the first extended scholarly consideration and discussion of an almost forgotten episode in the history of modern art: the sustained engagement by surrealists—both American and European—with Arizona, the Southwest, and the greater American West, as they began to look beyond the urban context that had defined and contained the practice of modern art during the first part of the century.

The conference investigates the intersections suggested by recent histories of surrealism published in the 1990s. In the pages of these histories it becomes clear that during the '40s and '50s the Surrealists in New York devoted a significant amount of energy to the exploration of Native American art and culture, especially that of the Southwest and Northwest Coast.

Leading surrealists André Breton and Max Ernst joined fellow émigré Claude Lévi-Strauss in the collection and promotion of Native American art. Both Ernst and Salvador Dalí made their way West, albeit for different reasons. Ernst and his wife, painter Dorothea Tanning, lived and worked for almost a decade in Sedona, Arizona, while Dalí was drawn to Los Angeles and Hollywood. Two other artists associated with the surrealists, Kurt Seligmann and Wolfgang Paalen, like Ernst and Breton, developed both their passion for and collections of Native American artifacts during their travels in the U.S. and in Mexico.

By shifting the focus from New York to the American West, this conference suggests that the West, literally and figuratively, formed as much a nexus of European/American/Native cultural exchange as did New York.

The conference will feature leading historians of art and photography from the U.S., France, Germany and the U.K., as well as international anthropologists and filmmakers, including:

Ellen Landau, Case Western Reserve University; **Ian Walker**, University of Wales; **W. Jackson Rushing**, University of Texas; **Marie Mauzé**, CNRS, Laboratoire d'anthropologie sociale, Paris; **Ludger Derenthal**, Museum of Photography, Berlin; and documentary filmmaker **Robert McNab**, Cargo Press/Artists on Film Trust.

Evan Maurer, an expert on surrealism's encounter with Native American art, delivers the keynote lecture on Thursday evening, October 26.

The conference is organized around several panels that will take place on October 26 and 27. Each panel

investigates a particular theme or medium central to the surrealists in the West:

Surrealists Collect the West: Native American Culture, Display, Ethics examines surrealism's obsession with Native American culture.

Surrealists in the West focuses on painting and sculpture by David Hare, Dalí, Alfonso Ossorio, Ernst and Tanning.

The Surrealist Lens concentrates on photography by Frederick Sommer in Arizona and Clarence John Laughlin in New Orleans, and the relevance of surrealism in the West to American filmmaker David Lynch, among other topics.

The conference also announces the launch of an online scholarly journal, *New World Surrealism*. The inaugural issue is planned for fall 2007. The new journal has been funded by the Terra Foundation for American Art, dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research and educational programs.

This conference has been organized by: Professors **Claudia Mesch**, Arizona State University, and **Samantha Kavky**, Penn State University, Berks Campus.

This conference is open to the public and conference registration is free of charge. We ask that you complete your registration either via the conference website.

Reinterpreting the Past: Traditionalist Artistic Trends in Central and Eastern Europe of the 1920s and 1930s

September 21 & 23, 2006, Warsaw & Krakow

Organized by the Polish Academy of Arts and Sciences, Institute of Art History

The complex issues of the revival of Classicism and Realism in Central Europe in the 1920s and 1930s remain a gap to be filled in modern art history, mostly owing to a long-lasting scholarly fascination with the avant-garde mainstream. Extensive literature exploring the German *Neue Sachlichkeit* occupies an exceptional position in this domain. Many practitioners of the New Classicism and Neo-Realism in particular countries of the region have been either completely overlooked or not fully recognized so far. The topic of traditionalist trends in Poland, Lithuania, Latvia, Czechoslovakia, Hungary, Romania, Croatia

and Ukraine and their interrelationships with the *Pittura Metafisica* and *Novecento Italiano* tendencies as well as the *Neue Sachlichkeit* has not been addressed in such comprehensive publications as *Tendenzen der Zwanziger Jahre* (Neue Nationalgalerie, Berlin 1977), *Les réalismes* (Centre Georges Pompidou, Paris; Staatliche Kunsthalle, Berlin, 1981) and *Années 30 en Europe. Le temps menaçant 1929-1939* (Musée d'Art moderne de la Ville de Paris, Paris 1997). No discourse has ever been devoted to the multiple stimuli and parallels linking German and Italian art of the 1920s and 1930s with the Neo-Classicism and the New Realism developed in diverse national, local and vernacular versions in Polish, Hungarian, Czech, Slovak, Romanian, Ukrainian, Latvian and Lithuanian art.

Different strands of the New Realism, interrelated with the Neo-Classicism on many different levels, are so challenging to examine since they are interwoven with aesthetic as well as socio-political questions referring to national cultural roots, national modern style, and ultimately nationalism. Therefore, the project was of interdisciplinary character determined by a study of the political history of the region and social phenomena, which typified the birth of totalitarian regimes. On the other hand, the diverse concepts of classicism and realism in the 1920s and 1930s were involved in the issue of artistic stylization and reference to the legacy of the past by means of a paraphrase and pastiche of ancient renaissance and baroque styles, thus addressing the problem of autonomy of the plastic language.

Sessions:

European Cross-Currents

Similarities, Contrasts and Cross-Connections in the European Art Between the Two World Wars

Laszlo Beke, Institute of Art History of the Hungarian Academy of Sciences, Budapest, Hungary

"Now the Earth Shakes Under our Feet ...": New Objectivity Painting and the Discourse of the Relativity of Values After the Great War

Olaf Peters, Institute of Art History, Bonn University, Bonn, Germany

Traditionalist Approaches

Ethnography, Neo-Classicism and International Context: Latvian Traditionalist Thinking on Art of the 1930s

Stella Pelse, Latvian Art Academy, Riga, Latvia

From Paris to Kaunas: On Neo-traditionalism in Lithuanian Art of the 1930s

Giedre Jankeviciute, Institute for Culture, Philosophy and Art, Vilnius, Lithuania

The Traditional and the "New" in Croatian Painting in the 1920s and 1930s

Ivanka Reberski, History of Art Institute, Zagreb, Croatia

New Classicism

Otakar Kubin and Classicizing Tendencies in Czech Art of the 1920s and 1930s

Anna Pravidova, Charles University, Prague, Czech Republic

The Classic Tradition in the Ukrainian Art of the 1920s and 1930s

Vita Susak, Lviv Art Gallery, Lviv, Ukraine

Polonia-Italia: Artistic Relations and Reception of Contemporary Italian Art in Poland Between the Two Wars

Katarzyna Nowakowska-Sito, National Museum, Warsaw, Poland

Ideological Involvement

Realism as a Solution to the Problems of Modernity

Agnieszka Chmielewska, Center for Europe, Warsaw University, Warsaw, Poland

Aesthetic Program of "Naujoji Romuva" Magazine and its Impact on Lithuanian Art

Jolita Muleviciute, Institute for Culture, Philosophy and Art, Vilnius, Lithuania

Evoking the Greatness of Poland: Propaganda Art in Warsaw in the 1930s

Irena Kossowska, Institute of Art, Polish Academy of Sciences, Warsaw, Poland

For more information on the conference, please contact Irena Kossowska

Associate Professor

Institute of Arts

Polish Academy of Sciences, Warsaw

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Representing DADA

Saturday, September 9, 10:00 a.m.-4:00 p.m.

Museum of Modern Art, New York

Titus Theater 1

To mark the close of the international Dada exhibition organized by the National Gallery of Art, Washington, and the Centre Pompidou, Paris in collaboration with The Museum of Modern Art, New York, MoMA hosted a day-long symposium to consider issues involved in representing Dada through texts, images, and objects, with a particular focus on the semantics

of display. A distinguished group of scholars and curators took landmark Dada exhibitions and past publications as points of departure for considering how Dada has been defined historically, geographically, and conceptually. The program concluded with a roundtable discussion with Leah Dickerman and Laurent Le Bon, co-organizers of the Dada exhibition, moderated by Anne Umland.

Introductory Remarks

John Elderfield, Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, MoMA, New York

Does Dada Dissolve into Surrealism?

Didier Ottinger, Senior Curator, Centre Pompidou, Musée national d'art moderne, Paris

New York Dada? Looking Back After a Second World War

Catherine Craft, Independent scholar and critic

The Complexity of Dada's Reception in Europe Since the Late 1950s

Hanne Bergius, Professor for the History of Art, Design and Architecture, Burg Giebichenstein, University for Art and Design, Halle

Dada and Surrealism Reviewed: from London 1978 to New York 2006

Dawn Ades, Professor, Department of Art History and Theory, University of Essex

Approaching a Myth: The 1988 Reconstruction of Berlin's 'First International Dada Fair' of 1920

Helen Adkins, Art Historian and Independent Curator, Berlin

The Making of "Making Mischief": Dada Invades New York (1996)

Francis Naumann, Independent scholar, curator, and art dealer

'The Pattern that Connects is a Meta-pattern': Dada's Ongoing Challenges to Museum Practices

Tobia Bezzola, Curator, Kunsthaus Zurich

ROUNDTABLE: Displaying Dada 2005-2006

Introduction

Anne Umland, Curator, MoMA, New York

Leah Dickerman, Associate Curator of Modern and Contemporary Art, National Gallery of Art, Washington, D.C.

Laurent Le Bon, Curator, Centre Pompidou, Musée national d'art moderne, Paris

Symposium: The Contribution of Russian Art to European Modernism

August 24-26, 2006

International University Bremen, Germany

The panel will focused on topics such as the interrelationships between Russia/Soviet-Russia/the Soviet Union and the West, the cultural promises of the "Other," figures of border-crossing, issues of reception, problems of establishing a canon, phenomena of self-construction, east-eastern dialogues, and attempts to extend traditional approaches to artistic production. For further information see: www.iu-bremen.de/russian-art

Art & Metaphysics in the 20th Century and Beyond

May 18-21, 2006

International University Bremen, Germany

The session "Biologistic Ideas in Modern Art and its Critical Discourse" included papers by Mark Antliff, Oliver A. I. Botar, and Nicole C. Karafyllis; the Session "Organicism in Modern Art and its Critical Discourse" included papers by Clemena Antonova, Elke Sohn, Annika Waennerberg, and Barbara Wittmann; the session "Science in Art (and Vice Versa) included papers by Clive Cazeaux, Ursula Frohne, Karen Lang, and Ingeborg Reichle; and the session "Abstract Art, Spiritual Reality, and Infinity" included papers by Christina Lodder, Jane Sharp, Michael White, and Isabel Wünsche. The keynote address "Recovering the Meta-realities of Modernism — from Science and Geometry to Mysticism/Occultism" was given by Linda Dalrymple Henderson on May 19, 2006.

Symposium: Max Liebermann: An Artist's Career from Empire to Third Reich

March 24, 2006

The German Historical Institute, Washington, DC

Co-sponsored by the German Historical Institute, the Goethe Institut, Washington, D.C., and George Mason University. Made possible by grants from Deutsche Telekom and Volkswagen, USA.

Conveners: **Marion Deshmukh**, George Mason University and **Kelly McCullough** German Historical

Institute. Participants: **Timothy Benson**, Rifkind Center for German Expressionist Studies, Los Angeles County Museum of Art; **Jay Clarke**, Art Institute of Chicago; **Matthias Eberle**, Kunsthochschule Berlin-Weissensee and the Max Liebermann Archiv, Berlin; **Françoise Forster-Hahn**, University of California, Riverside; **Barbara Gaehtgens**, Deutsches Forum für Kunstgeschichte/Centre allemande d'histoire de l'art; **Steven Mansbach**, University of Maryland; **Margreet Nouwen**, Max Liebermann Archiv, Berlin; **Peter Paret**, Emeritus, Institute for Advanced Study, Princeton, N.J.; and Christopher With, National Gallery of Art, Washington, D.C.

The symposium was held to coincide with the first-ever US retrospective exhibition of paintings by the late nineteenth-century German modernist artist, Max Liebermann, held from September 15, 2005 to January 29, 2006 at the Skirball Cultural Center, Los Angeles, California and from March 10, 2006 to July 30, 2006 at the Jewish Museum, New York. In addition to the retrospective, a graphics exhibition, curated by Marion Deshmukh and featuring prints from the National Gallery of Art and private collections as well as book illustrations and facsimile letters from the Leo Baeck Institute, New York was held at the Goethe Institut, Washington, DC from March 16 through April 28, 2006. Marion Deshmukh opened the exhibition with an illustrated lecture on "Max Liebermann: Art and Politics in Nineteenth and Twentieth Century Germany." Peter Paret presented a lecture the evening preceding the symposium on "Max Liebermann: The Artist as Cultural Politician."

The symposium's aim was to highlight features of the artist's career and milieu that have not been explored in other venues or publications. Peter Paret's lecture on "Max Liebermann: The Artist as Cultural Politician" at the Goethe Institut the evening before the symposium highlighted the politicized nature of contemporary art in Wilhelmine Germany and the relationship between Liebermann's art and his organizational efforts on behalf of multiple artists' associations during the Imperial period and on behalf of the Prussian Academy of Art in the 1920s. Marion Deshmukh opened the symposium with a lecture on "*Sonderwege*: Historical and Art Historical: the Case of Max Liebermann," wherein she explored how both historians and art historians have configured master narratives around the issue of Germany's problematic past. In his lifetime and after, Liebermann's art was often reflected through the lens of nationhood and the constitutive elements of German culture. She summarized the way historians and art historians have problematized Liebermann's art and his cultural activities on behalf of international modernism. Her talk was followed by Françoise Forster-Hahn's discussion of the pivotal year, 1906, in her paper: "How Modern is Modern? Max Liebermann and the

Discourses of Modernism.” That year Berlin’s Nationalgalerie mounted a comprehensive exhibition of nineteenth century German art and through its display, introduced a new history of German painting. Forster-Hahn also described and analyzed the 1906 Berlin Secession exhibition wherein its jury rejected a work by Max Beckmann. The *Brücke Manifesto*, the clarion call of an emerging group of expressionist artists, was also published in 1906. Liebermann exhibited in the Nationalgalerie show, the 1906 Berlin Secession show as well as an international exhibition of modern art by Jewish artists at London’s Whitechapel Gallery that same year. Forster-Hahn employed these three exhibition venues and their reception to “trace [Liebermann’s] place in the emerging narratives of a history of modern art.”

In “Reading between the Lines: Max Liebermann as Printmaker,” Jay Clarke discussed the critical reception of Liebermann’s printmaking, focusing on the “perceived Germanness and/or Jewishness in his work at the turn of the century.” She described the distinction made by critics between the foreignness of his paintings and the Germanness of his graphics. She also illuminated the critical consensus, seeing Liebermann’s graphic works as a crucial marker of the artist’s intentions, privileging his printmaking to a far greater extent than later art interpretations have done. Using the extensive collection of wartime publications housed at the Rifkind Center, Timothy Benson’s paper, “*Kriegszeit*: German Artists and the Great War,” discussed how the first World War was “both intentionally and inadvertently constructed in the public forum” by such journals as *Kriegszeit*, *Der Bildermann*, *Die Aktion*, *Der Sturm*, and others. Liebermann provided numerous illustrations for *Kriegszeit* and his changing imagery reflected ambivalent responses to the conflict, ranging from enthusiastic support to worrisome hesitations about the war’s human toll on the nation.

Margreet Nouwen described Liebermann’s portrayal of women in her presentation “Gender and Representation: Women in the Work of Max Liebermann.” She discussed three groups of women: the Dutch peasants prominently and objectively featured in his early works through the turn of the century; portraits of his wife, Martha, daughter Käthe, and granddaughter Maria; and finally, commissioned portraits of wives of prominent Imperial and Weimar individuals. She noted that Liebermann often had difficulty in portraying women in an intimate, personal manner. She contrasted the portrait of Martha Liebermann painted by the artist’s Swedish colleague, Anders Zorn that featured Martha as a vivacious, glamorous beauty to Liebermann’s portrayal of her as sober, reflective, and understated. Barbara Gaehtgens’s paper: “Liebermann and Monet: The Conceptual Garden” contrasted the famous garden of Claude Monet in Giverny, with its

abundance of flowers, its Japanese footbridge, and pond with Liebermann’s meticulously designed garden at his summer home in Wannsee with what were conceived as a series of outdoor rooms. While Monet often concentrated on patterns of reflection created by his water-lily pond, Liebermann’s imagery tended to focus on greenery—his birch trees, garden paths, and grassy knolls with family members sitting on benches. Comparisons were made in analyzing both artists’ paintings’ bright palettes. Gaehtgens also discussed the two artists’ intimate knowledge of every corner of their gardens and their desire to paint virtually all the garden areas. She also noted that the artists’ twilight years were focused on their gardens.

Matthias Eberle’s presentation, “The Making of a Catalogue Raisonné” outlined the various obstacles surrounding the construction of the catalogue raisonné of Liebermann’s oil paintings and oil studies. His discussion centered on the efforts to track down provenance of paintings, many of which were scattered by two wars, economic uncertainties of the Weimar Republic, the politics of the Nazi regime and Liebermann being branded a “degenerate artist,” and post-war divisions of Germany during the Cold War. Approximately one third of Liebermann’s art is missing. In often humorous fashion, Eberle recounted his many travels across Europe, and the US in tracking down information on various paintings’ whereabouts. Finally, Christopher With’s paper “German Art and American Sensibilities: Collecting German Art at the National Gallery of Art,” detailed the often idiosyncratic reasons for the paucity of German art in the National Gallery. Several key collectors and benefactors, notably the Mellon, Widener and Kress families, tended to collect Italian and French art though several German Renaissance Old Masters, such as Holbein did enter the collections. Only recently has the National Gallery purchased a Casper David Friedrich painting. Liebermann prints were donated to the museum primarily by the Rosenwald and Marcy families but no Liebermann painting is in their collection. Thus US narratives of modern art history have often been written based on the narratives of museum display.

Following discussions of the papers by participants and a large audience, including the great-granddaughter of the artist, Steven Mansbach, the symposium’s moderator concluded the enriching conference. The symposium highlighted the many cultural, political and artistic facets that Liebermann’s life and works reflected in the late nineteenth and twentieth centuries.

Recent Exhibitions of Interest Summer & Fall 2006

United States:

Columbus, Ohio, Columbus Museum of Art
Josef Albers: The Power of Color
until 1 October 2006

Phoenix, Arizona, Phoenix Art Museum
Constructing New Berlin
until 24 September; travels to the Bass Museum of Art, Miami

Chicago, Smart Museum of Art
The Colors of Identity: Polish Art at Home and Abroad, 1890-1939
until 17 September 2006

New York, Museum of Modern Art
Dada: Zurich, Berlin, Hanover, Cologne, New York, Paris
until 11 September 2006

Washington, D.C., Phillips Collection
Klee and America
until 10 September; travels to Menil Collection, Houston, 6 October 2006-28 January 2007

Boston, Massachusetts, Museum of Fine Arts
Designing the Modern Utopia: Soviet Textiles from the Lloyd Coltsen Collection
26 July 2006-21 January 2007

United Kingdom:

London, National Gallery
Ludwig Mond's Bequest: A Gift to the Nation
until 29 October London, Whitechapel Art Gallery

London, Courtauld Institute Gallery
Oskar Kokoschka's Prometheus Triptych
until 17 September

Albert Oehlen
until 3 September

Austria:

Vienna, Museum Moderner Kunst Stiftung Ludwig
Joseph Beuys
until 12 November

Vienna, Oberes Belvedere
Looking Back 1957-2005: Pictures, Photos, Models, Sculpture
until 15 October

Salzburg
The Hagenauers: Artists, Merchants, and Clergymen
until 24 September

Vienna, Oberes Belvedere
The Roundtable: Egon Schiele and his Circle
until 24 September

Vienna, Albertina Graphische Sammlung
Mozart: Experiment, Enlightenment in Vienna of the Last Years
until 20 September

Vienna, Sammlung Essl: Kunst der Gegenwart
Made in Leipzig: Pictures from a City
Until 3 September

Vienna, Generali Foundation
Edward Krasinski
until 27 August

Finland:

Helsinki, Ateneum Art Museum
The Mirror of Nature: Nordic Landscape Paintings, 1840-1900
until 27 August

France:

Le Cateau-Cambresis, Matisse Museum
Polish Avant-garde: Debates Since Malevich
until 1 October

Paris, Musée d'Orsay
From Symbolism to Expressionism: Willumsen (1863-1958), a Danish Artist
until 17 September

Germany:

Munich, Villa Stuck
Gruppe Spur, 1957-65
until 22 October

Stuttgart, Staatsgalerie
Olaf Metzel
until 22 October

Bielefeld, Kunsthalle Bielefeld
Albers and Moholy-Nagy: from the Bauhaus to the New World
until 1 October

Berlin, Kunstgewerbemuseum
In Things: Berlin Mode
until 17 September

Hanover, Sprengel Museum
Sprengel macht Ernst
 until 17 September

Dresden, Gemäldegalerie Alte Meister
Die Brücke in the Dresden Gallery
 until 17 September

Düsseldorf, Kunstsammlung Nordrhein-Westfalen,
 K21
Marin Kippenberger, 1953–97
 until 10 September

Berlin, Bröhan-Museum
Color and Exoticism (Zsolnay Manufacturers of Pécs)
 until 3 September

Netherlands:

Kröller-Müller Museum
Contemporary Art from Eastern European Countries
 until 1 October

Spain:

Bilbao, Guggenheim Museum
Max Beckmann: Watercolors and Pastels
 until 17 September

Switzerland:

Zurich, Kunsthaus
Aleksandra Mir
 until 8 October

News from HGCEA Members

*To submit items for this column, please send an e-mail with the information in a paragraph form (3rd person) to Anna Brzyski at anna.brzyski@uky.edu. The deadline for the next issue of Eurotexture, which will appear in February 2007, is **January 15, 2007**. The news items can be submitted after the deadline will appear in the next issue. Before being published in Eurotexture, the news items will be also posted on the HGCEA website under Recent Member News.*

Shulamith Behr wrote the essay "Kandinsky, Münster and Creative Partnership," for the Tate Modern's exhibition *Kandinsky: The Path to Abstraction 1900-1921* (22 June-1 October 2006) and reviewed for

Burlington Magazine the centenary exhibition of the exiled Austrian artist Marie-Louise von Motesiczky, which was held at the Tate Liverpool (11 April-13 August 2006). She was invited by the Department of Art History, University of Sussex, as a key speaker and moderator at an international conference marking the centenary of the formation of the artists' group Brücke and contributed the paper "Künstlergruppe Brücke and the Public Sphere: the formation of the woman patron and collector" to the series 100 Years of German Expressionism: Painters and Patrons ... Politics and the Public organized by the German Historical Institute, Washington D.C. She was invited by the GB Russian Society to deliver a paper "Between Russia and Munich: Kandinsky and Werefkin" at the conference Born in Russia, which was held under the auspices of the Research Forum at the Courtauld Institute of Art. On the occasion of the exhibition *Oskar Kokoschka: the Myth of Prometheus Triptych*, Courtauld Institute of Art Gallery, she gave the public lecture: "Kokoschka: Art and Resistance in Exile."

The Milwaukee Art Museum has appointed **Mary Weaver Chapin** as the new Assistant Curator of Prints and Drawings. Chapin will oversee a collection of 15,000 prints and drawings, with particularly strong holdings in German Expressionist prints and modern and contemporary work. Chapin received her B.A. from Wellesley College and her Master's degree and Ph.D. in Art History from the Institute of Fine Arts, New York University.

Marion Deshmukh curated the exhibition and wrote the exhibition catalogue for *Max Liebermann: Works on Paper*, at Goethe Institut, Washington, DC, 16 March-28 April, 2006. She also presented an opening talk: "Max Liebermann: Painting and Politics in 19th and 20th Century Germany" at Goethe Institut in Washington, DC in March. She presented a variation of the talk to the German Cultural Society in Los Angeles in November 2005 at the Skirball Cultural Institute. She also presented a lecture "Constructing History as Art History: Collaborations between Curators, Art Historians, and Historians," at Standing Seminar at Georgetown University in the Fall 2005. Her essay "Max Liebermann and the Politics of Painting in Germany, 1870-1935," appeared in *Max Liebermann, From Realism to Impressionism* [exh.cat., Skirball Cultural Center, LA & Jewish Museum, NY] (Los Angeles, 2005). She also reviewed the following books: Elizabeth Otto's *Tempo, Tempo, Bauhaus Photomontagen von Marianne Brandt* (Berlin, Jovis Verlag, 2005) for H-German (online review) in June 2006, and Jenny Anger's *Paul Klee and the Decorative in Modern Art* (Cambridge, UK, Cambridge University Press, 2004) for *German Studies Review* in February, 2006.

James A. van Dyke's article "Franz Radziwill's Vision of Joyful German Work: Painting, Social Identity, and Politics in the Weimar Republic," appeared in *Oxford Art Journal*, vol. 28, no. 3 (October 2005): 295-319. He has two forthcoming essays: "Über die Beziehungen zwischen Kunst, Propaganda und Kitsch in Deutschland, 1933-1945," in *Kunst und Propaganda*, exh. cat., (Berlin: Deutsches Historisches Museum) and "Max Beckmann, Sport, and the Field of Cultural Criticism", in *Of Truths Impossible to Put in Words: Max Beckmann Contextualized*, Rose-Carol Washton Long and Maria Makela, eds. (Frankfurt, New York: Peter Lang). He also reviewed Eric Michaud's *The Cult of Art in Nazi Germany*, trans. by Janet Lloyd (Palo Alto: Stanford University Press, 2004) for *Journal of Modern History* 78, no. 2 (June 2006): 526-528; and Joan L. Clinefelter's *Artists for the Reich. Culture and Race from Weimar to Nazi Germany* (Oxford, New York 2005) for *History: Review of New Books* 34, no. 2 (Winter 2006): 53. He presented the following papers: "Über die Beziehungen zwischen Kunst, Propaganda und Kitsch in Deutschland 1933-1945," at Kunst und Propaganda (Art and Propaganda), held at German Historical Museum, Berlin, 2-4 March 2006; and "Die Kommemorativ von Toten der SA in der Kunst der Weimarer Republik und des Nationalsozialismus," at 46. Deutscher Historikertag, Konstanz (46th Annual Convention of German Historians, Constance), 19-22 September 2006. He also organized the session "New Research on Art in Nazi Germany," at the *29th Annual Conference of the German Studies Association*, Milwaukee, Wisconsin, 29 September-2 October 2005, where he presented a paper "Franz Radziwill's 'Still Life with Fuschia' and the Problem of Inner Emigration." The session was moderated by Marion Deshmukh, participants included Nikola Doll, Keith Holz, and Despina Stratigakos, and Paul B. Jaskot.

Françoise Forster-Hahn presented two lectures: "Text und Bild: Die Jahrhundertausstellung 1906 in Berlin und Meier-Graefes Entwicklungsgeschichte der modernen Kunst" in Paris, at Centre Allemand de l'Histoire de l'Art, in June 2006 and "Berlin" at Stiftung Brandenburger Tor (Arnheim-Professur), in July 2006.

Cordula Grewe has edited an anthology *Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft* (Stuttgart: Franz Steiner Verlag, 2006), and *Bulletin of the German Historical Institute*, Supplement 2: *From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920-1970* (2005). She also published two essays: "Italia und Germania: Zur Konstruktion religion. Seherfahrung in der Kunst der Nazarener," in *Rom Europa: Treffpunkt der Kulturen, 1780-1820*, edited by Paolo Chiarini und Walter Hinderer,

Sammelbandreihe der Stiftung für Romantikforschung vol. 36 (Wrzburg: Kshausen & Neumann, 2006), 401-425; and "Objektivierte Subjektivität: Identitätsfindung und religiöse Kommunikation im nazarenischen Kunstwerk," in *Die Nazarener: Religion-Macht-Kunst*, edited by Christa Steinle und Rainer Metzger (Frankfurt a. M.: Walther König, 2005), 76-99.

Philipp Gutbrod published the following essays: "Werner Haftmanns Einführung im Katalog der Documenta 2" [Werner Haftmann's Introduction to the Documenta 2 Catalogue], in *50 Jahre / Years documenta 1955-2005, archive in motion*, exhibition catalogue Kassel 2005, edited by Michael Glasmeier and Karin Stengel, Göttingen 2005, 191-200; and "In Deutschland blieb Wols unbekannt." Phasenverschiebung einer deutsch-französischen Rezeption, in *In die Freiheit geworfen. Positionen zur deutsch-französischen Kunstgeschichte nach 1945*, ed. by Martin Schieder and Isabelle Ewig (Passagen / Passages, Vol. 13), Berlin 2006.

Irena Kossowska co-edited May 2006 issue of *Centropa* (vol. 6, no. 2). She contributed the Introduction to the issue (87-89) and an essay "Parisian Stimuli: Traditionalism and Aestheticism in Polish Art of the 1920s," (91-103). She also published two books: *Witold Wojtkiewicz [1879-1909]* (Warsaw: Edipresse 2006) and *Tadeusz Makowski [1882-1932]* (Warsaw: Edipresse 2006).

Carolyn Loeb's essay "Planning Reunification: the Planning History of the Fall of the Berlin Wall," appeared in *Planning Perspectives* 21:1 (January 2006): 67-87. She also delivered a paper, "The City as Subject: Contemporary Public Sculpture in Berlin," at *Art and the City: A Conference on Postwar Interactions with the Urban Realm* at Royal Netherlands Academy of Arts and Sciences in Amsterdam, in May.

Rose-Carol Washton Long published "From Metaphysics to Material Culture: Painting and Photography at the Bauhaus," in *Bauhaus Culture; From Weimar to the Cold War*, ed. Kathleen James-Charkabarty (Minneapolis: University of Minnesota Press, 2006).

For the coming academic year, **Brett M. Van Hoesen** will serve as the Visiting Assistant Professor of Modern and Contemporary Art in the Department of Art History and Archaeology at the University of Missouri-Columbia. Earlier this year, she was a participant in the Roundtable Discussion: "Issues in Weimar Photomontage" hosted by the Busch-Reisinger Museum in conjunction with the exhibition, *Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt*.

Isabel Wünsche's essay "Lebendige Formen und bewegte Linien: Organische Abstraktionen in der Kunst der klassischen Moderne (Living forms and moving lines: Organic abstraction in modernist art)" appeared in *Floating Forms: Abstract Art Now* (Bielefeld: Wilhelm-Hack-Museum Ludwigshafen, 2006), 10-22.

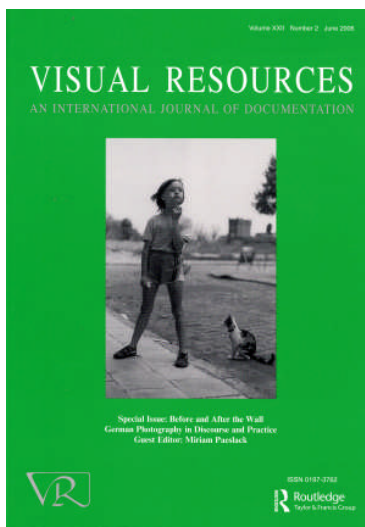
Announcements & Queries

News from Woman's Art Journal

Since 1980 a scholarly journal concerned with women artists and feminist art issues, *Woman's Art Journal* is now being published by Rutgers University. Joan Marter, Professor of Art History at Rutgers, and Margaret Barlow are co-editors and Ute Tellini is the book review editor. (Founding editor and publisher Elsa Honig Fine retired in 2005.) Whether your focus is on antiquity or the present day, a woman artist or a burning issue, a new insight or a variation on a familiar theme, your topic will be considered, and all voices are welcomed. We also invite reviewers for new books and exhibition catalogues.

WAJ is published twice a year, and individual subscriptions are \$24/year. To learn more about *Woman's Art Journal*, for writer guidelines, or for subscription information, visit our website: www.womansartjournal.org

Special Issue of VISUAL RESOURCES An International Journal of Documentation



Vol. XXII, No. 2, 2006

Before and After the Wall: German Photography in Discourse and Practice

Guest Editor: Miriam Paeslack

This volume of articles sets out to give a selective insight into developments in history and theory of German photography, which demonstrate continuities, changes, and existence of a lively theoretical as well as institutional debate about photography's place within the larger context of visual culture. The issue includes articles about the museum and collector landscape, the contemporary photo scene, questions of medial self-positioning, recent scholarly approaches towards the medium, as well as the interrelation between cognition theory and contemporary photo practice. Germany was chosen as a case study suited to describe a situation typical for photography's development within the realms of theory and practice; but also as an interesting example of a site where this medium was forced to unfold in two different cultures for forty years and to 'reunite' during the last fifteen years.

ARTICLES

Miriam Paeslack, *Introduction: Before and After the Wall - German Photography in Discourse and Practice.*

Ulrich Ruter, *Photography in Germany Today: A Sketch of its Institutional Landscape.*

Arne Reimer, *Beyond the "Becher School": Recent Tendencies in German Photography of the Post-Reunification Era.*

Anette Husch, *Real Fiction: Peter Bialobrzeski's Search for Convincing Images.*

Maren Polte, *Photography: Irrelevant or Indispensable? Pictorial Science from the Perspective of Photography.*

Cristina Cuevas-Wolf, *Nature, Technique and Perception: Twentieth-Century Afterimages and Modes of Scientific Representation.*

Relaunch of VKK (Virtueller Katalog Kunstgeschichte)

The Virtueller Katalog Kunstgeschichte (Virtual Catalogue for Art History, VKK, http://www.ubka.uni-karlsruhe.de/vk_kunst.html) is a European specialized meta-catalogue based on the KVK technology.

Retrieval in the VKK is now more effective thanks to a newly introduced basic search ('All fields').

Furthermore, the VKK has been enriched by two important target systems: the internationally renowned libraries of the Calouste Gulbenkian Foundation, Lisbon, and of the Royal Institute of British Architects (RIBA), London. The RIBA library provides among others 333.000 records for articles from from periodicals.

The VKK gives now access to more than 4,1 million bibliographical records. It is also accessible through the new portal www.arthistoricum.net.

The link for VKK is posted on HGCEA website under Links

CFP: Contested Histories in German Visual Culture 1871-1990

33rd AAH Annual Conference, 12-14 April 2007, School of Art and Design University of Ulster, Belfast

Deadline: 10 November 2006

Convenors: Dr. **Debbie Lewer**, Department of History of Art, University of Glasgow, d.lewer@arthist.arts.gla.ac.uk and Dr. **Christian Weikop**, Department of Art History, University of Sussex, c.weikop@sussex.ac.uk

Proposals are invited from scholars in relevant fields for this one-day session, to be held as part of the Association of Art Historians Conference 2007, University of Ulster, Belfast, on the theme of Contestations. Please note that all participants will be subject to the overall regulations, fees and guidelines laid down by the AAH for the conference. See www.aah.org.uk/conference/2007-conference.php for details.

The aim of the session, initiated by Debbie Lewer and Christian Weikop, is to encourage debate and exchange of new research findings. It is intended that a subsequent event exploring this theme will follow the session at a future date and it is hoped that a publication will result. For this reason, informal expressions of interest from researchers as well as proposals for the Belfast session are welcome.

Call for Papers

German visual culture has produced many different representations of and engagements with history, the past and the remains of the past. In terms of form, content, program and ideology, this has been - and still is - a "contested" field. This session will examine relations between the material traces of the past, narratives of German history and the critical and

conceptual frameworks for a range of objects and aesthetic practices in Germany since the late nineteenth century.

How have aesthetic appropriations of the past in German visual culture affirmed or critiqued dominant political culture? What is the significance of the presence or absence of particular histories of, or in, art? To what extent is the envisioned past indexed to the social and political imperatives of the present and stakes for the future? How has art practice negotiated the dialectic between history and experience? Methodologically, should we be "contesting" the way histories of histories in recent German art and culture are established? Addressing such questions, the session aims to encourage debate on the "contested" nature of the (German) past.

The session will focus on German visual culture between unification and re-unification, but the "histories" referenced may be much older. Possible topics might include issues around style, revivals and historicism; monuments and memorials; the representation or commemoration of wars, historical figures and revolutions (from Armenius to the German Peasants' War and the Reformation, the World Wars, 1968 or indeed 1989); the changing conditions of "history painting"; the search for cultural roots or the affirmation of identity in the past; debates around "German" art and art historiography; "Entartete Kunst" and its legacies; "neo"-avant-gardes; the presences and absences of the National Socialist past; the function of "history" under the conditions of the Cold War in the visual cultures of the Federal Republic and the German Democratic Republic; retrospective confrontations with the RAF / Baader-Meinhof, and the "Historikerstreit" in the 1980s. Papers presenting new, unpublished research on a range of visual media and material culture (including e.g., photography and architecture) are welcome, as are papers of a primarily theoretical, methodological or polemic nature.

Submission of proposals

Abstracts for papers must be no more than 250 words in length and should be accompanied by a brief CV with contact and affiliation details. Please bear in mind that papers presented must be in English and must last no more than 20 minutes. The deadline for receipt of abstracts is 10 November 2006. Please submit abstracts by email to BOTH convenors:

Dr. Debbie Lewer: d.lewer@arthist.arts.gla.ac.uk
Dr. Christian Weikop: c.weikop@sussex.ac.uk

Please feel free to contact the session organizers should you have any queries.