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# Franz Und Maria Marc Die Biographie Eines Kunstle

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Franz Marc

Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art

»Das Herz droht mir manchmal zu zerspringen«

Intimate Collaborations

Der Briefwechsel zwischen Franz Marc und Pfarrer Otto Schlier in den Jahren 1894-1900

Albert Bloch, the American Blue Rider

Albert Bloch

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Franz Marc: The Complete Works Volume II

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Artists and Society in Germany, 1850-1914

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Art Books

The Art Theory of Wassily Kandinsky, 1909-1928

German Expressionism

Of Little Comfort

Max Pechstein: The Rise and Fall of Expressionism

Der Mythos Paul Klee

The First Moderns

Neue Deutsche Hefte

Kandinsky and Klee in Tunisia

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The Book on the Floor

Encyclopedia of German Literature

Franz Marc

German Expressionist Painting

Else Lasker-Schüler  
Gabriele Münter

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## AMAYA SCHWARTZ

**Franz Marc** Oxford Critical Cultural Histo

This history of modernism is filled with portraits of genius and intellectual breakthroughs that evoke the "fin-de-siecle" atmosphere of Paris, Vienna, St Louis and St Petersburg. This book offers readers a look at the unfolding of an age.

Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art Walter de Gruyter

Now available in paperback, this overview of a brief but brilliant career focuses on the symbolic poignancy of Franz Marc's paintings and his underlying vision of a world populated largely by animals. Before his tragic death at Verdun in 1916, Franz Marc made an enormous contribution to German Expressionist painting. A co-founder with Wassily Kandinsky of the Blue Rider Group, Marc and his fellow artists sought to make sense of the destruction around them through symbolism and abstraction. The curator of America's first exhibition of Marc's paintings, Marc Rosenthal offers penetrating insight into the artist's transcendent paintings, in which feelings of despair and exaltation are brought to life through images of animals, landscapes, and pure abstraction. Seventy-one full-color plates demonstrate the brilliant tones and bold style that characterize Marc's work. The accompanying text provides an important biographical perspective and critical appraisal of one of the most significant artists to emerge amid the chaos of early twentieth century Europe.

»Das Herz droht mir manchmal zu zerspringen« Routledge

This book presents new research on the histories and legacies of the German Expressionist group Blaue Reiter, the founding force behind modernist abstraction. For the first time Blaue Reiter is subjected to a variety of novel inter-disciplinary perspectives, ranging from a philosophical enquiry into its language and visual perception to analyses of its gender dynamics, its reception at different historical junctures throughout the twentieth century and its legacies for post-colonial aesthetic practices. The volume

offers a new perspective on familiar aspects of Expressionism and abstraction, taking seriously the inheritance of modernism for the twenty-first century in ways that will help to recalibrate the field of Expressionist studies for future scholarship. Blaue Reiter still matters, the contributors argue, because the legacies of abstraction are still being debated by artists, writers, philosophers and cultural theorists today.

Intimate Collaborations Routledge

Beautifully illustrated, this insightful book looks at two influential artist couples and the roles of gender and the applied arts in the emergence of abstraction.

Der Briefwechsel zwischen Franz Marc und Pfarrer Otto Schlier in den Jahren 1894-1900 Univ of California Press

An International Bestseller "An absolute gem of a book." —The Observer Just before one of its darkest moments came the twentieth century's most exciting year . . . It was the year Henry Ford first put a conveyer belt in his car factory, and the year Louis Armstrong first picked up a trumpet. It was the year Charlie Chaplin signed his first movie contract, and Coco Chanel and Prada opened their first dress shops. It was the year Proust began his opus, Stravinsky wrote The Rite of Spring, and the first Armory Show in New York introduced the world to Picasso and the world of abstract art. It was the year the recreational drug now known as ecstasy was invented. It was 1913, the year before the world plunged into the catastrophic darkness of World War I. In a witty yet moving narrative that progresses month by month through the year, and is interspersed with numerous photos and documentary artifacts (such as Kafka's love letters), Florian Illies ignores the conventions of the stodgy tome so common in "one year" histories. Forefronting cultural matters as much as politics, he delivers a charming and riveting tale of a world full of hope and unlimited possibility, peopled with amazing characters and radical politics, bristling with new art and new technology . . . even as ominous storm clouds began to gather. From the Hardcover edition.

**Albert Bloch, the American Blue Rider** Evangelische Verlagsanstalt

First Published in 2000. Routledge is an imprint of Taylor &

Francis, an informa company.

**Albert Bloch** Univ of California Press

Traces the development of Expressionism in Dresden, Munich, and Vienna between 1905 and 1914.

*Maria Marc im Kreis des "Blauen Reiter"* Getty Publications

American artist Albert Bloch lived in Munich from 1909 to 1923, where he met and worked with Wassily Kandinsky and Franz Marc, the founders of the revolutionary Blue Rider group. Until now, he has hardly been mentioned in any of the major accounts of the group. This text examines Bloch's complete oeuvre, including six paintings he contributed to the first Blue Rider exhibition, with illustrations of all his key works. An extensive anthology includes his correspondence with Kandinsky, Marc and other well-known contemporaries, as well as the texts of the lectures he gave after he returned to America in 1923 to teach. These include the "Denver Lecture", in which he provides a unique perspective of the times and talents of the Blue Rider artists. To preserve the literary style and integrity of Bloch's writings, these are reprinted in either the English or German language in which they were originally written.

*Women Artists in Expressionism* Prestel Pub

A beautifully illustrated examination of the women artists whose inspired search for artistic integrity and equality influenced Expressionist avant-garde culture *Women Artists in Expressionism* explores how women negotiated the competitive world of modern art during the late Wilhelmine and early Weimar periods in Germany. Their stories challenge predominantly male-oriented narratives of Expressionism and shed light on the divergent artistic responses of women to the dramatic events of the early twentieth century. Shulamith Behr shows how the posthumous critical reception of Paula Modersohn-Becker cast her as a prime agent of the feminization of the movement, and how Käthe Kollwitz used printmaking as a vehicle for technical innovation and sociopolitical commentary. She looks at the dynamic relationship between Marianne Werefkin and Gabriele Münter, whose different paths in life led them to the Blaue Reiter, a group of Expressionist artists that included Wassily Kandinsky and Paul Klee. Behr examines Nell Walden's role as an influential art

dealer, collector, and artist, who promoted women Expressionists during the First World War, and discusses how Dutch artist Jacoba van Heemskerck's spiritual abstraction earned her the status of an honorary German Expressionist. She demonstrates how figures such as Rosa Schapire and Johanna Ey contributed to the development of the movement as spectators, critics, and collectors of male avant-gardism. Richly illustrated, *Women Artists in Expressionism* is a women-centered history that reveals the importance of emancipative ideals to the shaping of modernity and the avant-garde.

**The Poet as Phenomenologist** Univ of California Press

This 1974 book was the first treatment in English of the poetry of Else Lasker-Schüler, a German-Jewish poet who died in exile in Jerusalem.

Franz und Maria Marc Verlag Herder GmbH

In 1913, Franz Marc, one of the key figures of German Expressionism, created a masterpiece: *The Fate of the Animals*. With its violent slashes of color and line, the painting seemed to pre-figure both the outbreak of World War I and, more eerily, Marc's own death in an artillery barrage at the Battle of Verdun three years later. With his signature blend of wide-ranging erudition and lively, accessible prose, Morgan Meis explores Marc's painting in depth, guided in part by a series of letters Marc wrote to his wife Maria while he was a soldier in the war. In those letters, Marc explores the nature of art, the fate of European civilization, and the inner spiritual nature of all life. Along the way, Meis brings in other artists such as D.H. Lawrence, Edgar Degas, and Paul Klee to flesh out his argument. *The Fate of the Animals* also explores the darker undercurrents of German apocalyptic thinking in Marc's time, especially Norse mythology and the ancient Vedic texts as they influenced Schopenhauer, Nietzsche, and Heidegger. *The Fate of the Animals* is the second volume of Meis's *Three Paintings Trilogy*, the first volume of which, *The Drunken Silenus*, examined a painting by Rubens. The third volume (forthcoming) will consider a painting by Joan Mitchell.

**Franz und Maria Marc** Böhlau Verlag Köln Weimar

Max Pechstein (1881-1955) is one of the most prominent German artists of the twentieth century, not least because of his crucial role in the breakthrough of German Expressionism. This long overdue biography combines the portrayal of an outstanding artistic personality with the story of an individual German who

struggled through the political upheavals of his time. Pechstein's work is presented in the cultural context of museum politics and art associations, art dealers and critics, market forces and cultural trends.

**August Macke und Franz Marc** Taschen

Accompanies the catalogue for the 1997 exhibition "Albert Bloch: The American Blue Rider" held in Kansas City, Munich, and Delaware. Collects essays by American and German scholars, published in their respective languages, discussing Bloch's relationship with other artists and the predominant influences and themes in his literary and artistic work. The oversize (9x11.25") volume contains numerous color and bandw illustrations.

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Franz Marc: The Complete Works Volume II NYU Press

This wide-ranging and original study examines painters as a creative professional group in the context of developing German nationalism, and cultural rivalry between Germany and France.

Franz Marc: The Complete Works Volume I Prestel Publishing

This book presents an overview of the artist's career, giving particular emphasis to the symbolic and iconographic content of Marc's work. It reveals the substance underlying Marc's vision of a world populated almost solely by animals.

**New Perspectives on Br?cke Expressionism** Manchester University Press

Animal expressions: Franz Marc's search for a universal art Franz Marc (1880-1916) became known principally for his images of animals: blue horses, yellow tigers, red fawns. What was it that led him to concentrate on painting animals? Marc himself explained his choice of subject matter in these words: "From an early date I felt humankind to be 'ugly'; animals seemed to me possessed of a greater beauty and purity..." Seeing Marc merely as a painter of animals proves, however, premature. Marc, cofounder of the Blauer Reiter group of Expressionist artists, was deeply dissatisfied with the impurity of the world, and was on a quest for a universal art which would resolve the contrarities of life in the harmony of creation. Using pure colors highly charged with symbolic values, adopting crystalline shapes, and absorbing the influence of Cubism, he moved steadily towards an abstract order of image, coming closer to his own understanding of a better world. At the age of 36, Franz Marc's life was cut short when he died in the Battle of Verdun. About the Series: Each book

in TASCHEN's Basic Art series features: a detailed chronological summary of the life and oeuvre of the artist, covering his or her cultural and historical importance a concise biography approximately 100 illustrations with explanatory captions The Fate of the Animals Prestel Pub

Kandinsky's theory of art has usually been treated as little more than a guide to help our understanding of his paintings. In contrast, this book attends primarily to the artist's writings on art; thus his art theory is treated on its own terms. Drawing on the diverse literature that has been written on Kandinsky's art and theory, the author demonstrates that while many different perspectives on his work have been identified, none holds the 'key' to that work. Instead, the book shows Kandinsky's method in his writings to be highly eclectic, resulting in an exciting and challenging variety of content (a description that also applies, as a postscript to the book shows, to his method in painting). Kandinsky, however, transcended this diversity and consistently sought evidence of the unity of all things: something that would be realised through his understanding of the term 'synthesis'. The book follows Kandinsky's fascinating attempts to establish synthesis (not only in art but also in other disciplines including science, mathematics, law and politics) in his key theoretical publications: *On the Spiritual in Art* (1911) and *Point and Line to Plane* (1926). The result is a new and innovative understanding of both Kandinsky's art theory and his art.

**German Expressionist Painting** Melville House

Erika Kuhlmann focusses on the war and postwar experiences of people, based on letters, diaries, magazine articles, and correspondences between widows and their governments. The author offers a comparison between a victorious and a defeated nation: the United States and Germany.

*Marc* Bloomsbury Publishing USA

Franz Marc zählt zu den wichtigsten Vertretern der Kunst des 20. Jahrhunderts. Die eigenständige künstlerische Tätigkeit seiner Frau Maria blieb jedoch lange Zeit unbeachtet. Eine Fülle an historischem Material wie Fotos, Briefe, Tagebuchnotizen und Skizzen zeigt nicht nur die ebenso enge wie schwierige Beziehung zwischen Franz und Maria Marc, sondern auch ihr geistiges und künstlerisches Umfeld. Eine Vielzahl berühmter Werke von Franz Marc und Entdeckungen, die man im Werk Maria Marcs machen kann, lassen ein faszinierendes Panorama der Zeit und der

Beziehung zwischen den beiden Künstlern entstehen.

**Approximation Theory** Peter Lang

Franz Marc ist einer der bedeutendsten Künstler des 20. Jahrhunderts. Dass er in seiner Jugend den Wunsch hegte, Pfarrer zu werden, ist aus der Franz-Marc-Forschung bekannt. Die Studie beleuchtet aus theologischer Perspektive detailliert den Hintergrund dieses Wunsches: die christlich-religiöse Prägung in der Jugend Franz Marcs. Die Analyse des erstmals vollständig edierten Briefwechsels zwischen Marc und seinem Mentor, dem evangelischen Pfarrer Otto Schlier, in den Jahren 1894-1900

belegt unter anderem, dass Franz Marc in einem von den Ideen der liberalen Theologie und dem Kulturprotestantismus geprägten Milieu aufwuchs. Neue Ansätze der Interpretation des schriftlichen und bildnerischen Werks des Künstlers und insbesondere der darin enthaltenen religiösen Symbolik werden damit nötig. [The Correspondence Between Franz Marc and Rev. Otto Schlier 1894-1900. A Study to the Protestant Background of the Artist] Franz Marc is one of the most important artists of the 20th century. From research we know that as a young man this famous painter and printmaker wanted to become a priest. The study

examines the origins of this wish – the Christian and religious influences of Franz Marc's youth – in great detail from a theological point of view. The analysis of the letters Marc and his mentor Otto Schlier, a protestant priest, exchanged between 1894 and 1900, which have now been fully edited for the first time, shows, among other things, that Franz Marc grew up in an environment coined by the ideas of liberal theology and cultural Protestantism. Against this background, we need to find new ways of interpreting the artist's writings, paintings and drawings, and especially the religious imagery used therein.