

Paula Modersohn Becker Her Life And Work

[#Paula Modersohn Becker](#) [#German artist](#) [#Expressionist painter](#) [#Modersohn Becker artworks](#) [#Paula Modersohn Becker biography](#)

Explore the profound life and influential artworks of Paula Modersohn Becker, a pioneering German Expressionist painter. This biography delves into her artistic journey, significant contributions to modern art, and the personal experiences that shaped her unique visual language.

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Paula Modersohn-Becker

Traces the brief life of the late nineteenth-century German painter, shows a variety of her portraits, still lifes, and landscapes, and discusses the style and themes of her work

Paula Modersohn-Becker

A highly illustrated critical biography of groundbreaking artist Paula Modersohn-Becker, harbinger of the modernist movement. Nineteenth-century German artist Paula Modersohn-Becker (1876-1907) defied every convention of an artist at the time: she was a professional female artist, she painted everyday scenes of women's life and self-portraits—including during her pregnancy—and she used a rich, earthy palette, including many pinks. In this accessible introduction to the artist, art historian Uwe M. Schneede tells the story of how Modersohn-Becker became one of the most important artists of the modern movement. Schneede conducts a thorough visual analysis of Modersohn-Becker's paintings, examining how she painted women, including herself, in a way that had not been seen before and unpacking why her images have remained so significant. This study is paired with a revealing discussion of the artist's short life, from her early classes at the Association of Berlin Women Artists to creating the first-known female nude self-portraits. Featuring rarely seen images from Modersohn-Becker's archive, as well as fascinating insight into her life and work, Paula Modersohn-Becker presents a welcome opportunity to get to know this key modern artist.

Paula Modersohn-Becker

DIVA major new look at the life and career of a pioneering woman artist/div

Paula Modersohn-Becker

'A luminous tale about the courage of the lone female artist.' Joan London Born in Germany in 1876, Paula Modersohn-Becker was the first female artist to paint herself not only naked but pregnant. Being Here is a moving account of the life of this ground-breaking Expressionist painter, by the acclaimed French writer Marie Darrieussecq. As her art evolves, Paula is torn between Paris and her home in northern Germany. In Paris she can focus on her work, and mix with artists like Rodin and Monet, or her close friend the poet Rainer Maria Rilke. But Germany is home, and that's where her painter husband Otto lives. Darrieussecq thrillingly describes Paula's discovery of her style and choice of subjects—women, babies, domestic life. She tells the story of her fraught marriage, her ambivalence about combining her passion for her career as an artist with motherhood. And she recounts her tragic death at thirty-one, days after giving birth. Marie Darrieussecq was born in Bayonne in 1969 and is recognized as one of the leading voices of contemporary French literature. Her first novel, *Pig Tales*, was translated into thirty-five languages. In 2013 she was awarded the Prix Médicis and the Prix des Prix. Text publishes her three most recent novels, *Tom Is Dead*, *All the Way and Men*, as well as *Being Here*, *The Life of Paula Modersohn-Becker*. 'Marie Darrieussecq reads the testament of Modersohn-Becker—the letters, the diaries, and above all the paintings—with a burning intelligence and a fierce hold on what it meant and means to be a woman and an artist.' J.M. Coetzee 'There are few writers who may have changed my perception of the world, but Darrieussecq is one of them.' *The Times* 'The internationally celebrated author who illuminates those parts of life other writers cannot or do not want to reach.' *Independent* 'Penny Hueston's translation from the original French, reads strangely—and in a good way—like true crime...Heartbreaking.' *West Australian* 'A brief, powerful artistic life that went painfully unrewarded—until after the painter's death.' Julian Barnes, *Best Summer Holiday Reads*, *Guardian* [UK] 'Darrieussecq has written this painful story because of her own sorrow at not knowing Paula Modersohn-Becker and of not knowing of her; sorrow, too, at her early death and truncated creativity. Darrieussecq looks squarely at a subject that is often too brutal to explore.' *Monthly* 'Lyrical and touching... Blending historical fact with imaginative flair, Darrieussecq brings her figures to life, imbuing them with emotion, character, and power...Being Here feels almost effortlessly beautiful, a short work of non-fiction told like a flowing piece of fictional prose.' *AU Review* 'Translated elegantly by Penny Hueston, the study retains some of the spacious, if not capacious quality of the French language and its ability to articulate the phenomena of presence and absence—the continued aliveness of the paintings and the sad and sudden death of the painter.' *Conversation* 'In Darrieussecq's hands, Modersohn-Becker's story is both individual and exemplary: a frightening, energising fable' *Guardian* 'Darrieussecq animates the short life of a passionate German artist with vivid, spare prose...This taut biography, written in the present tense, has the urgency and poignancy of the best novels.' Suzy Freeman-Greene, *Best Books of 2017*, *Australian Book Review* 'One of those books that catches you by surprise, *Being Here* is art history that feels like a beautifully crafted novel...It's effortlessly beautiful, and highlights the ever more important need to tell the stories of women in art.' *AU Review*, *Top Ten Books of 2017*

Being Here

"In 1908, Rainer Maria Rilke wrote his "Requiem for a Friend" in memory of Paula Modersohn-Becker, the German painter who had had a profound effect on him, both personally and artistically, and who had died a year earlier. Modersohn-Becker, despite being one of the great modern painters, is today remembered primarily as she is portrayed in that poem. In *Dear Friend*, Eric Torgersen looks at the relationship of these two great artists whose vexed seven-year friendship was extraordinarily productive for both, and offers an introduction to the life and work of Modersohn-Becker, a gifted and determined woman whose work stands comparison with that of any painter of her day." "Included in the book are sixteen illustrations as well as new translations by Torgersen of Rilke's "Requiem for a Friend" and of the love poems Rilke wrote for Becker shortly after they met. Torgersen discusses Modersohn-Becker's vital paintings, including her unfinished portrait of Rilke. He quotes extensively from the letters and journals of both figures, translating many of Rilke's into English for the first time. Finally, Torgersen addresses the unanswered question of whether the two were ever lovers, and offers new insights into Rilke's writing of "Requiem for a Friend."""--Jacket.

Paula Modersohn-Becker

Recognized today as one of the great modernist painters, Paula Modersohn-Becker was also a gifted writer, and her large body of letters and journals represent the story of her life. This volume presents the journals and every extant letter, each carefully annotated.

Paula Modersohn-Becker

Until the twentieth century, art history was, in the main, written by white men who tended to write about other white men. The idea that women in the West have always made art was rarely cited as a possibility. Yet they have - and, of course, continue to do so - often against tremendous odds, from laws and religion to the pressures of family and public disapproval. In *THE MIRROR AND THE PALETTE*, Jennifer Higgie introduces us to a cross-section of women artists who embody the fact that there is more than one way to understand our planet, more than one way to live in it and more than one way to make art about it. Spanning 500 years, biography and cultural history intertwine in a narrative packed with tales of rebellion, adventure, revolution, travel and tragedy enacted by women who turned their back on convention and lived lives of great resilience, creativity and bravery. This is a dazzlingly original and ambitious book by one of the most well-respected art critics at work today.

Paula Modersohn-Becker

Résumé en 4ème de couverture: "The German painter Paula Modersohn-Becker (1876-1907) was a loner in visual art around 1900. She insisted on her artistic integrity in a male-dominated milieu and developed an original, highly distinctive aesthetic between German tradition and French modernism, with inspiration also from ancient art. Today her paintings of people and nature still stand out with their unconventional, raw beauty. In this richly illustrated book the story unfolds through introductions and analyses written by art historians with in-depth knowledge of her oeuvre, and interviews with present-day artists. Paula Modersohn-Becker's work, declared entarted (degenerate) by the Nazis in the thirties, is assuming an ever more distinctive position in the history of modern art. Here we see an original young artist hurtling at full speed into the new century that she hardly came to experience. New readers can begin here."

Dear Friend

Recognized today as one of the great modernist painters, Paula Modersohn-Becker was also a gifted writer, and her large body of letters and journals represent the story of her life. This volume presents the journals and every extant letter, each carefully annotated.

Paula Modersohn-Becker, Gabriele Münter

In *Bright Stars*, Kate Bryan examines the short lives and long legacies of artists who died before their time. In this personal, persuasive and evocative book, Kate introduces some of the most inspiring people in art and examines the myriad ways that death can affect the course of art history.

Paula Modersohn-Becker, the Letters and Journals

Historically, major women artists have been excluded from the mainstream art canon. Aligned with the resurgence of feminism in pop culture, *Broad Strokes* offers an entertaining corrective to that omission. Art historian Bridget Quinn delves into the lives and careers of 15 female artists from around the globe in text that's smart, feisty, educational, and an enjoyable read. Replete with beautiful reproductions of the artists' works and contemporary portraits of each artist by renowned illustrator Lisa Congdon, this is art history from the Renaissance to Abstract Expressionism for the modern art lover, reader, and feminist.

The Mirror and the Palette

This book includes some 200 complete entries from the award-winning *Dictionary of Women Artists*, as well as a selection of introductory essays from the main volume.

Paula Modersohn-Becker

A dazzling novel about the life of the groundbreaking artist, Paula Modersohn-Becker - a brilliant early expressionist whose work will be exhibited at the RA's *Making Modernism* exhibition in November 2022 'A moving and rare, heart-warming take on Paula Modersohn Becker's life' Nicholas Serota Paula Modersohn-Becker was a pioneer of modern art in Europe, but denounced as degenerate by the Nazis after her death. Sue Hubbard draws on the artist's diaries and paintings to bring to life her singular existence, her battle to achieve independence and recognition and her intense relationship with the poet Rainer Maria Rilke. Not only do we discover Paula's vibrant personality and rich legacy of Expressionist

paintings, but also come to understand something of the corrupted ideologies of the Third Reich. Written with the eye of a painter and the soul of a poet this moving story is a meditation on love, loss, memory and, ultimately, hope.

Paula Modersohn-Becker

Friedrich Nietzsche has emerged as one of the most important and influential modern philosophers. For several decades, the book series Monographien und Texte zur Nietzsche-Forschung (MTNF) has set the agenda in a rapidly growing and changing field of Nietzsche scholarship. The scope of the series is interdisciplinary and international in orientation reflects the entire spectrum of research on Nietzsche, from philosophy to literary studies and political theory. The series publishes monographs and edited volumes that undergo a strict peer-review process. The book series is led by an international team of editors, whose work represents the full range of current Nietzsche scholarship.

Paula Modersohn-Becker, the Letters and Journals

Paula Modersohn-Becker (1876 – 1907) erlangte Anerkennung und Ruhm erst nach ihrem Tod. Sie war eine Wegbereiterin der Moderne, die in der Nazizeit als «undeutsch» verfeimt wurde. Erst nach dem Zweiten Weltkrieg wurde ihr Erbe hochgehalten, vor allem in dem auch durch sie berühmten Dorf, in dem sie zuletzt lebte und starb: Worpswede. Das Bildmaterial der Printausgabe ist in diesem E-Book nicht enthalten.

Paula Modersohn-Becker

The work of Western women artists, past and present, is collected here in a stunning array of forms: fiction, poetry, autobiography, essay, journal and letter writing, sculpture, painting, graphics, photography, ceramics, needlework, music, and dance. The unique experience of women artists from diverse national, ethnic, racial, and economic backgrounds is explored from their own viewpoints, as are the relationships between women's social condition and women's art.

Bright Stars

Paris was the epicenter of art during the latter half of the nineteenth century, luring artists from around the world with its academies, museums, salons, and galleries. Despite the city's cosmopolitanism and its cultural stature, Parisian society remained strikingly conservative, particularly with respect to gender. Nonetheless, many women painters chose to work and study in Paris at this time, overcoming immense obstacles to access the city's resources. 'Women Artists in Paris, 1850-1900' showcases the remarkable artistic production of women during this period of great cultural change, revealing the breadth and strength of their creative achievements. Guest Curator Laurence Madeline (Chief Curator at Musées d'art et d'histoire, Geneva) has selected close to seventy compelling paintings by women of varied nationalities, ranging from well-known artists such as Berthe Morisot, Mary Cassatt, and Rosa Bonheur, to lesser-known figures such as Kitty Kielland, Louise Breslau, and Anna Ancher.

Broad Strokes

This book demonstrates the significance of transnationality for studying and writing the lives of artists. While painters, musicians and writers have long been cast as symbols of their associated nations, recent research is increasingly drawing attention to those aspects of their lives and works that resist or challenge the national framework. The volume showcases different ways of treating transnationality in life writing by and about artists, investigating how the transnational can offer intriguing new insights on artists who straddle different nations and cultures. It further explores ways of adopting transnational perspectives in artists' biographies in order to deal with experiences of cultural otherness or international influences, and analyses cross-cultural representations of artists in biography and biofiction. Gathering together insights from biographers and scholars with expertise in literature, music and the visual arts, Transnational Perspectives on Artists' Lives opens up rich avenues for researching transnationality in the cultural domain at large.

Paula Modersohn-Becker

Zum 100. Todestag: Der Überblick zu Paula Modersohn-Beckers Werk mit vielen Fotos und farbigen Abbildungen.

Concise Dictionary of Women Artists

These rare documents chronicle the developing persona of the young woman Expressionist painter at the turn of the century, struggling to resolve the conflict between what she demanded of herself as an artist and what society expected of her as a married woman. Radycki provides an intriguing guide to the art capitals of Berlin, London, and Paris through the eyes of a woman studying art there and through contemporary sources that describe the artistic milieu and the status of women in 1900. We view the changing relationships between Becker and her friends, the poet Rainer Maria Rilke, Clara Westhoff (the sculptor who married Rilke), and her husband, the painter Otto Modersohn. The letters begin when Becker is in art school and end within a month of her tragic death in 1907 at age thirty-one. The epilogue includes Rilke's intense "Requiem" of 1908, translated by Lilly Engler and Adrienne Rich and never before published and Rich's own moving "Paula Becker to Clara Westhoff."

Girl in White

In recent years horror and gothic themes have penetrated mainstream popular culture in a manner unseen since the horror boom of the 1970s. Primetime television viewers who before might not have shown interest in such late-night fare now happily settle down after dinner to watch zombie or serial killer shows. This collection of 54 biographical essays examines many overlooked and underrated figures who have played a role in the ever expanding world of horror and gothic entertainment. The contributors push the boundaries of how we define these terms, bringing into the discussion such diverse figures as singer-songwriter Tom Waits, occultist Dion Fortune, author Charles Beaumont, historian and bishop Gregory of Tours and video game designer Shinji Mikami.

Nietzsche's Women

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Paula Modersohn-Becker

Gender interventions and formal innovations in female portraiture, through works by Kahlo, Sherman, Neel, Dumas, Peyton and more This superbly conceived publication looks at nine women artists whose careers were devoted primarily to portraiture, analyzing both the work they produced and the unique ways in which each artist captured her subjects' likenesses and the spaces they inhabited. These artists represent the development of modernist art since 1870; each has made significant contributions to art history as they complicate long-held notions of the gaze and explore the relationship between the self, the subject and the artist. 9 Women Artistsexamines women painters and photographers who are known primarily for self-portraiture, such as Paula Modersohn-Becker, Frida Kahlo and Cindy Sherman; it also looks at female artists who depicted the daily lives of women and children in a creative environment that was largely disinterested in such subjects, such as Berthe Morisot, Mary Cassatt and Lotte Laserstein. Still other women--Alice Neel, Marlene Dumas and Elizabeth Peyton--embrace familiarity completely and depict friends and family as well as famous figures in their paintings. In essays by nine different authors, these artists and their subjects are considered individually and as part of a chronology of modern portraiture, with an emphasis on the dynamics of gender.

In Her Own Image

The first chronicle of the whole story of female self portraiture through the centuries—a key work in the study of women's art For centuries, women's self-portraiture was a highly overlooked genre. Beginning with the self-portraits of nuns in medieval illuminated manuscripts, *Seeing Ourselves* finally gives this richly diverse range of artists and portraits, spanning centuries, the critical analysis they deserve. In sixteenth-century Italy, Sofonisba Anguissola paints one of the longest series of self-portraits, from adolescence to old age. In seventeenth-century Holland, Judith Leyster shows herself at the easel as a relaxed, self-assured professional. In the eighteenth century, from Elisabeth Vigée-Lebrun to Angelica Kauffman, artists express both passion for their craft and the idea of femininity; and the nineteenth century sees the art schools open their doors to women and a new and resonant self-confidence for a host of talented female artists, such as Berthe Morisot. The modern period demolishes taboos: Alice Neel painting herself nude at eighty years old, Frida Kahlo rendering physical pain on the canvas, Cindy Sherman exploring identity, and Marlene Dumas dispensing with all boundaries. Frances Borzello's spirited text, now fully revised, and the intensity of the accompanying self-portraits are set off to full advantage in this new edition, now in reading-book format.

Paula Modersohn-Becker

This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II. The study is an analysis of painting, sculpture, graphic art, design, film and photography in relation to a wider set of cultural and social issues that were specific to German modernism. It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification, conflict between left and right political factions, gender concerns, contemporary philosophical and religious ideas, the growth of cities, and the increasing importance of mass culture.

Women Artists in Paris, 1850-1900

Transnational Perspectives on Artists' Lives