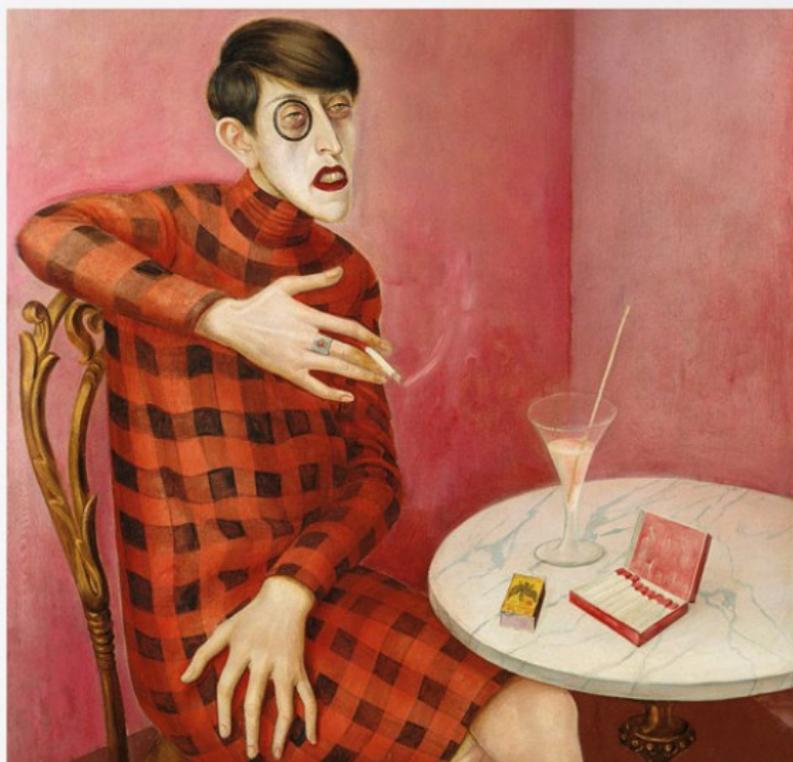


BERLINO NEGLI ANNI VENTI

Rainer Metzger



TASCHEN

Taschen

BERLINO NEGLI ANNI VENTI (I) #BASICART

Rainer Metzger

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Zeitgeist

The Roaring Twenties in Berlin

It was the decade of **daring Expressionist canvases**, of brilliant book design, of the **Bauhaus** total work of art, of pioneering psychology, of **drag balls**, cabaret, *Metropolis*, and **Marlene Dietrich's** rising star in theater and silent film. Between the paroxysms of two world wars, Berlin in the 1920s was a **carpe diem cultural heyday**, replete with groundbreaking art, invention, and thought.

This book immerses readers in the **freewheeling spirit of the Weimar age**. Through exemplary works in painting, sculpture, architecture, graphic design, photography, and film, we uncover the **innovations, ideas, and precious dreams** that characterized this unique cultural window. We take in the jazz bars and dance halls; the **crowded kinos** and **flapper fashion**; the advances in technology and transport; the radio towers and rumbling trams and trains; the soaring buildings; the **cinematic masterworks**; and the **newly independent women who smoked cigarettes, wore their hair short, and earned their own money**.

Featured works in this vivid cultural portrait include Hannah Höch's *Journalists*; Lotte Jacobi's *Hands on the Typewriter*; Otto Dix's *Portrait of Sylvia von Harden*; Peter Behrens's *Project Alexanderplatz*; and Josef von Sternberg's *The Blue Angel*, starring Dietrich as cabaret performer Lola Lola.

Along the way, we explore both the utopian yearnings and the more ominous economic and political realities which fueled the era's **escapist, idealistic, or reactionary masterworks**. Behind the bright lights and glitter dresses, we see the inflation, factory labor, and fragile political consensus that lurked beneath this golden era and would eventually spell its savage end with the rise of National Socialism.

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 author:

Rainer Metzger studied art history, history and German studies in Munich and Augsburg. He received his doctorate in 1994, and has worked as a fine arts journalist for the Viennese newspaper *Der Standard*. He has written numerous books on art, including volumes on [Van Gogh](#) and [Chagall](#).

#BasicArt

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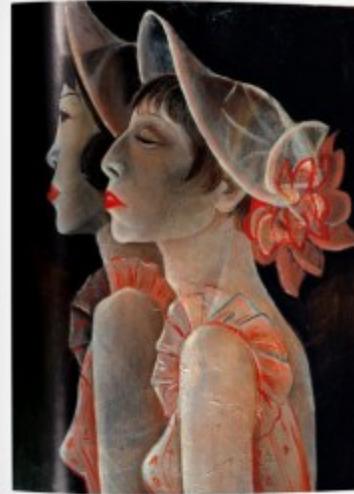
Jeanne Mammen Reverse Girls, 1928/29



Jeanne Mammen
1894 - Berlino

Although Jeanne Mammen is considered a self-portrait artist, her work is characterized by a strong sense of irony and social criticism. Her paintings and illustrations often depict women in a way that is both beautiful and grotesque, reflecting the contradictions of the Weimar Republic. In 'Reverse Girls', she explores the theme of female identity and the impact of the 'New Woman' on society. The painting shows two women, one in profile and one facing forward, both wearing elaborate, futuristic hats and clothing. The woman in profile has a large, ornate hat with a veil, while the woman facing forward has a more structured, angular hat. The background is dark, making the figures stand out. The overall style is characteristic of the 'Neue Sachlichkeit' (New Objectivity) movement, which emphasized clarity and social commentary.

Reverse Girls, 1928/29
Oil on canvas, 100 x 100 cm
Berlin, Staatliche Museen
Preussischer Kulturbesitz
Gemäldegalerie



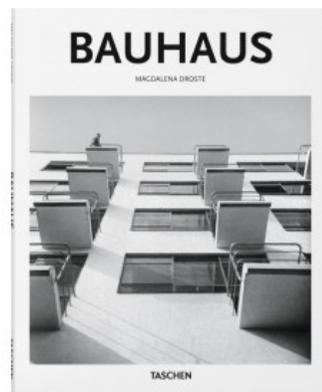
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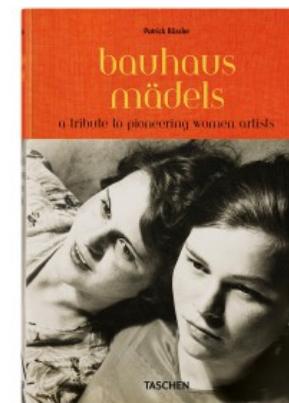


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