

Weimar Germany Through Foreign Eyes (MSA Montreal 2009)

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The fifteen years of the Weimar Republic were a time not only of incomparable artistic creativity, but also of unprecedented intellectual exchanges across national boundaries. The Soviet revolution drove several hundred thousand Russians into exile in Germany, among them poets, artists and intellectuals such as Viktor Shklovsky or Vladimir Nabokov. At the same time, supporters of the new Soviet regime, such as El Lissitzky, Sergei Tretyakov and Alexander Rodtschenko, visited Berlin, sparking a fervent exchange between two enormously productive avant-gardes. The weak economy and hyper-inflation, meanwhile, made Germany an attractive destination for visitors from Western Europe and America as well, many of whom came as tourists but stayed for extended periods of time. The international success of the UFA film studio, finally, meant that Weimar culture was put on view around the globe.

For this panel, I invite proposals on the image of German modernist culture in the works of foreigners. How did Weimar culture affect the production of artists from abroad? How did they describe Germany in their letters and diaries? How were modernist ideas disseminated through transnational networks? And what happened to the image of Weimar after the Nazi seizure of power? Please send abstracts of no more than 300 words and a brief biographical statement (2-3 sentences) to Tobias Boes (tboes@nd.edu) by April 30, 2009.

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Reference:

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