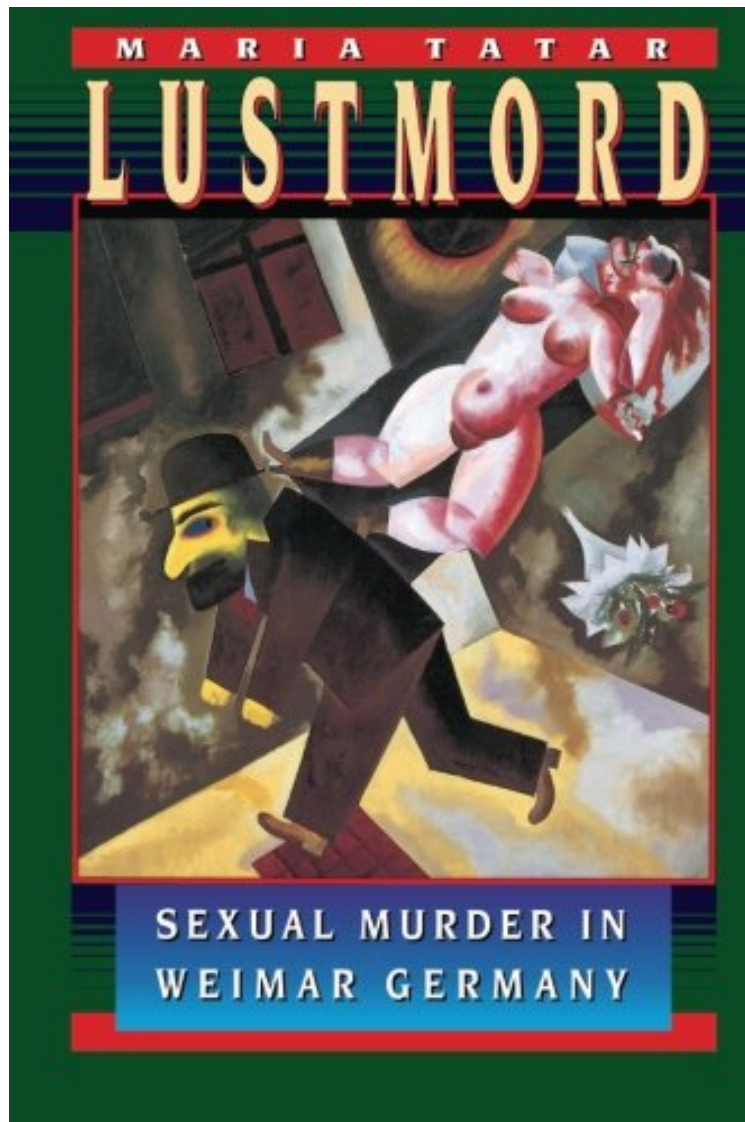


Lustmord

Maria Tatar

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#875906 in Books Maria Tatar 1997-05-05 1997-05-25Original language:EnglishPDF # 1 9.00 x .58 x 6.00l, .80 #File Name: 0691015902213 pagesLustmord Sexual Murder in Weimar Germany | File size: 29.Mb

Maria Tatar : Lustmord before purchasing it in order to gage whether or not it would be worth my time, and all praised Lustmord:

3 of 3 people found the following review helpful. Blood on the Canvas, the Screen, and the CobblestonesBy ReviewerI had some general familiarity with Maria Tatar, based on a class I previously took on Hausmarchen (German fairy tales) that included her essays alongside works by Jack Zipes and Bruno Bettelheim.I knew she was a thoughtful scholar and a talented writer, but "Lustmord" easily outstrips the shorter works of hers that I previously

read as an undergrad. Ms. Tatar does a wonderful job in this work of synthesizing, examining, and investigating the concept of Lustmord ("passion murder") in Weimar Germany as represented in fiction, artwork, film, and in real life. A central theme of much "high art" in the 20th century has been either the aesthetic disfigurement of females (as in Picasso's cubist works) or the literal mangling or murder of women depicted on the canvas, as in the works of Otto Dix and George Grosz. It takes a certain disposition to fairly evaluate this kind of work, and I was repeatedly impressed by how Maria Tatar refused to condemn (like many women) or praise (like many male art critics reflexively do) art involving violence against women. Those with a general interest in history, art, film, or thought-provoking, quality writing will find this book a joy to read. It takes a certain talent to think deeply and write perceptively on a subject without alienating the layman, but Tatar has the gift. As for those engaged in more scholarly and rigorous pursuits, this secondary source is the perfect launching pad for any project specifically related to German Studies/Germanistik. I will definitely seek out more longer form works by this author. Highest recommendation. 2 of 2 people found the following review helpful. The Weimar Republic's Metaphoric War on Women By Kevin Sites The female body has been so routinely a target of violence and abuse that the Lustmord (sex murder) artistic period of Germany's Weimar Republic isn't as shocking as it should be, but rather a sad reminder of historical misogyny that still plagues us. Thanks to Ms. Tatar for this eye-opening account... and to LACMA in Los Angeles for its recent exhibit of these important, house-of-horror depictions of the mental state of pre-WWII Germany. 3 of 4 people found the following review helpful. Odd, yet interesting By A Customer This book is first and foremost of great interest to students of the arts, illustrating the social climate in which German artists between the World Wars worked and its effect on their art. Additionally, it should also interest hard core true crime buffs. There are plenty of interesting tidbits about Peter Kurten and Fritz Haarman, two of Germany's most twisted citizens, and it is fascinating to see how their crimes influenced German attitudes, reflected in the violent art that the region produced. One could draw parallels to modern American society's current attitudes towards serial killers, but that's another book entirely.

In a book that confronts our society's obsession with sexual violence, Maria Tatar seeks the meaning behind one of the most disturbing images of twentieth-century Western culture: the violated female corpse. This image is so prevalent in painting, literature, film, and, most recently, in mass media, that we rarely question what is at stake in its representation. Tatar, however, challenges us to consider what is taking place--both artistically and socially--in the construction and circulation of scenes depicting sexual murder. In examining images of sexual murder (Lustmord), she produces a riveting study of how art and murder have intersected in the sexual politics of culture from Weimar Germany to the present. Tatar focuses attention on the politically turbulent Weimar Republic, often viewed as the birthplace of a transgressive avant-garde modernism, where representations of female sexual mutilation abound. Here a revealing episode in the gender politics of cultural production unfolds as male artists and writers, working in a society consumed by fear of outside threats, envision women as enemies that can be contained and mastered through transcendent artistic expression. Not only does Tatar show that male artists openly identified with real-life sexual murderers--George Grosz posed as Jack the Ripper in a photograph where his model and future wife was the target of his knife--but she also reveals the ways in which victims were disavowed and erased. Tatar first analyzes actual cases of sexual murder that aroused wide public interest in Weimar Germany. She then considers how the representation of murdered women in visual and literary works functions as a strategy for managing social and sexual anxieties, and shows how violence against women can be linked to the war trauma, to urban pathologies, and to the politics of cultural production and biological reproduction. In exploring the complex relationship between victim and agent in cases of sexual murder, Tatar explains how the roles came to be destabilized and reversed, turning the perpetrator of criminal deeds into a defenseless victim of seductive evil. Throughout the West today, the creation of similar ideological constructions still occurs in societies that have only recently begun to validate the voices of its victims. Maria Tatar's book opens up an important discussion for readers seeking to understand the forces behind sexual violence and its portrayal in the cultural media throughout this century.

From Scientific American Tatar's book is particularly relevant today, amid the heated debates over violence, even as the images become more brutal and sensational, and the camera more voyeuristic and merciless. From The New Yorker A profound and provocative contribution to our understanding of sexual combat and the aestheticization of violence in modern culture. "A compelling chronicle of Weimar Germany's disturbing and pervasive fascination with the sexually motivated murder of women, Lustmord breaks new ground in our understanding of German art and culture during this turbulent period between the two world wars.... Tatar has written a brilliant book of art and cultural criticism, a book that scholars and theorists of the Weimar period will have to contend with for some years to come."--Patrice Petro, *Art in America* "Tatar's book is particularly relevant today, amid the heated debates over violence, even as the images become more brutal and sensational, and the camera more voyeuristic and merciless."--Barbara Kosta, *The Women's of Books* "A profound and provocative contribution to our understanding of sexual combat and the aestheticization of violence in modern culture."--Leslie Kitchen, *The Bloomsbury* "Lustmord is an unsettling study, rich both in documentation and speculation, that will change the way we look at Weimar as well as contemporary art. .

. . All this in prose that is all the more enviable for its precision, lucidity, and pithiness."--William Collins Donahue, *German Politics and Society*"Not for the first time--though seldom so brilliantly as in Tatar's slender book--fascism and modernism are conjoined; they correspond; they are letters from the same camp."--John Leonard, *The Nation*"Tatar investigates the chilling motives behind representations that aestheticize violence, and that turn the mutilated female body into an object of fascination. . . . Above all, she explores the complex relationship between gender roles, sexuality, violence and representation. . . . Tatar's book is particularly relevant today, amid the heated debates over violence, even as the images become more brutal and sensational, and the camera more voyeuristic and merciless. The story of sexual murder is all too common--and not just during the brief period of the Weimar Republic. It's precisely the commonplace nature of such brutal and misogynistic crimes that Maria Tatar seeks to expose."--Barbara Kosta, *The Women's of Books*"This volume is intriguing, puzzling, illuminating, and depressing."--Andrew Lees, *The Historian*"A remarkable book. [It] is both a study of German avant-garde and modernist art and a sustained reflection on the relationships between gender, crime, violence and representation. . . . Lustmord breaks new ground in our understanding of German art and culture during this turbulent period between the two world wars. . . . A brilliant book of art and cultural criticism. . . ."--Patrice Petro, *Art in America*"A brilliant and energetic exploration of a subject that has gone for too long ignored, a profound and provocative contribution to our understanding of sexual combat and the aestheticization of violence in modern culture."--Leslie Kitchen, *The Bloomsbury*