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Nota di contenuto	Preliminary material / Editors Neue Sachlichkeit and Avant-Garde -- Neue Sachlichkeit and Avant-Garde. An Introduction / Ralf Grüttemeier , Klaus Beekman and Ben Rebel -- Challenging the Autonomous Realm of Literature: Nieuwe Zakelijkheid and Poetry in the Dutch Literary Field / Gillis J. Dorleijn -- "Yesterday Art Today Reality". The Discourse on Neue Sachlichkeit in i 10 / Kees van Wijk -- Rietveld and Nieuwe Zakelijkheid in Architecture / Marieke Kuipers -- Nieuwe Zakelijkheid as Positioning Strategy: The Case of Albert Helman / Mathijs Sanders -- The Appearance and Disappearance of the Term Nieuwe Zakelijkheid in Dutch Modern Architecture / Ben Rebel -- The Terms Nieuwe Zakelijkheid, Neue Sachlichkeit and Nieuw Realisme in Art Criticism of the Dutch paper De Groene Amsterdammer / Klaus Beekman -- Neue Sachlichkeit, Mass Media and Matters of Musical Style in the 1920's / Nils Grosch -- "A book such as 'Automobile' is only written once in a lifetime". Ilja Ehrenburg's The life of the automobile as benchmark in the discussion of New Objectivity in Dutch literature / Hans Anten -- The Function of Ilja Ehrenburg Concerning the Dutch Prose of the Nieuwe Zakelijkheid / Ralf Grüttemeier -- Continuity Through 'Inner Emigration': Neue Sachlichkeit, National Socialism, and Aspects of the

Work of Otto Dix 1933-1935 / Steve Plumb -- Concepts of the Subject in the Avant-Garde Movements of the 1910's and Neue Sachlichkeit / Sabine Kyora -- The Reception of Neue Sachlichkeit among Dutch Authors and Critics / Jaap Goedegebuure -- Objectivity and Emotion, the Challenge of the Nieuwe Zakelijkheid: Albert Kuyle As a Test Case / Lut Missinne -- New Objectivity in the Work of the Russian-German Artist Nikolai Zagrekov/Nikolaus Sagrekow / Rainer Grübel -- Aleksei Gan's Constructivism and its Aftermath / Willem G. Weststeijn.

Sommario/riassunto

One of the aims of the book is to shed more light on the notion Neue Sachlichkeit in its appearance in a variety of fields as painting, architecture, music, photography and literature, in order to get a clearer idea of its scope. Several contributions will do so by analysing the heterogeneity in the use of the term concerning its function in the fight for recognition in the art-fields around 1930 - in other words, Neue Sachlichkeit will be analysed as a positioning strategy. Especially its participation in the broader discourse on modernity, as well as its international and intermedial dimension will be highlighted, often using the historical avant-garde as point of reference. From this perspective, the present volume wants to be read as a plea for a differentiated description of the many shared aspects and some differences between the avant-garde and Neue Sachlichkeit .
