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| Nota di contenuto | Table of Illustrations -- Preface -- Shulamith BEHR: Klaus E. Hinrichsen: The Art Historian behind 'Visual Art behind the Wire' -- ART AS POLITICS -- Duncan FORBES: Politics, Photography and Exile in the Life of Edith Tudor-Hart (1908-1973) -- Rebecca SCRAGG: Hanging Hitler: Joseph Flatter's Mein Kampf Illustrated Series, 1938-1942 -- Anna MÜLLER-HÄRLIN: Fred Uhlman's Internment Drawings -- BETWEEN THE PUBLIC AND THE DOMESTIC -- Margaret GARLAKE: A Minor Language? Three Émigré Sculptors and their Strategies of Assimilation -- Volker M. WELTER: Ernst L. Freud - Domestic Architect -- CREATING FRAMEWORKS -- Anna MÜLLER-HÄRLIN: 'It all happened in this street, Downshire Hill': Fred Uhlman and the Free German League of Culture -- Dorothea McEWAN: Exhibition as Morale Boosters. The Exhibition Programme of the Warburg Institute 1938-1945 -- Jutta VINZENT: Muteness as Utterance of a Forced Reality - Jack Bilbo's Modern Art Gallery (1941-1948) -- Ulrik RUNEBERG: Immigrant Picture Restorers of the German-speaking World in England from the 1930s to the Post-war Era -- Index. |
| Sommario/riassunto | This volume focuses on the contribution of refugees from Nazism to the Arts in Britain. The essays examine the much neglected theme of art in internment and address the spheres of photography, political satire, sculpture, architecture, artists' organisations, institutional |

models, dealership and conservation. These are considered under the broad headings 'Art as Politics', 'Between the Public and the Domestic' and 'Creating Frameworks'. Such categories assist in posing questions regarding the politics of identity and gender, as well as providing an opportunity to explore the complex issues of cultural formation. The volume will be of interest to scholars and students of twentieth-century art history, museum and conservation studies, politics and cultural studies, in addition to those involved in German Studies and in German and Austrian Exile Studies.
