

Mark Gertler

This fully illustrated catalogue accompanies an exhibition celebrating the achievements of Mark Gertler (1891-1939) comprising works from 1912 to 1928. The exhibition charts Gertler's career from an early British modernist at the close of the Edwardian era, through his most radical period during the years of the First World War, to the "return to order" of the 1920s, when Gertler was recognised as a consummate painter with a highly individual vision. This catalogue will provide a rare opportunity to see both celebrated and little-known paintings and drawings from a number of UK private collections by one of the leading exponents of early twentieth-century British painting. Examples of Gertler's experimental figurative work in this period include three of his four boxing studies shown together here for the first time and two rarely exhibited drawings for his iconic anti-war painting, *Merry-Go-Round* (1916), both of which caused an "outcry" when first exhibited. 0Exhibition: *Piano Nobile*, London, UK (2012). This is the first biography of Gertler to be published for thirty years. It reappraises an extraordinary artist, a figure who fascinated his contemporaries. His is for instance the sinister sculptor of D. H. Lawrence's *Women in Love*, the dashing Byronic hero of Aldous Huxley's *Crome Yellow*, and the egotistical writer of Katherine Mansfield's story *Je ne parle pas français*. Gertler achieved recognition early, and was admired and encouraged by Walter Sickert, Vanessa Bell, Roger Fry and Henry Moore. He was

championed by the flamboyant Lady Ottoline Morrell, and his magnificent, haunting pictures were keenly collected. Yet despite his apparent ease in London society, he himself felt his Jewishness and working-class background to be insuperable barriers, and his artistic ambition gradually alienated him even from the people among whom he'd grown up. He found no happiness and at the age of 47 he committed suicide. A few weeks earlier he had had dinner with Virginia Woolf and had impressed her with his 'fanatical devotion to his art'. On hearing of his death she recorded in her diary that he had been 'perhaps too rigid, too self-centred, too honest and too narrow ... to be content or happy. But with his intellect and interest,' she asked, 'why did the personal life become too painful? That is one of the questions Sarah MacDougall explores in her life of this complex man, whose powerful images, like the Merry-go-round or the Creation of Eve, have lost none of their disturbing eloquence.

Brookings Papers on Economic Activity (BPEA) provides academic and business economists, government officials, and members of the financial and business communities with timely research on current economic issues. Contents: The European Central Bank's Monetary Policy during Its First 20 Years, Philipp Hartmann and Frank Smets Accounting for Macro-Finance Trends: Market Power, Intangibles, and Risk Premia, Emmanuel Farhi and François Gourio The Real Effects of Disrupted Credit: Evidence from the Global Financial Crisis, Ben S. Bernanke The Cyclical Sensitivity in Estimates of Potential Output, Olivier Coibion, Yuriy Gorodnichenko, and Mauricio Ulate

Should the Federal Reserve Regularly Evaluate Its Monetary Policy Framework?, Jeff Fuhrer, Giovanni P. Olivei, Eric S. Rosengren, and Geoffrey M.B. Tootell Monetary Policy at the Effective Lower Bound: Less Potent? More International? More Sticky?, Kristin Forbes The Efficacy of Large-Scale Asset Purchases When the Short-Term Interest Rate Is at Its Effective Lower Bound, James D. Hamilton The Federal Reserve Is Not Very Constrained by the Lower Bound on Nominal Interest Rates, Eric T. Swanson Comments on Monetary Policy at the Effective Lower Bound, Janet Yellen How a Russian Jew from a small shtetl befriended and influenced Britain's turn-of-the-century cultural and literary elite.

This volume covers letters written in the three years from March 1924 to March 1927. How modern is the art made in England between 1860 and 1914? England in the period was a highly modernized society, but the art it produced is not modernist in the sense that the word has been used to describe advanced French art of the 19th and 20th centuries. This book breaks the association of modern art in England with French models and to describe anew the relationship between English art, England's artists and their modern culture.

The classic introduction to the New Keynesian economic model This revised second edition of Monetary Policy, Inflation, and the Business Cycle provides a rigorous graduate-level introduction to the New Keynesian framework and its applications to monetary policy. The New Keynesian framework is the workhorse

for the analysis of monetary policy and its implications for inflation, economic fluctuations, and welfare. A backbone of the new generation of medium-scale models under development at major central banks and international policy institutions, the framework provides the theoretical underpinnings for the price stability-oriented strategies adopted by most central banks in the industrialized world. Using a canonical version of the New Keynesian model as a reference, Jordi Galí explores various issues pertaining to monetary policy's design, including optimal monetary policy and the desirability of simple policy rules. He analyzes several extensions of the baseline model, allowing for cost-push shocks, nominal wage rigidities, and open economy factors. In each case, the effects on monetary policy are addressed, with emphasis on the desirability of inflation-targeting policies. New material includes the zero lower bound on nominal interest rates and an analysis of unemployment's significance for monetary policy. The most up-to-date introduction to the New Keynesian framework available A single benchmark model used throughout New materials and exercises included An ideal resource for graduate students, researchers, and market analysts

Explores the 'still life spirit' in modern painting, prose, dance, sculpture and poetry Challenges the conventional positioning of still life a 'minor' genre in art

historyProposes a radical alternative to narratives of modernism that privilege speed and motion by revealing forms of stillness and still life at the heart of modern literature and visual cultureProvides the first study of still life to consider the genre across modern literature, visual cultures and danceUncovers connections and cultural exchange between networks of European and American artists including the Bloomsbury Group and Wallace StevensThe late nineteenth and early twentieth centuries have been characterised as the 'age of speed' but they also witnessed a reanimation of still life across different art forms. This book takes an original approach to still life in modern literature and the visual arts by examining the potential for movement and transformation in the idea of stillness and the ordinary. It ranges widely in its material, taking Czanne and literary responses to his still life painting as its point of departure. It investigates constellations of writers, visual artists and dancers including D. H. Lawrence, Virginia Woolf, David Jones, Winifred Nicholson, Wallace Stevens, and lesser-known figures including Charles Mauron and Margaret Morris. Claudia Tobin reveals that at the heart of modern art were forms of stillness that were intimately bound up with movement: the still life emerges charged with animation, vibration and rhythm; an unstable medium, unexpectedly vital and well suited to the expression of modern concerns.

A framework for macroprudential regulation that defines systemic risk and macroprudential policy, describes macroprudential tools, and surveys the effectiveness of existing macroprudential regulation. The recent financial crisis has shattered all standard approaches to banking regulation. Regulators now recognize that banking regulation cannot be simply based on individual financial institutions' risks. Instead, systemic risk and macroprudential regulation have come to the forefront of the new regulatory paradigm. Yet our knowledge of these two core aspects of regulation is still limited and fragmented. This book offers a framework for understanding the reasons for the regulatory shift from a microprudential to a macroprudential approach to financial regulation. It defines systemic risk and macroprudential policy, cutting through the generalized confusion as to their meaning; contrasts macroprudential to microprudential approaches; discusses the interaction of macroprudential policy with macroeconomic policy (monetary policy in particular); and describes macroprudential tools and experiences with macroprudential regulation around the world. The book also considers the remaining challenges for establishing effective macroprudential policy and broader issues in regulatory reform. These include the optimal size and structure of the financial system, the multiplicity of regulatory bodies in the United States, the supervision of cross-border financial

institutions, and the need for international cooperation on macroprudential policies.

This book examines the centrality of the countryside to women's work, creativity, and aspirations in early-twentieth-century England.

This beautifully illustrated catalog accompanied and exhibition at the leading London gallery Piano Nobile, celebrating the achievements of Mart Gertler (1891-1939). It charts Gertler's career from an early British modernist at the close of the Edwardian era through his most radical period during the years of the First World War to the 'return to order' of the 1920s, when Gertler was recognized as a consummate painter with a highly individual vision. Gertler's biographer and cataloger Sarah MacDougall introduces us to celebrated and little-known painting and drawings from a number of private collections. Example of Gertler's experimental figurative work in this period include three of his four boxing studies show together here for the first time and two rarely exhibited drawings for his iconic anti-war painting, Merry-Go-Round (1916), both of which caused an 'outcry' when first exhibited.

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