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## Characteristic of expressionism

Expressionism features through this art of distortion, deformation, exaltation, exacerbation and intensive expression that individual styles generally received the sign of expressionism. And since this has created a terminology problem, particularly with regards to visual art, it is possible to maintain that there is a universal and timeless expressionist style that is not at all the attribute of a given Specific historical period in German language countries. To be nothing but the screening of an interior world through expressive traits, expressionism is clearly distinguishable even in prehistory, African sculpture and ocean art, in painters like the intense Matthias Grunewald (1475-1528) and the Distorism El Greco (1541- 1614). In this way, even a large part of Western music becomes expressionist, simply because it is expressive. But the term expressionism ends with the meaning only a stylization and a distortion and an enemy of oppressive forms. It has only the conceptual meaning that attributed the term to a young painter today, on the pretext that transmits to the canvas the reality that he perceives according to him impressions of him. As soon as we try to define a style without taking into account its historical context, the reference terms become so unclear that it is impossible to be accurate. The differences in the various interpretations of expressionism are very often explicitly explicitly through the ignorance of concrete national situations and the desire to refuse all historical considerations. Now, as we previously shown, the word expressionism has become really part of the artistic climate in Germany, where initially meant the discovery of all modern art, before assuming a meaning adapted to the historical situation in Germany. If one considers only the formal aspect, which is a very doubtful approach in this particular instance, the same aesthetic innovations have received different names in other countries. This is why, from one country to another, and with reference to the same pictures, some painters who were actually German or closely linked to Germany (Jean Arp, Lyonel Feininger, eight Freundlich, Erich Heckel, on behalf of Ma Some) are alternatively classified as expressionists, cubists, cubes-expressionists, and sometimes like dadaists or surrealists. In Russia, artists who normally called futurists have been described as expressionists. The term here seems to refer without discrimination, as in Germany, to all the artists who represent modernist trends. Lunacharsky, the commissioner of the first people for public education in the Soviet Union and a distinct authority on German literature, conferred to Maiakovsky in the 1920s the title of the most typically expressionist poet. In the Belgian review Art Libre, in 1919, an article by David Eliasberg, translated from Russian, announced that the Soviet government had adopted expressionism with all time and all the teachers of art academies had been replaced by expressionists. A Soviet Critic, GA Nedochivin, did not hesitate to write, in the 1960s, that the futurist label connected to Mikhail Larionov (1991-1964), Natalia Goncharova (1881-1962) was inadequate, and that they were much closer At the German expressionists who exponent of futurism such as Gino Severini (1883-1976), Carra (1881-1966) and Filippo Marinetti (1876-1944). As for France, as we have already said, the concept of expressionism has remained unknown for some time. Imported from Germany to the period, the French situation had to be adapted to the French situation and receive a pictorial meaning between the existing categories. Expressionism could not be both futurisms or cubism, nor orphamic nor surrealism. Furthermore, feeling it was so strong that the cultural production of German-speaking countries was often misunderstood or denigrated, and no acceptable definition of movement emerged. KLEE has been exposed for the first time In 1926 at the instigation of Aragon, and the Swiss he was greeted like a German surrealist who could not draw! The use of the word tended to spread in the painting to include the expressive art and Andre Lhote in 1928, in the Nouvelle Revue Française, parlÂ² against this practice. One of the first exhibitions in which the term was used to describe the French painters is held in Paris at the end of 1935, under the AEGIS of La Gazette des Beaux-Arts. Dedicated to the "instinctive painters", had as an undercoat "Birth of Expressionism". Who is included? Pictures of Marie Laurencin (1883-1956), Modigliani (1884-1920), Jules Pascin (1885-1930), Maurice Utrillo (1883-1955), Chaim Soutine (1893-1943) and Chagall were gathered together. In the introduction to the catalog, German expressionism was told again to Marc Chagall (1887-1985) (!). So credit to bring together German and French expressionist styles. "A major exhibition of 1914, on the recommendation of Apollinaire, has had a great impact-and this was the beginning of German expressionism work with him, mounted in Berlin in March." As evidence of this legendary commessatore expressionism status, has been referred to its memories and to an extract from a letter by Ludwig Rubiner, he wrote from Berlin before the Declaration of War, saying: "You know you're Famous here? your photos have created expressionism. they're selling at a very high price. "Examples of Parisian Expressionism include: Portrait of Juan Gris (1915, Metropolitan, NY) and Jeanne Hebuterne (1918, Metropolitan) Modigliani; Portrait of Madeleine Castaing (1928, Metropolitan) Chaim Soutine; And the green blouse (1919, metropolitan) by Pierre Bonnard. Despite his confusion, one aspect of this exhibition should be remembered: the instinctive side that is attributed to the expressionist style. Increasingly, this style was characterized dall'estriscizzazione impulsive reactions of the painter's life, and less interested in the development of pictorial material and forms, with the expression of the deepest inner feelings for him; The same expressionist painter became the creator of an art of anxiety, distress, neurosis and apocalyptic threats, in short, an art of fantasies that were projected in the form of a creative spontaneity. Whatever method of painting, the external reality is sacrificed for the benefit of the internalized image of him. This view, which now predominated among French art critics, was not entirely foreign to the teaching of German expressionism, although it is not an adequate description of it. Above all, because of its general nature for classifying painters that are difficult to include in other categories, and only those looking for an outlet for their repressed feelings, their emotions and passions. It lets also described as expressionist artists that one had not been able to be able © simply because the word did not exist, such as Edvard Munch, Vincent van Gogh, the Belgian James Ensor and The Fuaves. In the case of the second group, the person who coined the term in the autumn Salon of 1905, namely Louis Vauxcelles, varies its terminology: in 1958 in a book on the Fauvism, presents Georges Rouault (1871-1958) as "the leader French expressionism. "Expressionism in Germany: an artistic and cultural renaissance This correlation between the terms and consequences, particularly in Germany, and un'irrefutable compliance prospects in Europe, of course, justifies the inclusion of tears, in the general movement of 'expressionism. But when you consider the strictly painting techniques and the deep expressionism intentions, their presence would seem necessarily rather doubtful if a certain amount of interaction between the two movements had not taken place: indeed, as far as fauze, the Among their expressionist style and what was really German expressionism is very clear. , In fact, natural consider the foundation in Dresden in 1905 1905 A group aesthetically very close to Fauvism, Die Brucke (the bridge) as marks the decisive change in the cultural life of Germany. The initiative came from an architectural student, Ernst Ludwig Kirchner (1880-1938), which was reached by other young artists: Fritz Bleyl (1880-1966), Erich Heckel (1883-1970) and Karl Schmidt-Rottluff ( 1884- 1976). Although elderly, Emile Nolde (1867-1956) he also mixed with them, before leaving them eighteen months later. Max Pechstein (1881-1955), from 1906 to 1912, and Otto Mueller (1874-1930) since 1910, were also of their number. This group was discontinued in 1912, and officially dissolved in 1913. Now, if, as mouths, they affirm affinity with Van Gogh and Paul Gauguin, they were fast to distance from them in the meaning they granted to the pictorial qualities of the Art. Considering that the fuzzle inherited by Gauguin the use of vast flat shades of colors, and were interested mainly with decorative art, kirchner and friends of him maintained the importance of the intellect, and were not simply interested in the form. They tried to emphasize the deep presence of nature. The exacerbation and robustness have been designed to transmit above all a sense of original communion. Certainly, this sense of primitivism was one of the main phenomena of the beginning of the century. International cooperation between painters was at that frequent and fruitful time, and in Paris, as in Dresden and Monaco, the primitive art was rediscovered. But Die Brucke was based on a philosophical program, prefiguring the general movement towards a revival in the arts that became German expressionism. This program expressed the need for a collective ideal, the desire to break with the past, a messianic art vision and enhanced intuitive creative powers. Influenced by the Philosophers Nietzsche and Bergson, he appealed to the artists to be carried away by the vital sources of the elements. A vague desire to transform the existing order has been combined with an individuality that enhanced the creative impulse. This situation, for which Kirchner is responsible, can be seen in the numerous images composed by painters Die Brucke. A reality accused of the meaning for the community has been impregnated with a religious or a symbolic meaning. This is also the distinctive feature of the faibles. The artist has not simply reflected the age he lived in: beyond the anecdotal subject, there must be a universal human truth. At the end of 1911, at a time when the Movement Die Brucke was beginning to break, another group emerged in Munich, called Der Blaue Reiter (azure rider) focused Franz Marc (1880-1916), Kandinsky and the His partner Gabriele Munter (1877-1962), and Alexei von Jawlensky (1864-1941) The "Russian Matisse", along with other talented painters like Lyonel Fineringer (1871-1956). As Die Brucke, the group reacted against naturalism, against impressionism, and insisted on the artist's instinctive forces. As for the artists der Blaue Reiter, a return to the origins of the Haunted Kandinsky's Circle man. There was an anti-materialistic reaction and above all anti-posizionist, which led to a literary interest for mystical thinkers and who also claimed to include a certain element of primitivism. In 1912, Der Blaue Reiter published an almanac in which the illustrations, which were carefully chosen by Kandinsky, alternating among the images and numerous popular prints from Russia, China, Borneo, Cameroon, Easter Island and New Caledonia. In fact, a state of mind shared practically a whole generation of intellectuals was born in about 1890 and developed from 1911 onwards. That year, the new aspirations began to burst. In June, Kurt Hiller opened his Neo-Patetique cabaret in Berlin. Jakob van It has become suddenly famous by reading a poem there, called the end of the world, which was felt to score a crucial turning point. Something that still ill-defined has been seen. There was a desire to break with the past. All conventions conventions overthrown to reach a new world that could already predict. People gathered around reviews that they advertise their revolts and aspirations. In fact, when the word itself was coined expressionism, it provided a focus for their feelings, which had been in gestation for decades and destroyed all that was in their way. Earlier, when speaking of the subjectivity on which was founded the common aesthetic to the Expressionists, we used examples intentionally dating back to 1912: the fragments of Carl Einstein Bebuquin were published in 1907. The murder of a buttercup is a short story written by Doblin in 1905. Oskar Kokoschka published the first version of the murderess, the hope of women, in 1910. he was the third of March 3, 1910 that the most famous of the avant-garde reviews (and galleries), der Sturm, He led his prime. It was founded by Herwarth Walden (1878-1941), who was a critic and a leading artistic figure. Since 1903, he represented this new mood, with 1910 marking its real increase in popularity. Bringing together artists and young writers, he has tried to achieve a synthesis of the arts. He gave details of existing artistic movements, such as Futurism and Cubism, and resulted in the general reflection on the aesthetic problems: Franz Marc, Kandinsky ARP Hans and all the theories developed which significantly added to our understanding of this modern art period. In addition to the review, in March 1912, the Sturm Gallery in Berlin has been opened and inaugurated by an exhibition of Der Blaue Reiter. A year after the founding of Der Sturm, another diary - called Die Aktion - came out of that, as a competitor, for ten years successfully reflects the mood of a generation in revolt against his age. Franz Pfemfert, its director, has called a political literary weekly. The goal he said he was to fight tirelessly spietamente and what he called "aculture" or barbarism. He affermâ² it was a tough battle, to the extent that the impression was being whisked away in a vortex of banality that threatened to engulf one. "The absence of a soul is the destructive sign of our age. To be an individual is to have a soul. The age in which we live does not recognize individuals." The soul, the mind, these are the keywords that persistently cultivated everywhere. It was essential to restoring the individual in the creative power of him, to destroy the chains that captures the imagination of him. It was against the soulless fact that the German youth is ribellÂ². What they rejected was the enslavement of the mind. He attacked the age of the machine, the dominant moral values. He wanted to regenerate the human condition. By bringing together all the means and the power of art, the hope was to achieve a renaissance of the company. The revival of the arts that has been achieved through the destruction of concrete reality, and for the creation of a reality re-humanized, implied a moral reform of society. Franz Marc, in an introductory article for the second Blaue Reiter Almanac of Der, that has not been published at the end, expressed perfectly this link, which was established by the Expressionists, including their artistic efforts and the social significance that they have attributed. The creative adventure lay in a complete break with the world of the past: "It's taking this action that we will live up to the great challenge of our time, it is the only activity that makes life and death of life. An action to get involved than in the past. But we want something different; we do not want to live like you inherit inherit, living off the past. And even if we wanted to we could not could not, the legacy is now redundant: the continuous past is the vulgar world. This is why we are about to move into new domains and living A great upheaval where everything has yet to be reached, to be said, organized and explored. "German expressionist vision considered from this point of view, great long term expressionism The idea of an expressionist style. Despite the innumerable programs to which he gave rise, he has not made present the coherence of a literary and artistic school. If it was a movement, it was because it influenced every aspect of life, and not because it was based on a picture of principles such as futurism or surrealism. It is impossible to limit to an aesthetic movement. The subjective individualism that was his foundation rejects all the restrictions and tabys of all kinds, which could have bounded his initiative. It is necessarily increased its means of expression, favoring, in the name of everyone, the flowering of the most interior originality of man. It is not surprising that many expressionists were tempted ideologically by anarchism, or who were admirers of Nietzsche. In expressionism, a vision of the world prevailed; He presented necessarily disparate images according to groups and individuals, too, but it is part of a particular period of history, that is to say that of Germany from 1910 to around 1925. First of all, expressionism was inseparable by a feeling of crisis. This was lived and expressed by all the representatives of the generation that were beginning to write, paint and produce theatrical works between 1905 and 1914. What felt was a malaise, an impossibility of realization of sÂ ©. An unsatisfaction with the reality they first had their eyes. They suffered the consequence of Germany's industrialization increase, which found its shaken moral foundations. Human fragile relationships, the hectic rhythm of life in the cities, slavery of all kinds were the norm. As proof against individual efforts, this reality has proved to be a formidable machine to destroy. He had to be killed. This was what emerged in their works, through their themes and their forms. There was a true generation gap, a conflict between father and son, which was illustrated in the expressionist drama. They defended revolt. They were against the family, the teachers, the army, the emperor, all the henchmen of the order consisting. The solidarity, on the other hand, with all the humiliated souls, those on the margins of the system, the congregation of the oppressed, the poor, the prostitutes, the crazy, and the young woman has been supported. German sculpture expressionist even if this article is dedicated to expressionist painting, please refer to the two great expressionist sculptors active in a ©





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