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GERMAN EXPRESSIONISM

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The Era Of Expressionism German Expressionism

Paul Raabe



The Era Of Expressionism German Expressionism:

Expressionismus Paul Raabe,1980 *The Era of German Expressionism* Paul Raabe,1974 **Voices of German Expressionism** Victor H. Miesel,2003-05-14 Between 1900 and 1933 Expressionist artists created some of the most dramatic and enduring images of the twentieth century This volume brings together the thoughts and aspirations of the individuals who brought about this revolutionary epoch in the visual arts It offers readers the opportunity to engage at firsthand with key writings by the most significant artists of the Expressionist era *The Era of German Expressionism* Paul Raabe,1974

Expressionism Reassessed Shulamith Behr,David Fanning,Douglas Jarman,1993 Expressionism reassessed focuses on the multi disciplinary development of Expressionism setting it in a cultural political and historical context The international team of specialists cover painting music theatre sculpture film opera architecture and dance Back cover **German**

Expressionist Painting Peter Selz,1957 1 copy located in CIRCULATION **German Expressionism** Dorothy Price,2020-06-24 This book presents new research on the histories and legacies of the German Expressionist group Blaue Reiter the founding force behind modernist abstraction For the first time Blaue Reiter is subjected to a variety of novel interdisciplinary perspectives ranging from a philosophical enquiry into its language and visual perception to analyses of its gender dynamics its reception at different historical junctures throughout the twentieth century and its legacies for post colonial aesthetic practices The volume offers a new perspective on familiar aspects of Expressionism and abstraction taking seriously the inheritance of modernism for the twenty first century in ways that will help to recalibrate the field of Expressionist studies for future scholarship Blaue Reiter still matters the contributors argue because the legacies of abstraction are still being debated by artists writers philosophers and cultural theorists today **An Analysis of German**

Expressionism in Relation to the Emerging Hollywood Style Julia Deitermann,2006-09-18 Seminar paper from the year 2004 in the subject Film Science grade A San Diego State University course Film History all of which provoked the need of a new representation of reality Moreover people not only longed for entertainment and distraction in this insecure new world but also did they inherit a new sense of intellectual liberation after censorship was ended and women were allowed to vote Furthermore the German film industry lacked film imports from other countries and decided to become involved in international film business itself thus creating the large film company Ufa Universum Film AG that still exists today Ufa produced films of various genres but the most popular and influential in the world was to become the Expressionist film Expressionism insofar forms a sharp contrast to Impressionism and Naturalism as it does not attempt to depict momentary impressions of the world nor does it aim at presenting the physical world as it is On the contrary it portrays an interpreted psychological and spiritual reality thus revealing the underlying essence and meaning of things As a result reality can be seen as a creation of the mind which calls for the viewer's interpretation *Max Pechstein: The Rise and Fall of Expressionism* Bernhard Fulda,Aya Soika,2012-10-30 Max Pechstein 1881 1955 is one of the most prominent German artists

of the twentieth century not least because of his crucial role in the breakthrough of German Expressionism This long overdue biography combines the portrayal of an outstanding artistic personality with the story of an individual German who struggled through the political upheavals of his time Pechstein's work is presented in the cultural context of museum politics and art associations art dealers and critics market forces and cultural trends **German Expressionism**, 1978 **The Print in Germany, 1880-1933** Frances Carey, Antony Griffiths, British Museum. Department of Prints and Drawings, 1984 During the early 20th century the leaders of the German Expressionism were also the greatest European printmakers of their day This catalogue discusses and illustrates over 200 prints and 44 printed books and includes the work of artists such as Bruecke Kirchner and Heckel *German Expressionist Theatre* David F. Kuhns, 1997-08-28 German Expressionist Theatre The Actor and the Stage considers the powerfully stylized anti realistic styles of acting on the German Expressionist stage from 1916 to 1921 It relates this striking departure from the dominant European acting tradition of realism to the specific cultural crises that enveloped the German nation during the course of its involvement in World War I This book describes three distinct Expressionist acting styles all of which in their own ways attempted to show how symbolic stage performance could be a powerful rhetorical resource for a culture struggling to come to terms with the crises of historical change The examination of Expressionist script and actor memoirs allows for an unprecedented focus on description and analysis of acting itself

German Expressionist Woodcuts Shane Weller, 2012-05-11 Over 100 works by Beckmann Feininger Kirchner Kollwitz Nolde Marc and others Distorted stylized forms embody revolutionary mood of the early 20th century Introduction Captions Notes on artists **The Dance Theatre of Kurt Jooss** Suzanne Walther, 1997-12-23 First Published in 1997 This is Volume 3 Part 2 in the Choreography and Dance journal and looks at the dance and the theatre of Kurt Jooss in context of his times of birth his evolution of as an artist Jooss as a teacher and his ballets *A World History of Architecture* Marian Moffett, Michael W. Fazio, Lawrence Wodehouse, 2003 The Roman architect and engineer Vitruvius declared firmitas utilitas and venustas firmness commodity and delight to be the three essential attributes of architecture These qualities are brilliantly explored in this book which uniquely comprises both a detailed survey of Western architecture including Pre Columbian America and an introduction to architecture from the Middle East India Russia China and Japan The text encourages readers to examine closely the pragmatic innovative and aesthetic attributes of buildings and to imagine how these would have been praised or criticized by contemporary observers Artistic economic environmental political social and technological contexts are discussed so as to determine the extent to which buildings met the needs of clients society at large and future generations **The Visual Arts in Germany, 1890-1937** Shearer West, 2000 This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II The study is an analysis of painting sculpture graphic art design film and photography in relation to a wider set of cultural and social issues that were specific to German modernism It concentrates on the ways in which the production and reception of art interacted with and was

affected by responses to unification conflict between left and right political factions gender concerns contemporary philosophical and religious ideas the growth of cities and the increasing important of mass culture **The Turn of the Century** Christian Berg, Frank Durieux, Geert Lernout, 1995 Rewritten versions of contributions to an international conference held at the University of Antwerp in May 1992 Starting point for the conference was the vagueness of the very terms modernism and modernity In the first section a group of comparatists address the theoretical and terminological problems of modernism Practical readings of modernist writers discussions of different modernist movements and the work of critics who have contributed to debates about modernism make up the second section The third section looks at the problem of modernism from an interartistic and interdisciplinary perspective **Russian Theatre In The Age Of Modernism** Andrew Barratt, Robert Russell, 1990-06-14 *German Expressionist Sculpture* Stephanie Barron, 1983 The volume presents a survey of German expressionist sculpture Expressionism was a modernist movement initially in poetry and painting originating in Germany at the beginning of the 20th century Its typical trait is to present the world solely from a subjective perspective distorting it radically for emotional effect in order to evoke moods or ideas Expressionist artists sought to express meaning or emotional experience rather than physical reality The term is sometimes suggestive of emotional angst The Expressionist emphasis on individual perspective has been characterized as a reaction to positivism and other artistic styles such as naturalism and impressionism This work contains more than one hundred and twenty examples of German Expressionist sculpture by thirty three artists Included are sculptures by artists recognized for their work in this medium Ernst Barlach Wilhelm Lehmbruck Georg Kolbe Renee Sintenis Gerhard Marcks as well as sculpture by such figures as Kathe Kollwitz Ernst Ludwig Kirchner Erich Heckel Karl Schmidt Rottluff Emil Nolde Max Beckmann Egon Schiele and Otto Freundlich whose reputations are based on their painting and graphic oeuvres A significant number of works by lesser known artists who belonged to the second generation of Expressionism in the twenties among them Herbert Garbe Conrad Felixmuller Paul Rudolf Henning William Wauer and Christoph Vollare also examined Included in the catalog are examples of the artists varied writings as well as evaluations by contemporary critics scholars writers and poets Seven essays and excerpts from contemporary texts published in translation for the first time highlight the German Expressionists concern with particular materials and their attraction to African and Oceanic art **Cinema's Sinister Psychiatrists** Sharon Packer, M.D., 2012-09-18 Film history is merged with psychiatric history seamlessly to show how and why bad depictions of mind doctors especially hypnotists occur in early film long before Hannibal Lecter burst upon the scene The German Expressionist Dr Caligari is not cinema s first psychotic charlatan but he launches the stereotype of screen psychiatrists who are sicker than their patients Many film psychiatrists function as political metaphors while many more reflect real life clinical controversies This book discusses films with diabolical drugging unethical experimentation involuntary incarceration sexual exploitation lobotomies shock schlock conspiracy theories and military medicine to show how fact informs fantasy and when

fantasy trumps reality Traditional asylum thrillers changed after hospital stays shortened and laws protected people against involuntary commitment Except for six short golden years from 1957 to 1963 portrayals of bad psychiatrists far outnumber good ones and this book tells how and why that was

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