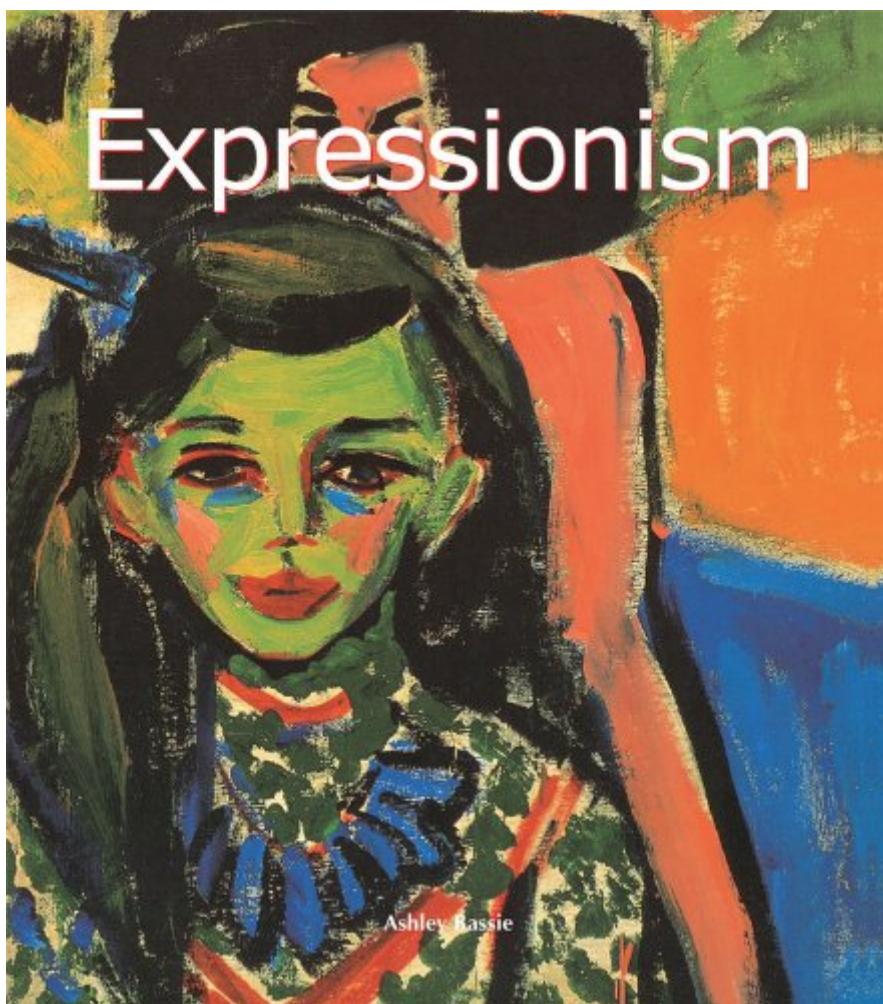


The book was found

Expressionism (Art Of Century)



Synopsis

Max Beckmann, Otto Dix, George Grosz, Emil Nolde, E.L. Kirchner, Paul Klee, Franz Marc as well as the Austrians Oskar Kokoschka and Egon Schiele were among the generation of highly individual artists who contributed to the vivid and often controversial new movement in early twentieth-century Germany and Austria: Expressionism. This publication introduces these artists and their work. The author, art historian Ashley Bassie, explains how Expressionist art led the way to a new, intense, evocative treatment of psychological, emotional and social themes in the early twentieth century. The book examines the developments of Expressionism and its key works, highlighting the often intensely subjective imagery and the aspirations and conflicts from which it emerged while focusing precisely on the artists of the movement.

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Customer Reviews

This is about the twentieth book we own in the Taschen Art series. In fact, were it not for the reasonableness of the prices of his books, preprints and plates, I have no doubts that we would not own nearly as many art books and reprints as we do. And like the others in this series, even for a Christmas present, this one provides a lot of bang for the buck. As far as artistic schools go, our

favorites are: first the modern abstractionists, and then everything else in between as we try to work our way backwards to the Impressionists which are among our least favorite. Thus this book fills in an important gap in our artistic knowledge and in completing the intellectual and aesthetic backward journey. In a real sense, it is the Expressionists that are the most prominent "missing link" between the two genres: a true "weigh station" between Impressionism and Abstractionism, with such famous Abstractionisms as Wassily Kandinsky, among others having spend a brief time at the expressionist stage of their development. It is also a "missing link" in other ways as well, aesthetically for instance. One struggles intellectually to grasp the full meaning of the works of most abstractionists, and perhaps much less so for the impressionists. And predictably, in terms of intellectual difficulty, the works of these expressionists fits somewhere in between. Despite this, they all are as rich in meaning and in color as well as in structure and in all the other dimensions of artistic value as are those that are more difficult to understand. But more than all this, these prints, and the history and explanations that accompany them, stand quite strongly on their own and are full of surprises for those who, like us, are unfamiliar with this genre of painters.

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