Student name: Group:

Art movement.....Expressionism, XX, c.
Timeframe.....1905 - 1945
Topic Focus.....Inner Turmoil and External Distortion

Teaching material: The instructor will provide video materials for educational purposes. ~15'

Discussion questions: What type of artworks do you think the Expressionists created? What do you believe they aimed to express? (10')

Background Information: The end of the century marked an aesthetic crisis. After more than five decades, the very foundation of artistic creation—the materialist vision of nature—was being questioned. Artists no longer wanted to be mere transcribers but sought to react to the visual in a personal and unique way. The artist's task now consisted of addressing the dialectic between the inner world of the mind and the external world of nature. The challenge lay in overcoming the scientism of Impressionism and liberating the artist from the tyranny of a passive response to reality.

Expressionism is an artistic style in which the artist seeks to represent not objective reality, but the emotions and subjective responses that objects and events evoke in a person. This goal is achieved through distortion, exaggeration, primitivism, fantasy, and the vivid, shocking, violent, or dynamic application of formal elements.

More broadly, Expressionism is one of the main artistic currents of the late 19th and early 20th centuries. Its highly subjective, personal, and spontaneous qualities of self-expression are characteristic of a wide range of artists and modern art movements.

Main Activity: Analyse the main groups of artists associated with Expressionism and the works they produced. Create a list of artists and one representative artwork as an example:

- Die Brücke (The Bridge)
- Der Blaue Reiter (The Blue Rider)

Expressionism emerged in two distinct locations in Germany. On the outskirts of Munich, Der Blaue Reiter (The Blue Rider, JA) and in Dresden, Die Brücke (The Bridge, EP) were two separate and distinct groups representing the shift towards subjectivity in northern Europe.
Die Brücke, led by Ernst Ludwig Kirchner, was interested in native heritage. They sought the essence of all things Germanic, engaging with the natural environment and venturing into "primitive" wood-carved and polychrome sculptures. Der Blaue Reiter, a group with a more international inclination, borrowed heavily from French art. Its leader, Russian expatriate Wassily Kandinsky, had moved beyond Art Nouveau and the French Post-Impressionists. From both French movements, Der Blaue Reiter borrowed curvilinear lines, non-local use of colour, and large forms filled with bright colours. Kandinsky was the only group member to evolve into abstraction.

Group Activity: Divide the class into two groups and share the information gathered.

Relevant Texts: **"Expressionism" (1918) by Herwarth Walden:** Written by the founder of the magazine *Der Sturm*, this book is considered one of the earliest works to define and promote Expressionism as an artistic movement. **"Concerning the Spiritual in Art" (1912) by Wassily Kandinsky:** Although not an Expressionist artist in the strictest sense, Kandinsky explored the relationship between spirituality and artistic creation. He argued that art should serve as a medium for spiritual exploration and self-expression.

1. Notes on EXPRESSIONISM.

3. Key words and key artworks.

2. Notes on the Expressionist groups.

4. Summary of the topic. Conclusions.