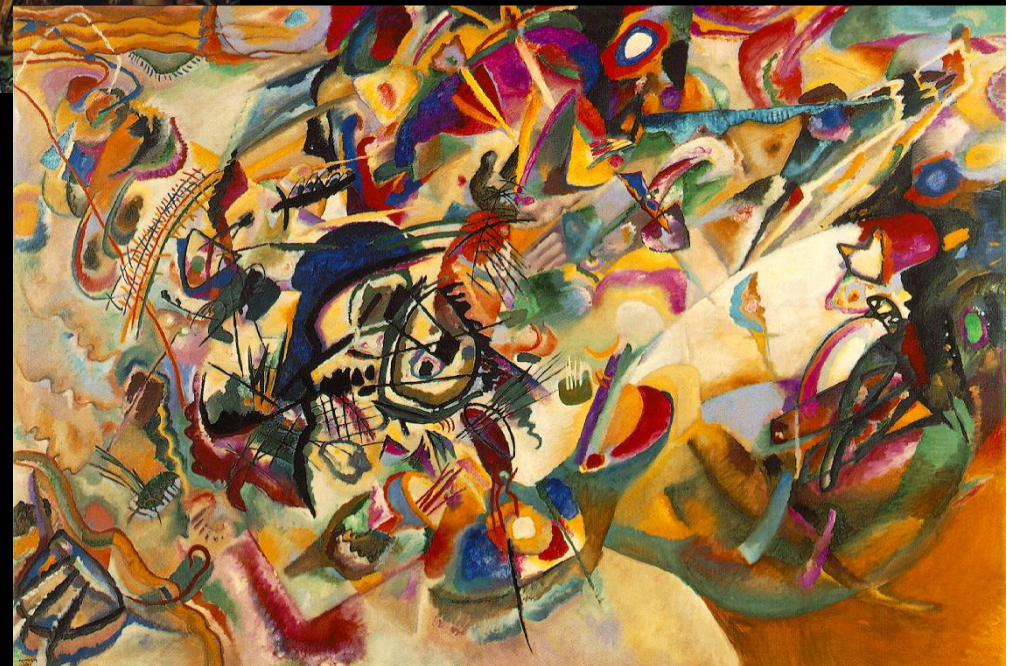


MODERNISM AND POST-MODERNISM



3. Expressionisms





Daniel MacLise
The Marriage of Strongbow and Aoife (1854)

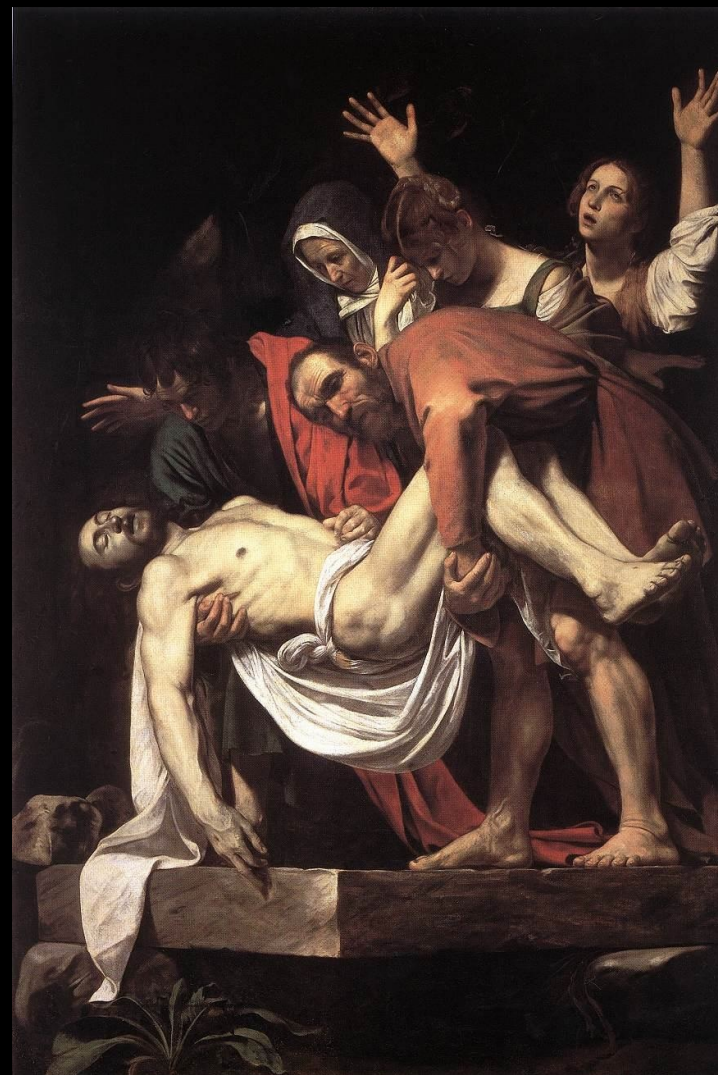
Daniel MacLise:
The Marriage of Strongbow and Aoife (details)

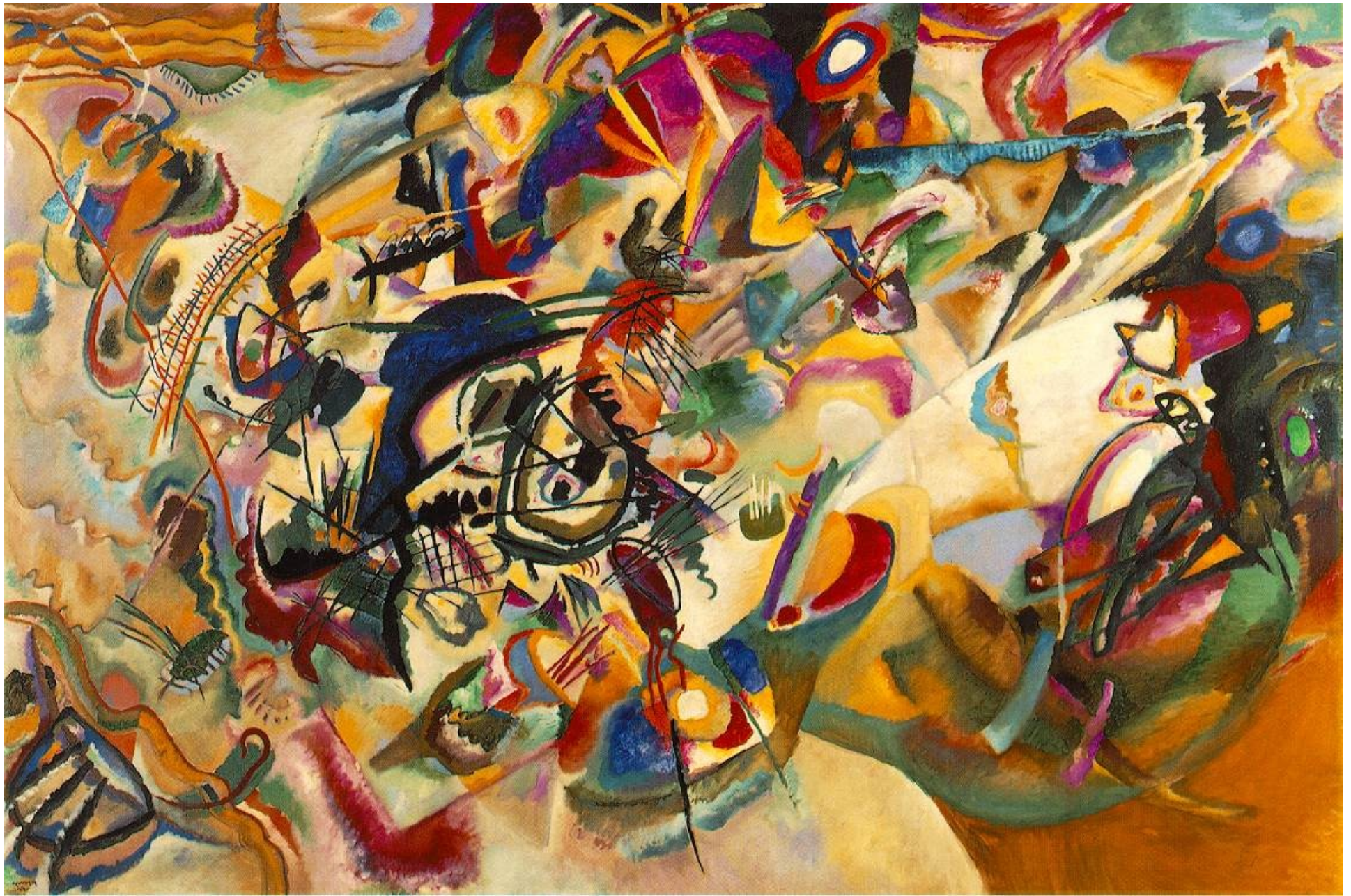


Daniel MacLise:
The Marriage of Strongbow and Aoife (details)



Caravaggio:
Entombment (1602)

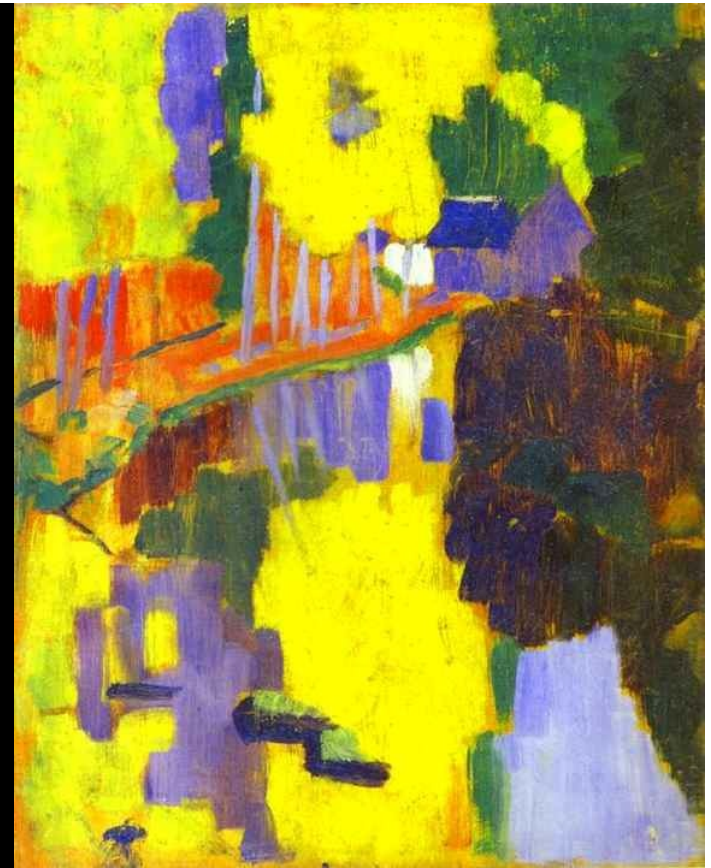




Wassily Kandinsky: Improvisation VII (1913)



Paul Gauguin:
Vision after the Sermon (1888)

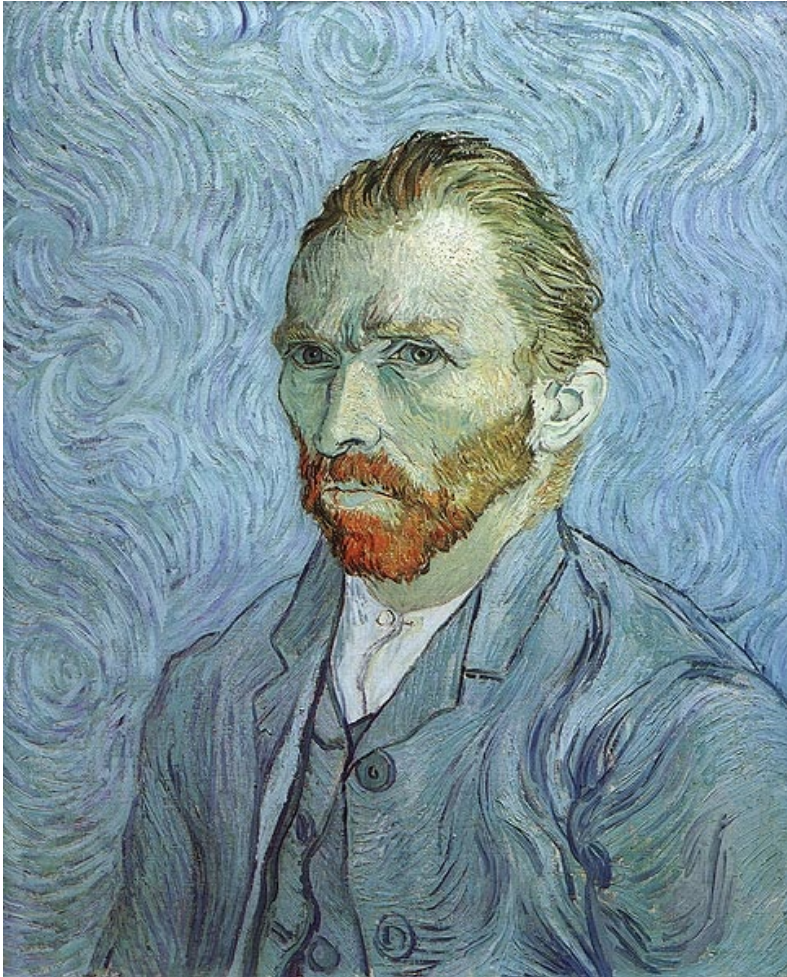


Paul Serusier:
The Talisman (1888)

Les Nabis

Maurice Denis in *Art et critique*, August 1890:

Remember that a picture – before being a warhorse, a nude, or any other anecdote – is essentially a flat surface covered with colours arranged in a certain order.



Vincent van Gogh:
Self Portrait (1889)

Vincent van Gogh:
Starry Night (1889)



Instead of trying to render what I see before me, I use colour in a completely arbitrary way in order to express myself powerfully.

Vincent van Gogh

Fauves

Die Brücke

The Blue Rider

Fauves



Henri Matisse:
Luxe, Calm et Volupte (1904-5)

Henri Matisse:
The Joy of Life (1905-6)





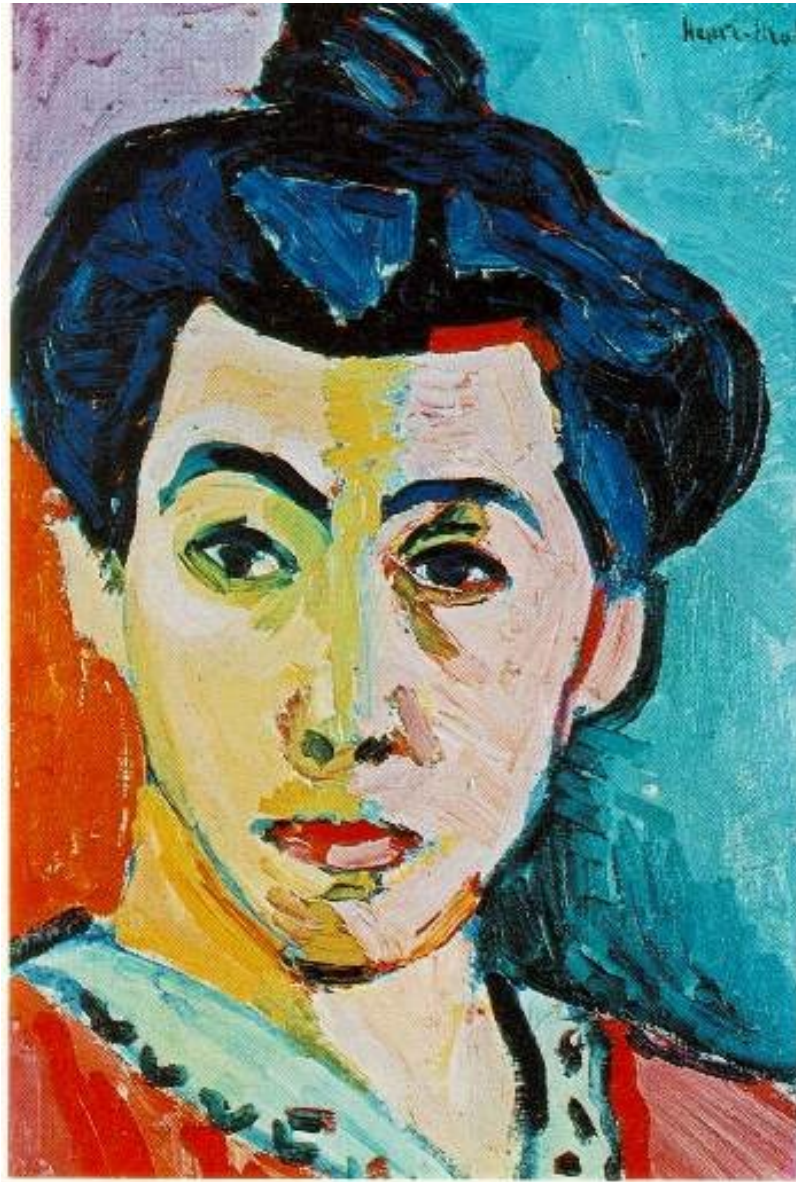
Paul Cezanne:
Three Bathers (c.1875-7)



Henri Matisse:
Luxe, Calm et Volupte (1904-5)

Henri Matisse:
The Joy of Life (1905-6)



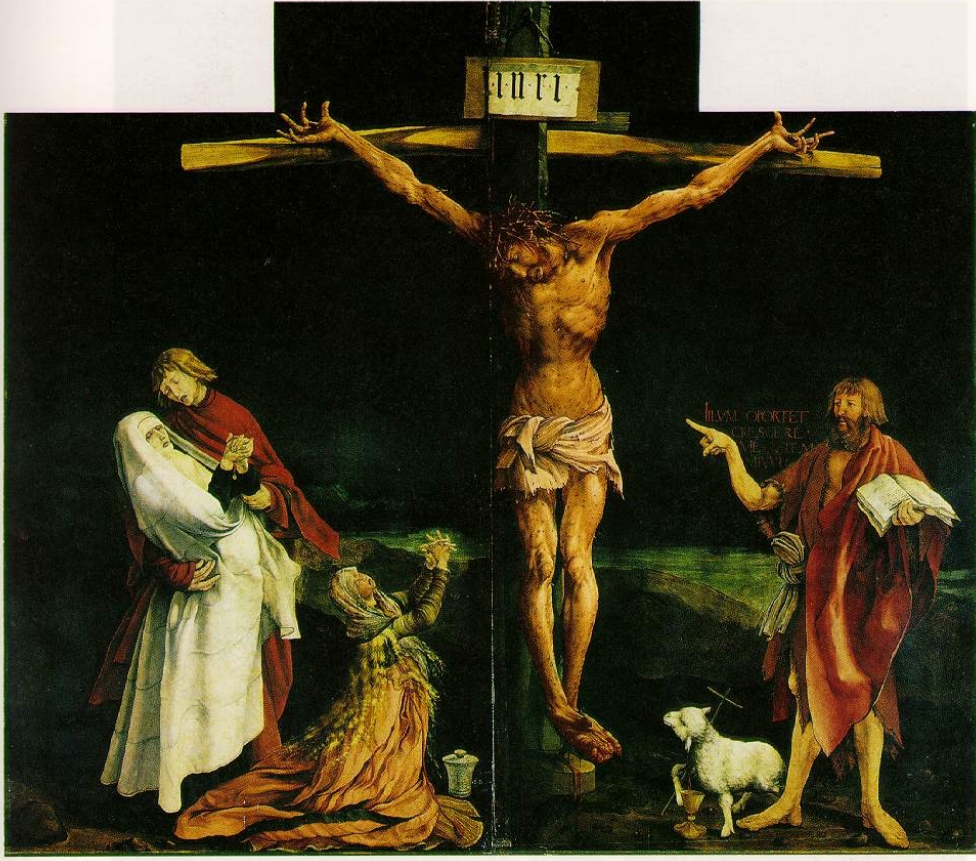


Henri Matisse:
Madame Matisse, Green Stripe (1905)

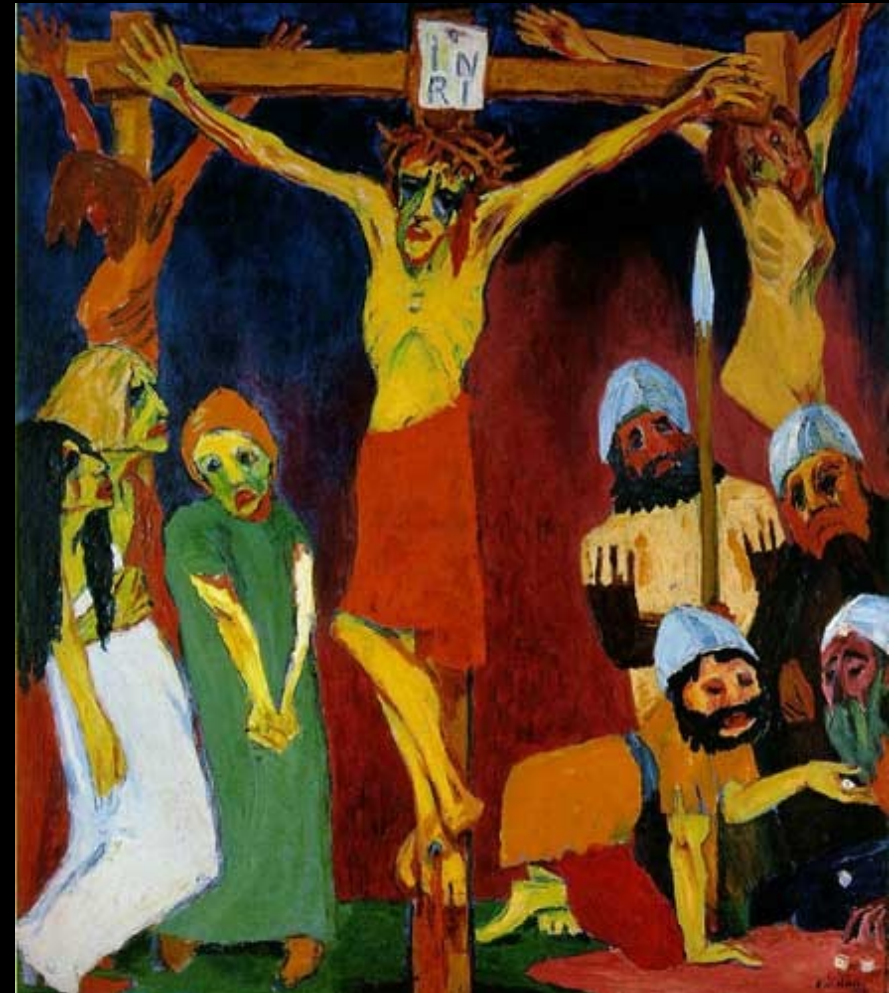
André Derain:
Charing Cross Bridge (1906)



Matthias Grünewald:
Isenheim Altarpiece (1512-6)

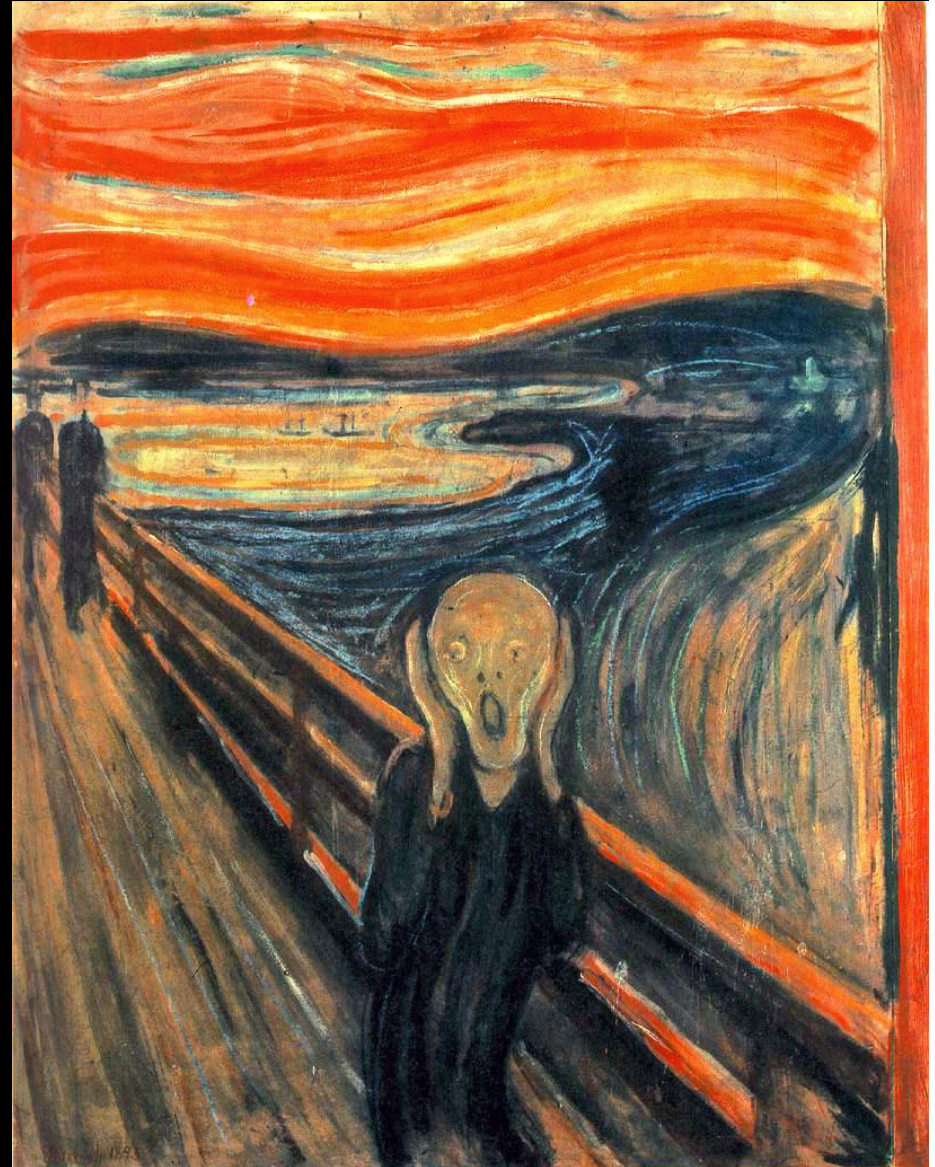


Emil Nolde:
Crucifixion Triptych (1912)





Edvard Munch:
Soirée on the Avenue Karl-Johan
(1892)



Edvard Munch: The Scream (1893)

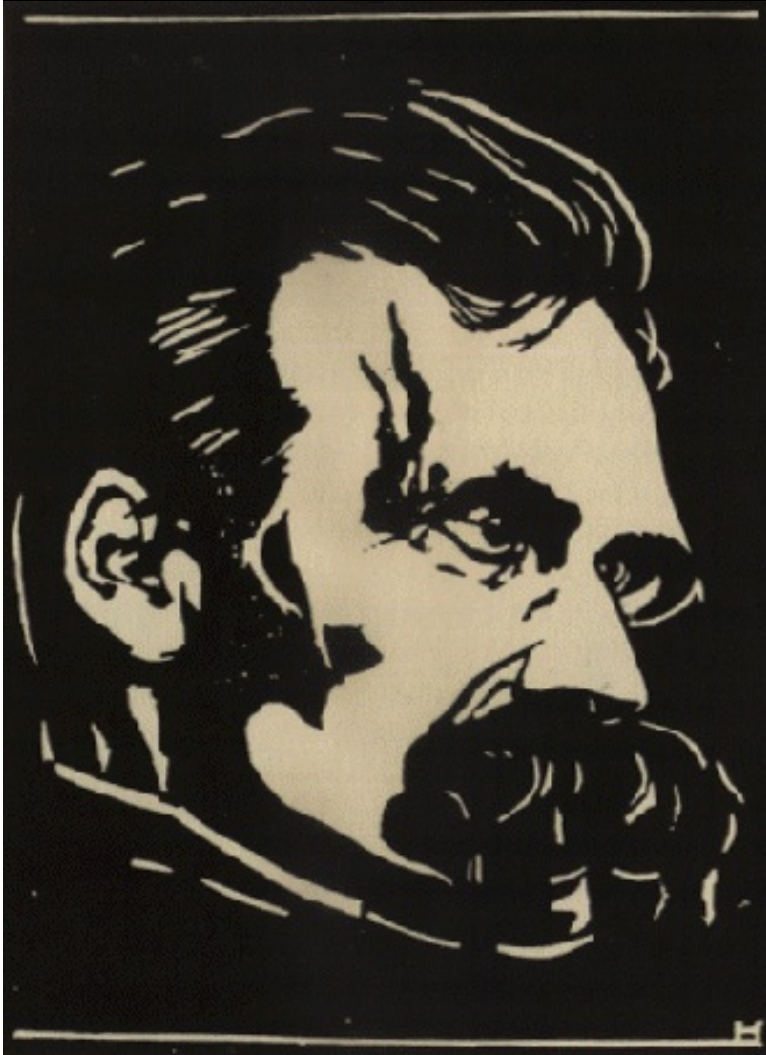


Edvard Munch:
Soirée on the Avenue Karl-Johan
(1892)



Ludwig Kirchner:
Street, Dresden (1908)

Erich Heckel:
Woodcut Portrait of Friedrich
Nietzsche (1905)



Edvard Munch:
Portrait of Friedrich Nietzsche (1906)



Friedrich Nietzsche (1844-1900):
Thus Spoke Zarathustra (1883)

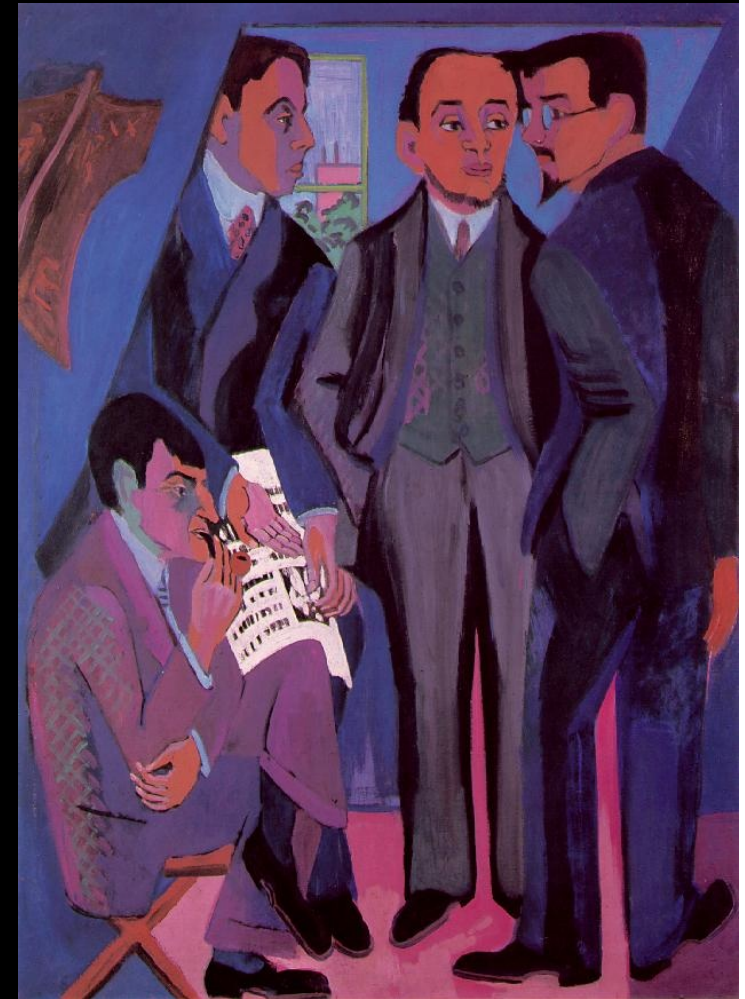
Man is a rope stretched between beast
and Overman [Übermensch] – a rope
over an abyss.

A dangerous crossing, a dangerous
wayfaring, a dangerous looking-back, a
dangerous trembling and halting.

What is great in man is that he is a bridge
and not a goal: what is lovable in man is
that he is an over-going [transition] and a
down-going [perishing].

MIT DEM GLAUBEN
AN ENTWICKLUNG
AN EINE NEUE GE-
NERATION DER SCHAFFEN-
DEN WIE DER GEMEIN-
DEN RUFEN WIR ALLE JU-
GEND ZUSAMMEN UND
ALS JUGEND, DIE DIE ZU-
KUNFT TRÄGT, WOLLEN
WIR UNS ARM- UND LEI-
BENSFREIHEIT VERSCHAF-
FEN GEGENÜBER DEN
WOHLANGESESSENEN AL-
TEREN KRÄFTEN. KEINER GE-
HÖRT ZU UNS, DER UN-
MITTELBAR UND UNVER-
FÄLSCHT DAS WIEDER-
GIEBT, WAS IHM ZUM
SCHAFFEN DRÄNGT

Die Brücke

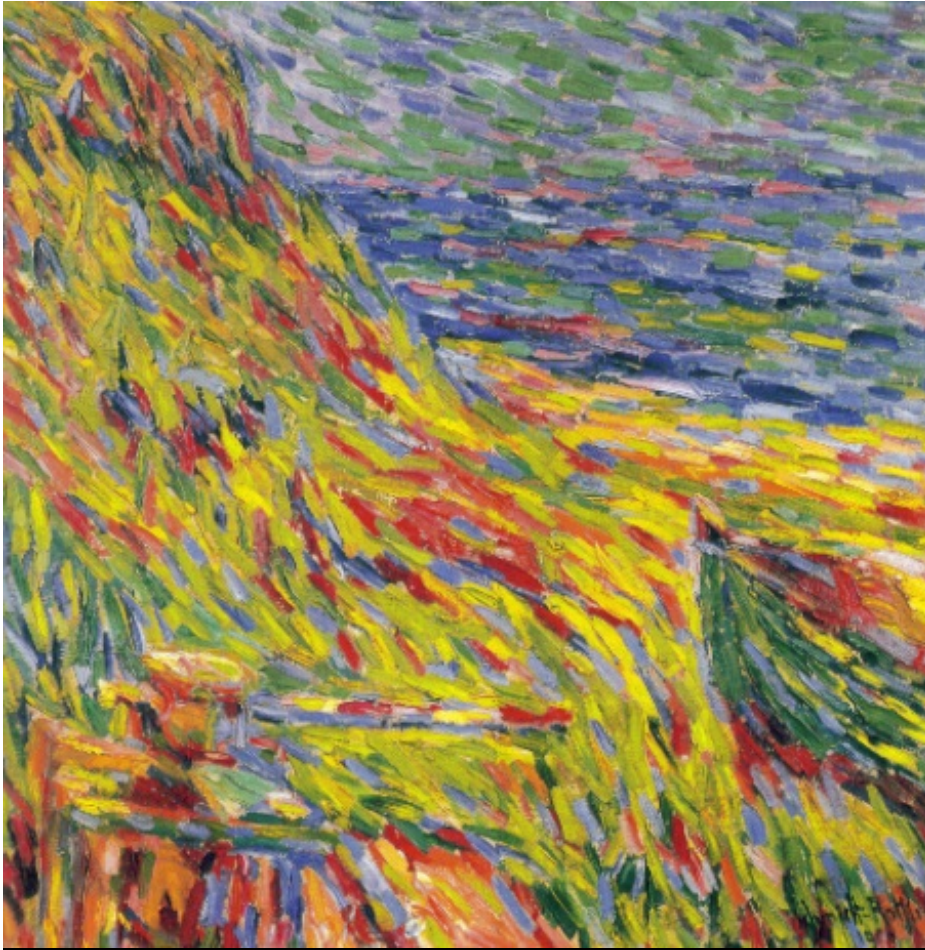


Ernst Ludwig Kirchner:
Brücke artists (1926-7)

Die Brücke programme text (1906)

Excerpt from a letter to Emil Nolde
inviting him to join the group:

To attract all revolutionary and
surging elements: that is the
purpose implied in the name 'Brücke'



Karl Schmidt Rotluff:
The Edge of the Sea (1906)



Erich Heckel:
White House in Dangast
(1908)



Erich Heckel:
Landscape Near Dresden (1910)



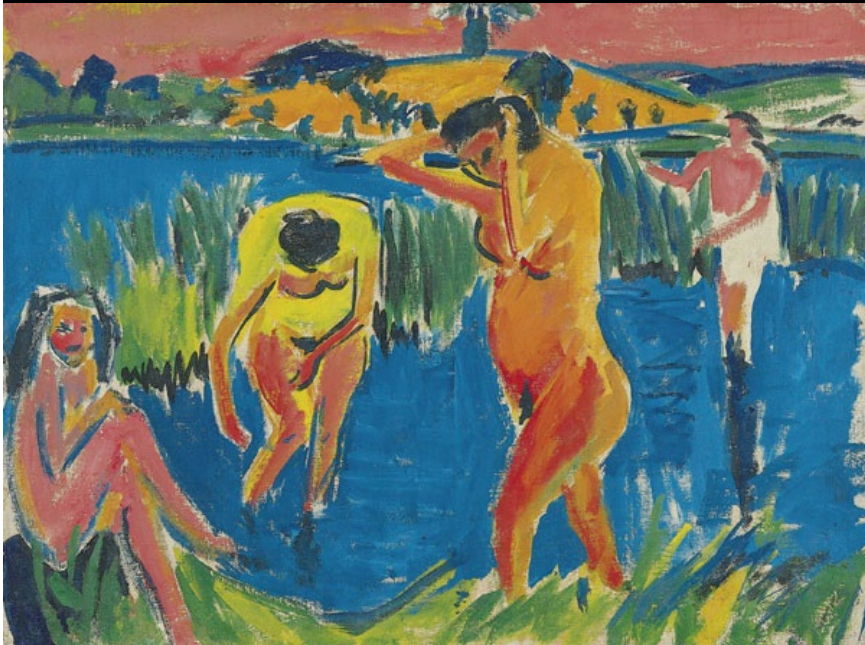
Karl Schmidt Rotluff:
Bursting Dam (1910)



Ludwig Kirchner:
Bathers at Moritzburg (1909)



Erich Heckel:
Day of Glass (1913)



Ludwig Kirchner:
Bathers (1909)



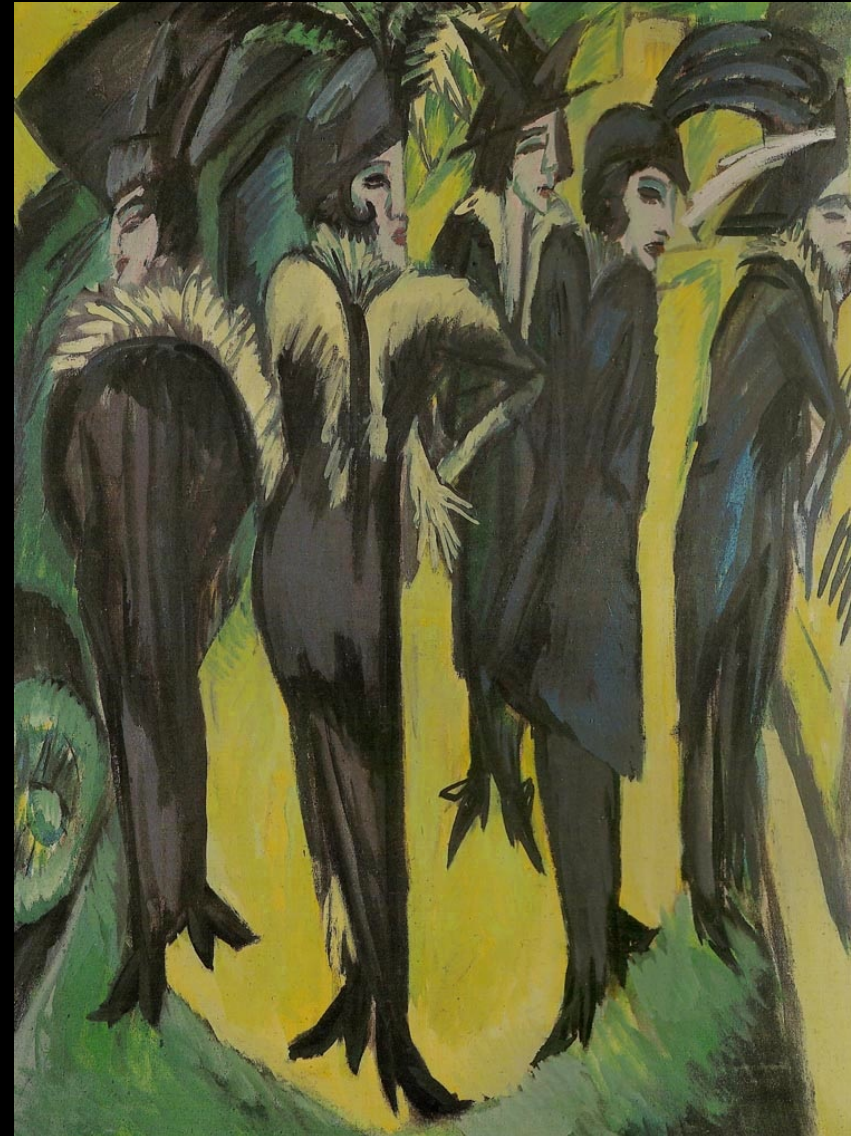
Erich Heckel:
Woman (1913)

Karl Schmidt-Rotluff:
Prophetess (1919)



Ludwig Kirchner:
Seated Woman with
Wood Sculpture (1912)

Edvard Munch: Jealousy (1895)



Ludwig Kirchner:
Five Women in the Street (1913)

The Blue Rider



Der Blaue Reiter /
The Blue Rider (1903)

Der Blaue Reiter /
The Blue Rider (1911)





Franz Marc:
Horse in a Landscape (1910)



Wassily Kandinsky:
Lyrical (1911)





Franz Marc: Blue Horse I (1911)

Franz Marc:
Large Blue Horses (1911)





Kandinsky, Wassily:
First Abstract Watercolour (1912)



Kandinsky, Wassily:
Improvisation 'Klamm' (1914)

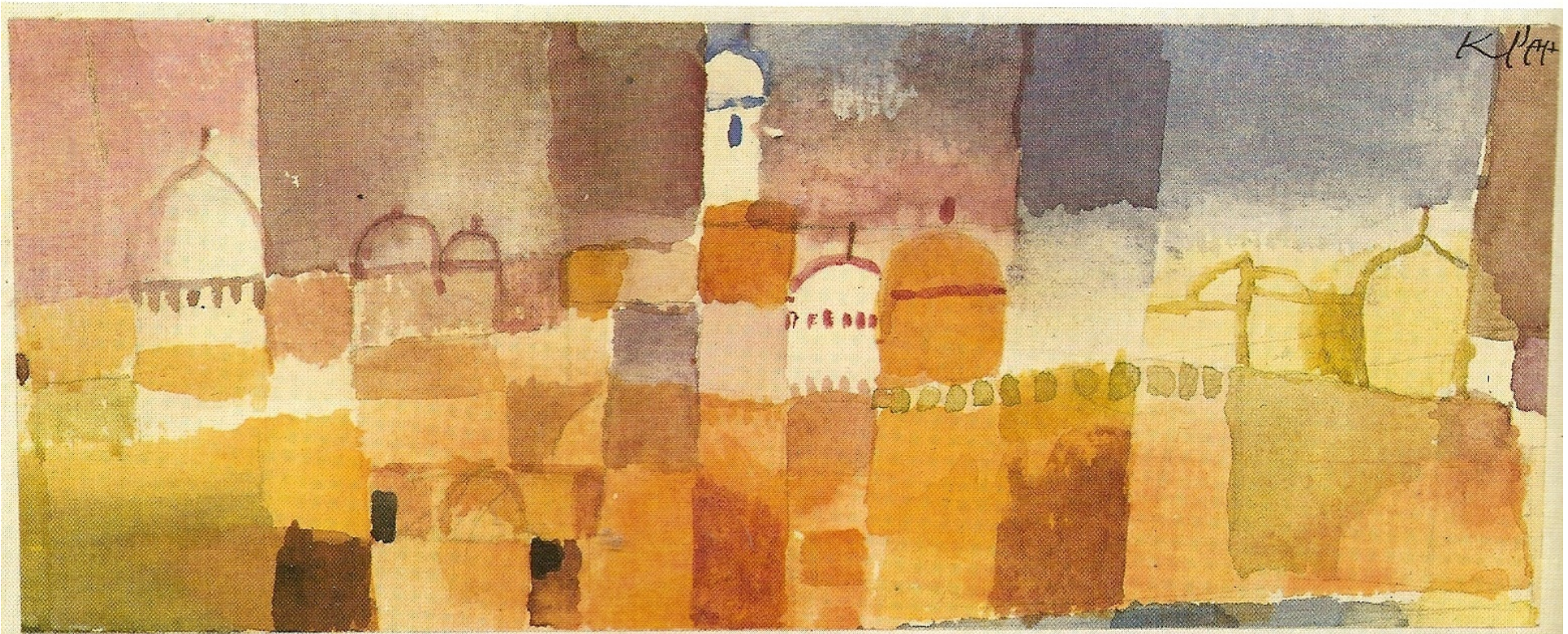


August Macke:
Girls Under Trees (1914)



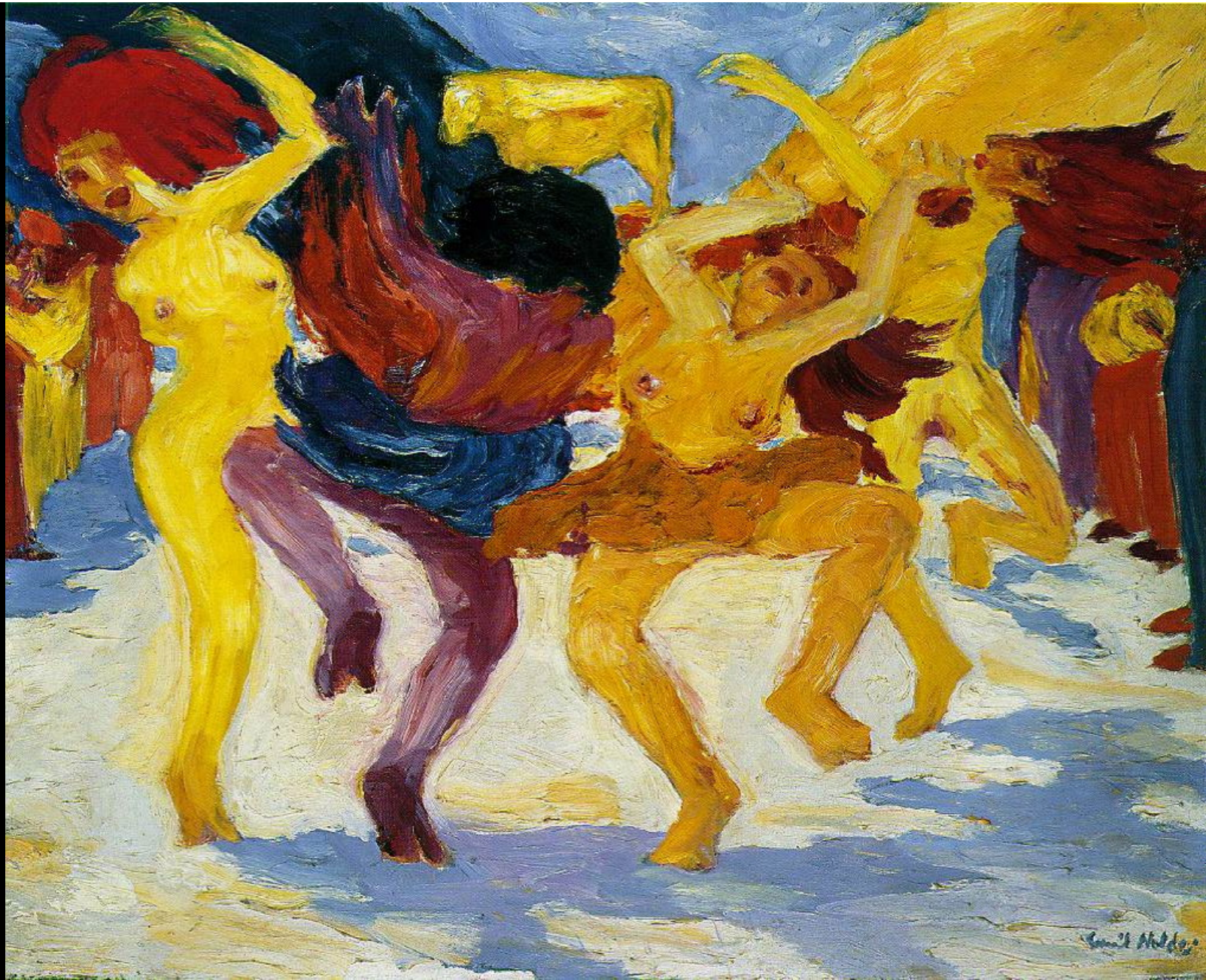
August Macke:
Kairouan III (1914)





ANSICHT V. KAIRUAN 1914 43.

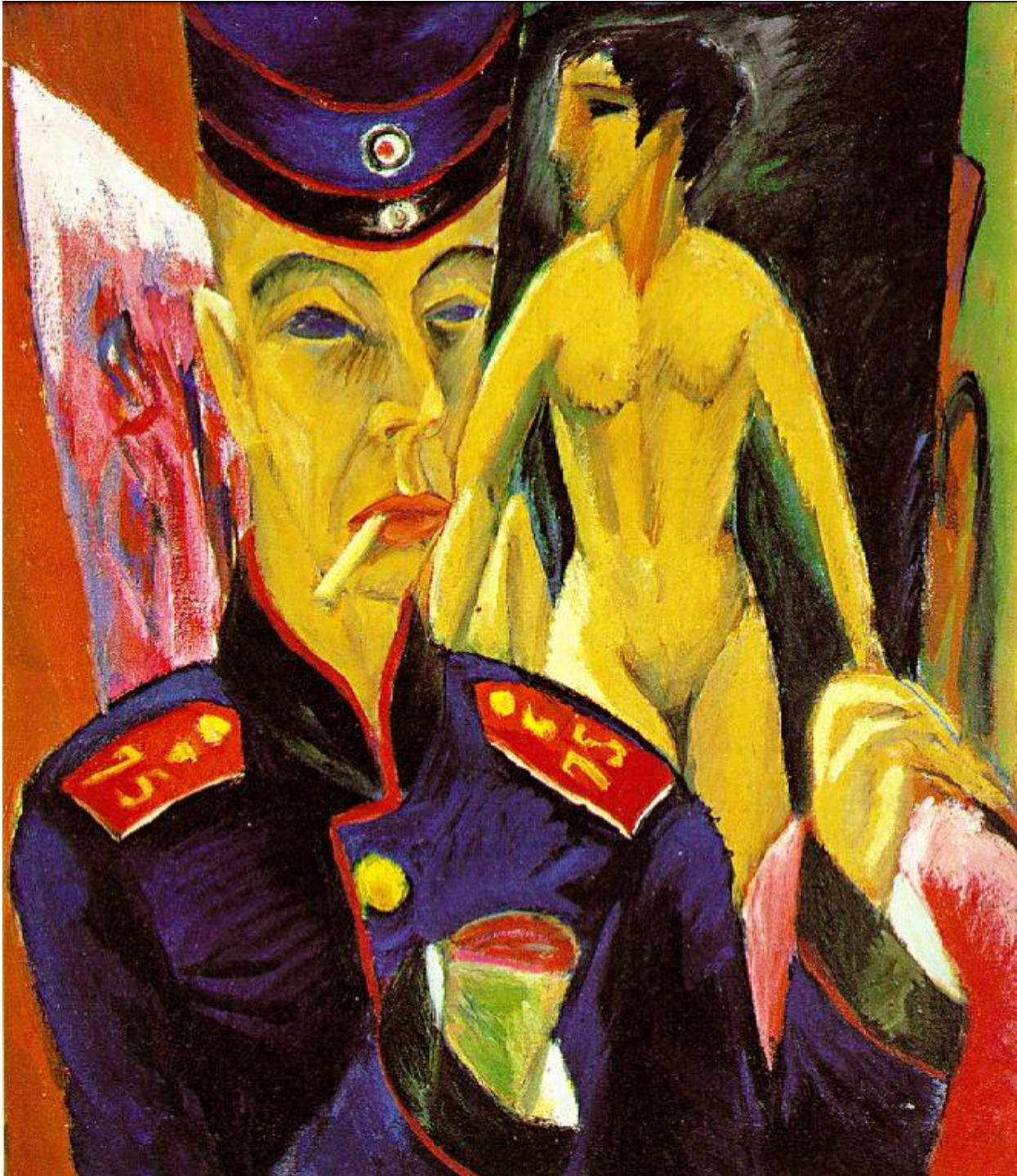
Paul Klee: View of Kairuan (1914)



Emil Nolde: Dancing Around the Golden Calf (1910)



Oskar Kokoschka: Bride of the Wind (1914)



Ernst Kirchner:
Self portrait as a soldier
(1915)