



Taschen

ARTE MODERNA. DALL'IMPRESSIONISMO A OGGI - FP

Hans Werner Holzwarth

FP

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L'importanza della modernità

Un resoconto dettagliato del moderno rivoluzionario

La maggior parte degli storici concorda sul fatto che l'avventura dell'arte moderna prese le mosse negli anni Sessanta dell'Ottocento a Parigi. Un circolo di pittori, oggi noti come impressionisti, cominciò a dipingere quadri con pennellate libere e rapide. Invece di pompose scene eroiche, preferivano ritrarre scene di vita quotidiana nelle strade e si sottrassero al potere dei Salon organizzando le proprie mostre indipendenti.

Dopo questo primo attacco all'establishment artistico, non si poteva più tornare indietro. Nel desiderio costante di sfidare, innovare e ispirare, uno stile presto ne soppiantava un altro: simbolismo, espressionismo, futurismo, dadaismo, astrattismo, realismo rinnovato, surrealismo, espressionismo astratto, Pop Art, minimalismo e arte concettuale.

Questa indispensabile panoramica mette in luce l'inesauribile energia dell'arte moderna presentando, anno per anno, una sequenza di opere rivoluzionarie che infransero codici e superarono confini. I saggi introduttivi delineano i movimenti più significativi e influenti e ciascuna delle opere di spicco è accompagnata da testi esplicativi e da un profilo dell'artista.

“Opere rivoluzionarie dei pionieri della modernità.”

— *art, Amburgo*

Il curatore:

Hans Werner Holzwarth è grafico e curatore editoriale specializzato in arte contemporanea e fotografia. Le sue pubblicazioni per TASCHEN comprendono Collector's Editions quali [Christopher Wool](#), [Ai Weiwei](#) e il SUMO di David Hockney [A Bigger Book](#), nonché monografie quali [Jeff Koons](#), [Albert Oehlen](#), [Jean-Michel Basquiat](#) e i volumi *Modern Art* e *Art Now! Vol. 3* e *Art Now! Vol. 4*.

Ernst Ludwig Kirchner



Ernst Ludwig Kirchner
1879-1935
Germano
1935 in Frauenau,
Switzerland

SELF-PORTRAIT WITH MODEL
1913/1926, oil on canvas, 150.4 x 100 cm (59 1/8 x 39 3/8 in.)
Hamburger Kunsthalle, Hamburg

"My work comes from the longing of loneliness, I was always alone." Ernst Ludwig Kirchner, the strongest force of Die Brücke Expressionism, remained on the trail of the mystery of his own personality right up to his suicide in 1935. He wanted to be an actor or painter. But torn between self-will and doubt, he was excruciated by internal and external contradictions. Passionate and full of pictures, vulnerable and irreconcilable, arrogant and sensitive, he loved life, art and the "dream". Kirchner was the alpha and omega of the Brücke: it was he who created the programmatic woodcut which publicly announced their appearance on the Dresden scene in 1906. In 1913, it was his classicism that sealed the end of the group in Berlin. In the intervening period, he was the creator and guardian of the studio as habitat. It was from him that the impulses for new methods and impressionist emanated. He faithfully recorded the group's most authentic testimony. The break with his artistic friends was followed by the real caesura in his own life: the Great War. In 1917, Kirchner fled to Switzerland, where he reconsidered his previous oeuvre. Just as Kirchner believed he could "love people only through art",



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he perceived himself solely "through the medium of art". Self-design and self-reflection are written into his pictures. This is where they can be read and interpreted. In 1910, at the height of the Brücke era, he drew an everyday studio situation: *Self-portrait with Model*. It was followed by a painting, but only the coloured chalk drawing gives any authentic information. Aristocratically, the Brücke's number one appears in a white shirt and patterned gown, in the surge of self-esteem, he can hardly keep his feet on the carpet. The curly nude model, here casually attired in shirt and stockings, is sitting behind his back, displaced to one side. There is nothing to suggest any artistic work going on. With just a few bold contours, the figurative tension field of the scene is outlined, and energetically filled out with rich brushstrokes of the stick of chalk. The pattern of the gown may be interpreted as the resonance form of mental tension. The physiognomy is marked by a ruthless strength of will. It is an expressive snapshot of current mood during the period of the artistic breakthrough in Dresden, heterogeneous in its expressive oscillation. There is nothing to be felt of "strongholds" and other linguistic confusions of the Berlin days, but only "totally naive pure compulsion".

The corresponding oil painting, however, fell victim in the mid-1920s to the artist's vigorous critique. "Radically restored", like quite a few early works, it testifies today to the "new Kirchner" after the First World War. He updated his artistic intention in a number of stages between the poles of abstraction and the naturalism of the New Objectivity. He thought as little of the one as he did of the other. The painter is seen here conventionally complete with brush, palette and pipe, and has turned the restless pattern of his gown into classical stripes. What the picture loses in vigorous frankness and nervous tension, it gains in precision and in the structural density of its colour fields. The adding of white to the paint generates a creamy milkiness. But the painting's originally luminous origin cannot be concealed entirely. (U. L.)

Self-portrait with Model
1913/1926, oil on canvas,
57 x 66 cm (22 1/2 x 26 in.)
Bayerische Staatsgemäldesammlungen, Pinakothek der
Moderne, Munich



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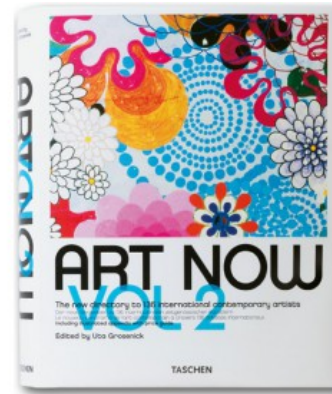
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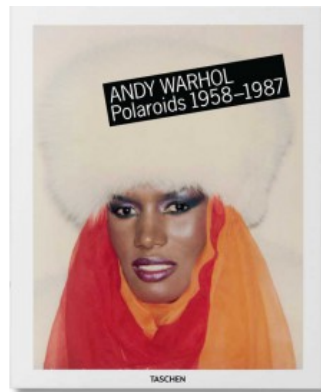
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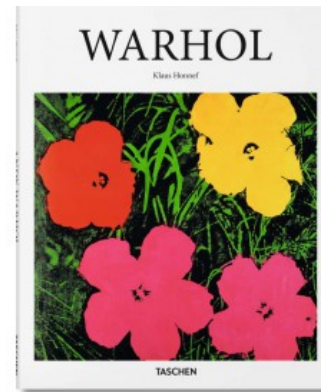
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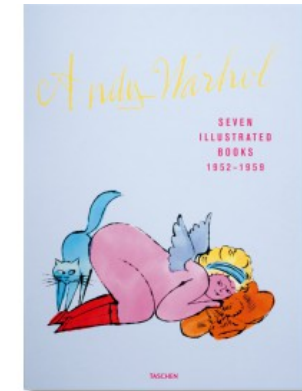
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