

■モダニズム研究に関する最大かつ包括的なデータベースが登場

# Routledge Encyclopedia of Modernism

## モダニズム研究総合データベース

**Routledge Encyclopedia of Modernism** は、2016年にスタートしたモダニズム研究に関する最大かつ包括的なデータベースです。各分野の専門家が参加する膨大な国際的研究プロジェクトによる徹底した調査によって、文学、ドラマ研究、美術、音楽研究、ダンス研究、映画研究、建築学、知的トレンドの8つの基本分野を網羅しており、1,000を超える記事を収録しています。地理・文化的なエリアは、欧米だけではなく、世界の各地域（インド、中東、アフリカ、中国、日本、ロシア、東南アジア、カリブ海、中南米など）を広範にカバーしています。20世紀のデザイン、文化、思想、社会などに関心のある方にとって魅力的な資料が豊富な学際的データベースです。

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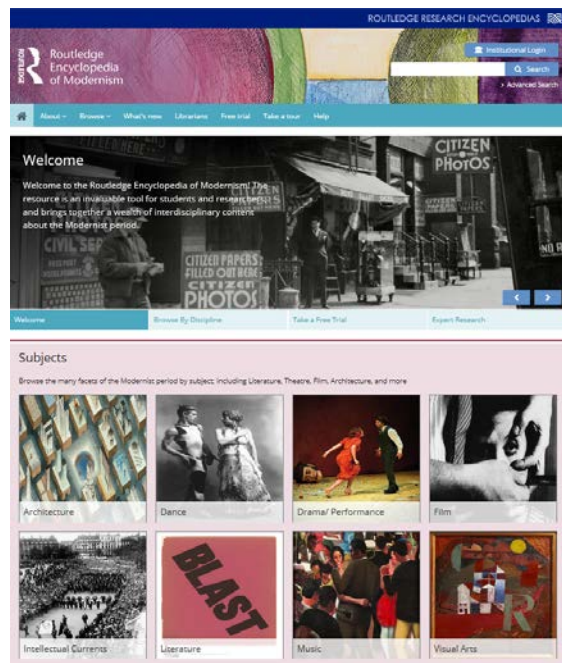
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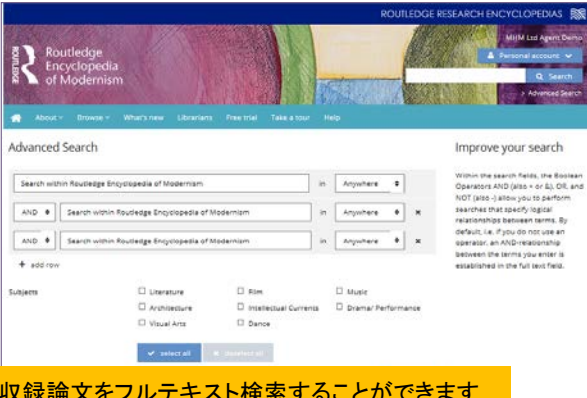
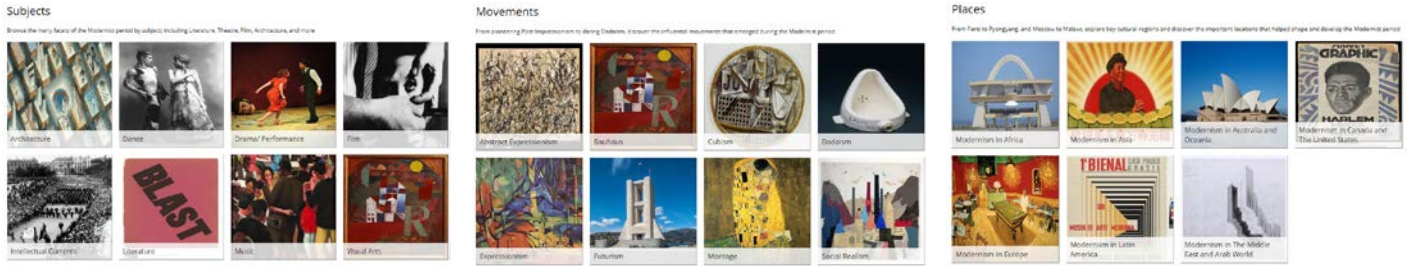
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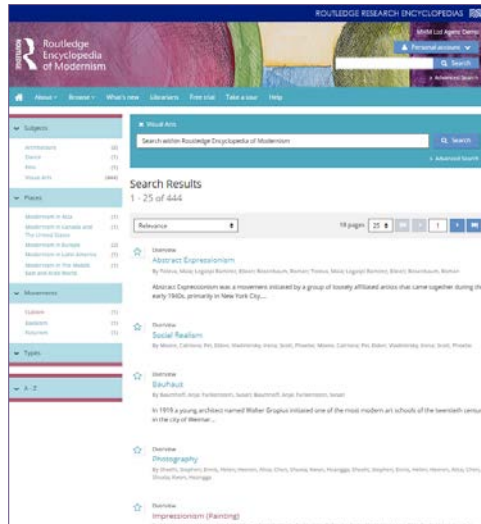
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### German Expressionism

Expressionism was one of the foremost modernist movements to emerge in Europe in the early years of the twentieth century. It had a profound effect on the visual arts, as well as on music, dance, drama, literature, poetry, and cinema. Rather than depict physical reality, Expressionism developed as a reaction against the prevailing interest in positivism, naturalism, and Impressionism, as artists who were heavily influenced by the work of Edward Munch and Vincent Van Gogh sought to explore subjective content, finding the visual means to fully evoke or express an emotion, mood, or idea through their artwork.

Expressionism's theoretical underpinnings reside in Friedrich Nietzsche's (1844-1900) philosophy and in Wilhelm Worringer's (1881-1968) *Abstraktion und Einfühlung* (*Abstraction and Empathy*, 1908). In expressionist works, emotions and tensions were depicted with the help of symbolic color and lines in the belief that both carry their own innate expressive meaning and have psychological and spiritual effects—a strand of thinking pursued by Wassily Kandinsky (1866-1944) in his 1911 book *Concerning the Spiritual in Art* (Gordon, 1987).

The term German Expressionism refers to an aspect of international modernism that dominated the visual arts and architecture in that country toward the end of the Wilhelmine Empire through the early years of the Weimar Republic (from approximately 1904 to 1932). Artists associated with the term used a multiplicity of antimaterialist techniques to attack not only the conventions of nineteenth-century academic art but also the conventions of a society they found repressive, materialistic, and corrupt. Experimenting with emotive color, form, and composition, artists such as Wassily Kandinsky (fig. 1) and Ernst Ludwig Kirchner (fig. 2) were determined to communicate utopian visions synthesized from an array of international, anti-establishment cultural and political ideologies such as theosophy, anarchism, and socialism.



The Tempest (Bride of the Wind), painting by Oskar Kokoschka  
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As early as 1911, critics in Germany had begun to use the term "expressionist" to refer to contemporary works of European art that turned away from naturalism and impressionism. By 1912, the director of the Cologne Sonderbund exhibition described its survey of the most recent developments of painting as Expressionismus and emphasized the international number of artists from France, Austro-Hungary, Russia, and Norway, in addition to Germany, who were simplifying and intensifying their colors and forms; among the artists included in this exhibition were Václav Pláteník of the Parisian Fauves, Kirchner and Eich Heckel of the Dresden/Berlin Brücke (Bridge), Kandinsky of the Munich *Blauer Reiter* (Blue Rider), and Casir Klein of the Berlin Neue Sezession.

Provincial artists such as Carl Hinnen and the general public reacted negatively to the bright colors, faceted shapes, and distorted forms of Expressionism, continuing a long-standing aspect of German thought in which internationalist influences were seen as the direct cause of the decline of German art and culture. Supportive critics, however, cited earlier precedents such as oils by Grünewald and Michelangelo in addition to works by contemporary northern artists such as Edward Munch to justify



Improvisation 30, oil on canvas by Wassily Kandinsky  
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