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Background Of The Visualization In Expressionism

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Abstract: Expressionism arose in Europe in the late nineteenth and early twentieth centuries as a response to bourgeois complacency and the increasing mechanization and urbanization of society. At their most popular between 1910 and 1925 just before and just after world war I, expressionist writers distorted objective feature of the sensory world using Symbolism and dream-like elements in their works illustrating alienating and often emotionally overwhelmed sensibilities. Painters such as Vincent van Gough, Paul Gauguin, and Edvard Munch helped to lay the foundation for Expressionism in their use of distorted figures and vibrant color schemes to depict raw and powerfully emotional states of mind. Munch's *The Scream* (1894), For example a lithograph depicting a figure with a contorted face Screaming in horror,

Epitomized the tone of much expressionist art. In literature German philosopher Friedrich Nietzsche emphasized cultivated individual will-power and transcending conventional notions of reasoning and morality. His thus spake Zarathustra (1885) a philosophic prose poem about the 'New Man' had profound influence on expressionist thought In France, symbolist poets such as Arthur Rimbaud and Charles Baudelaire wrote visionary poems exploring dark and ecstatic emotional landscapes.

In Germany in the twentieth century poets such as Georg Trakl and Gottfried Benn practiced what became known as Expressionism by abandoning meter, narrative, and conventional syntax, instead organising their poems around symbolism imagery. In fiction, Franz kafka embodied expressionist themes and styles in stories such as *The Metamorphosis* (1915). which tells of a travelling salesman who wakes to find himself transformed into a giant insect. Expressionist dramatists include George Kaiser, Ernest toller and August Strindberg often referred to as the 'Father of Expressionism' "some critics claim Strindberg

Play To Damascus (1902) is the true expressionist drama, others argue that it is Reinhard Johannes Sorges. *The Beggar* performed in 1917 and still others claim it is Oskar Kokoschka's *Murderer the women's Hope* written in 1907.

Expressionism and its origin

Expressionism as a literary movement is known for its emphasis on subjective experience and the display of emotions rather than objective reality. The expressionism came to life in countries such as Germany where it served as a response to the horrors of World War I. There was no reaction to realism which was dominant in the nineteenth century. Realism was a style of literature that attempted to represent reality as objectively and straightforward as possible. Expressionism, on the other hand, emphasized subjective experience and emotion. They believed that the purpose of art was to express one's feelings about society and life through non-traditional means such as distorted figures and color, which gave expressionism. Expressionistic writing is characterized by feeling and emotion that are conveyed through the form of the words. The author often conveys a sense of confusion or even madness through distortion of time, space, and reality. Feeling of terror or suspicion may be evoked using grotesque images.

Theodor Adorno describes expressionism as concerned with the unconscious, and states that "the depiction of fear lies at the centre" of expressionist music, with dissonance predominating, so that the "harmonious, affirmative element of art is banished" (Adorno 2009, 275–76).

Expressionist writers aimed to convey their ideas through a new style. Their concern was with general truths rather than with particular situations; hence, they explored in their plays the predicaments of representative symbolic types rather than of fully developed individualized characters. Emphasis was laid not on the outer world, which is merely sketched in and barely defined in place or time, but on the internal, on an individual's mental state; hence, the imitation of life is replaced in Expressionist drama by the ecstatic evocation of states of mind. The leading character in an Expressionist play often pours out his or her woes in long monologues couched in a concentrated, elliptical,

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The supremacy of literature is that it is made as an output of thoughts. It enables us to share data about everything expressed through feelings, ideas, and experiences that might come to our minds. This generates an amazing example of communication that meets through thousands of years and crossed over countless people. Expressionism in literature ascended as a reaction in contradiction to materialism, gratified conventional success, rapid systematization and urbanization, and the domination of the family within pre-World War I European society.

History of Expressionism

As an art movement, the term expressionism indicates the conservatories of the sensitive or interpretative mode of sharing reactions. The word expressionism was first used in 1850, mostly to describe paintings where an artist's strong emotions were clearly shown. The popularity of Expressionism increased when Antonin Matějček in 1910 coined the term. According to Czech art historians envisioned to signify the opposite of Impressionism and designate one of the main currents of art that express the highly subjective of a wide range of modern artists. According to Matějček, the Expressionists sought to express their feelings about what they saw, whereas the Impressionists sought to direct the majesty of nature and the human form through paintings.

History repeatedly argued that the period of Expressionism first emerged in 1905, when a group of four German students guided by Ernst Ludwig Kirchner founded the Die Brücke (the Bridge) group in the city of Dresden. In 1911, a group of young artists formed Der Blaue Reiter (The Blue Rider) in Munich, Kandinsky and Franz Marc were its founders, whilst Paul Klee and August Macke were among its members. These two sets of artists became the foundation of the German Expressionism movement that moulded a widely recognized form of modern art. In some cases, certain artists rejected Expressionism, but others continued to expand their innovative art and style exceeding other forms of the movement developed in France, Paris, and Austria. The highly emotional tenets of Expressionism were influenced by the Neo-Expressionists emerged in Germany, The Neue Sachlichkeit (New Objectivity) movement and then in the United States reinterpreting the earlier Expressionist style.

Master of New Art Page: Literary perspective

In the mid-age of time, writers create art-based poetry, drama, novel, and prose works. They called themselves Expressionist writers who tried to think beyond artistic work. In its earlier stages, the expressionistic drama was a dramatization of subconscious thoughts or a kind of scripted dream. At some point, character motivation and the rational development of the plot of a well-made play were almost lost. Apart from formless play received its inner unity viewed through the single vision of the author. Nevertheless, the expressionists' interest in subjective ideas or visions forced them to create specific dramaturgical techniques that distorted reality and formed a world of dream images.

Artist is trying to depict emotions, personal opinions, and symbolic thoughts through paintings. According to Lacan, art begins with people who have problems with insecurity or social gatherings. Artists aren't looked up to with the same astonishment as well in work. Art is a form of reflection on society that includes various branches of painting, music, literature, dance, and other creative activity, they have a significant impact on society, religion, and education, thus deserve the same reverence bestowed upon the sciences. As society expands and grows, art modifies into new developments and provides multi-components of our lives. The motive of my art-based research is to develop in form of digital images, sculptures, and interactive artworks that engage the viewer with the discourse of humanism.

One of the finest writer Eugene O'Neill is known as America's greatest playwright, and the only American to ever win a Nobel Prize for Literature in his time. This article reframed visual artists sought to recreate a collaborative creation of art. Eugene O'Neill's plays are also associated with significant visual artists' works as well as viewed in a broader context of his relationships with common women muses. To discover this relationship between the playwright's and the visual artist's imagination, objects of the male gaze, that explores the improvised of O'Neill's milieu.

Art with Social Darwinism

The ways Charles Darwin (1809-1882) influenced the art of the late 19th and early 20th centuries are explored in a new interdisciplinary exhibition opening on Thursday, Feb. 12, at the Yale Center for British Art entitled "'Endless Forms': Charles Darwin, Natural Science and the Visual Arts," the show coincide with the celebration worldwide and on campus (see related story) of the bicentenary of the birth of Darwin and the 150th anniversary of the publication of his book "*On the Origin of Species* by Means of Natural Selection" (1859). Several paintings, drawings, and sculptures in the exhibition explore the way Darwin's ideas of man's relation to animals, particularly apes, shook religious belief and redefined man's place in the natural world. The exhibition explores what Darwin found beautiful in the natural world, especially the courtship behaviours of birds and its analogy to magnetism in humans.

O'Neill had a broad vision and aimed too consciously at greatness. His dramas are evident by expressionistic theatrical techniques and symbolic devices that perform to express religious and philosophical ideas. O'Neill even used many ancient chorus devices in his works. By bringing psychological depth, poetic symbolism, and expressionistic technique to American theatre, O'Neill raised the standards of American theatre. Expressionism was soon applied to music, architecture, poetry, and fiction, but it was especially at home with drama.

Mechanization and Dehumanization

Mechanization is a system of modern times. The dehumanizing involves mechanical organisms that are incapable of feeling emotions and disclosing to others. Persons who are denied such characteristics are judged as indifferent, cold, rigid, passive, lacking in curiosity, imagination, and depth; they are perceived as machines; and they do not delicate feelings, compassion, or empathy. The most meaningful examples of mechanistic dehumanization mostly observed in art. Like some works express frustration, anxiety, disgust, discontent, violence, and the possibilities and contradictions that they discerned in modern life.

Art began with stone carvings and writings which represented objects, animals, and rites that were organized by civilians at that time. These terms and techniques are collected by archaeologists, and it is the proven evidence for their existence. Art history is the study of all art and cultural eternities. Art history carries us closer to the footprint of civilization throughout history because it's the story of us and our global force to create. Since every artwork is realistic and authentic. For example, when people look at Munch's painting, they have two different opinions. It might be a pessimistic or optimistic vision of life. Here, this work calculates the reality of the lifespan of art.

Art is a gateway to exploring unexplained things which includes emptiness. Visualization is a part of understanding the meaning of the real art piece, but eyes are not enough to catch the points which prescribed by the artist. The conciseness and emotions lead the page and improvise the capability of the individual. Meanwhile, writers and artists have uniqueness in their presentation which help to compare the artwork better.

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