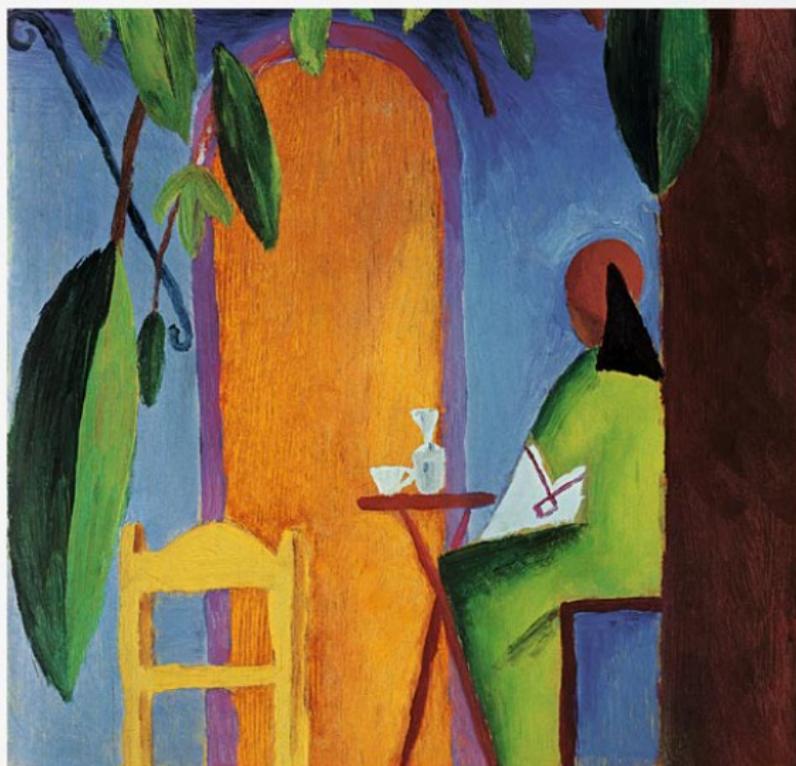


# DER BLAUE REITER

Hajo Düchting



TASCHEN

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DER BLAUE REITER (I) #BASICART

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## DER BLAUE REITER (I) #BASICART

### Riders on the storm

#### The charge of 20th-century expressionism

Although it only lasted three turbulent years, the afterburn of **the Blaue Reiter** (1911–1914) movement exerted a tremendous influence on the development of modern European art. Named after a Kandinsky painting, *The Blue Rider*, this loose band of artists, grouped around Russian émigré **Wassily Kandinsky** and German painter **Franz Marc**, sought to reject establishment standards and charge into a new artistic unknown.

Articulating spiritual values and concerns in an era of rapid industrialization, the artists of the Blaue Reiter were connected by a shared interest in painting, woodcuts, and prints, as well as the **symbolic values of color** and **spontaneous approaches** to artwork. Key pieces such as Franz Marc's *Blue Horse I* (1911), [Wassily Kandinsky's \*Picture with a Black Arch\*](#) (1912), and [August Macke's \*Woman in a Green Jacket\*](#) (1913) reveal varying subjects, but all channel **distorted perspectives, crude lines**, and an **emphatic, expressionist use of color**.

The Blaue Reiter was abruptly truncated by the onset of the First World War, which killed two of its leading artists, along with growing dissent between the group's protagonists. This book reveals the movement's remarkable influence despite its brevity, presenting key works, artists, and their reverberating effects.

#### About the series:

Each book in TASCHEN's Basic Genre series features:

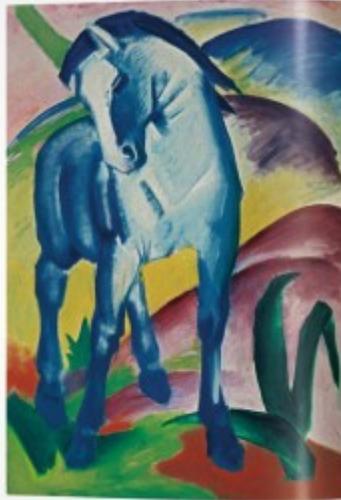
- approximately 100 colour illustrations with explanatory captions
- a detailed illustrated introduction plus a timeline of the most important political, cultural, and social events that took place during that period
- a selection of the most important works of the epoch, each presented on a 2-page spread with a full-page image and accompanying interpretation, as well as a portrait and brief biography of the artist

#### The author:

**Hajo Düchting** studied art history, philosophy, and archaeology in Munich, where he gained his doctorate in 1981 with a thesis on Robert Delaunay's *Windows* series. After working in museum and adult education, he moved on to teaching posts and guest professorships at the universities of Munich, Kassel, Leipzig, Saarbrücken, and Mainz. Düchting has published numerous articles on the art of the modern era, color theory, and the teaching of art, and has authored a number of TASCHEN titles, including *Paul Cézanne*, [Wassily Kandinsky](#), *Robert and Sonia Delaunay*, and [Georges Seurat](#).

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## Artist Friendships and Confrontations with Colour

The year opened a new chapter in the life of Wassily Kandinsky. He turned his back upon Munich once and for all and resolutely onto the realization of Eugene Brame, in long letters made friends with other artists, whose subsequent activities were less concerned with the work of the artist, and took up the cause of 'love of' with great vigour. These steps were clearly based in his paintings.

The impression which the paintings of van Gogh and Gauguin had made on him during his sojourn in Paris was reinforced by an exhibition of van Gogh's work held in Munich in December 1909. More important than any other exhibition was the exhibition of the paintings of the painter, Theodor Däubler, which with van Gogh's paintings enabled him to study their technique and formal language in great detail and led to a complete re-orientation of his thought and painting, as documented in Gauguin's Blue Horse (1911, p. 41). This again showed how the artist's movement, captured in a masterful fashion, they nevertheless still lacked the conviction to eventually which Kandinsky was to achieve in his work.

The painter appeared entirely out of character within the exhibition of Kandinsky held in Berlin's gallery in February. It also contradicted expectations raised by the painter who had designed for the exhibition (1911, p. 41). This again showed how the artist's movement, captured in a masterful fashion, they nevertheless still lacked the conviction to eventually which Kandinsky was to achieve in his work.

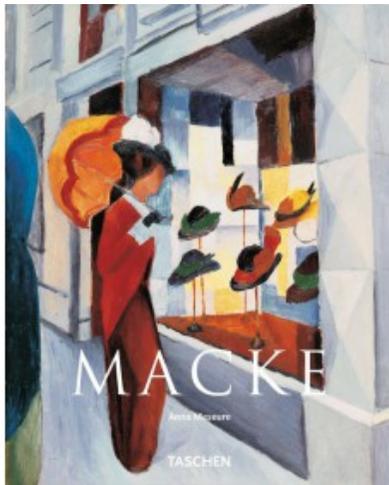
In another painting from 1911, Kandinsky (1911, p. 41). More pronounced yet another set of impressions - derived in this case from Auguste Rodin's (1911, p. 41) and Paul Gauguin's (1911, p. 41). The treatment of the figure made Kandinsky, with the following year, even more in Munich. The exhibition of 1911, which was painting, had that expression in this painting, his work had made a great impression on him, having the greatest effect on the individual sections of his collection.

The search for personal style can be clearly traced through the paintings of the artist, but Kandinsky was not only able to transcend the idea of his work into images on canvas. The conviction towards the artistic movement which he had achieved should not, however, be underestimated as

Blue Horse 1911  
Oil on canvas, 100 x 100 cm, 1911  
Museum, Berlin, Germany

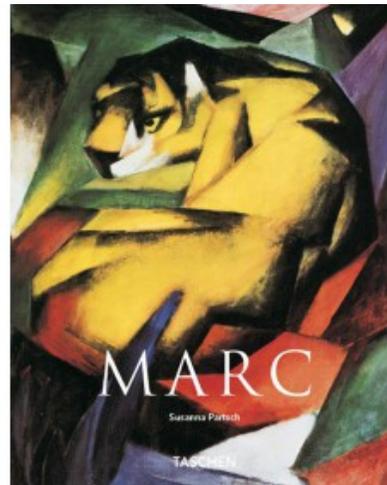
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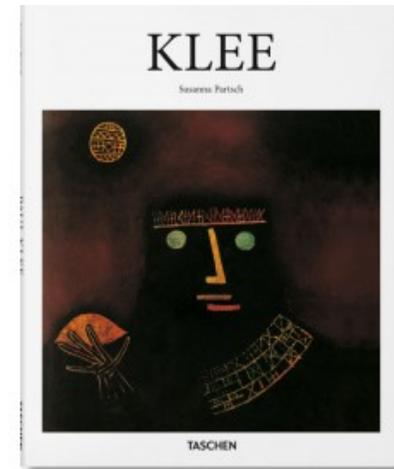
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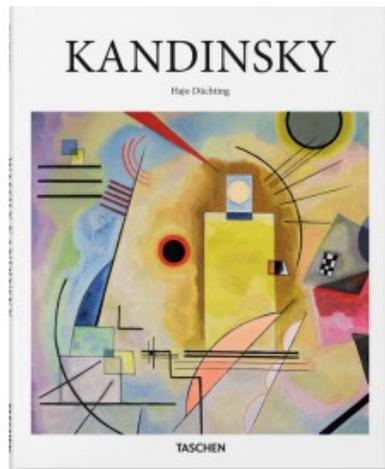
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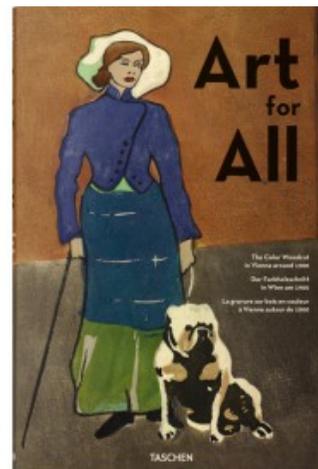
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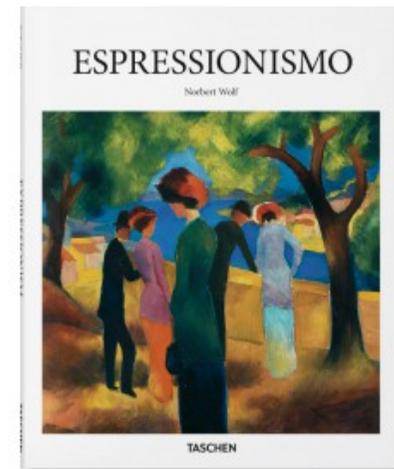
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