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| **Worringer, Wilhelm** |
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| Wilhelm Worringer was an art historian and art theorist whose writings had enormously wide-ranging influence. His dissertation for the University of Bern, *Abstraktion und Einfühlung: ein Beitrag zur Stilpsychologie* (1907, trade edition 1908); *Abstraction and Empathy: Essays in the Psychology of Style*) was widely read and influenced German expressionism significantly. |
| Wilhelm Worringer was an art historian and art theorist whose writings had enormously wide-ranging influence. His dissertation for the University of Bern, *Abstraktion und Einfühlung: ein Beitrag zur Stilpsychologie* (1907, trade edition 1908); *Abstraction and Empathy: Essays in the Psychology of Style*) was widely read and influenced German expressionism significantly. The book’s title suggests the deep influence that the aesthetic theories of Theodor Lipps (1851–1914) had on its genesis, for Lipps produced the first scientific theory of Einfühlung. Lipps’s influence led him to the belief that, through artworks, we can experience artists’ spiritual states. From Alois Riegl (1858–1905), he adopted the idea that mimetic content counts for less than stylized form, which reflects an urge to form he termed *Kunstwollen*. Worringer maintained that commitment to realistic representation demonstrated a confidence in the material world, while interest in abstraction reveals insecurity about the material world and a greater trust in spirituality. He extended these ideas in *Formprobleme der Gotik* (1911), *Ägyptische Kunst* (1927; Egyptian Art) and *Griechentum und Gotik* (1928). T. E. Hulme (1883-1917) embraced many of Worringer’s ideas (including that of will to form) and, through Hulme, these ideas influenced early English modernism, especially Vorticism.  **List of Works**  Worringer, W. (1907; 1908). *Abstraktion und Einfühlung: ein Beitrag zur Stilpyschologie* (Diss).,  Neuwied; Munich: R. Piper, trans M. Bullock as Abstraction and Empathy, New York: International University Press, 1953.  ------ (1912). *Formprobleme der Gotik*. Munich: R. Piper, trans. Sir H. Read as *Form in Gothic*, London: A. Tiranti, 1957.  ------ (1927). *Ägyptische Kunst: Probleme ihrer Wertung*. Munich: R. Piper, trans. as *Egyptian Art*,  Ed. B. Rackham, *et. al*., London: Putnam's Sons, 1928.  ------ (1928). *Griechentum und Gotik: vom Weltreich des Hellenismus*. Munich: R. Piper. |
| Further reading:  (Arnheim, 1986)  (Donahue, 1995)  (Foster, 2004)  (Waite, 1995) |