WEEK 9 SEMINAR

* Expressionism- self expression as an artist, subjective gaze of the natural, primitivism in the shapes of people, animals. Abstract, portrayal of emotion.
* Response to industrialization, urbanization – move against mass ideas more towards individual and emotions.
* Antithesis and forerunner of Nazism: individual and experience, idea of total man.
* 1910- 1923,
* Aspect of modernism
* Extreme change- industrialization and its impact on social forms.
* Change poetic form and reform human life
* Rebel against naturalism
* Stylistic diversity
* Extremity
* Themes, regenerative overcoming- moving past and there is something new growing.
* Reaction to prosperous prewar bourgeois culture, much more radical.
* Die Brucke (1905, Dresden)- Nietzsche idea, better to be the bridge than the goal. You are thing that is in process and in motion.
* Reaction to impressionism/ naturalism
* Self-expression, reflection, deeper thought.
* Bridging fore-runners with something new, bringing about renewal- the works are changing the frame.

Moderne

1. Influenced by Nietzsche, no longer concerned with petty issues, creating art is eternal because its not linked to the petty issues. About the emotions. Formative, liberating and empowering, feeling of excitement.
2. Against nemesis idea, there’s no inherent purpose in things, artist has to create re-ordering. Sense of the unknown, radical attempt.
3. Change what we have. Idea of the becoming, being human is becoming human.
4. Action focused form of art. Feelings, direct, primitive, the experience of something and the feelings that these experiences generates. Emotional experience of becoming.

* Attempt at language for emotion.
* Experiments with form, attention to visual and verbal.
* Characters are social prototypes in a state of transformation
* Unification of many elements, sound, colour, language, movement, intense form of overacting
* Language doesn’t remain conventional, made to disturb, but also silence is a mode of communication.
* Share relative sparse narrative, diction stripped down to its bare essentials.
* Metaphors, abstract ideas to evoke emotional response.
* 5 acts, experimentation in form.
* Central theme: reborn new man
* Looking back to Nietzsche, Wederkind but leading on to Brecht.
* Georg Kaiser: topics connected to basic ingredients of life, money, sex, dilemma of individual stagnation/ isolation. Individual vs. society in its different sizes. Crying. Meaning of life. At a time of chaos. Possibilities of renewal after post war.
* THE expressionist play.
* PLOT SUMMARY:
* (1- crime, the conundrum) BANK- HOTEL- SNOWY FIELD (meet death) - FAMILY HOME (quest for happiness? What money can do)- (2) BERLIN- 6 TAGE RENNEN (trying to buy excitement, resulting in death?)- CABARET (wants to buy dancing women)- HEILSARMEE (see salvation army girl, charity is not the answer because people are still greedy).
* Where is the moral question?
* JEDERMANN- A Morality play. Death sentence is deferred, then goes on a journey to find out what.
* Sporthaale: wants to remain anonymous, don’t have to care what you’re betting on. Out of intrigue.
* Ballhaus: physical decay, she represents death, bulbs explosion, job as sex worker- coping with escapism, how do we deal with intimacy? Touching wooden leg is very intimate. Not the full experience with the prostitute. Social morality/ sexual need brought to the fore. Value we put on intimacy.

1. Encounter with Italian woman- death begins? Life begins? Kassierer- job, robotic like, life is quite limited, also not very free.

* Supressed needs and desires.
* Then enters the Italian women; personification of the exotic, she’s wealthy indicated by what she’s wearing eg. Fur, jewellery, perfume, silks, has an agenda.
* Bank Direktor
* ‘size-ist’, to do with taking up more space.
* Male gaze- value on women. Use value vs. exchange value.