

Jorg Immendorff



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One of the leading figures of the new German Expressionism, along with George Baselitz and Anselm Kiefer, Jörg Immendorff's work first came to international prominence in the 1970s. Having studied with Joseph Beuys in the 1960s, Immendorff approached painting through a conceptualist stand-point; his works deal largely with the crisis of post-war German identity, a frenetic relationship with modernity, and a deep rooted faith in the role of the artist as an integral political and social force. This book focuses on Immendorff's works on paper, a hitherto overlooked area of his oeuvre, but one that is crucial to an understanding of the artist's work. They give evidence of a creative history during the course of which the artist repeatedly reconceived, analysed and altered his position.

作者介绍:

目录:

标签

专业/画集

评论

他的绘画带有明确的社会与政治性符号，他相信艺术可以是社会变迁的载体，“艺术家的拳头也是拳头”，要表达一种社会责任，只有更好地运用自己的才能，不能只搞运动，（多么痛得领悟）怎样做一个政治风景中的画家，似乎成了他在20世纪后期的一个问题。他一直关心着艺术家应该把自己放在什么位置的问题，是社会的边缘，还是文化的延续者？他说艺术家应该是文化的舌头。

书评