

Max Beckmann





Max Beckmann

Max Beckmann (February 12, 1884–December 27, 1950) was a German expressionist painter, designer and printmaker. A post-expressionist artist (new objective realist), his works are strongly critical of reality. He himself rejects and disagrees with the expression methods of early expressionist works. He opposes the separation of the work from the status quo, narrow spiritual introverted expression, and is incompatible with Otto Dix, George Grosz founded the Neue Sachlichkeit, advocating the use of art to enter criticism and stimulate the public's perception of the truth of life. In the First War, he was enlisted in the army. As a medical soldier, he witnessed the tragic scene of death and formed his nightmare fantasy consciousness. He looked at the German reality at the time with a hateful eye, and had a mocking and negative attitude towards deformed and abnormal social phenomena. He combined objective reality with subjective imagination, and adopted symbolic expressions with individual characteristics. Most of the characters in Beckman's works are deformed and morbid. Such angry, sad, and bewildered facial expressions are indeed an expression of the author's inner feelings.



Max Beckmann



He believes that the excuses for war woven for expansion and greed are full of lies and sins. The experience of joining the army in the First World War brought him into contact with a large number of soldiers killed and maimed. His later works are full of dirty, politically framed and frightening images, which are the characteristics of his mature works. The distorted image coming down from the cross, the flustered Christ, the woman who was captured in adultery, the new style is strongly personally branded. Desire, cruelty, and pain are presented with symbolic and allegorical images. The characters with distinct personalities and clear outlines are compactly concentrated in a strange compressed flat space, which brings a disturbing sense of crampedness to the scene. The nightmarish scenes, disturbing colors and harsh images conveyed Beckman's revelation of human evil...



Your facilitators



Although Max Beckman's works are criticizing, satirizing, and exposing the ugliness of human nature, the pictures are cruel, painful, morbid and fearful. This kind of work is not as warm and moving as it promotes the truth, goodness and beauty, but it is true enough and strong enough to be memorable and self-conscious. The emotions expressed by such art must not be accepted and recognized by everyone, but at the same time it will certainly arouse the hope and consciousness of some people or a group of people.

If there is an iron room, it is difficult to destroy without windows. There are many sleeping people in it, and they will soon be suffocated, but from sleep to death, they do not feel pain or sadness. Now you are yelling, awakening the more sober people, and awakening these unfortunate few people to endure the irretrievable suffering of death. Do you think you are worthy of them?

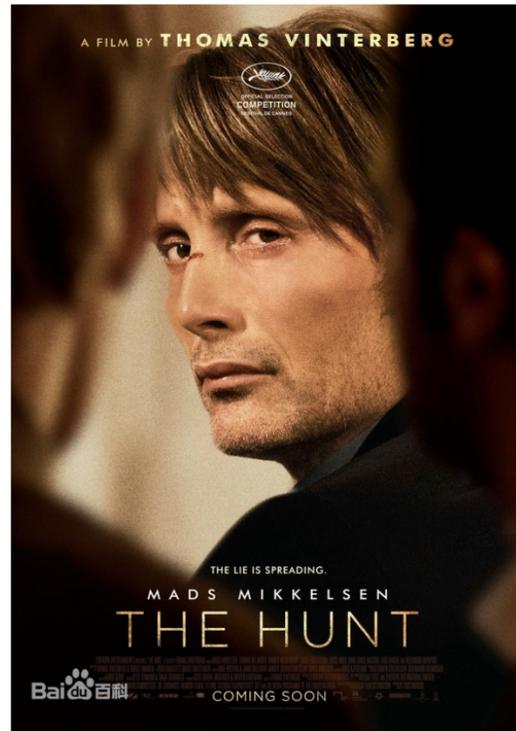
However, when these people wake up, you can't deny the hope of igniting this iron house.

- 1** **wrath**
- 2** **greed**
- 3** **envy**
- 4** **lust**

REFERENCE



JAGTEN



The absurdity of gossip is not based on a certain factual basis, and people can easily be obscured by anger in rational analysis and judgment.



SEVEN



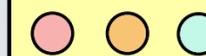
“Ernest Hemingway once wrote: ‘The world is a fine place and worth fighting for.’ I agree with the second part.”



IN THE WOODS



The suffocating and compact layout pushes people to the limit of life and death choices, thus demonstrating the inevitable "evil" and the easy conversion of good and evil ideas



RELATOS SALVAJES



Acting as an emotionally stable adult every day, distinguishing the turbidity between good and evil, and purifying your heart for good, you can gain the consciousness to abandon evil.

THANK YOU