

## **The graphic image : German expressionist prints.**

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1983

<https://digital.library.wisc.edu/1711.dl/YY6YSUPRR4VW58Q>

<http://rightsstatements.org/vocab/InC/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

---

**the graphic image:**  
German Expressionist Prints





---

**the graphic image:**  
German Expressionist Prints

Elvehjem Museum of Art  
University of Wisconsin-Madison  
May 8-June 26, 1983

An Exhibition and Catalogue Organized by  
The Museum Training and Connoisseurship Class of the  
University of Wisconsin-Madison

Cover:  
Erich Heckel *Beim Vorlesen (Reading Aloud)*  
Catalogue No. 27

© Copyright 1983  
The Regents of the University of Wisconsin System  
All rights reserved

ISBN 0-932900-04-06



---

## foreword

The annual exhibition mounted by the students in the Museum Training and Connoisseurship Class traditionally highlights the Elvehjem's spring season. This year the class has been particularly fortunate to work with a resource as rich in content and in quality as the collection of Expressionist prints described in the present catalogue. The collection offers a remarkable spectrum of works by artists of the *Brücke* and the *Blaue Reiter* as well as those not affiliated with any specific organization. In sharing the collection with the students, the collector has not only deepened their understanding of one of art history's most dynamic moments but also immeasurably enhanced their knowledge and appreciation of printmaking at its best.

The staff of the Elvehjem and I are grateful to the collector, who wished to remain anonymous, for parting over a period of several months with works that have brought so much instruction and pleasure to the students in the class and to the many visitors to **The Graphic Image: German Expressionist Prints**.

Katherine Harper Mead  
*Director*

---

## acknowledgements

It is an unusual opportunity for members of a class in Museum Training and Connoisseurship to be able to produce an exhibition and catalogue from such a rich collection of work in private hands. At the outset of the project, the collector met with the class and, in discussing the collection and collecting, instilled in the students an enthusiasm for these works which has made the organization of this exhibition even more of a pleasurable learning experience.

Producing the typescript from the notes of the eight students and two instructors involved the skills of Ruth Struve, Sandra Paske, and Jeanne Niederklopfner of the Elvehjem staff. We would also like to extend our sincere appreciation to Associate Professor Barbara Buenger of the Department of Art History, for presenting introductory lectures to the class and for her continued assistance.

Support for the publication of this catalogue was provided by the Humanistic Foundation Committee and the Brittingham Foundation.

### Students

Mary Bumann  
Jacqueline M. Captain  
Stephen J. Fleischman  
Georgia Lynn Geisser  
Barbara J. Katz  
Stephen E. Ludwig  
Lori A. Zembinski  
Monica J. Zinda

### Instructors

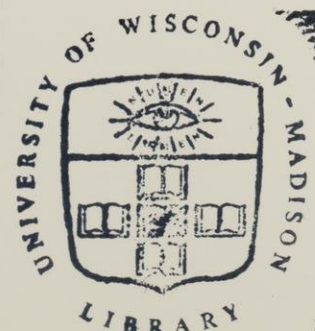
Stephen C. McGough  
*Assistant Director*  
  
Carlton Overland  
*Curator of Collections*

### Design

Earl J. Madden

### Photography

Mallory Spivey



art

NE  
651.4  
G4  
1983  
2

## introduction

Time has passed since the day when Expressionist images could shock. Indeed, the familiarity we have with Expressionism may get in the way when we view these works, making it difficult for us to appreciate the startling newness with which Expressionist artists viewed the world and their art.

To be an Expressionist artist in the first decades of the twentieth century was to reject most of the inherited conventions in subject matter and treatment in art, and to permit oneself to express in a personal style one's own experience of society and self. Accordingly, there was no one "Expressionist" style or ideology. However, as may be seen in this exhibition, the intensity with which these artists observed themselves and their society, the influence of radical new sociological ideas, and the familiarity with each other's art through the formation of working and exhibiting alliances—the several "Secessions," *Die Brücke*, *Der Blaue Reiter*—helped generate in the work of most of these artists a dynamic and exceedingly trenchant view of society.

## historical overview

Expressionism emerged out of the political, social, and cultural upheavals in Europe during the late nineteenth century. In Germany the period was characterized by rapid industrialization, political expansionism, and fermenting class conflicts. What had been a predominately agrarian country was changed, almost overnight, into an urban economy with burgeoning middle- and working-classes. Political tensions were rampant and the numerous international conflicts posed Germany ever at the brink of war. The confused and unsettled nature of the political and social situation was also reflected in the arts. The writings of Nietzsche, Freud, Marx, and Darwin had a profound effect on the intellectual life of the time. Traditional values were being questioned and there was a renewed search for the meaning of life.

Artistically Germany was strongly influenced by France, but the styles of French modernism were not adopted without modification. Among the artists in this exhibition, the germs of Expressionism can be seen in the works of the Impressionists Max Liebermann and Lovis Corinth and in the early naturalism of Käthe Kollwitz. These artists were not content merely to show the effects of atmosphere and light on incidental daily events, but probed further beneath the appearance of reality for a deeper, subjective meaning. The dark, somber proletarian scenes of Liebermann, the psychologically intense and introspective self-portraits of Corinth, and the sympathetic and class-conscious prints of Kollwitz must be seen as indicative of the nascent struggle for artistic freedom that marks the early years of the twentieth century.

Although there was no official academy in Germany in the 1890s, the most widely accepted art was conservative in subject matter and naturalistic in style. In 1892, when the Union of Berlin Painters banned an exhibition of paintings by Edvard Munch, Max Liebermann left the Union in protest and a few years later founded the Berlin Secession. Like the Munich Secession, which had been established in 1891, Liebermann's group was dedicated to presenting progressive trends in art, and it was one of the first to show the work of many leading foreign artists.

The artistic rebelliousness demonstrated in Germany had earlier beginnings in France, Holland, Scandinavia, Switzerland, and Belgium, where artists were working in emotive, spiritual, and symbolic manners and asserting that the exploration and expression of inner emotions was valid content for art. They wanted to go beyond surface forms to penetrate into the human psyche. In this art the younger Germans found elements which appealed to their imaginations: the bright colors, exotic subjects, and flattened forms of Paul Gauguin, Vincent Van Gogh's expressive use of color and line, Edvard Munch's linear arabesques and psychological confrontations, Ferdinand Hodler's spiritual search for an underlying order, James Ensor's attacks on social hypocrisy, and the concern for the expressive properties of line, form, and color which they could see in Art Nouveau and Jugendstil, its counterpart in Germany.



## die brücke

Throughout Germany artists were banding together and celebrating their new-found freedom of expression. Art colonies, such as those at Worpswede, near Bremen, and Neu-Dachau, near Munich, were formed in a search for comradeship and as a buffer to the complex society around them. One of the most important groups of artists was founded in 1905, in Dresden. It was in this year that Ernst-Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl formed *Die Brücke* (*The Bridge*). In the following year they were joined by Emil Nolde and Max Pechstein. The early works of these artists show an enthusiasm for life and a spiritual vitality which was reflected in their manifesto, issued in 1906:

With faith that a new generation of creative as well as perceptive people will develop, we call together all young people, and, as youth which carries the future in itself, we want to gain for ourselves the freedom of development and liberation from the old establishment. Everyone belongs to us who directly and unswervingly tries to express that which impels them to create.

There was shared interest in the styles of Van Gogh, Gauguin, and Munch and an enthusiasm for the German past and for the arts of Africa and Oceania. They energetically drew inspiration from all these sources and created a style that utilized flattened space, bold, simplified forms, and either heightened colors or strong contrasts of black and white. The group lived communally in the working-class district of Dresden, held exhibitions of their own works, and published portfolios annually.

By 1911 all of the *Brücke* artists had moved to Berlin. The atmosphere of Berlin provided new stimulation for the artists, and it was here that their mature Expressionist styles were realized. The explosive growth of Berlin, and its attendant social upheaval prompted them to produce penetrating images of café and street scenes, and portraiture with undisguised attention to the psychological state of the sitter. Although never overtly political, some of their art of this period reflects the internal and external disturbances that were the result of the confused social situation.

Slowly the long-sought unity of the group dissolved, and *Die Brücke* officially disbanded in 1913. Although many of the artists stayed in Berlin and continued to work for many years, their most significant contribution, the formation of Germany's first modern movement, had been forcefully made.

## der blaue reiter

In December of 1911 Wassily Kandinsky, Gabriele Münter, and Franz Marc organized an exhibition in Munich of work by fourteen painters under the title "First Exhibition by the Editorial Board of the Blue Rider." The title was taken from the premier issue of an almanac which Kandinsky and Marc were to issue in 1912, which featured on its cover an abstract drawing of a mounted horseman in blue and black. In 1912, they held a second and much larger exhibition in Munich, which included work by thirty-one artists. Their reputation spread rapidly throughout Germany, and important exhibitions were held in Berlin, Cologne, and Frankfurt. However, their group activities were cut short by the deaths of Marc and another active member, Auguste Macke, at the front, and by new conditions after the War.

*Der Blaue Reiter* was a loose federation of individuals seeking secure opportunities to exhibit their work. Unlike *Die Brücke*, it had no program other than to further expression and experimentation in art. Its name reflects the predilections of both Kandinsky and Marc for the horse as symbol and for the color blue, and it signifies as well two major aspects of the work of the group's principal adherents, Kandinsky, Marc, Münter, Macke, Paul Klee, and Heinrich Campendonk: the expressive and often symbolic qualities of color, and an interest in nature as revealed in "primitive" art. Their ideal was to transcend what the eye can see, by tapping directly into an inner life shared by humans and nature. This revelation of underlying truth was felt to be seen in the art of children, "primitive" societies, and the artistically untrained. In the *Blaue Reiter Almanac* they published illustrations of such work. As might be expected, there were drawings by children and objects from Africa and island cultures; in addition, there were examples of medieval German sculpture and woodcuts, Japanese woodcuts, folk art, and Bavarian *hinterglas* painting (religious images painted on the back sides of panes of glass).

The major members of *Der Blaue Reiter* had seen the work of the most important progressive

artists working in Paris. They were particularly attracted to the intense, brightly colored paintings of Vincent Van Gogh, Robert Delaunay (who participated in the group's first exhibition), Maurice Vlaminck, André Derain, and Paul Gauguin. To this interest in pure colors, several of them—notably Kandinsky and Marc—developed theories associating particular colors with forces operating in nature. One may sense the shades of meaning attached to colors seen in such works as Marc's *Genesis: Creation of the Animals II* (cat. 44) and Campendonk's *Young Girls with Fish and Birds* (cat. 14).

## independent artists

Many of the most powerful Expressionist prints were produced by independent artists expressing their personal visions and reactions to Germany's social and political problems, especially those surrounding the War. This is particularly evident in the work of Ernst Barlach, Käthe Kollwitz, Max Oppenheimer, Ludwig Meidner, Max Beckmann, and George Grosz, all of whom are represented in this exhibition. Their responses ranged from the humanitarian vision of Kollwitz to the cynical despair of Grosz.

The security of exhibiting with a group was not always necessary for most of these and other independent artists. They were able to work directly with publishers of illustrated periodicals, which were immensely popular.

## vienna

The artistic situation in Vienna in the late nineteenth century was similar to that of Germany. The art world was dominated by the conservative tastes of the Academy of Fine Arts and the Union of Artists. In an attempt to bring avant-garde art trends to Vienna, a group of artists, including Gustav Klimt, Koloman Moser, Max Kurzweil, and the architects Josef Hoffmann and Josef Maria Olbrich, founded their own Secession in 1897. This group introduced Vienna to the major progressive art movements of Europe; although primarily associated with Jugendstil, the movement did in fact encompass a wide variety of styles and media. Its products often utilized the flat planar forms and the decorative linear rhythms of Jugendstil, but gradually came to show hints of a deep psychological intensity that would culminate in the works of Egon Schiele and Oskar Kokoschka. In the works of Klimt, Schiele, and Kokoschka a dichotomy and even a tension arises between a refined decorative aesthetic and a willful distortion of reality to impart a heightened emotional content. In this exploration of innermost feeling, these Viennese artists become linked to German Expressionist art in general.

## printmaking

One of the most striking features about German Expressionist art is the degree to which these artists utilized the distinctive formal qualities of several printmaking media to express their feelings. The woodcut in particular was restored to the position of eminence in German art which it had not held since the early sixteenth century. Moreover, some Expressionist artists, notably Erich Heckel, Ernst-Ludwig Kirchner, and Karl Schmidt-Rottluff, introduced a new approach to the woodcut in Western art, by presenting broad areas of black and white, with the latter literally rough-hewn from the wood block. Despite an unpolished, even crude, appearance, these works are often surprisingly representational. Heckel, for example, produced delicately shaded contours within forms, by carefully shaving down the wood in some areas to just below the surface. At printing, these areas would be incompletely inked, resulting in a shaded transition from dark to light. Heckel's *Kneeling Girl at a Rock* (cat. 24) is a masterpiece of this technique.

Some German Expressionist artists also found drypoint (and drypoint in combination with etching) particularly effective in conveying the intensity of their feeling about the subject. Drypoint—a needle pushing through the surface of a metal plate—restricts the artist's facility of draftsmanship, making it difficult to produce smooth, curving lines. The resulting jerky, angular lines add energy to the emotionally charged image. The intermittent drypoint burr, as in Max Beckmann's *Self-Portrait with Gable Roof* (cat. 2) heightens this effect by adding a pulsing life to the line itself.



It is instructive to compare Käthe Kollwitz's *Self-Portrait* (cat. 35) with that of Beckmann, just discussed. In contrast to Beckmann's active image, Kollwitz presents herself quietly and hauntingly staring at the viewer. To do so she has taken advantage of lithography's infinite gradation of shading to reveal great detail without much contrast. The intensity of her stare is doubly disturbing by its presentation within an essentially calm setting.

## Sources Cited in the Catalogue Entries

Dube, Annemarie, and Dube, Wolf-Dieter. *E.L. Kirchner: das graphische Werk*. Munich: Prestel, 1967.

\_\_\_\_\_. *Erich Heckel: das graphische Werk*. 2 vols. New York: Ernest Rathenau, 1964.

Fechter, Paul. *Das graphische Werk Max Pechsteins*. Berlin: Gurlitt, 1923.

Gallwitz, Klaus. *Max Beckmann: die Druckgraphik*. Karlsruhe: Badischer Kunstverein, 1962.

Glaser, Curt. *Max Beckman*. Munich: R. Piper, 1924.

Kallir, Otto. *Egon Schiele, das druckgraphische Werk*. Vienna: Zsolnay, 1970.

Klipstein, A. *Käthe Kollwitz: Verzeichnis des graphischen Werkes*. Bern, 1955.

Lankheit, Klaus. *Franz Marc: Katalog der Werke*. Cologne: DuMont Schauberg, 1970.

Müller, Heinrich. *Die späte Graphik von Lovis Corinth*. Hamburg, 1960.

Novotny, Fritz, and Adolph, Hubert. *Max Kurzweil, ein Maler der Wiener Sezession*. Vienna: Verlag für Jugend und Volk, 1969.

Prasse, Leona E. *Lyonel Feininger, a Definitive Catalogue of his Graphic Work: Etchings, Lithographs, Woodcuts*. Cleveland Museum of Art, 1972.

Rathenau, Ernest. *Karl Schmidt-Rottluff: das graphische Werk seit 1923*. New York: Ernest Rathenau, 1963.

Schapiro, Rosa. *Karl Schmidt-Rottluffs graphische Werk bis 1923*. Berlin: 1924.

Schiefler, Gustav, and Mosel, Christel. *Emil Nolde: das graphische Werk*. 2 vols. Cologne: DuMont Schauberg, 1967.

Schiefler, Gustav. *Das graphische Werk von Max Liebermann*. Berlin: Cassirer, 1914.

Schult, Friedrich. *Ernst Barlach, das graphische Werk*. Hamburg: E. Hauswedell, 1958.

Söhn, Gerhart. *Conrad Felixmüller: das graphische Werk 1912–1974*. Intro. by Friedrich W. Heckmanns. Düsseldorf: Gerhart Söhn, 1975.

---

## ernst barlach

1870–1938

Ernst Barlach was born January 2, 1870, in the town of Wedel, near Hamburg. He was the eldest son of a country doctor, in a family which had artistic inclinations; all but his mother painted or drew. His father died in 1884, and by 1888 Barlach had left school without receiving the degree required for study at the university, having decided to become an artist.

Barlach enrolled at the School of Applied Arts in Hamburg in order to become a teacher of drawing. His teacher, Albert Bertel Thorvaldsen, thought him to be completely without talent, but Barlach ignored his discouraging advice and took up sculpture. From 1891 he studied at the Art Academy in Dresden, where his teacher, the sculptor Robert Diez, encouraged him to sketch the man on the street. In 1895, after winning a silver medal for his final work at the Academy, he journeyed to Paris with his friend and fellow sculptor, Carl Garbers. Barlach studied at the Académie Julian but rebelled against its precise methods of teaching drawing using nude models. He spent much time in the Louvre but paid little attention to the French artists of the day. Eventually he concluded that he was not a painter, and therefore he took up writing instead. Later he was to remark that whatever he learned in Paris he received from the streets rather than from the academies or museums.

Barlach returned to Germany in 1896 and experienced a decade of indecision and frustration. His health was impaired by a cardiac condition and his finances were drained from the Paris trip. He formed a working partnership with Carl Garbers, wrote, and sent drawings to magazines such as *Jugend* in Munich.

In 1899 Barlach ended his partnership with Garbers, moved to Berlin, and collaborated on commissions in the Art Nouveau style. He then moved back to Wedel and worked on designs for ceramist Richard Mutz. He taught ceramics at a trade school in Hoehr (Westerwald) but disliked teaching.

The year 1906 marked a turning point. Accompanying his brother Nikolaus on a journey to Russia, Barlach sketched furiously the beggars and peasants of the Ukraine and experienced the awakening of a distinct personal style reflecting the simplicity of these subjects.

In 1907, after having worked with ceramic, porcelain, and bronze, Barlach discovered his preferred medium to be wood. He also began writing the first of many plays and became a member of the Berlin Secession. In 1909 Barlach received the Villa Romana Prize and lived in Florence for ten months where he began his friendship with the poet Theodor Däubler (cf. Cat. no. 45). In 1910 a contract with the dealer Paul Cassirer enabled Barlach to settle permanently in the town of Güstrow, near Lubeck. Encouraged by Cassirer, he began to make lithographs and woodcuts, many as illustrations for his plays.

Except for a highly unsatisfactory ten-week stint in the military, the onset of war in 1914 did not immediately effect the forty-four year old artist. Cassirer gave him a comprehensive one-artist show in 1917, and he finally began to reap the honors long overdue to him.

In 1919 Barlach was made a member of the Academy of Arts in Berlin, and in 1924 one of his plays, *Die Sündflut*, was awarded the Kleist Prize. He was elected honorary member of the Academy of Arts in Munich and retrospective exhibitions in 1926 and 1930 gained him international attention.

During the 1920s, Barlach received commissions for many large cathedral memorials, but by the end of the decade his work was already being subjected to political attacks. Performances of one of his plays were cancelled by governmental order in 1935, and in 1936 most copies of his book of drawings, *Zeichnungen*, were confiscated and destroyed by the Gestapo. In 1937 Barlach was included in the "Degenerate Art" exhibition in Germany. Cathedral memorials were removed or demolished and exhibitions of his work were forbidden. On October 24, 1938, Ernst Barlach died of heart failure in a private clinic. Käthe Kollwitz, herself outlawed by the regime and a longtime friend of Barlach, was one of the few colleagues able to attend the proscribed artist's memorial service.





1. *Der Maulwurf (The Mole)*

1922 Woodcut

9.2 × 13.9 cm. (3 5/8 × 5 7/8 in.)

Signed in pencil, l.r.: E. Barlach

Schult 190 (18): One of a set of 20 woodcuts, published in an edition of 80 suites, illustrating Barlach's play *Der Findling (The Foundling)*.

---

## max beckmann

1884–1950

Max Beckmann was born into a Lutheran family in Leipzig, where his father was a prosperous flour merchant. Beckmann was ten years old when his father died and his family returned to their hometown of Braunschweig. From 1900 to 1903, he studied at the Weimar Art School, principally with the Norwegian Carl Frithjof Smith, from whom Beckmann adopted the practice of sketching the total composition of a painting in charcoal on the primed canvas. In 1901 Beckmann executed his first print, a drypoint self-portrait.

Beckmann traveled to Paris in 1903, where he admired the work of Manet, Van Gogh, and Cézanne. In 1904 he visited Geneva and then settled in Berlin. He produced his second print that same year, another drypoint self-portrait, and he also took up lithography, producing 45 prints in that medium during the next eight years. In 1906 Beckmann exhibited for the first time with the Berlin Secession and also with the German Artists' League in Weimar, where he received the Villa Romana Prize. Using his prize money, Beckmann traveled to Florence and Paris. Also in 1906, he married Minna Tube and, in 1907, they built a house in Hermsdorf, a Berlin suburb.

In 1910 Beckmann was elected to the executive committee of the Berlin Secession by members opposed to the "tyranny" of Liebermann and Cassirer. This reform committee failed to reach agreement on the inclusion of young, expressionist painters. Beckmann resigned from the Secession in 1911 in order to devote more time to his painting.

After a lapse of eight years, he again took up drypoint in 1912, influenced by the graphic works of Corinth and Slevogt. A large retrospective exhibition of his work was held in Magdeburg in this year, and, in 1913, Paul Cassirer showed at least 50 of Beckmann's paintings in Berlin, while Hans Kaiser wrote the first monograph on Beckmann's work.

Beckmann's war service began when he volunteered for service in the German medical corps in 1914; by September of that year, he was stationed at a base hospital on the Russian front. In February 1915 he was transferred to a field hospital in Flanders, where he met Erich Heckel, and where he continued to make prints. He was later stationed in Strasbourg, but, showing signs of physical and mental exhaustion, he was sent to Frankfurt and discharged from the army.

Beginning in 1925, Beckmann became part of Lilly von Schnitzler's salon, a gathering place for noted writers, philosophers, and artists. He divorced Minna this year and married Mathilde ("Quappi") von Kaulbach, daughter of Munich portrait painter Friedrich August von Kaulbach. His work was included in the *Neue Sachlichkeit* (*New Objectivity*) exhibition at the Mannheim Art Museum. Also in 1925, he exhibited at Paul Cassirer's gallery in Berlin, and he accepted an appointment as a teacher at the Städtisches Kunstinstitut in Frankfurt.

During the period from 1926 to 1933, Beckmann continued to live and to teach in Frankfurt and to spend winters in Paris, where in the early 1930s he established a studio. Many exhibitions took place during this time, culminating in Berlin, where an entire room in the National Gallery was given over to housing its permanent collection of Beckmann paintings.

In 1933 Beckmann was forced from his teaching post in Frankfurt by the Nazis, and he and his wife moved to Berlin. In 1936, 509 Beckmann works were confiscated from German museums, and ten to fifteen of these were prominently displayed in the "Degenerate Art" exhibition of 1937. After this exhibition opened, Beckmann and his wife moved to Amsterdam, where Beckmann resumed making prints.

In 1938 Beckmann exhibited with other exiled German artists in London at the New Burlington Galleries, and the first of ten exhibitions of his work opened at Curt Valentin's Buchholz Gallery in New York. In 1939 he was awarded First Prize at the Golden Gate International Exhibition in San Francisco and spent the winter in Paris, making plans to stay there. With the outbreak of war, however, he and "Quappi" were forced to return to Amsterdam, where they became stranded for the duration of the war.

Beckmann sailed to the United States in August, 1947 to accept a temporary teaching position at Washington University in St. Louis, and he taught subsequently at the University of Colorado, Mills College, and at the Brooklyn Art School. On December 27, 1950, soon after leaving his Manhattan apartment for a walk in Central Park, he died of a heart attack.





2. *Selbstbildnis von vorn,  
im Hintergrund Hausgiebel*  
(Self-Portrait with a House Gable)

1918 Drypoint

30.6 × 25.5 cm. (12 1/16 × 10 1/16 in.)

Signed in pencil, l.r.: Beckmann

Glaser 106; Gallwitz 96

Beckmann presents himself tight-lipped, defiant, and looming in front and slightly above the viewer. The effect is that of a threatening closeness, which is emphasized by having the top of the head cut off by the top edge of the plate, as if his face totally fills our angle of vision. This is not a contemplative, introspective revelation of self, as may be seen in the self-portraits of Käthe Kollwitz (cat. 35) and Ludwig Meidner (cat. 46). Instead, Beckmann shows himself as active, self-possessed, and domineering.



3. *Gruppenbildnis Edenbar*  
 (Group-Portrait, Eden Bar)  
 1923 Woodcut  
 49.5 × 49.6 cm (19 1/2 × 19 9/16 in.)  
 Signed in pencil, l.r.: Beckmann  
 Gallwitz 261

Beckmann makes a point of telling us the setting for this group portrait—the Eden Hotel. At a time when food prices were greatly inflated, the wealthy could afford to indulge themselves and to do so at an elegant hotel made infamous four years earlier as the headquarters of a counterrevolutionary, paramilitary group, the Freikorps. When they were hunted down and seized in 1919, it was to the Eden Hotel that Karl Liebknecht and Rosa Luxemburg—two prominent Marxists—were brought to be interrogated and savagely beaten, then taken away to be shot.





4. *Frauenkopf (Frau Battenberg)*  
*Woman's Head (Mrs. Battenberg)*  
 1923 Woodcut  
 22.9 x 14.8 cm. (9 x 5 13/16 in.)  
 Signed in pencil, l.r.: Beckmann  
 Glaser 233; Gallwitz 227

Beckmann moved in with the Ugi Battenberg family in Frankfurt upon his discharge from military service in 1915. During his stay there, he executed portraits of all members of the family.

---

## peter behrens

1868–1940

Peter Behrens was born in Hamburg in 1868 into a well-to-do landed family. He began art studies in Karlsruhe in 1886, which were followed by studies in Düsseldorf and Munich. In 1897 he helped found the Munich Secession. Behrens was an active member of the artists colony of Mathilenhöhe in Darmstadt from 1899 until 1903, when he became head of the Düsseldorf School of Applied Arts.

Behrens' early work was primarily painting, but by 1896, when he produced his first woodcuts, he had become more interested in graphic arts and design. In 1907 he became director of design for A.E.G., the German electrical combine based in Berlin, a position which allowed him to indulge his many interests: He was in charge of all advertising and typography, as well as three-dimensional objects such as street lamps and small appliances. Finally, in 1909, his interests moved to large architectural projects, and he built the A.E.G. turbine factory, which was the first monumental building of glass and steel in Germany. Thereafter, he designed many buildings for A.E.G.

In 1922 Behrens became professor at the School of Architecture of the Vienna Academy, and in 1936 he moved to Berlin to teach architecture at the Prussian Academy of Art, where his pupils included Le Corbusier, Walter Gropius, and Mies van der Rohe. He died in Berlin in 1940.



5. *Der Kuss (The Kiss)*

1898 Color woodcut

27.2 × 21.7 cm. (10 3/4 × 8 1/2 in.)

Monogrammed in block, i.e.: PB (superimposed in rectangle)

Inscribed: "Peter Behrens, Sechsfarbiger Original Holzschnitt Pan IV" (Published in the Portfolio Pan IV, 1898)

*The Kiss* is perhaps Behrens' best known graphic image, and it is an archetypal Jugendstil work. The flattened space, the flowing lines and decorative pattern and color are characteristic Art Nouveau and Jugendstil devices. However, *The Kiss* also contains disturbing elements which, later, would be seen more overtly in Expressionist works. There is great tension in the entanglement of the two through their interlocking hair. Their sense of entrapment is emphasized by the cramped space they occupy within a strongly defined border. These two androgynous heads, almost forced together in a passionless kiss, seem to point to the confused state of moral affairs which would be more openly approached by artists in Germany in the first two decades of the new century.



## albert bloch

1882–1961

Albert Bloch was born in 1882 in St. Louis, the second of five children. There, he attended an art school which later became part of Washington University, studying with Dawson-Watson. During 1900–1905 he established a friendship with William Marion Reedy, publisher of the weekly *Mirror* magazine. Bloch did a series of “kindly caricatures” of international figures, such as Theodore Roosevelt, Ignace Jan Paderewski, and Rudyard Kipling for this political and literary periodical. Reedy felt Bloch should become a painter and offered to underwrite his study in Europe.

In 1906 Bloch married Hortense Altheimer, and in the following year their first son, Bernard, was born. Bloch took Reedy's offer in 1908, settling in Munich; however, he never entered an academy, choosing instead to study independently. This somewhat rankled his patron, who, nonetheless, continued his financial support. Bloch remained in Germany for the next twelve years. In 1910 he met Wassily Kandinsky and Franz Marc. Bloch felt that Kandinsky's idea that painting must be free of any elements of representation, if followed logically, would lead to sterility. He most admired Marc's involvement in nature, recognizing a kindred spirit dedicated to working in the figurative tradition, Marc through animals and nature, he through humanity.

Bloch joined *Der Blaue Reiter* in 1911 and exhibited with that group twice, as well as with the Berlin Secession. Bloch took part in many group shows during the early 1910s, and he had a series of one-artist shows in Munich and Berlin, three of which were sponsored by Herwarth Walden of *Der Sturm*. He became acquainted with Klee, Campendonk, and Feininger, and this familiarity stimulated new experimentation in his art.

In 1921 Bloch returned permanently to the United States, settling in Chicago for a year to teach at the Academy of Fine Arts. In 1923 he moved to Lawrence, Kansas, to become the chair of the Department of Drawing and Painting at the University of Kansas. From this period on, Bloch received many exhibitions in the United States, including several in connection with his membership in the *Blaue Reiter*. He died on December 9, 1961.



### 6. *Self-Portrait*

1913 Drypoint and etching  
8.8 × 7 cm. (3 1/2 × 2 7/8 in.)

Signed in pencil, l.r.: Albert Bloch; and numbered, l.l.: 6/12  
Inscribed in plate, u.l.: AETAT/31

This work was done when Bloch was living in Munich, and in close association with Wassily Kandinsky and Franz Marc.



7. *Häuser Nachts (Houses at Night)*

1913 Drypoint and etching

24.2 × 31.2 cm. (9 11/16 × 12 1/4 in.)

Signed in pencil, l.r.: Albert Bloch; and numbered, l.l.: 20/3 [sic]

Monogrammed in plate, r.c.: AB

Inscribed in pencil, in l.l. margin: Houses at Night 1913

This print was probably exhibited in Bloch's first one-artist show in Berlin in 1913, sponsored by Herwaith Walden of *Der Sturm*.



## heinrich campendonk

1889–1957

Born in Krefeld, Germany, Heinrich Campendonk spent his summers painting and drawing the meadowlands of the Rhine Valley. Campendonk's first formal instruction began in the Arts and Crafts School in Krefeld with the mystic Jan Thorn-Prikker who introduced him to the works of Cézanne and Van Gogh. After departing from Thorn-Prikker's studio, Campendonk worked around Krefeld and then in Osnabrück, where he was an assistant to an historical painter of cathedral frescoes. After one year he returned to Krefeld.

In 1910 Franz Marc and Wassily Kandinsky saw some of his Krefeld paintings and, in 1911, invited him to live and work with them in Sindelsdorf in Upper Bavaria. Campendonk accepted and moved to Sindelsdorf in October of 1911, and participated in the first exhibition of *Der Blaue Reiter* two months later. Campendonk was the youngest member of the group and shared their interest in nonconventional art. He was especially attracted to peasant votive pictures painted under glass (*hinterglas-malerei*), a naive form of expression which he re-created in his later work.

Campendonk served in the War from 1914 to 1916. By 1918 he was a member of the November Group, a focal point of Berlin cultural life, and in 1919 he was a founder of the Workers Council for Art. From 1922 he held successive teaching positions in Essen, Krefeld, Düsseldorf, and, after being relieved from this last post by the Nazis in 1933, in Amsterdam.

Campendonk's many woodcuts during the 1910s and 1920s are imbued with animal and color symbolism. In many of them, blankly staring people confront us as primitive tokens with symbols from the animal world. Rarely cognizant of each other's presence, they overlap each other in an extremely flattened space, and seem as though they are a stream of apparitions flowing directly at the viewer. In forming these images Campendonk makes use of Cubist devices, but he also shows his sensitivity to image partitioning as practiced in traditional stained and painted glass design.



8. *Männlicher Akt mit Fischen*  
(*Nude Youth with Fish*)

1916 Woodcut

21.2 × 16.1 cm. (8 5/16 × 6 5/16 in.)

Signed in pencil, l.l.: Campendonck; and dated, l.r.: 1916



9. *Frösche und Schmetterling*  
(Frogs and Butterfly)

1916 Woodcut  
12.2 × 18.1 cm. (4 13/16 × 7 2/16 in.)  
Signed in pencil, l.l.: Campendonck; and  
dated, l.r.: 1916



10. *Sitzende Frau mit Pferden*  
(Seated Woman with Horses)

1916 Woodcut  
13 × 18.4 cm. (5 1/8 × 7 1/4 in.)  
Signed in pencil, l.l.: Campendonck/No. 1

This is the first of ten impressions hand-pulled by the artist (a pencil notation, "28-11-16" appears at the bottom of the sheet). This print was subsequently published in the magazine *Der Sturm* (issue no. 2, 1916-17).



11. *Mädchen mit Fröschen*  
(Young Girl with Frogs)

1916 Woodcut  
24.8 × 9.3 cm. (9 7/16 × 3 5/8 in.)  
Signed and dated in pencil, l.r.: Campendonck 1916





12. *Das Märchen (Fairytale)*  
1916/17 Woodcut  
21.9 × 21.8 cm. (8 5/8 × 8 9/16 in.)  
Signed in pencil, l.l.: Campendonck



13. *Man mit Katze auf dem Schoß*  
*(Man with Cat on his Lap)*  
1919 Woodcut  
23.7 × 13 cm. (9 5/16 × 5 1/8 in.)  
Signed in pencil, l.l.: Campendonck

14. *Begebenheit: Mädchen mit Fisch und Vögeln*  
*(Young Girls with Fish and Birds)*  
1920 Woodcut, hand-colored  
31.8 × 24.9 cm. (12 1/2 × 9 13/16 in.)  
Signed in pencil, l.l.: Campendonck  
Color plate p. 33

---

## lovis corinth

1858–1925

Lovis Corinth was born in Tapiau in East Prussia into a prosperous family. Being ambitious for his son and recognizing his talent fairly early, Franz Corinth took Lovis out of the Tapiau school and sent him to the gymnasium at Königsberg in 1866. In 1876 he entered the Königsberg Art Academy. For four years, he studied drawing, painting, sculpture, anatomy, geometry, and perspective. He left in 1880 to begin further studies in Munich. During his first summer there, he studied with Franz Defregger, and in the fall entered the Munich Academy and began to study with Ludwig Löfftz.

In 1884 Corinth sent his painting, *Das Komplott*, to a London exhibition, and it received a bronze medal. That summer, he traveled to Antwerp with his father, and in October he went to Paris and entered the Académie Julian. There, he studied with Bouguereau and Robert Fleury. The Paris Salon of 1885 awarded *Das Komplott* a bronze medal.

In 1887 Corinth spent the winter in Berlin, where he met Max Klinger and Karl Stauffer-Bern and joined other artists in a drawing club. In 1888 Corinth returned to Königsberg to be with his father, who died in 1889.

At the Paris Salon of 1890, Corinth's *Leichnam Christi* won an honorable mention. In 1891 he moved to Munich and established his studio there. During the decade of the 1890s, he lived and worked in close association with the Secessionist and the Jugendstil artists Otto Eckmann, Herman Obrist, and Peter Behrens. He also contributed to the publications *Jugend* and *Simplizissimus*.

In 1901 Corinth moved to Berlin, setting up his studio in the Klopstrasse. He opened an art school and counted as his first pupil Charlotte Berend, whom he married in 1903. During the years following 1901, Corinth became well known in German cultural circles as one of the leaders of German Impressionism. He was elected to the board of the Berlin Secession in 1902. In the years from 1904 to 1911, he traveled to East Prussia, Florence, Belgium, and Holland. The Berlin Secession elected Corinth president in 1911, to replace Max Liebermann. He proved to be far more conservative in his exhibition policies than Liebermann and Cassirer, so that many of the younger, expressionist artists were denied admission to the Secession.

In the winter of 1911, Corinth suffered a severe stroke. During the next three years, he traveled extensively as he recovered from the stroke, but with the outbreak of war, he returned to Berlin.

In 1915 Corinth was again elected president of the Berlin Secession. Honors began to come his way in 1918. The Berlin Secession arranged a banquet in honor of his 60th birthday, and he was awarded the title "professor." In 1921 the University of Königsberg awarded him an honorary doctorate. In the spring of 1925 Corinth was elected an honorary member of the Munich Academy. In June he traveled to Amsterdam to study Rembrandt and Hals. He died while in Zandvoort, Holland on July 17, and he was buried in Berlin.





15. *Tod und Künstler (Death and the Artist)*,  
 Plate 1 of the series *Totentanz (Dance of Death)*  
 1921 Drypoint and soft-ground etching  
 23.9 x 17.9 cm. (9 7/16 x 7 in.)  
 Signed in pencil, l.r.: Lovis Corinth, and numbered, l.l.: 18/25  
 Inscribed in plate, u.r.: Tod & Künstler  
 Müller 546

Like other dance-of-death cycles since the 14th century, Corinth's shows death visiting persons of different ages and states of life, including the artist himself. The theme of inner torment in the face of impending death, emphasized by the prominently displayed wristwatch, is central to Expressionism.

---

## Lyonel feininger

1871–1956

Lyonel Feininger was born in New York on July 17, 1871. His parents were both professional musicians who had emigrated from Germany, and the young Lyonel was an accomplished violinist and composer by the age of twelve. He was particularly inspired by the fugues of Bach, which he later compared to the subtle, shifting perspectives found in his mature work. While in high school he visited the Metropolitan Museum of Art and was impressed by paintings of Gothic architecture. The elongated forms of Gothic architecture were to become an important theme for him later in his career.

Feininger set sail for Germany at the age of sixteen, ostensibly to study music. Instead, he enrolled for a semester at the Hamburg School of Applied Arts to study art. He continued his art training from 1889 to 1891 at the Academy in Berlin, later finishing his studies in Paris. In order to earn a living, Feininger turned to making illustrations and cartoons, which appeared in German publications from 1894 to 1904. In 1906, soon after beginning a family, Feininger was able to enter into a lucrative contract with the *Chicago Tribune* to produce two cartoons. This income allowed him to travel to Paris and to devote himself increasingly to painting.

The transition from illustrator to painter was not easy; it was a dramatic new beginning, since he was already thirty-six years old. His works of this period often show the influence of a caricaturist's style, and this is particularly evident in his paintings and etchings based on carnival themes.

The year 1911 represented a critical turning point in Feininger's career. It began when six of his paintings were accepted at the Salon des Indépendents in Paris. Once again he traveled from Berlin to Paris. It was on this trip that he met Robert Delaunay and saw the new developments in French painting. He was greatly excited by the Cubists' ideas about form, which seemed to be in keeping with many of his own thoughts.

Back in Berlin he began to develop what was to become his mature style, using straight lines and multiple perspectives to intermingle space, treating voids and objects as equals. Recalling his childhood memories, Feininger relied heavily upon oceanic and Gothic architectural themes. His work became more abstract, yet he always retained a representational grounding.

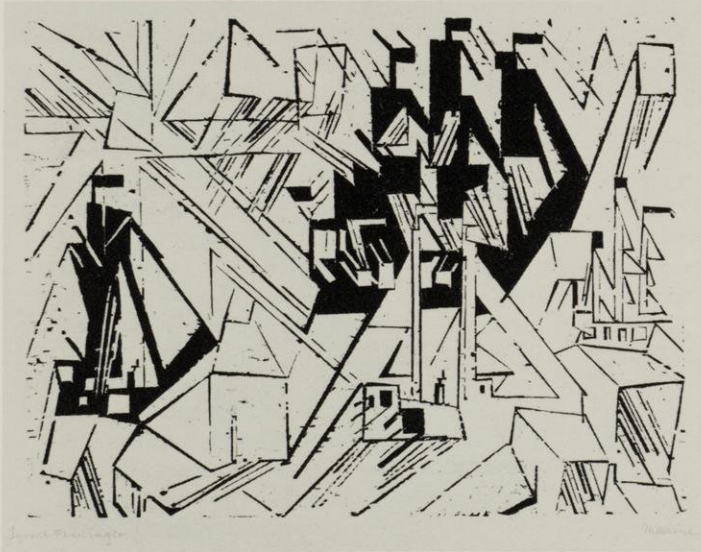
Feininger became friendly with members of *Die Brücke* in 1912, though his path lay in the development of a more formal, structured style which relied upon a muted palette. In 1913 Franz Marc invited him to show at the First German Autumn Salon, and the next years brought increasing recognition. In addition to his painting, he had been creating etchings from 1910 to 1917. Suddenly, in 1918 Feininger discovered the woodcut. In a span of six months he created over 100 woodcuts, often imbued with the same themes and the same subtle, shifting lines found in his paintings.

Walter Gropius asked Feininger to become an instructor at the Bauhaus at Weimar in 1919. During this time he became better acquainted with Paul Klee and Wassily Kandinsky, who were also teaching there. In 1924 these three, along with Alexei Jawlensky, formed the Blue Four. The purpose of the group was mainly to facilitate exhibitions, especially outside of Germany. In the mid-twenties, the Bauhaus moved to Dessau, and Feininger went along as an artist-in-residence.

The Bauhaus was closed in 1933 by the Nazis and labeled "degenerate." Over 300 of Feininger's works were confiscated. Feininger returned to the United States in 1937 and settled in Manhattan after teaching briefly at Mills College. He used the skyscrapers of New York in his paintings, much as he had the Gothic cathedrals of Germany earlier in his career. His work was still clearly distinguished by the use of line and faceted planes of burnished color.

In 1944 Feininger had a joint exhibition with Marsden Hartley at the Museum of Modern Art. During these years several of his works were acquired by the Metropolitan Museum of Art. Lyonel Feininger died in New York City in 1956 at the age of 84.





16. *Marine*

1918 Woodcut

28.5 × 38 cm. (11 1/4 × 14 15/16 in.)

Signed in pencil, I.L.: Lyonel Feininger

Prasse W. 77; Feininger work #F.1862; possibly a proof

This print was made during the first year in which Feininger worked with woodcuts. The contrasting planes of light and dark and the nautical theme are hallmarks of Feininger's woodcut style.



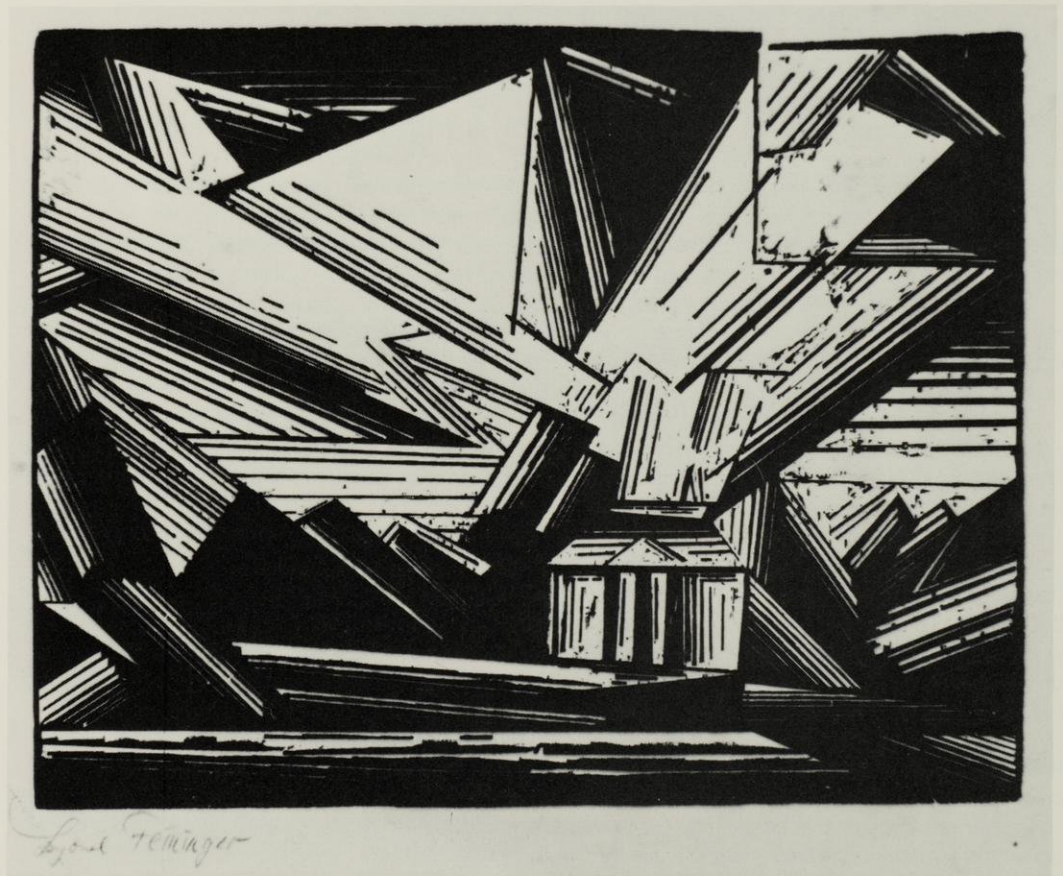
17. *Flotte: Segelschiffe (Fleet: Sailboats)*

1919 Woodcut

24.9 × 28.6 cm. (9 13/16 × 11 1/4 in.)

Signed in pencil, I.L.: Lyonel Feininger

Prasse W 151-II; Feininger work #F.1930



18. *Villa am Strand, 4 (Villa on the Shore, 4)*

1922 Woodcut

26.7 × 34.1 cm. (10 1/2 × 13 7/16 in.)

Signed in pencil, l.l.: Lyonel Feininger

Prasse W226; Feininger work #F.2034; 130 signed impressions

Several sources, including the Prasse catalogue raisonné, list the alternate title as *Colonial Country House*. *Villa on the Shore* was made for the portfolio *Neue Europaeische Graphik* produced by the Staatlichen Bauhaus in Weimar, Germany and published in 1922. There were nine sheets in the portfolio with *Villa on the Shore* positioned as the first. The purpose of the portfolio was to raise money for the Bauhaus Scholarship Fund.



---

## conrad felixmuller

1897–1977

Conrad Felixmuller, who belonged to the second generation of German Expressionists, was born in Dresden in 1897. During his childhood he was a music student, studying both the piano and violin. However, his interests soon shifted to the visual arts, and at the age of fourteen he began art school. In 1912 he entered the Royal Art Academy to study painting. His first woodcuts and etchings also date from this period. Felixmuller was considered to be a gifted student by his instructors, and he was chosen to illustrate the portfolio *Lieder des Pierrot Lunaire*, a song cycle by Arnold Schonberg. Soon after this he completed a portfolio of woodcuts based on Hebrew ballads by Else Lasker-Schuler.

Felixmuller left the Academy in 1915 and began to work as a free-lance artist. He met a number of artists, including Ludwig Meidner, whom he later visited and whose portrait he painted while in Berlin. In the following year his work was exhibited at the Herwarth Walden Gallery in Berlin.

Although too young to be a member of *Die Brücke*, Felixmuller carried on their innovations in his own individual manner. His early graphic work was clearly influenced by the early *Die Brücke* style, and he particularly admired Karl Schmidt-Rottluff. However, in the years that followed, his early absorption with *Die Brücke* was tempered by an increasing interest in Cubism.

In the volatile period during World War I, Felixmuller became increasingly involved in the politics of the radical left. He began to contribute drawings and woodcuts to liberal periodicals such as *Der Sturm* and *Menschen*. He also did graphics for *Die Aktion*, a publication which overtly supported communism and a workers' revolution.

Despite his involvement with politics, Felixmuller found time to create and exhibit his work. He was an active member in both the November Group in Berlin and the Dresden Secession, and in 1917 he exhibited with Erich Heckel, Ernst Ludwig Kirchner, and Karl Schmidt-Rottluff at the Galerie Arnold in Dresden. Three years later his prints and paintings were exhibited at the prestigious Kestner Society in Hannover. During this period, Felixmuller also became involved in set and costume design for productions such as Friedrich Wolf's drama *Das bist Du*. In addition, he offered instruction and inspiration to Otto Dix, when the latter was learning the etching process.

In his subject matter of the early 1920s, Felixmuller increasingly focused on the human figure in settings as diverse as cabarets and landscapes. Toward the end of the decade he traveled extensively and his work was shown in many cities, including Moscow and Paris. Along with that of most other German progressive artists, his work was condemned by the Nazis. In 1949 he became a professor at the Martin Luther University in Halle, and in the following years he continued to exhibit his work throughout Germany. Conrad Felixmuller died in 1977 at the age of 80.

### 19. *Paar Im Wald (Pair in the Woods)*

1918 Color woodcut

25.5 × 30.5 cm. (10 × 12 in.)

Signed in pencil, l.r.: Felixmuller

Gerhart 135: 75 impressions in the edition

Although Felixmuller was too young to be a member of *Die Brücke*, the angularity of the lines and forms as well as the primitive mask-like quality of the faces are similar to those produced by *Die Brücke* artists.

Color plate p. 34

---

## george grosz

1893–1959

George Grosz was born in Berlin, the third child of Karl and Marie Grosz. He studied at the Royal Academy in Dresden from 1909 to 1911. Grosz returned to Berlin in 1912 and enrolled in the School of Applied Arts, where he studied under Emil Orlik until 1916. Through Orlik, Grosz met Ferdinand Hodler and Jules Pascin and studied Japanese drawing. During 1912 and 1913 his subject matter included sympathetic drawings of the poor and the unemployed, scenes from cafes and streets, as well as from the underside of urban life.

Grosz volunteered for army service in November 1914, but after six months he was discharged for medical reasons. During the war, Grosz became interested in politics and began associating with a group of artists and intellectuals who met at the Café des Westens in Berlin. Among these friends were Ludwig Meidner, and Theodor Däubler, an Expressionist poet and critic (cf. Cat. no. 45). At this time, Grosz's drawings of battlefields showed the influence of Meidner, but the impact of graffiti found on barracks and bathroom walls emerged and dominated in Grosz's depiction of the disorder and corruption of German society. From 1915 onwards, Grosz contributed poems and drawings to radical Berlin publications, including *Die Aktion* and *Neue Jugend*. In 1916 Däubler published the first essay on Grosz's work. Seven of the drawings published with the essay were included among the nine lithographs published as *Erste George Grosz Mappe* (*First George Grosz Portfolio*) in 1917. In the fall of that year, Grosz published twenty lithographs in a portfolio called *Kleine Grosz Mappe*, revealing for the first time his association with the Dadaist movement.

During the months of revolution and counter-revolution in 1918 and 1919, Grosz became politically active. He joined the Communist party on New Year's Eve, 1918, and received his party card from Rosa Luxemburg. In 1919, he helped found the satirical magazines *Die Pleite* (*Gone Bust*) and *Der blutiger Ernst* (*Deadly Earnestness*).

In April of 1920 Grosz's first one-artist show opened in Munich at the Galerie Neue Kunst, owned by Grosz's dealer, Hans Goltz. In June, he published nine lithographs entitled "*Gott mit uns*," *Politische Mappe* ("*God with us*," *a Political Portfolio*), and in July and August, he participated in the First International Dada Fair. "*Gott mit uns*," as well as many of the other exhibits at the fair, was openly revolutionary and anti-military; consequently, Grosz and others were brought to trial on charges of insulting members of the government. In 1921 Grosz received a rather light fine of 300 marks, but the plates for "*Gott mit uns*" were confiscated.

In 1921 Grosz and his publisher, Malik, brought out two other political works, *Das Gesicht der herrschenden Klasse* (*The Face of the Ruling Class*) and *Im Schatten* (*In the Shadow*), portraying the grim reality of social conditions. Also in 1921, the Kestner Society in Hanover exhibited Grosz's work in a one-artist show. An important monograph on Grosz by Willi Woldradt was published in *Junge Kunst*.

For five months in 1922 Grosz traveled in the Soviet Union with other Western intellectuals and visited Communist officials, including Lenin and Trotsky. He published *Ecce Homo*, a collection of 100 drawings and watercolors, in late 1922 or early 1923. The collection showed the bourgeoisie engaged in every kind of sexual activity and was intended as an expose of the degradation of this class. Again, Grosz was brought to court, this time on the charge of obscenity. Among his defenders at the trial was Max Liebermann, the president of the Berlin Secession. Grosz and his publishers were fined, and the plates were confiscated.

In 1925 Grosz's drawings and oils were shown, along with the similarly realistic works of Max Beckmann, Rudolf Schlichter, Otto Dix, and Heinrich Davringhausen, at the *Neue Sachlichkeit* (*New Objectivity*) exhibition in Mannheim. By the late 1920s his drawings became less sharply satirical and political, as his belief in Communist ideology began to fade.

From June to October 1932 Grosz was in New York and lectured at the Art Students' League. He returned to Berlin, but emigrated a few months later, just days before Hitler came to power. His works were removed from museums in 1933 and displayed in defamatory exhibitions in Stuttgart and Mannheim. In 1937 his work was prominent in the Munich "Degenerate Art" exhibition. A few of the 285 confiscated works were destroyed.

Grosz settled on Long Island in 1933, became a United States citizen in 1938, and gave art instruction at his own art school. He also lectured at the Art Students' League, at the Art Institute of Chicago, and at Columbia University. George Grosz died on July 5, 1959, six weeks after a return to Berlin.





20. *Mondnacht (Moonlight Night)*, Plate 9,  
*Erste George Grosz-Mappe* (First George Grosz Portfolio)  
 1915/16 Transfer lithograph  
 37.5 × 30 cm. (14 13/16 × 11 7/8 in.)  
 Signed in pencil, l.r.: Grosz  
 Duckers: MI, 9 (1917 edition)

---

## erich heckel

1883-1970

Erich Heckel was born in Dobeln, Saxony on July 31, 1883 into a middle-class family. In high school he became extremely interested in poetry and paintings, interests he shared with a high school companion, Karl Schmidt (later Schmidt-Rottluff). In 1904 Heckel left Dobeln to study architecture at the Technische Hochschule in Dresden. That same year he met Ernst Ludwig Kirchner. These two, along with Fritz Bleyl and Schmidt-Rottluff, formed *Die Brücke* in 1905. Early that year Heckel rented and rebuilt an empty butcher shop on the Berlinerstrasse in Friedrichstadt; it was there that the foursome began to work together. The enthusiasm Heckel had held for architecture became refocused on his art, and he stayed in school for only a few semesters. He also quit his job as a draftsman for a Dresden architect in order to devote his time solely to the endeavors of *Die Brücke*.

Heckel had started etching in 1906 and a year later began producing lithographs. However, it was his woodcuts which exemplified the angular forms and broad areas of color so typical of the members of *Die Brücke*. Heckel supposedly slept with printmaking tools next to his bed, so that he could record his dreams during the night. During the summers, Heckel, often with Schmidt-Rottluff, would go to the North Sea to work out of doors. Heckel, Kirchner, and Schmidt-Rottluff moved to Berlin in 1911, following Max Pechstein, another member of *Die Brücke*. There, Heckel participated in the New Secession shows of 1910, 1911, and 1912; he also produced the prints for *Die Brücke's* annual print portfolio of 1911. A year later, he met Lyonel Feininger, Franz Marc, and August Macke, and soon afterwards his work began to include the prism-like rays of light found in the work of the first two artists. He did not use "cubist" elements as a new way of seeing; rather, he used them as a device to further simplify form while adding a lyrical, crystal-like quality to his work.

In 1913, *Die Brücke* formally came to an end. The immediate reason was Kirchner's editing of an historical account in the *Chronik der Brücke*. Heckel and other members of the group disagreed with many of Kirchner's perceptions about the formation of *Die Brücke*. However, the increasingly individual direction of the artists was a more profound cause of the break up. In late August of the next year, World War I broke out and Heckel served in the medical corps. He became friendly with Max Beckmann and James Ensor while he was stationed in Flanders. His work frequently continued to depict human suffering and sometimes a more subtle dissatisfaction with the state of the world.

After the war Heckel continued to work in Berlin, but like many of his contemporaries, he began to drift away from the pure expressionism of his earlier years. His paintings became more representational, and his use of color became more decorative than expressive. Heckel painted several large frescos at the Erfurt Museum during the early twenties.

Along with most modern artists in Germany, Heckel's work was declared "degenerate" by the Nazis. A huge body of his work was seized, and he was forced to move to Carinthia, though he maintained his studio in Berlin. Unfortunately, the studio was largely destroyed by bombs toward the end of World War II. Heckel later settled at Lake Constance, accepting a teaching position at the Karlsruhe Academy from 1949-55. He died on January 27, 1970.

### 21. *Fränzi Liegend (Fränzi Recumbent)*

1910 Color woodcut

22.7 × 41.7 cm. (8 15/16 × 16 7/16 in.)

Signed and inscribed in pencil, l.r.: Heckel 10; and l.l.: Fränzi liegend

Inscribed l.l.: hand drucke

Dube I, H-188, II/II

Heckel employed an unusual technique in his colored woodcuts, of which *Fränzi Recumbent* is an excellent example. Using a single block of wood, he would saw it into separate pieces for the inking process. The differently inked pieces were then reassembled to print the final colored impression. Heckel, Kirchner, and Fränzi spent the summer of 1910 together. Both artists used Fränzi frequently as a model, portraying her in a variety of poses and settings. Heckel made prints and paintings of the young adolescent, often imbued with an innocent and lyrical quality. This particular print was also produced in a blue and black edition.

Color plate p. 35

### 22. *Knieende am Stein (Kneeling Girl at a Rock)*

1913/14 Woodcut, hand-colored in blue

50 × 32 cm. (19 11/16 × 12 5/8 in.)

Signed and dated in pencil, l.r.: Erich Heckel 1914

Dube I H-258 a/A; (dates this print to 1913)

Color plate p. 36





23. *Weiblicher Kopf or Frau Mit Kopftuch*  
*(Female Head or Woman with Scarf)*  
 1907 Lithograph  
 33 × 27.4 cm. (13 × 10 13/16 in.)  
 Signed and dated in pencil, l.r.: Heckel 07  
 Monogrammed on stone, l.l.: H  
 Inscribed in pencil, l.r.: Frau Mit Kopftuch 1907  
 Dube II L-14  
 This print is one of Heckel's earliest lithographs.



24. *Liegende (Reclining Woman)*  
 1913 Color woodcut  
 18 × 10.7 cm. (7 1/16 × 4 3/16 in.)  
 Signed and dated in pencil, l.r.: Heckel 13  
 Dube I H-259 II  
 This print appeared in a yearbook produced by the scholar Julius Meier-Graefe in 1925, entitled *Ganymed*.



25. *Bildnis Bl. (Portrait of Bl.)*  
 1915 Woodcut  
 37.5 × 29.2 cm. (14 3/4 × 11 5/8 in.)  
 Signed and dated in pencil, l.r.: Erich Heckel 15  
 Inscribed in pencil: E.H. Pfleger B. 1915 Druck  
 Dube I H-296

The unprinted areas of this woodcut are deeply embossed. Heckel probably rubbed the reverse side of the paper during the printing process with an implement such as a spoon. During World War I Heckel was stationed in Flanders while serving in the German Medical Corps. There he was able to continue his art work, thanks in part to his sympathetic commander, the art-historian Walter Kasbach. During this period Heckel frequently used the soldiers around him as models. The sitter's uniform as well as the notation "Pfleger B" indicate he was a male nurse.





26. *Kopf des Getöteten*  
*(Head of the Murdered One)*  
 1917 Woodcut  
 26.2 × 33 cm. (10 5/16 × 13 in.)  
 Signed in pencil, l.r.: Erich Heckel  
 Inscribed in pencil, l.l.: Ostende, 1917, Handdruck  
 Dube I, H-312;

27. *Beim Vorlesen (Reading Aloud)*  
 1914 Woodcut, hand-colored  
 29.8 × 19.9 cm. (11 3/4 × 7 13/16 in.)  
 Signed and dated in pencil, l.r.: Heckel 14  
 Inscribed in pencil, l.l.: Beim Vorlesen  
 Dube I, H-272 I/II

The woman pictured in *Beim Vorlesen* may be the artist's wife Siddi, and the man beside her may be the art historian, Dr. Walter Kasbach, under whom Heckel served during World War I.

Cover Illustration



28. *Tübingen*  
1920 Lithograph  
48.3 cm. x 37.5 (19 x 14 3/4 in.)  
Signed and dated, l.r.: Erich Heckel 20  
Dube II L-264, III/IV





29. *Zwei Sitzende am Strand*  
(*Two Seated Women on the Beach*)  
1923 Woodcut  
40 × 28 cm. (15 3/4 × 11 in.)  
Signed and dated in pencil, l.r.: Erich Heckel 23  
Dube I H-337



Heinrich Campendonk  
Catalogue No. 14





Conrad Felixmüller  
Catalogue No. 19



Erich Heckel  
Catalogue No. 21





Erich Heckel  
Catalogue No. 22





Maximilian Kurzweil  
Catalogue No. 38





Franz Marc  
Catalogue No. 41



Emil Nolde  
Catalogue No. 50





Max Pechstein  
Catalogue No. 57



---

## ferdinand hodler

1853–1918

Switzerland's premier artist was born in March 1853. His childhood years were surrounded by death. His father died of tuberculosis while Hodler was still a boy, and by the time he was twenty-six the same disease had claimed the lives of his mother and nine siblings.

Hodler began his art training in 1868 with an apprenticeship to Ferdinand Sommer, a Swiss landscape painter. By 1871 he had moved to Geneva and with the help of his future teacher, Barthélemy Menn, enrolled at the Ecole des Beaux-Arts there. Menn, Hodler's master for six years, had been a student of Ingres and was a friend and follower of Corot and the Barbizon painters.

During his student years Hodler was already winning prizes in competitions in Geneva. These, however, were not sufficient to keep the young artist financially solvent, with the result that in 1878 he moved to Madrid in an attempt to find a cheaper place to live. While in Spain he painted portrait commissions, but much more important to his artistic development were the works of Goya, Velasquez, Raphael, Titian, and Durer which he saw at the Prado. By 1880 Hodler was back in Geneva, and in the following year he set up his studio at Grand Rue 35, which became the meeting place of many artists, poets, and writers, who in 1885 and 1886 published the *Revue de Genève*, a Symbolist journal. A deeply religious man, Hodler had at one time considered joining the ministry, but instead turned inward to search for spiritual equanimity and the means of representing this in his works. An offshoot of this religiosity was his theory of parallelism, in which he maintained the existence of an underlying order uniting all of nature and humanity. Hodler's paintings from the late 1880s until his death in 1918 reflect his belief in this structural order. These works also reflect Hodler's friendship with the choreographer Emile Jacques-Dalcroze, which led him to incorporate dance-like and spontaneous gestures within his paintings.

In 1884 Hodler met Augustine Dupin, a Geneva seamstress, who was to remain his model and companion for several years. In 1887 she bore him a son, Hector. Despite his intimate relationship with Augustine, Hodler married Berta Stucki in 1891. Their marriage was shaky at best and ended in divorce two years later. The early 1890s were years of artistic success for Hodler. He had won an honorable mention at the Paris World's Fair of 1889, and his controversial *Night* (1890), which had been banned in Geneva, won critical acclaim when exhibited at Puvis de Chavannes' Salon du Champ-de-Mars in Paris. In 1892 and 1893 Hodler exhibited at the Salon de la Rose+Croix Esthetique in Paris. This mystical, unorthodox organization started by "Sâr" Joseph Peladan appealed to Hodler's innate spirituality.

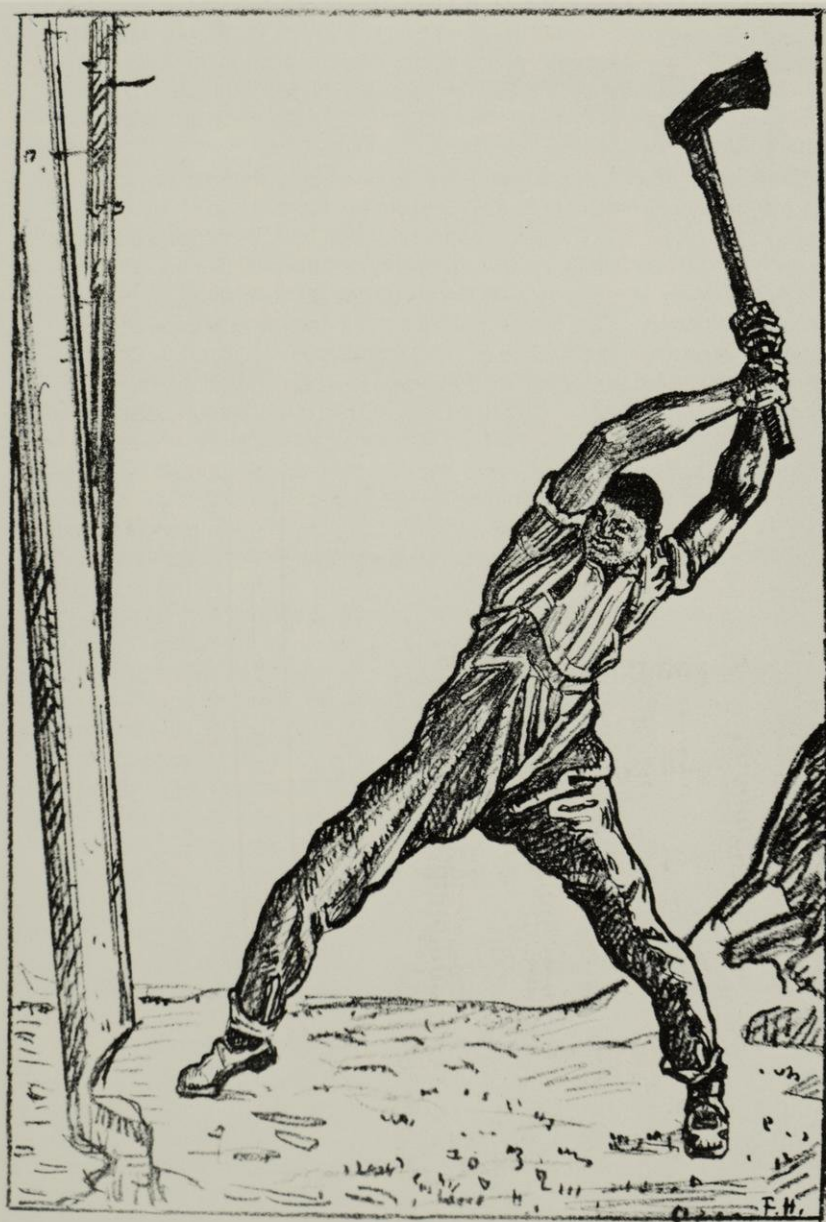
In 1894 Hodler met Berthe Jacques, a Geneva schoolteacher, who became his second wife in 1898. From 1895 to 1899 he taught painting and drawing at the Musée des Arts Décoratifs in Fribourg and continued to exhibit in Paris, Germany, and throughout Switzerland. In 1897 he won first prize in a mural competition held for the Schweizerisches Landmuseum in Zurich. By 1900 Hodler had become a member of both the Vienna and Berlin Secessions. His art was to have a lasting influence on Viennese artists, including Gustav Klimt and Oscar Kokoschka. In 1904 a retrospective honoring his works was held in the Vienna Secession building.

In 1905, after a trip to Italy, Hodler traveled to Berlin, where he met Lovis Corinth and shared an exhibition with Klimt at the Berlin Secession. In 1906, with his success well established abroad and at home, an important one-artist exhibition was held in Zurich. In 1907 he was given a commission by the Swiss National Bank for images on the 50- and 100-franc notes.

In 1908 he met his last great love, Valentine Godé-Darel. A daughter was born to them in 1913, but by this time Valentine was already dying of cancer. Augustine Dupin had died in 1909, and Valentine died in 1915. Hodler executed strikingly moving portraits of both of his former lovers on their deathbeds.

The University of Basel conferred a Doctorate of Honor to Hodler in 1910 and the year 1911 was one of retrospectives throughout Europe, with exhibitions in Basel, Cologne, Frankfurt am Main, Munich, Berlin, and Zurich. With the bombing of Reims Cathedral in 1914, a number of artists, including Hodler, initiated a protest. For this action Hodler was expelled from all German art societies of which he was a member. From 1916 to 1917 he taught drawing at the Ecole des Beaux-Arts in Geneva. In the summer of 1917, already suffering from rheumatism, he had a severe pulmonary edema attack, from which he never fully recovered. He died from complications in May, 1918.





30. *Der Holzfäller (The Woodchopper)*

c. 1910 Lithograph  
 59.7 × 40.2 cm. (23 1/2 × 15 13/16 in.)  
 Signed in pencil, l.r.: Ferd. Hodler  
 Monogrammed in stone, l.r.: FH

In 1907 the Swiss National Bank commissioned Hodler to design the new fifty- and hundred-franc notes. For these notes, which were to be representative of Switzerland, Hodler produced two symbols of the nation's work and strength—*The Woodchopper* and *The Reaper*. From 1908 to 1913 he produced several slightly different versions of *The Woodchopper*, including five oil paintings and numerous sketches. The first painting, done in 1910 and now in the Kunstmuseum in Bern, bears a striking resemblance to this lithograph, and it is on this basis that the print is dated.

## ernst ludwig kirchner

1880–1938

Ernst Ludwig Kirchner was born on May 6, 1880 in Aschaffenberg. His family lived near Luzern, Switzerland from 1887-89 before settling in Chemnitz, where his father, a papermaker, was appointed Professor of Paper Chemistry. In 1901 Kirchner began studying architecture at the Institute of Technology in Dresden, where, the following year, he met Fritz Bleyl. After spending two semesters in Munich during 1903 studying with Wilhelm von Debschitz and Hermann Obrist, Kirchner returned to Dresden in 1904, at which time he met Erich Heckel and also executed his first woodcuts.

In 1905 Kirchner completed his studies at the Institute of Technology and turned his attentions completely to painting. Together with Bleyl, Heckel, and Karl Schmidt-Rottluff, he helped found *Die Brücke*. That group, augmented by Emil Nolde, Max Pechstein, and others in 1906, continued to work and exhibit together in Dresden for the next five years. In 1910 they joined the New Secession in Berlin, and a year later Kirchner settled in Berlin, establishing with Pechstein the MUIM-Institut (Modern Unterricht in Malerei). Kirchner finished writing the *Chronik der Brücke* in 1912; the dissemination of this document to the other members helped to crystallize the growing tensions within the group and the increasingly diversified interests of its members, which led *Die Brücke* to disband in 1903.

Kirchner volunteered as an artillery driver in World War I, but suffered a nervous breakdown and was sent to a sanitarium. In 1917 he moved to Switzerland, still recovering from his illness, and he began to paint again. His palette brightened in his new, more tranquil mountain surroundings. Yet his Alpine subject matter—country scenes and peasant life—did not lend itself to the sort of powerful personal interpretation found in his early work. Despite Kirchner's apparent recovery, news of the political events in Germany after 1933 and the confiscation and destruction of many of his works drove him to suicide in 1938.



31. *Zwei Ringer (Two Wrestlers)*  
1906 Woodcut  
25.2 × 24.5 cm. (10 1/8 × 9 3/4 in.)  
Dube H-107





32. *Hafenbild (Harbor View or Boats)*  
1908 Woodcut  
50 × 40.2 cm. (19 11/16 × 15 7/8 in.)  
Signed in pencil, l.r.: E.L. Kirchner  
Dube H-135, State II/II



33. *Toilette machende Mädchen*  
*(Girls Dressing)*  
 1910 Lithograph on yellow paper  
 38.5 x 33.5 cm. (15 1/8 x 12 3/4 in.)  
 Signed in pencil, l.r.: E.L. Kirchner  
 Inscribed in pencil, l.l.: Handdruck  
 Dube, L-144; notes only 3 impressions



---

## käthe kollwitz

1867–1945

Born in 1867 in Königsberg, Käthe Kollwitz (née Schmidt) began her artistic training at the age of thirteen by studying drawing with Rudolf Mauer. As a socialist, her father provided her with a feeling of social responsibility and greatly encouraged her artistic endeavors. Later, in 1885, she studied with Karl Stauffer-Bern in Berlin. It was at this time that she first discovered the work of Max Klinger, whose prints and ideas had a strong impact on her development. The years 1888–89 were spent in Munich studying painting with Ludwig Herterich. Painting did not come easily for her, and she turned her attention to the graphic arts. In 1891 she married Karl Kollwitz, a working-class physician, and they settled into the poorer section of Berlin.

The year 1893 marked a turning point for Kollwitz, when she viewed Gerhart Hauptmann's play, *The Weavers*. Soon afterwards, she executed a series of etchings and lithographs entitled *The Weavers' Revolt*, which established Kollwitz as an artist deserving of recognition. They were first shown in 1898 and received enthusiastic reviews. The series was again exhibited in Dresden in 1899, and Kollwitz received an award. These etchings also won critical acclaim in London in 1900. Her next series, *The Peasant War* (1902–8), followed *The Weavers' Revolt* closely in both style and content.

The period of 1910–18 marked the low point of productivity in Kollwitz's life. This was mainly due to the outbreak of World War I. Early in the war, her younger son Peter was killed in combat, and this had a devastating effect on Kollwitz. (Peter was born in 1896 and Hans, her eldest son, was born in 1892.)

Whereas Kollwitz's past themes dealt with poverty and social injustice, her ideas now turned toward individual human pathos. As she personally and politically moved toward a pacifist ideology, she focused increasingly on the subject of mother and child. Death was also a frequent theme and these oftentimes tragic works were to establish the essence of her future work.

In 1919 Käthe Kollwitz became the first woman elected to the Prussian Academy of Art in Berlin, receiving a full professorship soon thereafter. In the years to follow, she executed several more series of prints, including *War* (1922–23), *Proletariat* (1925), and *Death* (1934–35).

During the 1920s and 1930s Kollwitz was politically active and, while she was not a communist herself, her work appeared in many publications of the Workers Party. Her feminist attitudes surfaced at this point, as she concerned herself with the plight of the working-class woman.

In 1933 Kollwitz resigned from her position at the Berlin Academy and produced her series, *Death*. Following this, in 1936, she was forbidden to show her work in Germany. Difficult and tragic years were to follow. Her husband died in 1940, her grandson in 1942.

While the Nazis forbade her to exhibit, she continued with her work until 1943, when she was forced to flee to Moritzburg where she lived as a guest of Ernst Heinrich. Later that year her Berlin studio and apartment were bombed, with much of her work, both prints and plates, destroyed. Two years later, in 1945, Käthe Kollwitz died in Moritzburg.



34. *Vergewaltigt (Raped)*,  
 Plate 2 from the series  
*Bauernkrieg (Peasant's War)*  
 1907/1921 Etching and aquatint  
 30.8 x 52.8 cm. (12 1/8 x 20 13/16 in.)  
 Signed in pencil l.r.: Käthe Kollwitz  
 Klipstein 97 VIa/VIII

Strong and illustrative, this strikingly brutal, yet subtle image represents injustice. This print is unique as one of Kollwitz's few works which depict extensive vegetation. The lovely curvilinear detail of the plants and flowers are in sharp contrast to the twisted body of the woman in the foreground. The emotional sensation is heightened by the presence of a young child, ostensibly her son, in the upper left-hand corner. This plate was executed in 1907 as part of a series of seven prints first published under the title *Bauernkrieg* in 1908. A second edition was published in 1921. This impression, with the date 1921 inscribed in the plate but lacking publication inscriptions, immediately preceded the second edition.





35. *Selbstbildnis (Self-Portrait)*  
1915/20 Lithograph  
27 x 22.5 cm. (10 5/8 x 8 7/8 in.)  
Signed in pencil l.r.: Käthe Kollwitz  
Klipstein 130a

Kollwitz produced about one hundred self-portraits. In this image she portrays the deep sorrow she was experiencing over the wartime death of her son Peter in 1914. This is one of twelve deluxe proofs outside the 1920 edition published by Richter.



36. *Hunger*, plate 2 of the series *Proletariat*  
 1925 Woodcut  
 58.7 × 43 cm. (23 1/8 × 18 7/8 in.)  
 Signed and titled in pencil, l.r.: Käthe Kollwitz/Proletariat: Hunger  
 Numbered in pencil, l.l.: 19/100  
 Klipstein 207 XVb/XVc (published in 1926 by Emil Richter in Dresden)





37. *Schlafende mit Kind*  
*(Sleeping Mother With Child)*

1929 Woodcut

29.8 × 35.9 cm. (11 3/4 × 14 1/8 in.)

Signed in pencil, l.r.: Käthe Kollwitz

Klipstein 235, VIIb/VIIb (published for Members of the Art League of Saxony in Dresden around 1930.)

The theme of mothers protecting their children is a common one for Kollwitz. However, this image is unusually restful, as compared with many of her other prints, where death and grieving take a predominate focus.

---

## maximilian kurzweil

1867–1916

Painter and printmaker Maximilian Kurzweil was born on October 13, 1867 in Bisenz, Moravia. The Kurzweil family moved to Vienna in 1879, and there Maximilian began his formal training in art.

In 1886 he entered the Vienna Academy as a student under the leadership of Christian Griepenkerl and Leopold Müller. Kurzweil remained at the Academy until 1892, when he traveled to Paris. There he continued his education at the Académie Julian until 1894. That same year, Kurzweil exhibited his painting *In the Autumn* at the Salon de la Société des Artistes Français.

Kurzweil left Paris in 1894 and traveled to Concarneau (Brittany), where he met his future wife, Martha. After arriving in Vienna in September of that year, he returned to the Academy so that he could further his training in portraiture. At that time, Kurzweil became a member of the Society of Viennese Artists and in 1896 exhibited the painting *Young Breton Couple* in their twenty-fourth annual exhibition.

After resigning from the Academy, Kurzweil became one of the founders of the Vienna Secession in 1897. The Secession published its own artistic and literary journal, *Ver Sacrum*. An outstanding journal of its time, *Ver Sacrum* published several of Kurzweil's graphics, including woodcuts, lithographs, and posters. He was frequently represented in Secession exhibitions with figure paintings, portraits, landscapes, and various woodcuts.

By 1904-5 two opposing groups had formed within the Secession: the "Klimt-Group," which advocated continuing the degree of emphasis placed on architecture and design in the Secession's exhibitions, and a group which wished to limit the exhibitions to just painting. In 1905, after a close, but negative, vote on their program, Klimt and most of the prominent members of the Secession—including Kurzweil—resigned.

From 1905 until 1909, Kurzweil taught at the Vienna Academy. He spent much time in one of Vienna's many coffee houses, the Café Sperl, where he met the architects Joseph Maria Olbrich and Josef Hoffmann, as well as Koloman Moser. They were among the artists who belonged to the exclusive "Siebener Club" (Club of Seven). Kurzweil also taught at the Arts and Crafts School for Women and Girls in Vienna from 1911 until the end of 1915.

In 1916 Kurzweil was drafted into the Austrian military and worked as a war painter in Istria. Later that year, on May 10, for no apparent reason, Max Kurzweil committed suicide in Vienna.

### 38. *Der Polster (The Pillow)*

1903 Color Woodcut

28.5 × 26 cm. (11 1/4 × 10 1/4 in.)

Stamped on support paper, l.l.: Der Polster. Farbiger Original

holzschnitt von Maximilian Kurzweil; and l.r.: Verlag der Gesellschaft für Vervielfältigende Kunst, Wien  
Novotny-Adolph 428

This woodcut was published in the annual portfolio of the Society for Reproductive Art in Vienna in 1903. The artist portrayed his wife, Martha, seated on a divan in this 5-color woodcut (yellow, green, brown, blue, and black). Other color combinations, predominantly in shades of grey, were sometimes printed as well.

Color plate p. 37



## max liebermann

1847–1935

Max Liebermann was born in Berlin on July 20, 1847. His early art training took place in his native city, but in 1868 he went to Weimar, where he studied for the next five years with Ferdinand Pauwels. From 1873 to 1878 he resided mainly in Paris, where he came into contact with the work of Millet and the Barbizon painters as well as with that of the Impressionists. Frequent trips to Holland imbued him with a strong appreciation for the paintings of Frans Hals. Liebermann returned to Germany in 1878, dividing his time between Berlin and Munich, before settling permanently in Berlin in 1884.

During the 1890s Liebermann was a champion of progressive artistic causes, beginning with his participation in a protest over the early closing of an Edvard Munch exhibition at the Berlin Artists' Association in 1892. That protest led to the formation of a group called "The Eleven," out of which ultimately grew the Berlin Secession, founded in 1898, the same year Liebermann was appointed to a professorship at the Royal Academy of Art. Through its exhibitions, the Secession promoted avant-garde art, primarily French Impressionism and Post-Impressionism. Liebermann was a charter member of the Secession and served as its president from 1899–1911. By the latter date, he was perceived as the archetype of conservatism by younger Expressionist artists, and he resigned his office amid controversy over the selection of artists for the 1911 exhibition.

During the teens, Liebermann received various honors and, in 1920, he was appointed President of the Prussian Academy of Art in Berlin, a post he held until 1932. He died on February 8, 1935.



39. *Dengelnder Bauer*  
(*Farmer Sharpening a Scythe*)

1890 Mixed intaglio

11.1 × 15 cm. (4 3/8 × 5 7/8 in.)

Signed in pencil, l.r.: M. Liebermann

This print, executed eight years before Liebermann was involved with the Berlin Secession, indicates Liebermann's affinities towards Franz Hals and Gustave Courbet in his depiction of an ordinary farmer in work clothes in his everyday setting.



40. *Die Karre in den Dünen (Cart in the Dunes)*

1900 Mixed intaglio

17.7 × 23.7 cm. (6 15/16 × 9 5/16 in.)

Signed in pencil, l.r.: M. Liebermann

This etching was done after a painting of 1889 titled *Bauernwagen in den Dünen*. At that time Liebermann's painting style was closely associated in technique, color, and composition to that of the French Impressionists.



---

## franz marc

1880–1916

Franz Marc was born on February 8, 1880, in Munich. His father was an artist of romantic landscapes and genre scenes. Marc showed a talent for drawing at an early age but was sensitive and withdrawn. He devoted his first studies at Munich University to theology, but an avid interest in literature and writing soon caused a change to philosophy.

After a year of compulsory service in the military, Marc found his true vocation to be art. In 1900 he entered the Munich Academy and studied under Gabriel Hackl and Wilhelm von Diez. His work from this time reflects the conservative naturalism and studio-production techniques traditionally taught at the Academy.

At this time Marc entered a difficult period in his life. His father's lack of confidence in Marc's artistic talent and Marc's inability to identify fully with the academic methods he was taught led to depression and indecisiveness. Marc was also deeply affected by his father's slow decline in health.

A trip to Paris in 1903 introduced Marc to Impressionist color and the Art Nouveau style. In 1905 he spent a summer in the Bavarian Alps, where he made his first studies of animals in nature. In the same year he also met the French animal painter, Jean Bloé Niestlé, who became a close friend.

The death of his father and Marc's marriage to the painter Marie Schnur brought a period of pessimism and anxiety to a head in 1907. On the evening of his wedding, Marc fled alone to Paris. The marriage dissolved soon after. He continued his travels to Berlin and Bavaria where he met his future wife and came under the influence of Cézanne, Gauguin, and Van Gogh. This marked a turning point in his career. The young artist began an intensive investigation into the harmony and nature of living things. The next few years saw Marc back in Munich conducting animal anatomy lessons in his studio and the beginning of his artistic preoccupation with the organic rhythms of nature.

In 1910 Marc moved to Sindelsdorf and shared a cottage with Niestlé. In the same year he met August Macke, who became his closest friend, and attended the opening of the first exhibition of the New Artists' Association where he was introduced to the work of Kandinsky. He also saw some of the works of Matisse and realized the effectiveness of expressionistic color. He had his first one-artist show at the Brackl Gallery in Munich and began making his first monumental images of horses in landscapes. The second New Artists' Association exhibition was also in 1910, and by 1911 he had formally joined the group.

The security provided by Franz Marc's marriage to Maria Franck in 1911 helped create a high point in his career. He discovered primitive art and initiated the development of his theories regarding the principles and effects of symbolic color, which he applied to his paintings. At this time Marc formed a closer relationship with Kandinsky and displayed a new confidence in his own abilities and direction. Tones of harmony, serenity, and security are evident in his work of this period.

In 1911 dissension within the New Artists' Association caused a split. Marc and Kandinsky collaborated to form another group, *Der Blaue Reiter*, and to publish its *Almanac*. Two exhibitions were held within the year, and the *Almanac*, which included three introductory articles by Franz Marc, was immediately sold out.

During 1912 Marc traveled to Paris with Macke and met Robert Delaunay, and in the spring of 1914 one of Franz Marc's greatest wishes came true when he and his wife bought a small country house in Upper Austria. There, Marc worked with several artists on a never-completed series of woodcut prints depicting scenes from the Bible. Marc contributed four prints dealing with themes from the Book of Genesis.

In 1914, at the outbreak of World War I, Marc volunteered for military service. His last works, a sketchbook from the field, consisted of thirty-six drawings and reflect a greater concern for abstraction than did his earlier work. On March 4, 1916, Franz Marc led a reconnaissance patrol near Verdun, and was killed in action.

### 41. *Schöpfungsgeschichte II* (Genesis: Creation of the Animals II)

1914/21 Color woodcut

23.9 × 20 cm. (9 7/16 × 7 7/8 in.)

Initialed in block, l.r.: M

Lankheit #843: 3rd Dichtung (poetry) edition of 1921

In 1914 Marc worked on a series of woodcut prints depicting scenes from the Bible. He executed four prints on Genesis.

Color plate p. 38



42. *Bären (Two Bears)*

1907 (Schardt 1908) Lithograph  
19.3 × 27 cm. (7 5/8 × 10 3/4 in.)  
Signed in pencil, l.l.: FM  
Monogrammed in stone, l.r.: FM  
Lankheit #808; Schardt VI-1908#3

Marc later executed sculptural versions  
of this motif in bronze (1910) and  
in marble (1912, unfinished).



43. *Tierlegende (Animal Fable)*

1912 Woodcut  
19.8 × 24 cm. (7 13/16 × 9 1/2 in.)  
Signed in pencil, l.l.: Franz Marc  
Lankheit #831 Schardt VII-1912#3  
Initialed in block, l.l.: M



44. *Der Stier (Steer Lying Down)*

1912 Woodcut on mica-coated paper  
15.9 × 21.8 cm. (6 5/16 × 8 3/4 in.)  
Initialed in block, l.r.: M  
Estate stamp on verso  
Lankheit #827; Schardt VII-1912#5  
(from first edition)  
First edition of two

An excellent example of Marc's  
virtuosity in transferring the lyrical nature  
of his paintings into the woodcut print.



---

## **ludwig meidner**

1884-1966

Ludwig Meidner was born April 8, 1884, in Bernstadt, near Breslau (Breslau is now part of Poland, and currently called Wrocław). His early desires to become an artist were redirected by his parents to architecture, and he was apprenticed to a bricklayer so that he might have a thorough understanding of building construction. Finally, his parents relented, and he was allowed to study at the Royal School of Art, Breslau. However, the academic training he received did not suit his temperament, which seems to have centered on torment and death, rather than on ideal form. For him, physical and psychological suffering were associated with sanctifying events, which led him to portray the martyrdom of saints, even though he was an atheist.

In 1905 Meidner broke with his family and went to Berlin, where he would produce his greatest work. This first attempt at artistic success failed, but he was able to go to Paris to study at the Académie Julian and the Académie Cormon. There he was excited by French art, especially the Fauves. He also became a companion of the young Italian painter, Amedeo Modigliani, who introduced him to big-city life.

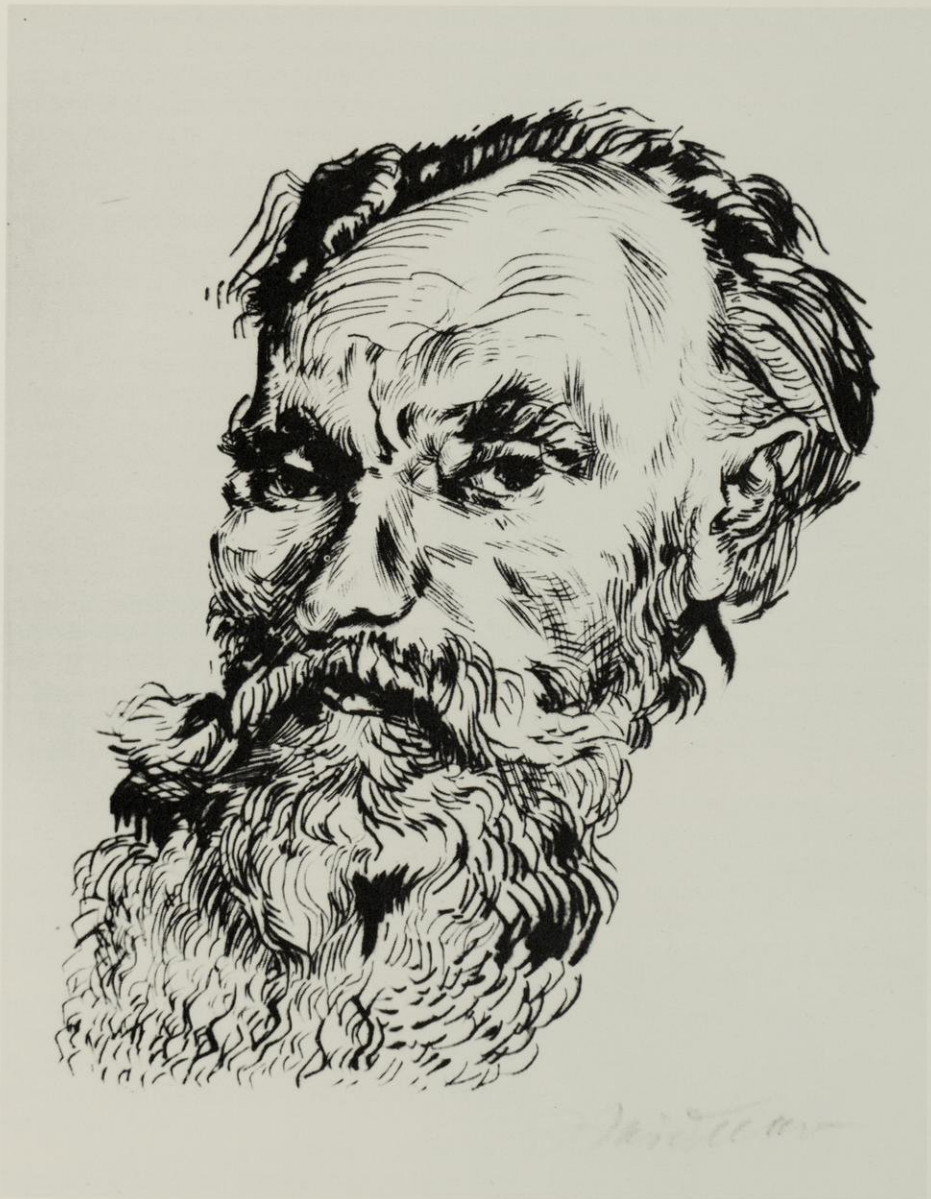
Meidner was called back to Berlin in 1907 to take his physical for military service. He remained in Berlin, and by 1912 he had helped form a new group, *Die Pathetiker* (*The Compassionate Ones*), and had been shown at the Sturm Gallery. In 1912 Meidner also began a series of fantastic, apocalyptic paintings which may have been related to repeated experiences Meidner had at this time, and which he explained as his being overcome by the Holy Spirit. The works of Bosch and Breughel must have been familiar to him at this time, as were the images of catastrophe by Ensor and Beckmann.

Meidner was drafted into the army in 1916 and became a translator in a prisoner of war camp for French soldiers. In 1918, while still in the army, he received his first major one-artist show, at the Cassirer Gallery in Berlin. After the war he returned in his art to his early theme, the lives of the prophets and saints, but by 1920 the intensity and power of these images waned, in favor of a subject for which Meidner is equally well known: the portrait.

The bulk of Meidner's portraits were produced in the 1910s and the early 1920s. Among them are many self-portraits and images of a pantheon of prominents of Berlin during these years. The etchings and drypoints from the early 1920s retain the vitality which was fading from his other work. Meidner presents his sitters absorbed in their thoughts, serious, and often seemingly a little anxious.

By the end of the 1920s Meidner lost direction in his art. He seems to have been disillusioned with modernist trends in art. He also found that the city no longer provided the stimulus to him that it had before the War. He had begun to write seriously and even considered giving up art. Throughout the 1930s Meidner had defiantly reaffirmed his Jewishness, but in 1939 he fled with his wife and son to England.

In 1952 Meidner returned to Germany. His reputation gradually increased, and in 1963 he received his second one-artist show. In the following year he was decorated by the German government and became a member of the Berlin Academy of Art. He died on May 14, 1966.



45. *Bildnis Theodor Däubler*  
*(Portrait of Theodor Däubler)*  
 1920 Etching and drypoint  
 20 x 18 cm. (7 7/8 x 7 in.)  
 Signed in pencil, l.r.: Meidner

Theodor Däubler was a journalist, writer, and Expressionist poet who had a great deal of influence on the Expressionist artists. He and Meidner were friends, and they both contributed to *Die Aktion*, a militant leftist periodical. They also frequented the avant-garde Café des Westens regularly.





46. *2 Zustand No. 4 Reissbrettvorn verätst*  
(Self Portrait Before A Drawing Board)

1922 Etching

20.5 × 19 cm. (8 1/16 × 7 1/2 in.)

Signed and dated in pencil, l.r.: L. Meidner 1922

None of the other Expressionist artists represented themselves at work as much as did Meidner.



47. *Bildnis des Schriftstellers Johannes R. Becher*  
(Portrait of the Author Johannes R. Becher)

1922 Etching

22.5 × 16.2 cm. (9 × 6 5/8 in.)

Dry-stamp of "Euphorion" publishers

Becher was a writer who was active in the antiwar movements; he later became a communist and emigrated to Russia in 1935.

---

## koloman moser

1868–1918

Koloman Moser was one of the leading decorative artists of the Vienna Secession and was an important figure in the pan-European movement of Jugendstil. He was born on March 30, 1868 in Vienna. His father was a caretaker at the Thersianium, an academy for the sons of the aristocracy. It was here that Moser first became familiar with a variety of craft techniques. At the age of fourteen he entered trade school and later worked in a soap and perfume factory. In 1886 he began study at the Vienna Academy and stayed there for four years under the tutelage of C. Griepenkerl and F. Rumpler. In 1892 Moser left the Academy and enrolled as a student at the School of Applied Arts of the Austrian Museum. It was here that he met Gustav Klimt, who was to remain his lifelong friend.

At this time Moser became part of a group known as the Club of Seven, which congregated at the Café Sperl in Vienna. This group also included Max Kurzweil, Josef Hoffmann, and Josef Maria Olbrich. With the refusal of the Artists' Society to exhibit the works by the Munich Secession artists in the Third International Exhibition in 1894, a group of the young artists decided to establish an independent exhibition association. In April 1897 Moser was one of the co-founders of the Vienna Secession and Klimt was elected president. The Secession's main purpose was to bring to Vienna works by the leading European artists and thereby raise the consciousness of both the artists and the public. Although usually associated with Jugendstil, the actual strength of the movement lay in its variety of styles and media. During this period Moser was known primarily as a draftsman, and he was a major force in the publication of the Secession's journal, *Ver Sacrum* (*Sacred Spring*), from its inception in 1898 until its suspension in 1903. This magazine was a significant component of the intellectual life of the time and was instrumental in the rapid spread of the new style.

In 1898 Moser, along with several Secession artists, was appointed professor at the School of Applied Arts of the Austrian Museum, a position he retained until his death in 1918. The school soon became an important center for the study of avant-garde art trends, especially those developments in England and Scotland. At the eighth exhibition of the Secession held in 1900, works by Charles Rennie Macintosh and Charles Ashbee were shown and proved to be very influential for the Viennese artists. The idea of forming a union of craftsmen, similar to those under Morris or Ashbee in England, dedicated to the production of craft objects for everyday use attracted many artists, especially Hoffmann and Moser. In June of 1903, these two men plus the banker Fritz Wärndorfer founded the Wiener Werkstätte. Their aim, like Morris' before them, was to have art penetrate every aspect of daily life. For the first three years of the Wiener Werkstätte only the designs of Moser and Hoffmann were executed. Moser's early exposure to various crafts gave him an amazing versatility in a number of areas, including furniture, textiles, table-settings, and glassware. His designs were often done in a geometric style softened with a gentle lyricism and dominated by refinement and simplicity.

In 1905 Moser married a former student, Editha Mauthner-Markhof, and through her became financially independent. In 1906 he resigned from the Wiener Werkstätte over what he regarded as compromises with the tastes of the public. After this he became much more introverted and began to devote himself to stage design and painting. His paintings, both in subject matter and content, bear a close resemblance to those of Ferdinand Hodler, whom Moser had met at the nineteenth Secession exhibition in 1904.

Moser was one of eighteen artists, also including Klimt, who had defected from the Vienna Secession in 1905 and who subsequently founded the Union of Austrian Artists, which held two major exhibitions. The first, held in May of 1908, was devoted to works by Austrian artists, including Hoffmann and Moser and two new-comers—Egon Schiele and Oskar Kokoschka. At the second and last exhibition, held in 1909, the works of modern European, mainly French, artists were shown. This was the last major exhibition of avant-garde art in Vienna prior to the First World War.

In 1913 Moser traveled to Geneva to visit Hodler. He continued to paint and teach until incapacitated by illness in 1916. He died from cancer of the jaw in October of 1918.





ORIGINAL-HOLZSCHNITT VON KOLOMAN MOSER OM.

- Koloman Moser  
 48. *Einsamkeit (Solitude)*  
 1902 Woodcut  
 14.2 × 13.5 cm. (5 5/8 × 5 5/16 in.)  
 Inscribed: "Original-Holzschritt von Koloman Moser OM"

This woodcut was included in the Klinger Beethoven Catalog of the Fourteenth Exhibition of the Vienna Secession, 1902. It is illustrative of Moser's use of the expressive whip-lash line usually associated with Jugendstil. It also shows Moser's emphasis on surface patterning which was to become the predominate element in his works.



- Gabriele Münter  
 49. *Wäsche am Strand (Washing on the Shore)*  
 c. 1907/08 Color linocut or woodcut  
 13.8 × 24 cm. (5 7/16 × 9 1/4 in.)  
 Monogram in block, l.r.: M

This print was done while Münter was living in Paris (Sevrès) where she had turned to woodcut, concentrating only on simplified patterns and flat planes of color. Fifteen different color variations have been identified of this print.

---

## gabriele münter

1877–1962

Gabriele Münter was born in Berlin on 19 February 1877 to Carl Friedrich Münter and Wilhelmine Scheuber. Her father had immigrated to the United States because of the unsuccessful revolution in Germany, and had married a Tennessee woman of German extraction. They had returned to Germany in 1864 to escape the Civil War. In 1898–1900 Gabriele traveled to the United States with her sister Emmy to visit her relatives in Missouri, Arkansas, and Texas. She had already shown talent in art by this time and had studied art in Düsseldorf. After returning to Germany, she studied for a time in Bonn and then Munich at the Women Artists' Association. In 1902 she met Wassily Kandinsky when she became a student in his classes at the Phalanx Art School in Munich. After two years they fell in love and became engaged. They traveled and lived together in North Africa and Italy from 1904–8. Münter's natural sense of color and vitality of gesture were nurtured during these years as a pupil and companion of Kandinsky. She worked in painting and graphics, also establishing a residence in Paris where she attended the Atelier de la Grande Chaumière. She was represented in the Salon des Indépendants (1907–12), the Salon d'Automne (1907–8), and in 1908 had her first solo exhibition in Cologne at the Kunstsalon Lenoble.

Münter and Kandinsky returned to Munich in 1908, settling in a house in Murnau, outside the city, which she bought in 1909, and where they lived until 1914. During these years, they developed a friendship with Alexei Jawlensky and his companion Marianna de Werefkin, who were also artists. Münter was close to Jawlensky and it was at this time and under his influence that she began to do *Hinterglasmalerei*, glass painting inspired by Bavarian folk art. She was represented in the first and second exhibitions of the New Artists' Association in Munich (1909–10).

In 1911, Münter, Kandinsky, and Franz Marc withdrew from the New Artists' Association and met in Sindelsdorf at Marc's home, where the decision was made to create *Der Blaue Reiter*. Münter was represented with six paintings at the first *Blaue Reiter* exhibition in Munich in December, 1911. Münter acted as secretary for the organization of this exhibition. She also had works in the New Secession in Berlin that year.

At the outbreak of World War I Münter fled to Switzerland with Kandinsky, Jawlensky, and Werefkin. She later returned to Murnau alone. In December of 1915 she met Kandinsky in Stockholm, where they stayed together until March. Kandinsky returned to Russia. Münter traveled and attended exhibitions around Scandinavia, then returned to Murnau, where about a year later she received a letter from Kandinsky telling her of his marriage to Nina de Andrejewsky, the daughter of a Russian General. Münter was so shaken by Kandinsky's defection that, in the 1920s, her production as an artist stopped almost completely. In 1927, while living in Berlin, she met Johannes Eichner, who was to become her companion and biographer, and began a platonic and enduring relationship that was to last the rest of her life.

When Hitler came to power, Münter's work was declared "degenerate," and she was forbidden to paint. After 1945 she began to exhibit again. She died in Murnau, her home of over fifty years, in May of 1962. The Stadtische Galerie in the Lenbachhaus held a Memorial Exhibition that year, and a Centenary Exhibition in 1977.



---

## emil nolde

1867–1953

Born Emil Hanson, 7 August 1867, on his parents' farm near the village of Nolde in North Schleswig, he stayed there with his family until 1888 when he went to work in Munich. His identification with this farm, which had been in his mother's family for nine generations, and that part of Germany remained strong and constant all his life. In 1901, when he married Ada Vilstrup, he officially changed his name to Nolde.

Nolde showed a talent for drawing and painting at an early age, although he worked mainly in industrial design until the mid-1890s. In this period he began to do drawings and watercolors of heads and landscapes, including a strange series of postcard-like drawings of the Alps as enormous old men's heads. The publication of two of them in *Jugend* brought so much interest that Nolde had them printed as postcards, reportedly selling one hundred thousand copies in ten days. Prompted by this success, he decided to become a painter. He began to take classes at Friedrich Fehr's private school, painting landscapes in the summer and sketching nudes and heads in the winter.

The year 1906 was important for his graphic work; it was the year he did his first woodcuts and etchings, and the year the artists of *Die Brücke* asked him to join their group. That summer Karl Schmidt-Rottluff spent time with him at Alsen, Nolde's favorite summer quarters most of his life. Nolde took part in the fall and winter exhibitions of *Die Brücke* that year in Dresden, and also met the well-known print collector Gustave Schiefler, who later published a two-volume catalogue raisonnée of Nolde's graphic works. Finally, he joined the Berlin Secession and took part in its 1906 exhibition, where Schiefler introduced him to Edvard Munch.

Nolde resigned from *Die Brücke* after less than two years, unwilling or unable to compromise his individuality to their joint effort. He was expelled from the Berlin Secession in 1910 after having written an open letter to the president, Max Liebermann, in which he criticized Liebermann for his conservative policies in selecting artists to exhibit. In this year Nolde helped found the New Secession with Max Pechstein and his followers. He was visited by Franz Marc, and in 1912 he was represented in the second *Der Blaue Reiter* exhibition in Munich.

Nolde was asked to participate in an expedition to the South Seas in 1913, and Ada was able to accompany him. They were gone for about a year. In 1917 he did his last set of woodcuts of heads and grotesques.

Nolde was a deeply religious man, and his most powerful work is generally of a religious nature. His involvement with *Die Brücke* in 1906-7 may have kindled his interest in primitive art. The spiritual associations which he seems to have drawn from primitive art must have reinforced his own religiosity and the reverence for the integration of humanity with the earth, which had led him to take the name of his place of birth. Furthermore, the mystical content of much of his best work reflects strong interest in early German art, which for many held the same innocent purity and power as was attributed to primitive art. With his association with German soil a matter of faith, Nolde does not seem to have been able to resist feelings of national and racial superiority. Yet, the Nazi propaganda against "Cultural Bolshevism" began in 1933, and four years later about one thousand works by Nolde were on display in the Exhibition of Degenerate Art. At this time many of his works were confiscated by the government and removed from museums, and by 1941, even though he was a member of the Nazi Party, he was forbidden to paint.

After the war he was given many honors, including a professorship by the government of Schleswig-Holstein and the Stephan Lochner Award by the city of Cologne.

In 1946 his chronically ill wife, Ada, died. Early in 1948 he remarried, this time to twenty-six year old Jolanthe Erdmann. He continued to exhibit and receive awards. He died on 13 April 1953 at Seebüll, where he had kept a studio since 1929.

### 50. *Die heiligen drei Könige (The Three Holy Kings)*

1913 Color lithograph

64.5 × 53.7 cm. (25 1/4 × 21 1/8 in.)

Signed in the stone, l.r.: Emil Nolde

Schiefler 49: From an edition of 300 pulled for the Cologne Sonderbund.

He used 5 stones for this work. There are examples of single and multicolored artist's proofs.

Nolde had been concerned with religious subjects in his paintings and woodcuts since 1911. In 1913, the year of his journey to the South Seas, he did a series of large color lithographs, whose glowing color, flattened ornamental shapes, and powerful, painterly style seemed to epitomize a faraway world of legend.

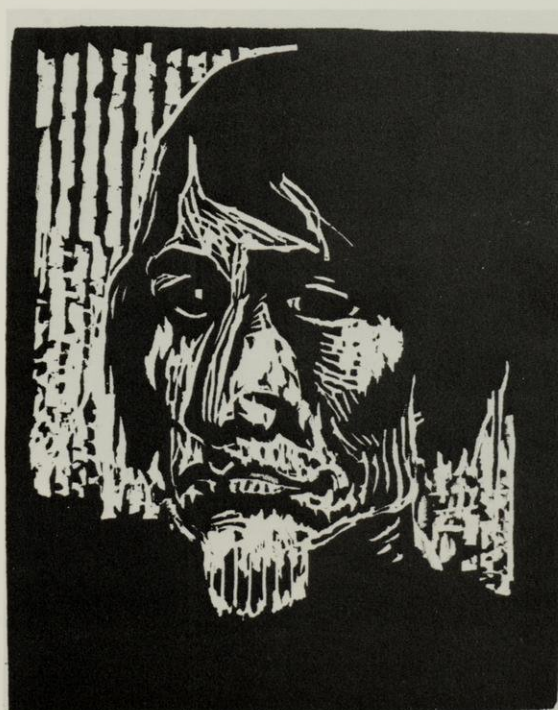
Color plate p. 39



**51. *Freundinnen (Two Women Friends)***

1906 Etching and aquatint  
19.3 × 14.8 cm. (7 9/16 × 5 13/16 in.)  
Signed in pencil, l.r.: Emil Nolde '06  
Schiefler 30 (One of 20 impressions  
of the sixth state)

This was done in the first years after Nolde's marriage to Ada, when she was confined to hospitals much of the time and he saw little of her. The woman on the right bears some resemblance to Ada as she appears in a portrait of 1904.



**52. *Der Ritter (The Knight)***

1906 Woodcut  
28.9 × 23.2 cm. (11 7/16 × 9 3/16 in.)  
Signed and dated in pencil, l.r.: Emil Nolde 06  
Schiefler II/III (One of 4 examples of the second  
state.)

This was one of Nolde's first series of woodcuts of heads and grotesques and exemplifies his preoccupation with mystical figures.





53. *Petri und Jacobkirche, Hamburg*  
*(SS. Peter's and James' Churches, Hamburg)*

1910 Etching and aquatint on iron plate

41.5 x 31 cm. (16 1/4 x 12 3/16 in.)

Signed in pencil, l.r.: Emil Nolde

At bottom center in pencil and similar hand is written "Hamburg: Nikolai Jacobkirche."

Schiefler 142 II/II: (there are 11 known examples of this second state.)

Nolde began work on a series of views of Hamburg in 1910, especially harbor scenes.





54. *Kerzentänzerin (Dancer with Candles)*

1918 Etching and aquatint

26.1 × 22 cm. (10 1/4 × 8 5/8 in.)

Signed in pencil, l.r.: Emil Nolde

Schiefler 195, II/II (One of 12 known examples of the second state; six examples are known of the first state.)

Upon his return from the South Seas in 1914, Nolde did a series of tropical natives and landscapes. This print is one of a series of etchings on free and fantastic themes, completed in 1918.



---

## max oppenheimer

1885–1954

Max Oppenheimer was born in Vienna on July 1, 1885. Few details of his life are known. He studied at the Vienna Academy and the Prague Academy. He lived in Berlin from 1911–15, and in Zurich from 1916–17. Afterwards, he was in Vienna and Berlin, and then in 1939 he moved to New York, where he died in 1954.

Oppenheimer's most important work seems to have been as an illustrator for the early issues of the avant-garde periodicals *Der Sturm* and *Die Aktion*. He was important as a designer for these two publications, and he produced the first title page for *Die Aktion* in 1911. He took part in the 1913 exhibition for the Berlin Secession, and the first exhibition of the Berlin Free Secession in 1914.



55. *Portrait of Thomas Mann*

ca. 1914/16? Drypoint

20.9 × 17.9 cm. (8 1/4 × 7 1/8 in.)

Inscribed in pencil, l.l.: 6/25; l.c.: Thomas Mann; l.r. (signed): MOPP

This portrait probably was produced in conjunction with the publication in 1914/16 by Paul Cassirer of *Kriegszeit. Künstlerflugblätter* (War-time. Artists' Pamphlets), which contained a long essay by Thomas Mann. Mann's eyes seem to emit rays, and his head is outlined by a small area of white space and more rays, giving the appearance of an aura surrounding him. The overall effect is that of a mystical personage hovering before us.

## emil orlik

1870–1932

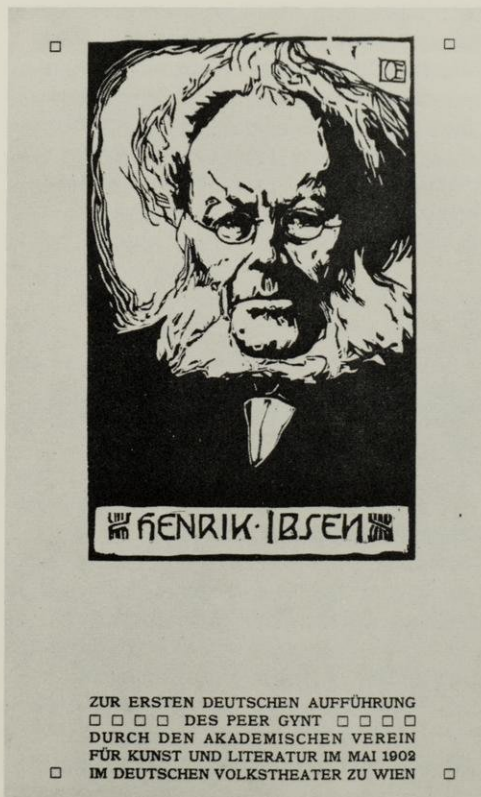
Emil Orlik was born into a well-to-do family in 1870 in Prague (which was then part of Austria). He began studies in art at the Munich Academy, but he found it too constraining and left in 1892 to study in the private school of the painter, H. Knirr. In that year he also took up woodcut, etching, and drypoint. In 1894 Orlik served for a year in the Austrian army, then returned to his studies, occasionally traveling throughout northern Europe.

In 1900 Orlik had his first exhibition—over 300 works—at the Moravian Museum of Industrial Arts, and 3 works were published in *Pan*, the important Jugendstil journal. By this year Orlik's previous study of Japanese prints, capped off by a trip to Japan, led him to begin a series of lithographs and etchings of Japanese themes, some of which are strongly reminiscent of their models.

In 1903–4 Orlik worked in Vienna at the Wiener Werkstätte. In 1905 he became a professor at the School of Applied Art in Berlin, while also remaining a member of the Vienna Secession. Orlik held the post in Berlin until his death in 1932. In 1908 he exhibited with the Berlin Secession. During this period he also studied scenic design and produced sets for the German State Theater. The theater was a special attraction to Orlik, and he filled many sketchbooks portraying actors, singers, directors, audience members, and all the other characters who make an evening at the theater so much more than the play.

In 1911 Orlik began extended travels which took him to Egypt, China, Korea, Japan, and Siberia. In each country he recorded in drawings vignettes of everyday life. Back in Berlin in the 1920s, Orlik began a long series of drawings, etchings, and lithographs portraying important figures from German arts and letters, including Beethoven, Leibnitz, and Kant.

Emil Orlik is best known for his graphic design work in Vienna, especially that executed in conjunction with the Wiener Werkstätte and the Secession. Among this work are decorative monograms, bookplates, and playbill designs in which he effectively combined a Jugendstil graphic esthetic with the technical and artistic influence he had received from the Japanese woodcut.



56. *Portrait of Henrik Ibsen*  
(Playbill for *Peer Gynt*)

1902 Woodcut

14.5 × 23.4 cm. (5 11/16 × 9 3/16 in.)

monogrammed in block, u.r.: OE

Orlik included this portrait of the noted Norwegian dramatist Henrik Ibsen (1828–1906) on the playbill for the first German performance of Ibsen's play *Peer Gynt*, which was staged in Vienna at the Deutschen Volkstheater in May of 1902.



## max pechstein

1881–1955

Born into a working-class milieu in 1881, Max Pechstein came from the industrial city of Zwickau, in the Saxony region of Germany. He began taking drawing lessons at age ten, and in 1896 he was apprenticed to a local decorator, leaving school at the age of fifteen. After completing this apprenticeship in 1900, he left for Dresden, where he spent some time painting ornaments and decorations. In the fall he entered the Dresden School for Arts and Crafts. Two years later, in 1902, Pechstein transferred to the Dresden Academy, where he remained until 1906. In that year he joined *Die Brücke* and became the first in the group to receive wide public acclaim.

Pechstein received a grant in 1907 and traveled to Paris. It was there that he first discovered Fauvism and was influenced by Matisse. A more decorative use of color and form was now discernible in his paintings. In 1908 he traveled to Berlin where, the following winter, he settled permanently. During 1908 he exhibited with the First Berlin Secession and sold two paintings. With this money, Pechstein traveled to Nidden, a small, isolated fishing village in East Prussia. In this setting the simplicity of the fisherman's life and the violent forces of nature led him to paint what he felt to be the primitive struggle between man and nature.

In 1910 the New Secession was co-founded by Pechstein and Emil Nolde. Other members were drawn from a number of progressive artists who had been banned from the 1910 exhibition of the original Berlin Secession. The entire *Die Brücke* group also joined the New Secession.

In March of 1912, Pechstein had thirty-eight works in the second exhibition of *Der Blaue Reiter*. In April, he was given a retrospective in Berlin, and another in 1913, as well as several large one-artist shows in between.

The Free Secession emerged in 1913, with Pechstein as a board member. Under the leadership of Max Liebermann, this group incorporated the progressive majority of artists who had resigned from the New Secession.

In 1914, like Gauguin before him, Pechstein set sail to the South Seas and settled on the island of Palau. There he rediscovered the decorative forms which previously intrigued him when he visited the Ethnological Museum in Dresden in 1907. While Pechstein was in Palau, the island was occupied by Japanese forces. He managed to escape and spent the next three years with the German military.

In the aftermath of the War, many artists felt the need to exchange ideas in an atmosphere of social intellectualism. The November Group was formed by Pechstein and César Klein to satisfy this need, and it became a central meeting point for culture in Berlin. In 1922, Pechstein was elected to the Prussian Academy of Art in Berlin, but in 1933, the Nazis forced him out and forbade him to paint, labeling him "degenerate." Denied an exit visa, he lived in Pomerania until the end of the World War II. In 1945, Pechstein returned to the Berlin Academy and remained there until his death in 1955.

### 57. *Zwiesprache (Dialogue: Two Nudes)*

1920 Color Woodcut  
40.2 × 32 cm. (15 13/16 × 12 5/8 in.)  
Signed and dated, l.r.: H.M. Pechstein 1920  
Fechler, Supplement, #162

This is Pechstein's most well-known woodcut executed in 1920, and it shows the strong influence of African sculpture.

Color plate p. 40

---

## egon schiele

1890–1918

Egon Schiele was born on June 12, 1890, and reared in the station house at Tulln, Germany. A precocious draftsman from early childhood, Schiele chose an artist's career in spite of his parent's desire for him to study engineering.

In 1902 the family moved to Klosterneuburg, Austria, where Schiele attended the abbey school. His childhood years were clouded and his life deeply influenced by the recurrent illness and advancing syphilitic insanity of his father, Adolf Schiele. Despite the recognition he received for his drawing talent, his father, by then a sometimes violent invalid, burned many of Schiele's carefully executed early drawings. In 1904 Adolf Schiele died completely insane and Egon was made a ward of his uncle, Leopold Czihaczek. Adolf Schiele's tragedy proved to be a factor influencing his son's life-long obsession with sexuality.

In 1906, in the face of opposition from his uncle, Schiele was accepted into the Vienna Academy of Art. He was admitted to the class of Professor Christian Griepenkerl, a dedicated academician, and began work with great zeal. By 1908 his first public showing was favorably received.

In 1909 Schiele came under the influence of Gustav Klimt, one of the most controversial members of the Vienna Secession. Klimt's appreciation and recommendations brought Schiele commissions through the Wiener Werkstätte. These new associations created differences between Schiele and Prof. Griepenkerl, resulting in the end of his Academy career and his debut as a member of the New Art Group.

Schiele exhibited his first independent works in the International Art Exhibition of 1909. There he was introduced to the works of Van Gogh, Munch, and other foreign artists. His work began to show a good deal of independence from Klimt's Art Nouveau influence. During this time Schiele admired the forms used by Toulouse-Lautrec and the contours employed by Ferdinand Hodler; line rather than color became of utmost importance in his work.

Between 1909 and 1912 Schiele and the New Art Group received recognition and esteem in foreign shows but continued to provoke critical attacks in their native Vienna. The exception was critic Arthur Roessler, who admired their work and became Schiele's friend and patron.

Much erotica and self-voyeurism appeared in Schiele's work during this time. In 1912 charges of immorality and seduction were filed against him. The garden house he shared with his model, Valerie Neuzil, was searched and drawings confiscated. Schiele was jailed, without bond or trial, for twenty-four days before release by a judge who first burned one of his drawings. This public condemnation affected Schiele deeply and initiated a low period in his life.

Desperately in need of money, Schiele redoubled his output of nude studies and erotica. By November 1912 he had settled into a studio in an outlying district of Vienna, where he met the Harms family. This was a period of unending artistic and financial struggle, when Schiele was forced to sell his best works for very little money.

In 1915 Schiele was drafted, married Edith Harms, and three days later entered into military service. After basic training he worked on fortifications, did clerical work, and guarded Russian prisoners of war. He obtained a transfer to Vienna, where he worked at the local army museum and was allowed to live at his home when off duty. Schiele was able to continue his work but felt strongly oppressed during his years of military service.

Schiele exhibited his work in Zurich, Berlin, Munich, and in the Netherlands, Sweden, and Denmark, but very little was shown in Vienna during this period. In 1916, the Berlin art magazine, *Die Aktion*, devoted a special issue to his work.

In March of 1918 Schiele experienced a turn of events. The Vienna Secession opened its annual exhibition and Schiele participated with a comprehensive one-artist show of his most important recent works. He depicted himself and friends in a bold lithographic poster for the event. The exhibition was considered a decisive artistic and financial success. Suddenly, with his future fairly secure and relieved of financial worry, Schiele and his wife were able to move into a new and larger studio.

Armistice was declared and World War I came to an end. During the unusually severe winter of 1918 resources were scarce and an influenza epidemic ravaged all Europe. Edith Schiele, six months pregnant, succumbed to the influenza and died on October 28, 1918. Egon Schiele fell victim to the same illness and died four days after his wife, at the age of twenty-eight.





**58. Selbstbildnis (Self-Portrait)**

1914 Drypoint  
 12.8 × 10.5 cm. (5 1/8 × 4 3/8 in.)  
 Kallir-Graphic 4A: A posthumous impression printed in 1922 but outside the edition of 80 published in the portfolio *Das Graphische Werk von Egon Schiele*.

This self-portrait was the second etching made by Schiele and was regarded as an exercise. The reverse side of the copper plate contained the *Portrait of Franz Hauer*, the artist's third etching. The *Self-Portrait* remained unnoticed until 1921, having been covered over by grime and printing ink; soon thereafter both sides were steel-faced.



**59. Porträt Paris Von Gütersloh (Portrait of Paris von Gütersloh)**

1918 Lithograph  
 17 × 30.2 cm.  
 Kallir-Graphic 16B; Kornfeld-Bollinger No. 11?

Paris von Gütersloh was a pseudonym for Albert Conrad Kiehlreiber, a fellow artist and close friend of Schiele, who also wrote one of the earliest Expressionist novels (1913). A closely related painting of the same subject is in the collection of the Minneapolis Institute of Arts. This impression was a trial proof pulled during the artist's lifetime. The print was later published (posthumously) in the portfolio *Das graphische Werk von Egon Schiele* (1922; edition of 80).

## karl schmidt-rottloff

1884–1976

Karl Schmidt was born on December 1, 1884, in Rottluff, a suburb of Chemnitz in Saxony, and his early school years were spent in these two towns as well as in Rabenstein. In 1901 he became friends with his classmate Erich Heckel. Together they studied art and visited museums and exhibitions. In 1905 Schmidt moved to Dresden to study architecture. He was reunited with Heckel and through him became acquainted with Ernst L. Kirchner. In June 1905 these three students plus Fritz Bleyl founded *Die Brücke*. It was at this time that Karl Schmidt hyphenated his name to include the place of his birth.

In 1906 Schmidt-Rottluff met Emil Nolde and invited him to join *Die Brücke*. Nolde accepted and stayed with the group for one and a half years. From 1906 until 1913, when the group disbanded, *Die Brücke* artists published seven portfolios of works, with the portfolio of 1909 devoted to the art of Schmidt-Rottluff. In 1911 the group moved to Berlin and Schmidt-Rottluff became friends with Lionel Feininger, Otto Mueller, and the poet Alfred Brust. In these years he participated in many exhibitions, including that of *Der Blaue Reiter* in Munich and the Sonderbund exhibition in Cologne (both in 1912).

During the years preceding World War I Schmidt-Rottluff was an active contributor to several Expressionist journals, including *Die Aktion*, in which many of his woodcuts were printed. In 1915 he was drafted into the army, serving in Russia and Lithuania until 1918. After the war ended, he returned to Berlin and became a member of the Workers' Council for Art. In 1919 he married Emy Frisch, who had been close to all *Die Brücke* artists since the group's inception.

In 1931 Schmidt-Rottluff was named an associate of the Prussian Academy of Art, only to be expelled two years later by the Nazis. In 1937, during the fascist's purge of art, over 600 of his works were judged to be "degenerate," and were confiscated from German museums. When the Munich exhibition of "Degenerate Art" was organized, sixty-one of his works were included. Finally, by 1941 Schmidt-Rottluff was forced from the art profession and officially forbidden to paint. In 1943, after the bombing of Berlin, Schmidt-Rottluff moved back to his home town. The end of the war brought a change in his fortunes, and in 1947 he was appointed to a professorship at the Berlin Art Academy. He continued to paint and exhibit his works throughout Germany and abroad until his death in 1976.



60. *Weiblicher Kopf (Female Head)*

1915 Woodcut

17.3 × 23.9 cm. (6 3/16 × 9 7/16 in.)

Printed on verso: Karl Schmidt-Rottluff. Kopf. Original-Holzschnitt 1915.

Schapiro 180

During the period from approximately 1914 to 1918 Schmidt-Rottluff executed a number of works dealing with architectonic figures and massive heads. These heads are very sculptural in effect and are made up of the broad planes, sharp angles, and deeply cut diagonal lines that are reminiscent of primitive art. This head from 1915 is marked by its simplicity of form and the dynamic interplay of the white and black areas.





61. *Zimmerman (The Carpenter)*  
 1925 Woodcut  
 49.9 x 39.1 cm, (19 5/8 x 15 3/8 in.)  
 Signed in pencil, l.r.: S. Rottluff  
 Rathenau II

Schmidt-Rottluff produced many graphic works depicting the work and suffering of the simple people who toiled on the land. There are examples of this theme as early as 1908, but it was only after World War I, when he was an active member of the Workers' Council for Art, that it became a dominant motif. Between 1923 and 1925, Schmidt-Rottluff executed a great number of works which portrayed reapers, peasants, fishermen, and carpenters.





89041830480



b89041830480a

NE  
651.4  
G7  
1983  
2

**DATE DUE**

|             |  |  |  |
|-------------|--|--|--|
| MAY 0 1 8 5 |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |
|             |  |  |  |

**KOHLER ART LIBRARY**

DEMCO

Elvehjem Museum of Art  
University of Wisconsin-Madison