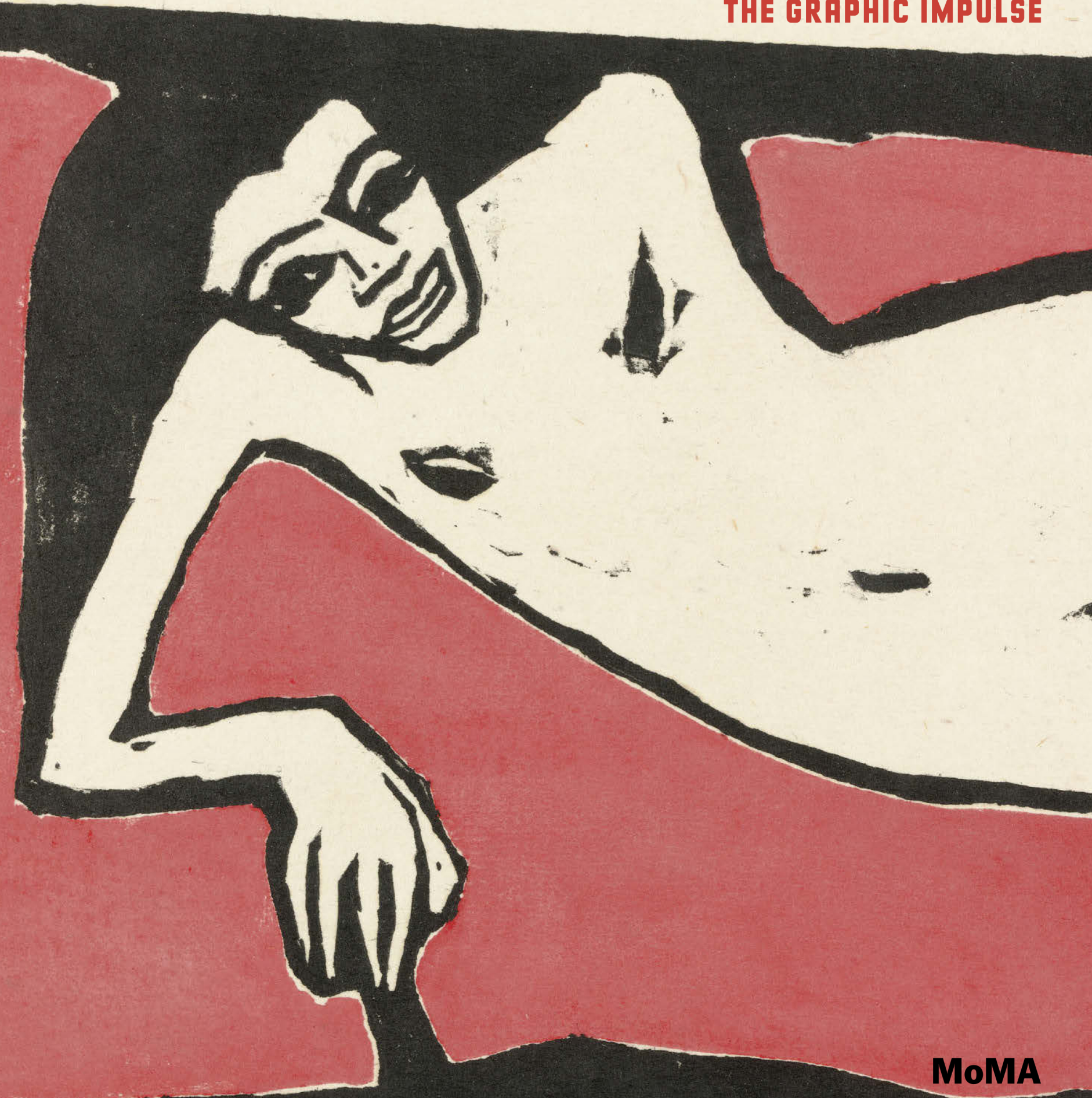


GERMAN EXPRESSIONISM

THE GRAPHIC IMPULSE



MoMA

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STARR FIGURA

WITH AN ESSAY BY PETER JELAVICH

The Museum of Modern Art, New York

Published in conjunction with the exhibition

GERMAN EXPRESSIONISM: THE GRAPHIC IMPULSE

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Frontispiece: Ernst Ludwig Kirchner. *Somersaulting Acrobatic Dancers* (detail). 1913.
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FOREWORD Expressionism, the brand of modernism that flourished in Germany and Austria during the first two decades of the twentieth century, was as essential to the history of modern art as the contemporaneous developments of Fauvism and Cubism in France, Futurism in Italy, and the avant-garde in Russia. These movements all influenced each other to a certain degree. But one of the defining aspects of Expressionism, which sets it apart from the other developments and indeed from almost any period or movement in art history, was the dedication and fervor with which the Expressionists embraced printmaking in particular, and works on paper in general. The graphic impulse in Expressionism can be traced from the formation of the artists' group Brücke in 1905, through the war years of the 1910s, and into the 1920s, when individual artists continued to produce compelling work even as the movement overall was winding down. As the present study demonstrates, Expressionism emerged during a period of intense social and aesthetic transformation in Germany, and printmaking helped the Expressionists advance many important goals, including pioneering formal innovations, broadly disseminating their images and ideas, and promoting or criticizing social and political causes.

This publication and the major exhibition and website it accompanies are the first dedicated to the Museum's exceptionally rich collection of Expressionist art, which encompasses more than 3,200 works on paper and approximately 40 paintings and sculptures. Prints make up more than ninety percent of this total, a preponderance that parallels the crucial position of printmaking within the movement as a whole. The enviable but daunting task of reviewing all these objects and editing them into the meaningful selection of approximately 250 works by 29 artists represented on the ensuing pages and within the exhibition was admirably handled by Starr Figura, The Phyllis Ann and Walter Borten Associate Curator of Prints and Illustrated Books. She worked with a large team to bring the multifaceted project to fruition.

While the publication and exhibition necessarily represent a synoptic selection, the entire collection is available on the Museum's website, www.moma.org, where a major online feature has been designed for both general audiences desiring an introduction to Expressionism, and for researchers and specialists who wish to study the works in greater detail.

Because of the extraordinary generosity of the Annenberg Foundation, from 2006 to 2010 the Museum was able to digitize, catalogue, and conserve all of the German Expressionist works on paper in its collection, and to publish them in this volume and online. The major exhibition was made possible by the Annenberg Foundation's GRoW project. Additional funding was provided by MoMA's Research and Scholarly Publications Program. We are profoundly grateful to Gregory Weingarten of the Annenberg Foundation, in particular, for his role in making this exceptional collection so thoroughly accessible to the public, a goal that is at the core of the Museum's mission.

ACKNOWLEDGMENTS

This volume and the exhibition and website that it accompanies owe their existence to a vast team of talented and dedicated people. The project had its genesis in 2006, when the Annenberg Foundation gave the Museum a major grant to digitize, catalogue, and conserve the German Expressionist works on paper in its collection. On behalf of the entire Museum, we join Glenn D. Lowry in expressing our profound gratitude to the Annenberg Foundation, particularly to Gregory Weingarten for his visionary support of this project. Elizabeth Burke, MoMA's Foundation Relations Director, was responsible for securing and administering the grant, and she has been a tireless and enthusiastic partner in bringing it to fruition.

I thank Glenn D. Lowry, Director, for embracing the project from the beginning. Peter Reed, Senior Deputy Director for Curatorial Affairs, has proved a crucial ally at numerous turns. Jennifer Russell, former Senior Deputy Director for Exhibitions, Collections, and Programs, and Ramona Bannayan, her successor, provided wise and essential guidance at every stage. I am deeply indebted to Deborah Wye, former Abby Aldrich Rockefeller Chief Curator of the Department of Prints and Illustrated Books, for championing this project and giving me the opportunity to work on it, and for her steadfast support and guidance. Christophe Cherix, who now heads the department, has also been extremely supportive, and for that I am most grateful.

Defining Expressionism in broad terms, this project comprises more than 3,200 objects, including just over 2,200 prints, 275 drawings, 32 posters, and nearly 700 prints in books and periodicals in the Museum's library. Though this list is dominated by prints, Kathy Curry, Assistant Curator in the Department of Drawings, played an essential role, overseeing the work on the drawings and contributing her vast knowledge of the collection. To accomplish our large task, a team of extraordinarily talented staff members was hired. First and foremost has been Iris Schmeisser, Curatorial Assistant, who has dedicated the past four years to coordinating the myriad aspects of this project. Her exemplary research and fine-grained knowledge of the works and the period inform every detail of our catalogue — including the Chronology and the Notes on the Publishers that she authored — as well as the exhibition and website. There are no words strong enough to express my admiration of and gratitude to her. Three cataloguers have worked alongside Iris: Chloe Chelz, Erica Cooke, and in the final and most crucial stages Heather Hess, now a research assistant. I am extremely grateful to all three of them for their intelligence and dedication. Heather also wrote the Notes on the Artists section of this volume as well as a vast number of the texts for the website. Photographer Robert Gerhardt took the state-of-the-art digital images of all the works that appear here and online. Project conservator Meghan Goldmann examined each work and made recommendations for their long-term care and storage, and also performed treatment on 464 prints and drawings. Preparators David Miller, Mike Erickson, and Hooper Turner helped to safely transport, house, and keep track of all the objects.

Many other members of the Museum's staff worked diligently to keep this project moving forward. The New Media Department, led by Allegra Burnett with Maggie Lederer, played a key role in developing the large website devoted to German Expressionism now on www.moma.org. Agnieszka Gasparska and Mattias Mackler of Kiss Me I'm Polish; Irwin Chen of Redub; Cogapp; and Amelle

Stein and Sastry Appajosyula of RenderMonkey were also central to this endeavor. Jeri Moxley, Ian Eckert, and Kathryn Ryan, who manage the Museum's collections database, provided essential technical support. I also thank Erik Landsberg, Robert Kastler, Roberto Rivera, Rebecca Greenberg, and Jennifer Sellar in Imaging Services for their many contributions. I am grateful to paper conservators Erika Mosier, Karl Buchberg, Scott Gerson, and Brenna Campbell for their guidance. In the Education Department, Wendy Woon, Pablo Helguera, Laura Beiles, Sheetal Prajapati, Sara Bodinson, and Stephanie Pau all contributed in important ways. We have leaned heavily on our endlessly resourceful colleagues in the Museum's library, including Milan Hughston, Jennifer Tobias, David Senior, Lori Salmon, Sheelagh Bevan, Philip Parente, and Jen Bandini. Patty Lipshutz and Nancy Adelson in the Office of the General Counsel advised on issues related to copyrights and provenance.

In the Exhibitions Department, Maria DeMarco Beardsley and Randolph Black oversaw the organizational aspects of the exhibition with typical aplomb. Allison Needle expertly coordinated many details for the installation. David Hollely was a great partner in devising the design of the exhibition. The impressive work done in the Museum's frame shop, led by Peter Perez, always adds immeasurably to the presentation of the works.

I thank Ann Temkin and Cora Rosevear in the Department of Painting and Sculpture for generously accommodating my requests to include paintings and sculptures from the collection in this project. Connie Butler, Jodi Hauptman, David Moreno, and John Prochilo in the Department of Drawings and Barry Bergdoll, Juliet Kinchin, Paul Galloway, and Pamela Popeson in the Department of Architecture and Design facilitated our requests for works under their purview. Although this is a collection-based show, we have borrowed some promised gifts for the occasion, as well as some supplementary copies of illustrated books. I am extremely grateful to the lenders of these works, including Jo Carole and Ronald S. Lauder; Lynn Straus; Leon D. Black; Neue Galerie, New York; the New York Public Library; the Solomon R. Guggenheim Museum, New York; and the Princeton University Art Museum. For their gracious help in coordinating these loans, I thank Elizabeth Kujawski, Renée Price, Margaret Glover, Lori Mahaney, Ben Primer, Steve Ferguson, and Julie Mellby.

A superb team in the Museum's Publications Department shepherded this book into being. I thank Chris Hudson, Kara Kirk, and David Frankel for their seasoned guidance. I am particularly grateful to the book's editor, Libby Hruska, and its production managers, Christina Grillo and Marc Sapir. Their exacting standards and professionalism have improved every aspect of this volume. I also thank interns Pedro Belmar and Genevieve Allison for their contributions. My profound admiration goes to Mark Nelson of McCall Associates, who has designed the volume with the perfect balance of boldness and restraint. Adrian Kitzinger designed the beautiful maps on the endpapers.

Many other people across the Museum have contributed their time and expertise, and I thank them sincerely: in Development, Todd Bishop, Anna Berns, Alexis Ferguson, Claire Huddleston, Heidi Speckhart, and Lauren Stakias; in Communications, Kim Mitchell, Daniela Stigh, and Margaret Doyle; in Marketing, Julia Hoffmann, Rebecca Stokes, Amy Gordon, and Jason Persse; in Graphics, Brigitta Bungard and Claire Corey; in Exhibition Design, Michele Arms and Jerome Neuner; in the Registrar, Rob Jung, Sarah Wood, Karlyn Benson, and Steven Wheeler; in Archives, Michelle Elligott and Michelle Harvey; and in Prints and Illustrated Books, Sarah Cooper, Alexandra Dizcok,

and Jeff White. Numerous interns have provided diligent assistance, including Malina Boreyko, Mehera Bonner, Olivia De Carlo, Ed Lessard, Rob Madole, Kaia Magnusen, Megan McCarthy, Madeleine Olson, Gabriella Perez, Anna Poe-Kest, and Kathleen Reckling.

In the course of cataloging and researching this collection, we have called upon the expertise of numerous scholars and curators in the United States and Europe, including: Clifford Ackley, Alice Adam, Anita Beloubek-Hammer, Timothy Benson, Tobias Burg, Ralf Burmeister, Victor Carlson, Rahel Feilchenfeldt, Winfried Flamann, Andreas Fluck, Hans Geissler, Guenther Gercken, Hermann Gerlinger, Arie Hartog, Andreas Heese, Reinhold Heller, Wolfgang Henze, Annegret Hoberg, Corinna Höper, Andreas Hüneke, Jane Kallir, Florian Karsch, Alexandra von dem Knesebeck, Eberhard Kornfeld, Christian Lenz, Katharina Lepper, Jill Lloyd, Merit Marckwort, Achim Moeller, Roland Mönig, Karsten Müller, Alexander Pechstein, Helena Perena, Maurice Sanchez, Jutta Schütt, Kevin Sharp, Sherwin Simmons, Christine Stauffer, Cathy Stoike, Susanne Trierenberg, Christian Vogel, Klaus Weber, Alfred Weidinger, Wolfgang Werner, Gerhard Wietek, and Wolfgang Wittrock. I thank them all. I am particularly grateful to Peter Jelavich, Professor of History, Johns Hopkins University, who contributed an illuminating essay to this volume and repeatedly shared his vast knowledge of the history of the period. I also thank Christianna Bonin, Kari Driscoll, Heather Hess, and Rob Madole, and Leah Sweet for translating texts from the German for me.

A project of this scale can sometimes take its toll on the home front. Many individuals recognized here worked long nights and weekends, and I am grateful not only to them but to their loved ones for their forbearance, especially to my husband, Owen Dugan, for his sacrifices and steadfast support.

Finally, I salute the generous donors, visionary curators, and prescient dealers who helped to build the Museum's Expressionist collection. Many of their names can be found in the credit lines of works illustrated here. When the Museum opened in 1929, the first works to enter the collection were eight prints and one drawing by living German and Austrian artists, including Max Beckmann, Lyonel Feininger, George Grosz, Oskar Kokoschka, and Max Pechstein, all donated by scholar and collector Paul J. Sachs. From the 1930s to the 1950s gallery owner J. B. Neumann arranged many purchases and gifts of modern German art for this museum and others in the United States. He and a handful of other German émigré dealers, including Curt Valentin, were largely responsible for introducing Expressionism to the American public. Both were generous to the Museum and advised founding director Alfred H. Barr, Jr., on projects related to German art. In 1940 Abby Aldrich Rockefeller, one of the Museum's founders, gave her entire collection of sixteen hundred prints to the Museum, a significant percentage of which were by contemporary German artists. Other remarkable donors followed her lead over the years; among those who have most recently donated or supported the acquisition of Expressionist works are Jo Carole and Ronald S. Lauder; The Lauder Foundation; Philip and Lynn Straus; Johanna and Leslie J. Garfield; and David S. Orentreich. The print collection, in particular, was fortified by three generations of curators, including William S. Lieberman, Riva Castleman, and Deborah Wye, who recognized the crucial and catalytic role that printmaking played in the development of Expressionism.

GERMAN EXPRESSIONISM: THE GRAPHIC IMPULSE STARR FIGURA

Emerging just after the turn of the twentieth century, Expressionism—the broad modernist movement that developed in Germany and Austria over the next two decades—gave birth to an unprecedented renaissance in the graphic arts, most emphatically printmaking. A confluence of forces— aesthetic, social, political, commercial— encouraged virtually every painter or sculptor working in Germany during this period to take up the graphic mediums. Many of the most significant artists developed into passionate and prolific printmakers, and printed art became central to the aesthetic and ethos of Expressionism, helping to perpetuate the movement and propel it forward. Drawing too achieved a new level of urgency, immediacy, and intimacy in the Expressionist era.

The movement arose out of a feeling of dissatisfaction with the existing order, and a desire to effect revolutionary change. This attitude— rejecting bourgeois social values and the stale traditions of the state-sponsored art academies— was perhaps best reflected in Paul Klee’s 1903 etching *Virgin in the Tree* (fig. 1), a grotesque parody of the long convention of idealized or allegorical female nudes. Heeding a Nietzschean call for a transformation of values, many artists shared a hope for renewal and believed that the arts would play a central role. Their goal was to upend social norms, and, through an acute attention to thoughts, feelings, and energies that had long been repressed, to achieve a heightened understanding or awareness of what it was to be human. In their efforts to tap into “vital forces” or “inner feelings,” many Expressionists shared an interest in art of non-European or “primitive” cultures, which they felt offered a more immediate and authentic mode of expression, in contrast to centuries of academic refinement and placidity. Directness, frankness, and a desire to startle the viewer characterize Expressionism in its various branches and permutations.

EXPRESSIONISM BEGINS, 1905–1914

Expressionism encompassed a range of individuals and groups who moved in multiple directions away from the Naturalism and Impressionism of the nineteenth century toward a new style emphasizing personal expression and characterized by simplified or distorted forms and exaggerated color. It initially emerged in three distinct urban centers: Dresden, where the artists’ group Brücke was formed in 1905; Munich, where Vasily Kandinsky and Franz Marc established the group Der Blaue Reiter in 1911; and Vienna, where Oskar Kokoschka and Egon Schiele represented an Austrian strain of Expressionism that first emerged around 1908.



FIG. 1 PAUL KLEE
Virgin in the Tree. 1903
 Etching

PLATE: 9⁵/₁₆ x 11¹¹/₁₆" (23.7 x 29.7 cm)

PUBLISHER: the artist, Bern

PRINTER: Max Girardet, Bern

EDITION: approx. 60

The Museum of Modern Art, New York.
 Purchase, 1941

BRÜCKE

Expressionist printmaking began at the same moment as the movement overall: with the founding of the Brücke artists' group in Dresden on June 7, 1905. The group was formed by four former architecture students: Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl, all of whom rejected the practicality of their training and the bourgeois aspirations their parents held for them. They decided to work together as a collective in order to increase their opportunities for promotion and exhibition. As Heckel later recalled, "Every individual among us would have had a much harder time being exhibited than several of us together . . . because no individual had enough pictures to fill a room . . . [and because] art dealers in general hesitated to exhibit unknown artists."¹ Bleyl left the group at the end of 1907,² but new members were regularly solicited from the ranks of the European avant-garde. In addition to several now largely forgotten artists, the most significant figures to eventually join the group were Emil Nolde, who belonged from 1906 to 1907; Max Pechstein, who was a member from 1906 to 1912; and Otto Mueller, who participated from late 1910 until Brücke dissolved in 1913.

Embracing the antibourgeois writings of Friedrich Nietzsche and Walt Whitman, which they often read together, the group's members established an alternative, bohemian lifestyle, which was, as Kirchner recalled, a "way of life, home, and work [that] was strange to the normal person . . . and was driven by a totally naive, pure need to bring art and life into harmony with each other."³ Nudity and casual lovemaking were commonplace in Kirchner's communal studio, which the artists decorated with wall-paintings, fabrics, furniture, and objects of their own unorthodox, sometimes erotic, designs (fig. 2). In the summers, they and their girlfriends decamped for prolonged holidays

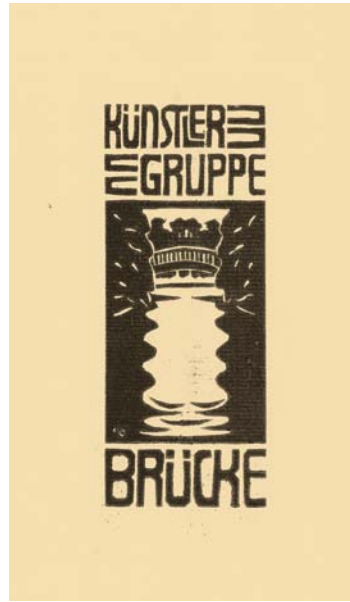
FIG. 2
Ernst Ludwig Kirchner's studio,
Berliner Strasse 80, Dresden. c. 1910–11
Photograph by Kirchner
Kirchner Museum Davos, Switzerland.
Gift of the Ernst Ludwig Kirchner Estate



at the Moritzburg lakes outside Dresden, or on the Baltic coast, bathing and resting in the nude and creating artworks depicting naked bodies in relaxed harmony with nature (plates 5–9). As men in their early twenties, they had a youthful sense of rebellion and a naively utopian belief in their own and their generation's ability to effect revolutionary change, a belief grounded in part in a broader German youth movement at the time.⁴ The name, *Brücke* — in English, “Bridge” — was meant to underscore the artists' desire to cross into the future.⁵

The *Brücke* artists were painters, and, to a lesser extent, sculptors (plate 3), but from the very beginning works on paper, both prints and drawings, were an integral, even dominant part of their activities. They gathered for life-drawing sessions, using their girlfriends and other acquaintances, rather than professional models, and having them change poses after what was at the time an unusually short period of fifteen minutes, in order to engender spontaneity. Rejecting the classical positions and idealized bodies that were emphasized in the art academies, they asked their models to assume positions from everyday life, no matter how ungainly or awkward (plates 60–63). On the city streets or in the countryside, they would transcribe their fleeting impressions even more rapidly in notebooks or on postcards, creating fragmented sketches (fig. 3). Capturing only the barest or most urgent aspects of a scene in this way is paradigmatic of the modernist imperative to convey the essence of a subject rather than its details or specifics. Kirchner characterized such notational drawings as “hieroglyphs,”⁶ or sensations that he “set down unmediated.”⁷ This approach could, as he said, “seize the effect of motion.”⁸

Printmaking, too, engendered a sense of experimental freedom. For the impecunious young artists, it was a less expensive way of producing work and developing their craft than painting, and, like drawing, offered an immediacy and intimacy that painting could not. Working collectively, the artists shared technical information associated with the various printmaking mediums. Their embrace



of printmaking as an avant-garde practice ushered in a new era in the history of the medium and would have a significant influence on the next two decades of German art. Before the late nineteenth century, the graphic arts — one of the most glorious artistic traditions in Germany, going back to the prints and drawings of Albrecht Dürer and other medieval and Renaissance masters in the fifteenth century — had become a marginal genre there. Woodcut, which under the Brücke and other Expressionist artists would become emblematic of the entire movement, had devolved in the nineteenth century to become a primarily reproductive medium in the form of wood engraving. With few exceptions, etching and lithography had also been relegated to the purview of reproductive or retrograde artists.

Printmaking offered special opportunities for the Brücke artists to forge a collective identity and garner attention. They utilized it not only for aesthetic but also for promotional purposes, and by the time the group dissolved in 1913, Kirchner, Heckel, Schmidt-Rottluff, and Pechstein had each executed hundreds of prints. In 1906 they published their first annual portfolio of prints, which they distributed to their “passive members,” a group of patrons they solicited to support the group with an annual monetary contribution.⁹ The portfolio that year included prints by Kirchner, Bleyl, and Heckel. The group would publish six more portfolios, one a year through 1912, each containing three prints along with an artist-designed cover (plate 1).¹⁰ Also in 1906 the group issued its program, a manifesto printed as a woodcut for distribution to passive members (fig. 4). At the end of the year, to advertise an exhibition of woodcuts by Brücke members and other invited artists, including Kandinsky, at the Seifert lamp factory in Dresden, Bleyl designed a lithograph (fig. 5), the first of many exhibition posters by different members of the group, subsequently mostly in woodcut. The group hand-printed several other types of ephemeral items, again mostly woodcuts, including signets and vignettes that they used on envelopes and correspondence, as well as membership cards, lists, and annual reports.¹¹

In 1910 the Brücke group exhibited together at Galerie Ernst Arnold in Dresden, and, for the first time, produced a small exhibition catalogue to accompany the show (fig. 6). A very early example of an illustrated exhibition catalogue (most at the time were simple lists), it is a booklet of thirty-eight

FIG. 3 ERNST LUDWIG KIRCHNER
Untitled. c. 1909–11
 Pencil on paper
 5 x 7⁷/₈" (12.7 x 20 cm)
 The Museum of Modern Art, New York.
 Gift of Dr. Bernard Myers, 1951

FIG. 4 ERNST LUDWIG KIRCHNER
Title vignette and text from the
Program of the Brücke Artists' Group.
1906
 Two woodcuts
COMPS.: 4¹⁵/₁₆ x 1¹⁵/₁₆" (12.6 x 5 cm);
 and 5¹⁵/₁₆ x 2¹⁵/₁₆" (15.1 x 7.5 cm)
PUBLISHER: Künstlergruppe Brücke, Dresden
PRINTER: the artist, Dresden
EDITION: unknown
 The Museum of Modern Art, New York.
 Gift of J. B. Neumann, 1941

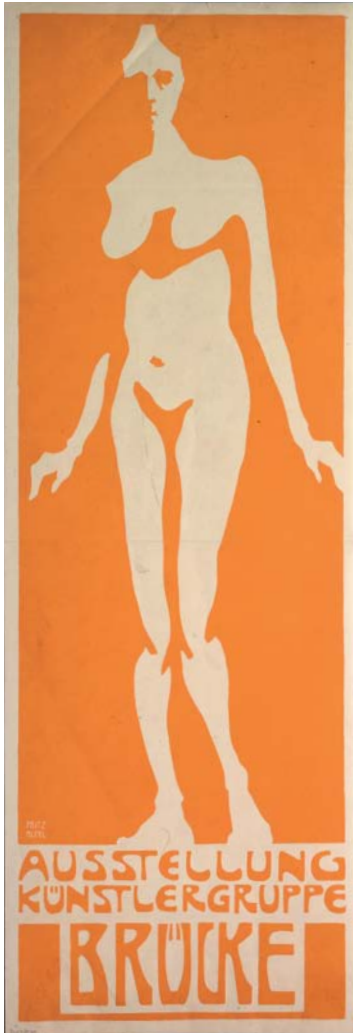


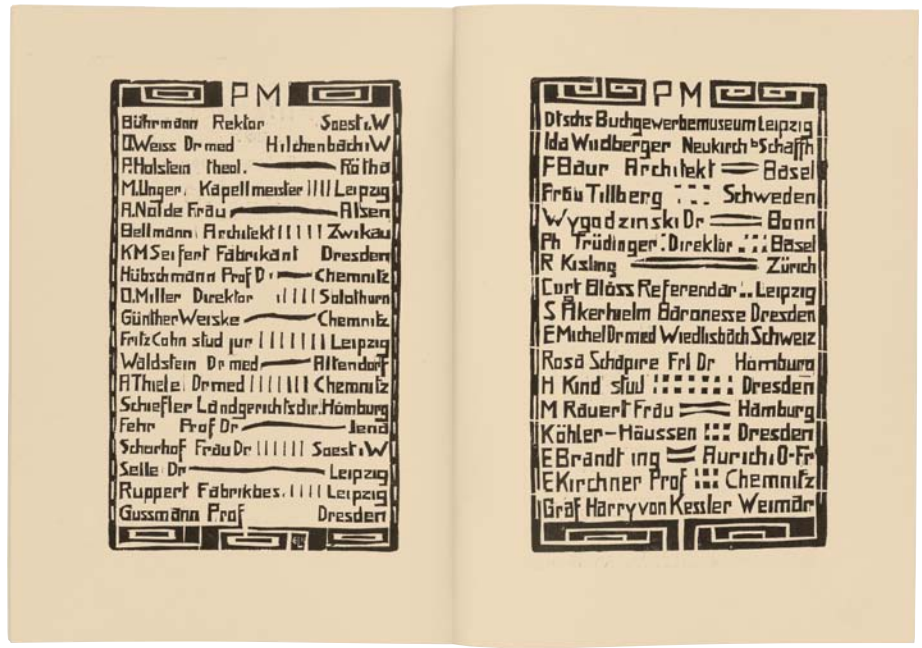
FIG. 5 FRITZ BLEYL
Exhibition Brücke Artists' Group. 1906
 Lithographed poster
 SHEET: 28¹/₄ x 9⁵/₈" (71.5 x 24.5 cm)
 PUBLISHER: Künstlergruppe Brücke, Dresden
 PRINTER: Karl Max Seifert, Dresden-Löbtau
 EDITION: unknown
 Deutsches Historisches Museum, Berlin

pages, containing woodcuts by each of the participating artists: Heckel, Kirchner, Pechstein, and Schmidt-Rottluff. Each artist's woodcuts are based on the paintings included in the show by a fellow Brücke member — flattened, simplified, black-and-white interpretations of colorful canvases. The last four pages of the booklet comprise a list, also carved and printed from wood, of the group's sixty-eight passive members at that time, each of whom presumably received a copy. The Brücke artists understood that printed art could help keep their passive members engaged while also promoting and reinforcing the group's collective identity.

From a technical point of view, the Brücke artists made innovations that redefined the possibilities of each of the primary techniques of woodcut, etching, and lithography, freeing them from tired conventions and introducing a modern, experimental approach.¹² Kirchner later described the sense of mystery and revelation that captivated them about printmaking: "The technical procedures doubtless release energies in the artist that remain unused in the much more lightweight processes of drawing or painting. . . . There is no greater pleasure than that of seeing the roller pass over the cut wooden printing block for the first time; or applying nitric acid and gum arabic to the lithographic plate and observing whether the desired effect is obtained; or following the process by which a sheet matures, through its different states, to the final version. . . . There is no better place to get to know an artist than in his graphic work."¹³

Woodcut was, as Kirchner wrote, "the most graphic of the graphic techniques."¹⁴ It was the first print process the Brücke artists explored, and the one with which they, and future Expressionists, would be most strongly associated. Many of the early Brücke woodcuts, from 1905 through about 1908, including the design for the Brücke program, reflect the artists' familiarity with the decoratively sinuous lines and flat patterning of Jugendstil (Art Nouveau), which was ubiquitous in book, periodical, and poster designs at the turn of the century. But by around 1909, the Brücke style evolved into a distinctively Expressionist idiom, involving sharper, more angular lines, occasionally mottled surfaces, and jagged forms. Using a knife or chisel rather than the finer-tipped graver, their carving became rougher and they left deliberate traces of their process in the form of blotchy patches of wood, pronounced wood grain, and uneven inking. The roughly hewn woodcuts of Paul Gauguin and Edvard Munch, along with the Oceanic and African wood carvings that they saw in Dresden's newly reopened ethnographic museum, stimulated their vision for the medium. Flatness, simplification, and distortion — Expressionism's most fundamental characteristics — are inherent to woodcut, and thus the medium served their interests more than any other. As Kirchner wrote, "In the woodcuts . . . we see the formal idiom of his paintings adumbrated."¹⁵

The members did not start making etchings until 1906, when Nolde joined the group and instructed the others in his experimental approach to the medium. In a 1906 letter to his friend, art critic Gustav Schiefler, Nolde explained how etching had set him on a path to greater creative freedom and intuitiveness: "I want so much for my work to grow forth out of the material just as in nature the plants grow forth out of the earth. . . . In the print *Lebensfreude* [*Joy in Life*; fig. 7] I worked for the most part with my finger, and the effect I hoped for was achieved. There is hidden in the print a bit of wantonness, in the representation as well as in the boldness of the technique. If I were to make the 'ragged and moving' contours 'correctly' in the academic sense, this effect would not nearly be achieved."¹⁶



The other Brücke artists soon began to approach etching along the same improvisational lines. As a technique renowned for the extremely fine and fluid quality of its lines, etching had traditionally been used to create meticulously detailed and refined images. Refinement was anathema to the Brücke artists, and they instead used the etching needle to make sharp, angular, uneven scratches in quick, sketchlike representations. Where traditionally a damaged etching plate would have been discarded, the Brücke artists embraced random smudges, pits, or scars on their metal etching plates, using the unexpected textures for tonal or atmospheric effect (plates 16, 21, 22).

The group's members first began to experiment with lithography around 1907. Crucially dependent on specific chemical interactions, lithography more than any other printmaking technique assumes the involvement of professional printers. Traditionally, artists would make their drawings on the lithographic stone with crayon, brush, or pen, and then leave it with a technician to print. But the Brücke artists, desiring to work both spontaneously and economically, devised their own unorthodox method of printing lithographs using the simple printing equipment they had in their studios. Again, the resulting images were cruder than conventional lithographs. But such rawness and visible process was entirely the point. Rather than making lithographs that would resemble drawings, as was traditional, the Brücke artists wanted to highlight the specific characteristics of lithography itself, and so they emphasized rather than obscured the irregular contours of their stones by inking their very edges (plate 15). Before printing, they often washed the drawn surface of the stone with water mixed with a few drops of turpentine, to allow particles of lithographic crayon or ink to loosen and then refix in a way that emphasized the texture of the stone (plates 18, 19). Such procedures often destabilized their compositions to such a degree that they became almost abstract (plate 20). They also transformed a technique associated with a series of involved and intimidating technical procedures into one that conveyed immediacy and spontaneity. Schiefler described the impetuous enthusiasm Heckel had for the medium: "As a valuable possession he had got hold of a stone and told me how, often at night, spurred by the creations of

FIG. 6

KG Brücke. 1910

Exhibition catalogue with twenty woodcuts

PAGE: 9¹/₈ x 6⁷/₈" (23.1 x 17.5 cm)

PUBLISHER: Künstlergruppe Brücke, Dresden

PRINTER: Gärtnersche Buchdruckerei / Heinrich Niescher, Dresden

EDITION: unknown

The Museum of Modern Art, New York.
General Print Fund and Linda Barth
Goldstein Fund, 2010

LEFT: Erich Heckel. *Fränzi with Doll* (cover). 1910

RIGHT: Ernst Ludwig Kirchner.

***PM (Passive Members)* (folios 16 verso and 17). 1910 (prints executed 1907 and 1908 respectively)**



FIG. 7 EMIL NOLDE
Joy in Life from the series *Fantasies*.
 1905

Etching and tonal etching

PLATE: 7¹/₁₆ x 4¹¹/₁₆" (18 x 11.9 cm)

PUBLISHER: unpublished

PRINTER: Otto Felsing, Berlin

EDITION: 1 of 26 impressions of state II
 (total edition, states I–II: 28)

The Museum of Modern Art, New York.
 Abby Aldrich Rockefeller Fund, 1955

his fantasy, he would leap up and put down on the stone the visions of his inner eye; he would etch it, pull a few impressions and then grind off the image again so that he could make another one."¹⁷

This effort to bring forth the distinct expressive potential of each printmaking technique was arguably the most revolutionary of the Brücke artists' innovations, and it reflects a patently modern point of view. Printmaking was historically tied to craft traditions, and by the nineteenth century was associated with technical exactitude, faithful reproduction, and uniformity from one impression to the next in any given edition. Brücke overthrew all of this, approaching printmaking as a creative rather than a reproductive technique. Their search for what is most distinctive or immediate about a particular technique goes hand in hand with the larger Expressionist goal of conveying the immediacy or urgency of a particular subject.

KANDINSKY, MARC, AND THE BLAUE REITER

During essentially the same years that the Brücke artists were active as a collective (1905–13), Munich-based painter Vasily Kandinsky was devoting much time and attention to the woodcut medium as a complement to his primary work in painting. While the Brücke artists were in their early twenties, Kandinsky, though still at the beginning of his artistic career, was entering his forties. He had started out studying economics and law in his native Russia, but, realizing his true calling as a painter, in 1896 moved to Munich, a leading European center for academic training in the visual and performing arts. Beginning in 1901 he cofounded several avant-garde artists' associations, the last and most significant of which was the Blaue Reiter, which he co-organized with Franz Marc from 1911 to 1914. A much looser association of artists than Brücke, it attracted a diverse group of individuals, including August Macke, Heinrich Campendonk, and Paul Klee, among others, most of whom shared an interest in color theory, a tendency toward abstraction, and an interest in spiritual values. Like the Brücke artists, Kandinsky and Marc believed that art could help bring about the beginning of a new age—in their view a more spiritual age.

Kandinsky had first been exposed to printmaking during a brief stint as artistic director at the Kušnerev publishing house in Moscow in 1895, but he was essentially self-taught in woodcut, which became an increasingly major preoccupation for him, starting in 1902 and reaching an important climax between 1910 and 1912. During these years, he created nearly 150 woodcuts.¹⁸ He wrote of his excitement about the medium in a 1903 letter to his companion and fellow painter and printmaker, Gabriele Münter: “You, what do you think about wood carving? . . . It is truly a fine thing. Indeed!”¹⁹ The following year, he further insisted: “It is not just playing around, darling, I am learning a lot from the things and making progress.”²⁰

Kandinsky was developing ideas for a new, increasingly abstract pictorial language in painting, and woodcut, with its flattened perspective and emphasis on the planar surface, helped to reveal new spatial and conceptual possibilities. The earliest examples retain an illustrational quality derived from Jugendstil and from Russian folk art, a quality he sometimes enhanced by printing jewel-like colors in conjunction with broad areas of black (fig. 8). But the majority of Kandinsky’s early prints exploit the stark mystery and spatial ambiguity of black-and-white patterning. The flattening, condensing, and abbreviation of form serve to evoke a particular moment or atmosphere rather than a literal description of a scene. This merging of figure and ground had a decisive influence on Kandinsky’s development of abstraction. By 1910 many of his woodcuts were only barely decipherable as subjects based in nature or the landscape, and by 1913 he had broken through to complete abstraction (plates 29, 30).

As the intellectual leader of the Blaue Reiter, Kandinsky also served as a role model in terms of his enthusiasm for prints, especially woodcut. During the period of the closest collaboration in the circle, from 1911 to 1912, interest in printmaking, particularly woodcut, grew as the artists observed each other’s work.²¹ Like Kandinsky, Marc used woodcut to help clarify his style, making twenty-two examples between 1911 and 1914, nearly all of them depicting his signature subject of animals in harmony with nature. Although four were printed in color, most rely on a rhythmic use of black and white to suggest the interplay of forces in the cosmos (plates 35–37).

While printmaking was not as constant a preoccupation for the Blaue Reiter artists as it was for the Brücke group, Kandinsky and Marc nevertheless had a fundamental appreciation for its distinct aesthetic possibilities. They also recognized that prints, like books, could be more widely disseminated than unique works, thereby allowing their images and ideas to reach a broader audience. The importance that the two attached to printed art in these years is reflected in the fact that they included it as integral components of their publications. *Concerning the Spiritual in Art* (1911), Kandinsky’s highly influential early manifesto, in which he conveyed his belief in a new anti-materialistic, antinatural approach to painting, is embellished with eleven woodcut vignettes that give concrete form to his theories. The deluxe editions of the Blaue Reiter almanac, a book of essays and images through which the two artists sought to reveal the connections between various developments in modern art, include two color woodcuts—one each by Kandinsky and Marc (plate 27). Kandinsky’s book *Klänge* (*Sounds*), consists of thirty-eight sonorous prose-poems accompanied by fifty-six stunningly evocative woodcuts; executed from 1907 to 1912, they effectively trace his development from figuration to abstraction (plate 31).



FIG. 8 VASILY KANDINSKY
The Night – Large Version. 1903
Woodcut

COMP.: 11 3/4 x 5 1/16" (29.8 x 12.9 cm)
PUBLISHER: unpublished
PRINTER: the artist, Munich
EDITION: at least 13 in at least 6 color variations

The Museum of Modern Art, New York.
Gift of Mrs. Joseph H. Lauder, 1991

Another Blaue Reiter publication, never realized, was to be a large-format illustrated Bible. Consistent with their fascination with themes of spiritual rebirth and cosmic conflict, Kandinsky was to illustrate the apocalypse, and Marc the book of Moses. Other chapters were to feature prints by Klee, Heckel, Alfred Kubin, and Kokoschka. It was initiated in 1913 by Marc, who enthused, “It will be a Blaue Reiter edition. Isn’t the idea wonderful? . . . I would quiver with happiness if the idea were actually to take shape.”²² The project stalled with the outbreak of World War I and then died along with Marc, who was killed in action in 1916. However, Marc’s letters indicate that he was mentally preoccupied with both the subject and the woodcut technique during the intervening years, and he did execute five woodcuts that he intended for the book, including *Genesis II* (1914; plate 36).²³

KOKOSCHKA AND SCHIELE IN VIENNA

In Vienna, Oskar Kokoschka and Egon Schiele were not part of any group—in fact Kokoschka, four years older, was dismissive of Schiele’s talent—but they both evolved out of turn-of-the-century Viennese Jugendstil and by 1910 each had developed a highly personal and emotional style based largely on expressive draftsmanship and sexually or psychologically charged body language. The artists made their respective exhibiting debuts in 1908 and 1909 at the Kunstschau (Art show) exhibitions organized in those years by Gustav Klimt, then the city’s leading artist and an important early mentor for both of them. Their works stood out and immediately propelled them to the forefront of the avant-garde in Vienna, which, though a major center of cultural and intellectual achievement, was nevertheless largely hostile to modernist innovation.

Like the Brücke founders, Kokoschka was encouraged by his father to obtain practical skills, so he originally enrolled in the teacher-training program of Vienna’s School of Applied Arts. From 1906 to 1908, he worked under commission from the Wiener Werkstätte, the famed Jugendstil studio of design, creating a series of printed postcards and what was to be an illustrated “children’s” book *The Dreaming Boys* (1908; plate 49), which was published on the occasion of the 1908 Kunstschau. Although the book’s flat, bright colors and crisp, black outlines were in keeping with the ornamentality favored by the Werkstätte, Kokoschka’s awkward, gangly figures show him beginning to move in another direction. His story—definitely not for children—was a powerfully Expressionist poem dealing with sexual longing and anxiety, created only a few years after a Viennese contemporary, Sigmund Freud, published his *Interpretation of Dreams* in 1899. The suggestive images and text contain dense forests with frolicking animals; undulating waters teeming with swimming red fish; black, star-filled skies; and adolescent boys and girls sleeping and dreaming. This strange, subversive work led one critic to dub him “*Oberwildling*” (Wildest beast).

At the next year’s Kunstschau, Kokoschka made an effort to live up to this title when he debuted his shockingly bloody and violent play *Murderer, Hope of Women*, which centers on the battle between the sexes. Seeking deliberate provocation, the artist called for a “wild atmosphere . . . intensified musically by drumbeats and shrill piping, and visually by the harsh, shifting colors of the lighting.”²⁴ Kokoschka’s controversial advertisement for the play, which was plastered throughout Vienna, blatantly flaunts its disturbing content (plate 48).

Impressed by these showings, the iconoclastic Viennese architect Adolf Loos took Kokoschka under his wing and arranged for a series of portrait commissions from culturally prominent Austrians. Loos believed that Kokoschka, despite — or perhaps all the better for — his lack of training as a painter, was temperamentally suited to portraying the inner agitation that Loos felt was at the core of the modern human condition. With these psychologically penetrating portraits, including one of art historians Hans Tietze and Erica Tietze-Conrat (plate 57) that is, typically, full of vigorous brushwork, scraped surfaces, and anxious body language, Kokoschka found his mature voice and helped to pioneer the new visual language of Expressionism.

Schiele, who had a precocious command of drawing techniques from childhood, entered the Academy of Fine Arts in Vienna in 1906 at the age of sixteen. Attracting attention with the four paintings he exhibited at the 1909 *Kunstschau*, by 1910 he too was painting portraits for various collectors and patrons, often representing their bodies in contorted positions and defining their forms and features with hard, angular outlines. Linear drawing was the foundation of Schiele's paintings, and he was devoted to drawing as an independent medium as well. He worked most often in charcoal, pencil, or ink, which he then sometimes colored with watercolor, transforming the sinuous line and ornamental patterning he had learned early on from Klimt into something more exaggerated, prickly, and often uncomfortably raw (plates 51, 52). In drawing, a more private medium than painting, he felt even freer to treat his subjects in a graphically intimate and explicit way (plate 53).

Catching the tail end of the *Jugendstil* craze for posters, both artists made a number of boldly designed examples (plates 55, 59), but original printmaking did not inform their early development the way it did for the *Brücke* and *Blaue Reiter* artists. After they had achieved a measure of success in the 1910s, however, they both made significant print projects, usually through the encouragement of publishers and dealers in Germany as well as Austria. Kokoschka in particular developed into a highly prolific printmaker, often using his own lithographs to illustrate the many plays and stories that he continued to write. His agitated, expressive line would influence many other Expressionist artists after he moved to Germany in 1910.

EXPRESSIONISM EXPANDS, 1910–1918

While Dresden, Munich, and Vienna were the leading metropolitan centers in which Expressionism was pioneered, after 1910 the center of the movement shifted to Berlin. Germany's most populous city, Berlin had recently eclipsed Munich as its largest artistic center and was home to many of the country's leading museums, galleries, and collectors. However, up to that point, the contemporary art world in the Prussian capital was dominated by the German brand of Impressionism that was, along with French Post-Impressionism, promoted by the Berlin Secession. An unofficial exhibiting society, the Secession provided artists with an alternative to the conservative artistic policies of the German state under Kaiser Wilhelm II. Although it publicly advocated stylistic diversity, the leadership of the Secession was never truly comfortable with the younger generation of Expressionist artists who were occasionally included in its exhibitions. In 1910 the Secession jury rejected twenty-seven Expressionist works, many by *Brücke* artists. This resulted in a bitter split in the membership

and led many artists to resign. Emil Nolde, who vehemently criticized the president of the Secession, Max Liebermann, was at the center of the controversy. Under the leadership of Max Pechstein (who had moved to Berlin in 1908), a new, more liberal society, the New Secession, was formed that year. Expressionist art gained a foothold, and became increasingly prominent in the city's galleries and exhibition halls.

Following Pechstein, the other Brücke artists moved to Berlin at the end of 1911, seeking access to its larger and more sophisticated art market. Their presence helped Expressionism to break through in the city, while their paintings and perhaps even more significantly their prints served as an enduring source of inspiration to the larger Berlin art world. The Blaue Reiter artists also sought and received exhibition opportunities in Berlin, as did many other individuals who would come to be associated with Expressionism, including Kokoschka, as well as sculptors Wilhelm Lehmbruck and Ernst Barlach and painters Ludwig Meidner, Lyonel Feininger, and Conrad Felixmüller. The movement thus gained broader momentum as the various strains of Expressionism had the opportunity to mingle, and individual artists were bolstered in their own efforts and able to take inspiration from a larger community of peers. The years 1910 to 1914 represent an important high point for the movement, a moment when many of these artists were producing their strongest, most paradigmatic works. It was also during this period that the term "Expressionism" actually came into general usage and became synonymous with the avant-garde in Germany.

BERLIN AND ITS PRINT PUBLISHERS

In addition to the artists themselves, the individuals who had the most decisive and lasting impact on the development of Expressionism during these years were the enterprising and innovative dealers and publishers who recognized its aesthetic and commercial potential. Among the most important and influential at this stage were Paul Cassirer, Herwarth Walden, and Franz Pfemfert. J. B. Neumann and Wolfgang Gurlitt followed quickly on their heels and would become increasingly active with the movement in the late 1910s and 1920s. Each of these men furthered Expressionism in various ways, not the least of which was by establishing an imprint for the publication of printed art.

Cassirer, who had long ties to the Berlin Secession, was a leading player in the Berlin art world. Combining the qualities of a shrewd businessman and a sensitive art enthusiast (who had made a fortune introducing French Impressionist and Post-Impressionist art to Germany), he represented many of the Secession artists through his gallery. A bibliophile and print lover, he founded his own publishing business in 1908 and established his own printing press, Pan-Press, with printers he brought from France.²⁵ Cassirer regularly showed prints in his gallery, and encouraged many of his gallery artists to make prints. He commissioned Max Beckmann's first published prints in 1909 and persuaded Barlach to take up lithography in 1910. Lehmbruck's prints exist thanks to Cassirer, and it was Cassirer who convinced Lovis Corinth, who had abandoned printmaking in the 1890s, to reengage with the medium. Over the next decade and a half he would publish dozens or in some cases hundreds of individual prints (many of them within portfolios and illustrated books), by each of these artists, along with others, including Heckel, Meidner, and, after 1916, Kokoschka, who would be drawn away from Walden's circle by Cassirer's more lucrative stable.²⁶ Many of Cassirer's



FIG. 9 OSKAR KOKOSCHKA
Murderer, Hope of Women, cover
of the periodical Der Sturm, vol. 1,
no. 20 (July 14, 1910)
 Line block reproduction after drawing
 PAGE: 15¹/₁₆ x 11⁵/₁₆" (38.2 x 28.8 cm)
 PUBLISHER: Der Sturm, Berlin
 PRINTER: Hans Walter, Berlin
 EDITION: several thousand
 The Museum of Modern Art Library



FIG. 10 ERNST LUDWIG KIRCHNER
Variété, cover of the periodical
Der Sturm, vol. 2, no. 71 (August 1911)
 Woodcut
 PAGE: 15¹/₁₆ x 11⁵/₁₆" (38.2 x 28.8 cm)
 PUBLISHER: Der Sturm, Berlin
 PRINTER: Hermann Blanke's
 Buchdruckerei, Berlin
 EDITION: several thousand
 The Museum of Modern Art Library

artists belonged to the older guard associated with the Secession, but as Expressionism gained prominence after 1910, some of them, such as Barlach and Corinth, began to adjust their more naturalistic styles toward its simplifications and deformations.

Cassirer's influence in what was a highly competitive Berlin art world cannot be overstated. He more than anyone established a market for prints at that early moment and set an example by supporting prints as an important medium in contemporary art. The Industrial Revolution in the nineteenth century had created a new, larger middle class, including bankers and industrialists, merchants, doctors, and lawyers, and the acquisition of art in the form of more affordable prints became a way of validating their status in society. The art world had changed at the end of the nineteenth century, such that a market based on state patronage and direct patron-artist relationships was being replaced by a newly influential class of art dealers who mediated the contact between artist and art-buyer. Dealer-publishers such as Cassirer could encourage artists to make prints, and then build an audience and clientele for them, in effect perpetuating an ongoing cycle that would benefit artist, dealer, and collector alike. The dissemination of printed art also helped promote Expressionist imagery generally, thereby contributing to a broader acceptance and marketability for the movement overall.

While Cassirer's taste tended toward established or otherwise accessible artists, Walden, who was originally a composer and pianist as well as a literary critic, was the first to embrace the new avant-garde tendencies. He brought out his periodical *Der Sturm* in 1910. Its name, in English "The storm" or "The struggle," was suggested by his first wife, poet Else Lasker-Schüler, to convey a gathering of forces against the status quo. The magazine started as a literary journal featuring poetry and prose as well as theoretical texts by a range of avant-garde writers and poets, including representatives of the burgeoning movement in literary Expressionism, but it soon began incorporating art, first as reproductions of drawings, and then as original prints.²⁷ Among the first artists published in *Der Sturm* was Kokoschka, who came to Berlin from Vienna in March 1910 to contribute portrait drawings and poems to the periodical. In issue no. 20 (July 14, 1910), Walden published Kokoschka's drama *Murderer, Hope of Women* along with reproductions of related drawings (fig. 9). (A few years later, he also published the drama as an illustrated book [plate 150].) In 1911 Walden began publishing original prints, mainly woodcuts, in the journal, starting with Kirchner (fig. 10)

and other Brücke artists, and going on to include a range of both well-known and now obscure figures.²⁸ In need of funding for the journal, Walden sometimes issued separate editions of some of the prints in limited numbers, on higher quality paper; woodcuts and linoleum cuts by Franz Marc, Heinrich Campendonk, and Karl Schmidt-Rottluff, among others, were offered in this way (plates 33, 35, 38, 39, 79).

In 1912 Walden opened a gallery, also called *Der Sturm*, and for years it was the central forum for the avant-garde in Berlin. His interests and tastes shifted frequently, and by 1912 he had abandoned the Brücke artists, turning instead to those of the *Blaue Reiter* and others from across Europe whose more abstract images could advance his lofty goal of “an international art movement as a spiritual unity transcending national and social divisions.”²⁹ That first year he mounted a Futurism exhibition, and in 1913 the First German Autumn Salon (*Erster Deutscher Herbstsalon*) was a monumental international survey of avant-garde movements, such as Futurism, Orphism, Cubism, and Expressionism, with 366 works by almost ninety artists from twelve countries. Diverse Expressionists, including Feininger, Kandinsky, Kokoschka, Marc, Klee, and Macke, were included; the Brücke artists, however, were not. These and other *Der Sturm* exhibitions had a profound impact on German artists; both the Brücke and *Blaue Reiter* artists subsequently assimilated the influence of the fractured planes that characterized Futurism and Cubism.

At the same time as Walden was promoting an international avant-garde, he also began positioning himself as a standard-bearer for the newly recognized German Expressionist movement. In fact the inaugural exhibition at *Galerie Der Sturm* was a presentation in March 1912 of the touring *First Exhibition of the Editors of the Blaue Reiter* (organized by Kandinsky and Marc and having originated in late 1911 in Munich), expanded to include a few other artists and retitled *Der Blaue Reiter, Franz Flaum, Oskar Kokoschka, Expressionisten*. Walden connected the artists’ “spiritual aspirations” with Expressionism, and this marked one of the first occasions the term “Expressionist” was publicly applied to the visual arts. To that point the word “Expressionism” had been used in a loose way to refer to various pan-European avant-garde tendencies, including Fauvism, Cubism, Orphism, and Futurism, as well as the art of the Brücke and *Blaue Reiter* groups, as a way of differentiating them from Impressionism or Naturalism, which were still prevalent styles. Where “Impressionism” was understood to concern the effects of light, and “Naturalism” the observable world, “Expressionism” connoted an emphasis on personal expression and essential form. Walden’s use of the term for an exhibition of strictly Germanic art was symptomatic of the shift in definition that was occurring at that time. This would be more clearly articulated in 1914 with the publication of the art and literary critic Paul Fechter’s *Der Expressionismus*, which was the first book to identify Expressionism as an expressly German phenomenon; it concentrated on artists of the Brücke and *Blaue Reiter* groups as well as individuals such as Kokoschka.³⁰

The chief rival to the periodical *Der Sturm* was *Die Aktion*, which was founded a year later, in 1911, by the leftist editor and writer Franz Pfemfert. It remained active through 1932 but was most influential during the prewar and war years. (In the 1920s it became exclusively a political organ.) Subtitled “Weekly for politics, literature, arts,” it was, unlike *Der Sturm*, distinctly Socialist and pacifist in orientation, and increasingly so as the war approached and was subsequently waged.

FIG. 11 CONRAD FELIXMÜLLER
Mankind, Save Your Souls, cover of
the periodical *Die Aktion*, vol. 7,
no. 39/40 (October 1917)
 Woodcut

PAGE: 12 x 8¹⁵/₁₆" (30.5 x 22.7 cm)
 PUBLISHER: Verlag der Wochenschrift
 Die Aktion, Berlin
 PRINTER: F. E. Haag, Melle in Hannover
 EDITION: approx. 7,000
 The Museum of Modern Art, New York,
 Committee on Prints and Illustrated Books
 Fund, and The Library Council, 2010



But like Walden, Pfemfert combined text and illustrations — both reproductions of drawings as well as original woodcuts — in his magazine, which became a stronghold of the Expressionist movement. Although Pfemfert published a range of artists, including Schmidt-Rottluff and Schiele, the prints that appeared in its pages were presented within the context of social criticism. The most frequent contributor was Felixmüller, whose leftist political activism complemented Pfemfert's vision (fig. 11).

Die Aktion's narrower focus made it overall less influential than *Der Sturm*, at least from an artistic point of view, but its emphasis on political propaganda provided a model for many subsequent illustrated periodicals. More than fifty journals espousing Expressionist art and literature were published at one point or another between 1912 and 1922.³¹ Most were extremely short-lived; lacking the backing of a major enterprise such as a gallery, they lasted only a year at most and were printed in small editions. But the proliferation of woodcuts and linoleum cuts that they collectively circulated through their pages helped to promulgate Expressionism and to suggest that the movement could play a part in political as well as aesthetic revolution — a notion that would gain further momentum at the end of the war.

With Cassirer, Walden, and Pfemfert, prints had a strong and early standing within the modern art world that was taking shape in Berlin after 1910, even though the number of collectors buying Expressionist art was still relatively small.³² Nevertheless, a few other dealers quickly jumped into the fray, betting that money could soon be made from both the burgeoning interest in Expressionist art and the nascent print market. One of the first was J. B. Neumann (Israel Ber Neumann). He was only twenty-three years old when he opened his combined gallery, art and antiquarian bookstore, and publishing house, Graphisches Kabinett J. B. Neumann, in Berlin in 1910. It focused specifically on prints and drawings: he organized monthly graphic exhibitions, and was active as a print publisher from the beginning. Many of the artists he initially promoted are now largely forgotten, but as time went on his publishing efforts focused increasingly on leading members of the avant-garde, particularly Beckmann, as well as Heckel and Schmidt-Rottluff. The Fritz Gurlitt gallery, which after 1912 was directed by the late Gurlitt's son, Wolfgang Gurlitt, had a long history

promoting German Symbolist and Impressionist artists, as well as the French Impressionists. But at this turning point it moved to position itself with the rise of Expressionism. In 1912 the gallery gave the Brücke artists their first and only group exhibition in Berlin.³³ And in 1913, after Brücke dissolved, Gurlitt gave Kirchner and Heckel each their first solo shows in Berlin, and soon thereafter he began his long-term representation of Pechstein, which included publishing a large number of the artist's prints.

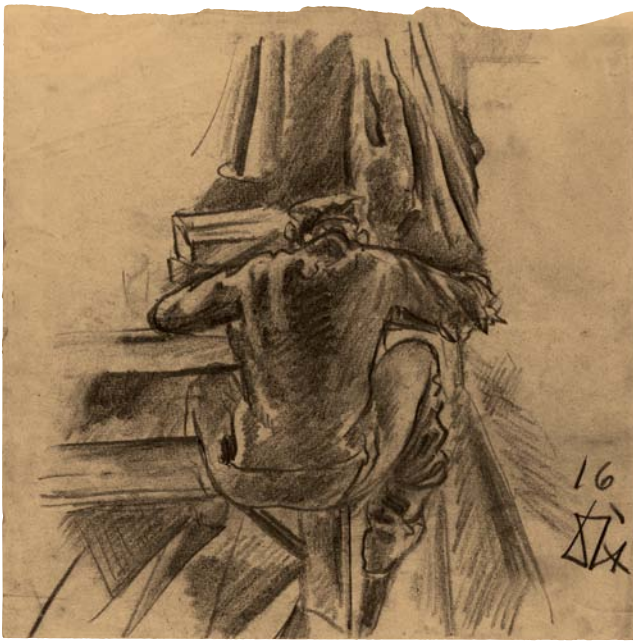
WAR

In August 1914, when Germany entered World War I, Expressionism had become synonymous with the avant-garde in Germany, and, concurrently, a renaissance in printmaking, spawned by forces both aesthetic and commercial, was gathering momentum. The war had a devastating effect on the German population, and it had a shattering, transformative effect on the artists of the Expressionist era. Careers were interrupted, relationships were splintered, and plans for works and publications were put on hold, often never to materialize. Although the war was initially greeted with patriotic enthusiasm by most Germans, including many Expressionists, the misery and destruction of the war, which went on far longer than most had ever anticipated, destroyed many lives. For most of the artists who survived it, their style and subject matter were dramatically affected.

The Brücke group had dissolved in 1913, unable to maintain group cohesion amid the larger metropolitan dynamism of Berlin, but the artists were forging ahead individually and continuing to paint, draw, and make prints in an Expressionist mode. The leading Brücke artists, including Kirchner, Heckel, Schmidt-Rottluff, Pechstein, and Mueller, all served in the war. The Blaue Reiter was effectively disbanded with the outbreak of war, as Kandinsky, a Russian citizen, was forced to return to Russia, and Marc and Macke, caught up in the initial euphoria of war and believing it could be a catalyst for renewal, quickly enlisted but were killed in combat — Macke after just seven weeks, Marc in March 1916. Kokoschka volunteered for the Austrian army, but was seriously wounded and discharged in 1915; by 1917 he had settled in Dresden. Schiele was drafted into the Austrian army in 1915, but was eventually assigned to a desk job and was able to continue drawing and painting; although he remained in Austria, he exhibited frequently in Germany, particularly in Munich where he had been showing regularly with the gallery Neue Kunst Hans Goltz since 1912. Other leading figures, such as Lehmbruck and Meidner, either enlisted themselves or were drafted. And some, including Nolde, were too old to serve.

These Expressionists, now entering their thirties (if not older), had arrived at their mature work in the years just before the war began. A younger generation, born in the early 1890s and still maturing artistically, was also conscripted. Artists such as Otto Dix, Conrad Felixmüller, and George Grosz absorbed the initial lessons of Expressionism — its gestural brushwork, distorted forms, and exaggerated color — but, coming of age in the midst of war, their work would ultimately be shaped even more dramatically by its horror and destruction.

Max Beckmann was older but his work was also transformed decisively by the war. He had previously rejected Expressionist values in painting, most famously in 1912 when he criticized Marc's desire to express "inner spiritual meaning" rather than "artistic objectivity."³⁴ But during the war



he began to adopt Expressionist distortions and angularity as a means of articulating the disturbing, incomprehensible reality of the times. Beckmann wrote to his wife, Minna Tube, on March 10, 1915, that he was “quite pleased that there is a war. Everything I have done up to now was just an apprenticeship. I am still learning and broadening myself.”³⁵

Beckmann served first as a volunteer nurse in East Prussia in late 1914, then as a medical orderly in Belgium in 1915, but was discharged later that year following a nervous breakdown. Printmaking had become a major focus for him in 1914, and would continue to be so through 1923. During the war years he executed a number of etchings dealing with the attendant trauma (plates 115, 116, 120, 123), however most were not published until after the war ended in 1918, when the print market was stronger. Although he had previously worked in lithography, he made some thirteen etchings and drypoints in 1914, and they would become his preferred print mediums going forward. In *The Grenade* (1915; plate 120), the drypoint’s sharp, scratchy lines blend together in an almost abstract tangle that suggests the chaos of the bombing scene. Exaggerated foreshortening and Mannerist distortions add to the sense of collapse and confusion.

Dix was only twenty-two years old and still a student of painting at the Academy of Art in Dresden when he volunteered. He was trained as a machine-gunner, and, unlike Beckmann and many other artists who were discharged following physical or mental breakdown, he served the entire war, from 1914 to 1918. He later commented on the compulsion he felt to bear witness to its horrifyingly primal reality: “The war — it is something so beastly: hunger, lice, mud, these terrible sounds. . . . The war was a horrible thing, but still something powerful. . . . Under no circumstances could I miss it! You need to have experienced men in this unbridled state to really learn something about man.”³⁶ During the war years Dix’s opportunities for painting were limited. But he, like many others, including Marc and Beckmann, who sent letters from the field embellished with war-themed sketches, made innumerable drawings while he was on the front. Still searching for his own style, he made alternately realistic (fig. 12) and Futurist-Expressionist (fig. 13) interpretations of the scenes he witnessed. He would later refer to these when he created a number of monumental works based on his recollections of the war, including the portfolio of fifty graphically relentless etchings, *The War* (1924; plate 128).

FIG. 12 OTTO DIX
A Soldier Writing. 1916

Pencil on paper
11¹/₈ x 11¹/₄" (28.3 x 28.4 cm)
The Museum of Modern Art, New York.
Gift in honor of Myron Orlofsky, 1978

FIG. 13 OTTO DIX
A Riddled Wall. 1916

Pencil on paper
11¹/₈ x 11¹/₄" (28.2 x 28.5 cm)
The Museum of Modern Art, New York.
Gift in honor of Myron Orlofsky, 1978



FIG. 14 ERNST LUDWIG KIRCHNER
Schlemihl Meets His Shadow. 1915–16

Woodcut with oil additions

COMP.: 12 1/8 x 11 13/16" (30.8 x 30 cm)

PUBLISHER: unpublished

PRINTER: the artist

EDITION: 1 of 2 proofs of state I, each with unique hand-colored additions (total edition, states I–II: 10)

The Museum of Modern Art, New York.
 Gift of Mrs. Heinz Schultz, 1957

The former Brücke artists found printmaking to be a crucial refuge for their creativity during the war years. Heckel volunteered early on, but, declared unfit for military service, was subsequently stationed in Belgium with the Red Cross medical corps (where he met Beckmann in 1915). His unit was headed by art historian Walter Kaesbach, who allowed him to have every other day off in order to paint and make prints. He made a number of woodcuts depicting the injured soldiers and sailors in his care (plates 125, 126). Artists' supplies were scarce in the military, but Heckel obtained planks of wood from the detritus of a destroyed shipping terminal in Ostend. He sometimes used a pocketknife to carve his wartime woodcuts, which contain evidence of the wood grain and starkly stylized, almost scarlike gouges to define the gaunt features of the men's faces.

To avoid serving in the infantry, Kirchner enlisted as an "involuntary volunteer" in 1915 and served briefly as an artillery driver before suffering a nervous breakdown and being discharged. During this year, he executed a number of lithographs depicting military riders on horseback, a remembrance of the riding instruction he had received during his service. Using the unusual lithographic technique the Brücke artists had devised several years earlier, he washed the stone for *Evening Patrol* (1915; plate 114) with a turpentine solution to loosen and smear some of the crayon particles. The ensuing distortions lend the image an anxious, vibrating quality, which conveys the nervous tension of Kirchner's military service. He suffered from medical and psychological problems for the rest of his life as a result.

In addition to specifically war-themed works, Kirchner's and Heckel's works on other subjects also began to reflect the psychological hardship of war. Describing *Schlemihl Meets His Shadow* (fig. 14), one of a series of woodcuts based on an 1814 novella by Adelbert von Chamisso about a man who sells his shadow and then tries in vain to get it back, Kirchner wrote: "Folio VI shows sullen Schlemihl in the fields, when all of a sudden his shadow comes along across the sunny land. He tries to step with his feet into the footsteps of his shadow, madly thinking that he could become himself again, analogous to what goes on in the mind of someone just released from military service."³⁷ Heckel's work from the war period and after is often tinged with melancholy, whether landscape

(plate 86) or portraiture (plate 90). Schmidt-Rottluff served three years on the Eastern Front, but did not treat war themes directly in his work. Instead, as antidotes, he turned to introspective portraits (plate 99), calm landscapes (plates 80, 82, 83, 87), and, toward the end of the war, Biblical themes that suggest the search for solace or redemption (plates 169, 170). War-shattered nerves prevented him from painting, but the carving of wood was therapeutic and he made many woodcuts during these years. Black, which had always been a forceful element in the Brücke artists' prints, became even more prominent in their prints of the war years. In addition to the formal, rhythmic effects it offered, its starkness and traditional associations with death became particularly relevant.

WARTIME PUBLISHING

Like the artists, the fledgling Expressionist print publishing industry was also shaken by the war. *Der Sturm* and *Die Aktion* managed to continue, and the dealers who had started to publish Expressionist prints, especially Cassirer, Neumann, and Gurlitt, also persevered. But the explosion in Expressionist print publishing would not begin until later, fueled by dramatic changes in the economic and political situation toward the end of, and after, the war.

Among the most notable publishing developments during the war years were two successive journals put out by Cassirer. Swept up in the patriotic fervor, Cassirer immediately joined the war effort and became an ambulance driver on the Western Front. In the middle of 1915 he liquidated most of his publishing endeavors, with one exception: a new weekly periodical, *Kriegszeit* (Wartime), that he had initiated just a few weeks after the war began and would issue until March 1916.³⁸ A not-for-profit publication, with proceeds benefiting a war fund for visual artists, each issue consisted of four large-format pages on which were printed four separate lithographs, each by a different artist, accompanied by literary texts — often commentaries on the images. Altogether some 179 lithographs were commissioned for these pages, most by artists from Cassirer's stable, including Liebermann, Beckmann, and Barlach (fig. 15). Most of the images and the texts supported the German cause in the war, although a few, such as Beckmann's memorial portrait of his brother-in-law, recently killed in action, exhibit some ambivalence. Overall the images bear witness to the fever of the time and to Cassirer's commitment to his artists and to the power of printed art.

By 1916, faced with military stalemate at the front and mounting deprivations at home, the German public's attitude toward the war had shifted. Cassirer was released from the army due to poor health in the spring of 1916, and, converted by the war experience to pacifism, he suspended *Kriegszeit* and replaced it with a new series of broadsheets that he called *Der Bildermann* (The picture man), which he published through the end of December 1916. The two periodicals were similar in format, but the points of view they represented were entirely different. The latter's new, antiwar attitude is demonstrated in the contrast between the anguished, pleading figure in Barlach's *Give Us Peace!*, which appeared in the December 1916 issue of *Der Bildermann* (fig. 16), and the bombastic warrior in his *Holy War*, published almost exactly two years earlier in *Kriegszeit*.

After a nearly nonexistent art market at the beginning of the war, "boom conditions [were] prevailing by 1916, fuelled by inadequately taxed war profits, a shortage of other outlets for luxury

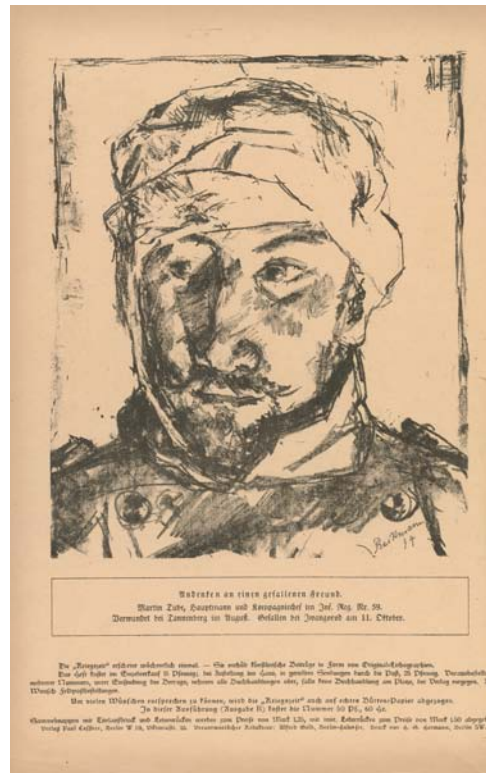


FIG. 15
Three pages from the periodical
Kriegszeit
Lithographs

PAGE: 18¹³/₁₆ x 12¹¹/₁₆" (47.8 x 32.3 cm)
PUBLISHER: Paul Cassirer, Berlin
PRINTERS: M. W. Lassally, Berlin (nos. 1–5) and
H. S. Hermann & Co., Berlin (nos. 6–64/65)
EDITION: unknown

The Museum of Modern Art Library

LEFT TO RIGHT:

Max Liebermann. *Now We Will Thrash Them*, cover, vol. 1, no. 2 (September 7, 1914)

Max Beckmann. *In Memory of a Friend Killed in Action*, in-text plate, vol. 1, no. 11 (November 4, 1914)

Ernst Barlach. *The Holy War*, plate, vol. 1, no. 17 (December 16, 1914)

spending, and a sagging currency both in Germany and neighboring neutral countries like Sweden.³⁹ At the same time, the Allied naval blockade had made cotton and linen canvas extremely difficult to come by, and as a result many artists turned increasingly to works on paper, including both prints and drawings.⁴⁰ In Berlin, Cassirer resumed publishing in 1916, and others, including established publishers as well as newcomers, also expanded their publishing activities in recognition of the improved financial outlook. In 1917 in Berlin, Wolfgang Gurlitt initiated several large print projects with Pechstein;⁴¹ Wieland Herzfelde established the leftist publishing house Malik-Verlag, which would publish many satirical portfolios by Grosz over the next several years, including *God with Us* (1920; plate 127); and J. B. Neumann formulated plans for a new monthly periodical, *Das Kunstblatt* (The art paper), one of the best of a new crop of deluxe, “collectable” periodicals, almanacs, and yearbooks featuring original prints by Expressionist artists that would appear in the ensuing years (see plate 97).⁴² Expressionist print publishing began to surge in other cities as well in 1916–17: in Leipzig, Kurt Wolff added print publishing to his book publishing business, and in Munich, the Expressionist book publisher Reinhard Piper established a new imprint for prints and illustrated books, Marées-Gesellschaft.⁴³

THE AFTERMATH OF WAR, 1919–1924

In November 1918, when Germany suffered military defeat, the Kaiser fled the country, and a republic was proclaimed, Expressionism entered its final phase. The former Brücke artists were by now approaching middle age, and while their youthful energy and idealism had been nearly extinguished with the passage of time and, especially, the grim reality of the war, their work in painting and printmaking continued to display an Expressionist boldness and drama. The younger generation, including Dix and Grosz, came to maturity during this period and into the 1920s, and their searing depictions of the decadence of postwar society would come to define the Weimar era. They had absorbed the aesthetic lessons of the older generation, but their work, sometimes referred to as Post-Expressionism⁴⁴ or second-generation expressionism,⁴⁵ as well as the now more commonly used term New Objectivity (Neue Sachlichkeit), ultimately emerged as much more detached, cynical,

FIG. 16 ERNST BARLACH
Give Us Peace!, cover of the periodical
Der Bildermann, vol. 1, no. 18
(December 1916)

Lithograph

PAGE: 14 x 11" (35.5 x 28 cm)

PUBLISHER: Paul Cassirer, Berlin

PRINTER: M.W. Lassally, Berlin

EDITION: approx. 1,000–2,000

The Museum of Modern Art, New York.

Gift of Mrs. Bertha M. Slattery, 1952



and hard-edged in the postwar years. Beckmann, who became one of the most outstanding and prolific printmakers of this period, also reigned as a leading chronicler of postwar disillusion.

POSTWAR POLITICS

As the war officially ended, many artists wanted to help build a new society. Believing that cultural values could triumph in the new era, a group of artists, led by Pechstein, entreated all the “revolutionaries of the spirit (Expressionists, Cubists, Futurists)”⁴⁶ to join together in an association of “radical creative artists.”⁴⁷ Founded in Berlin on December 3, 1918, they called themselves the Novembergruppe, after the November Revolution.⁴⁸ In 1919 the group issued a pamphlet, *An alle Künstler!* (To all artists!), in which Pechstein articulated his newly politicized position in a statement, “Was wir wollen” (What we wish): “We are as rich in inspiration, readiness to sacrifice, belief in our people, as we are poor in possessions. Let the socialist republic give us trust, we have freedom, and out of the dry earth flowers will bloom in its honor.”⁴⁹ Pechstein’s text was an appeal to all artists to participate in the Socialist government, which he fervently hoped would establish a productive role for artists in the new republic. His image for the pamphlet cover reflects the fiery passion of the moment (fig. 17). It is one of a rash of illustrated journals, broadsides, and posters that flooded Germany with urgent political imagery during the first tumultuous year of the republic (plates 177, 182, 183).

Believing that their early goal of destroying the old ways and constructing a new society was finally at hand, many Expressionist artists joined the Novembergruppe at one point or another, including Heckel, Feininger, Felixmüller, Grosz, and Meidner. And many of those who did not were still caught up in the mood of urgent action. Kollwitz wrote in her diary in 1922, while she was working on *War* (1923; plate 129), her portfolio of woodcuts expressing the pain felt by the families left behind during the war: “I would like to exert influence in these times when human beings are so perplexed and in need of help.”⁵⁰

Chapters of the Novembergruppe were founded in many German cities outside Berlin, as were other radical Socialist artist groups and councils.⁵¹ In Dresden, for example, Dix, Felixmüller, and others established the Dresdner Sezession Gruppe 1919, which comprised both Expressionist



FIG. 17 MAX PECHSTEIN
Cover of the pamphlet *An alle Künstler!* 1919

Line block reproduction

PAGE: 7⁷/₈ x 5¹/₂" (20 x 14 cm)

PUBLISHER: Werbedienst der deutschen Republik, Berlin

PRINTER: Kunstanstalt Willi Simon, Berlin

EDITION: 250,000

The Museum of Modern Art Library

and Dada artists and writers. Dresden had been a hotbed for radical thinking since the war years, when Felixmüller cofounded the Expressionist journal *Menschen* (Mankind) with the progressive publisher Felix Stierner and the Expressionist poet and editor Heinar Schilling. Dix, who did not make prints until after the war, was tutored in etching and lithography by Felixmüller in 1919.⁵² Schilling, who issued prints under the imprint Dresdner Verlag, would publish several of Dix's earliest prints in 1921 and 1922 (plates 139, 161, 179). It was in this context that Dix developed his love of the etching technique, later stating, "When one etches, one becomes the purest alchemist."⁵³

The political enthusiasm did not last long. The social and economic problems that plagued the new republic led to violence, extremism, and a sense of anarchy, and any sense of cohesion among the artists was quickly dashed. In his lithograph *The Principle* (1918; plate 184), Kokoschka mocked the Novembergruppe's ideals of unity and moral reconstruction. Beneath his grotesque depiction of a blood-smearred bust of Marianne, the symbol of the French Revolution whose slogan "Liberty, Equality, Fraternity" the Novembergruppe had appropriated for its own manifesto, he inscribed his own sarcastic version: "Liberty, Equality, Fratricide." In his 1919 portfolio *Hell* (plate 189), Beckmann's kaleidoscopic lithographs also depict the cross section of violence, depravity, and insecurity that gripped Berlin following the November Revolution (plate 178). The fear and destitution, brought on by years of war followed by devastating economic instability in the postwar period, was echoed in various artists' work, from Dix's sardonic *War Cripples* (1920; plate 179) to Barlach's allegorical *Traveling Death* (1923; plate 188). Many other artists' work reflected a general sense of weariness or desperation. Kollwitz made impassioned pleas for aid to the most severely suffering (plates 186, 187) and sympathized deeply with the victims of postwar turmoil (plate 189). For her, and for many other artists, the starkness of black-and-white printmaking provided the most appropriate means for social or political commentary.

POSTWAR PRINT PUBLISHING

At the same time as the politically activist faction of Expressionism was quickly gearing up and then deflating, the commercial side of Expressionism was capitalizing on opportunities in the postwar economic climate. The market boom that had begun during the war continued to pick up steam, with

the years 1919 and 1920 witnessing an unprecedented number of new prints and portfolios, and the next three years being only slightly less productive.⁵⁴ Inflation turned to hyperinflation in Germany between mid-1922 and November 1923, and, with the German currency virtually worthless, art became a secure investment, and prints, as a more affordable art form, were accessible to a wider circle of the population than paintings, sculpture, or even drawings (although drawings also became a secure source of income for many artists, especially Dix and Grosz). Spiraling inflation continued to make textiles, including canvas, expensive, and thus doubly contributed to the proliferation of works on paper. Felixmüller recalled how the state of the economy helped Neumann's business: "With inflation came numerous art fans, in part speculators, who used art as 'commodity' to save themselves, but there were also collectors, who became true friends of the painters: they bartered their 'commodity' for graphics."⁵⁵ Portfolios became especially popular during these years, as the multiple-image format provided artists with a more expansive way of tackling complex themes. Many editions of portfolios, illustrated books, and even periodicals were published with a sliding scale of prices (a "deluxe" edition on finer paper and housed in a fancier box or cover would cost more than a "popular" edition), making them affordable to collectors of varying financial means.

Responding to the demand, Cassirer, Gurlitt, and Neumann became especially prolific, and they were joined by a rash of newcomers, including Propyläen (established 1919) and Euphorion (established 1920), both in Berlin, and Karl Nierendorf (established 1920) in Cologne (later Berlin). With the involvement now of these and other professional publishers, print editions were produced in a more polished and commercial way. Whereas the Brücke and Blaue Reiter artists had printed their works themselves in generally fewer than ten proofs each and with little regard for keeping the sheets pristine or maintaining consistency from one to the next, publishers sent the artists' blocks, plates, or stones to professional printers to obtain larger editions and more uniform results. During the prewar and early war years, Cassirer, Neumann, and Walden typically commissioned editions of between ten and forty for their prints (illustrated book editions were higher), but during the postwar years print editions were usually at least forty or fifty, sometimes even one hundred or more.

There were a few artists, most notably Kirchner, who remained committed to printing their works by themselves. Kirchner believed, "Only an artist who brings love and skill to the craft should make graphics; only if the artist pulls the prints personally does the work deserve to be called an original."⁵⁶ Thus, in contrast to the large edition sizes and uniformity of printing and paper that came to characterize "late" Expressionist printmaking in the later 1910s and 1920s, Kirchner's prints consistently maintain the tiny, nonuniform editions and nuanced printing of the early Brücke years. Rohlf's and Feininger also preferred to print their works themselves in tiny editions, varying the paper or adjusting the inking from proof to proof. Nolde maintained his independence from professional publishers as well, collaborating directly with various printers in different parts of Germany, and issuing his prints himself in relatively small editions. Heckel and Schmidt-Rottluff also continued on occasion to make prints without the involvement of professional publishers, printing the works themselves or entrusting that job to a professional printer. But they also accepted commissions for prints, and sometimes allowed wood blocks, etching plates,

or lithographic stones that they had executed during the war years to be reprinted in larger editions by the leading publishers, as did Beckmann and others.

The explosion of interest in printed art was bolstered by critics and commentators who had taken notice of the graphic phenomenon associated with Expressionism and wrote texts that helped to frame the extraordinary developments of the previous decade while also proselytizing on behalf of this graphic impulse.⁵⁷ In the catalogue for his 1918 exhibition *Der expressionistische Holzschnitt* (The Expressionist woodcut), the Munich dealer-publisher Hans Goltz drew a spiritual and cultural connection between modern woodcuts and those of medieval artisans. Writing in 1920, art historian Gustav Hartlaub echoed this romanticized connection: “They are like folk songs and folktales in which something of the sublime awe of the sagas still lingers . . . something of the grace that helped even the crudest craftsman during the Middle Ages to turn out his stammering to the praise of God still floats over them.”⁵⁸ The alacrity with which these and other critics embraced the woodcut as a quintessentially German means of expression, historically rooted in the German past, points to an essentially nationalistic desire to promote German art and artists and distinguish them from those of other nations, especially France, which had overshadowed Germany as a cultural leader for centuries, and whose artists had memorably revitalized etching and lithography in the late nineteenth century. The patriotic chauvinism of the war years further stoked these sentiments.

The woodcut was paramount, but critics rhapsodized about prints in general with a similarly messianic or populist tone. In 1920 Paul Fechter, in an article on Pechstein’s prints, wrote, “Whoever wants to experience the inner many-sidedness of the human, the singular characteristics of this humanity in relation to things and men, the intimate life and the identity between being and creation, must take up prints.”⁵⁹ And the art historian Hans Tietze (depicted in plate 57), writing in 1922, exclaimed that the new phenomenon had “returned to German printmaking its long-silent voice. . . . Original printmaking established itself as having equal right beside the proud sister, painting; [painting] learned much from the newly resurrected medium.”⁶⁰ He further prophesied, “The prints of our time will give evidence of [the Expressionists] to a later generation as the truest document of the fever that agitates us.”⁶¹

THE END OF EXPRESSIONISM

Just as the market for Expressionist prints was heating up in the early 1920s, artistically the movement was winding down. Expressionism had failed to bring about revolution and instead evolved into a popularly accepted style, avidly collected by the bourgeoisie that many of the artists had originally denounced. Although the leading Expressionists and Post-Expressionists were still creating outstanding prints during the immediate postwar years, in terms of innovation it was the Dada artists who now led the way. Dada had originated in Zurich in 1916, and by 1918 a chapter had opened in Berlin, led by a number of artists earlier associated with Expressionist circles, including Grosz. Cynical and nihilistic, the Dada artists derided the Expressionists’ belief in art’s ability to transform society. And they eschewed conventional printmaking, so strongly associated with Expressionism, and turned instead to impersonal, photomechanical processes such as photomontage

FIG. 18 LYONEL FEININGER
*Cathedral for the Program of the
State Bauhaus in Weimar, 1919*
Woodcut

COMP.: 12 x 7¹/₂" (30.5 x 19 cm)
PUBLISHER: Staatliches Bauhaus, Weimar
PRINTER: the artist
EDITION: 1 of approx. 6–15 proofs
before the edition of an unknown number
The Museum of Modern Art, New York.
Gift of Abby Aldrich Rockefeller, 1945



and photolithography. Photography and film also emerged as prominent mediums for avant-garde experimentation during the Weimar years, making woodcutting and old-fashioned autographic printmaking seem that much more passé. Although the Bauhaus, for example, was founded in an Expressionist spirit, with Feininger running its print workshop from its opening in 1919 until 1925 and creating an Expressionist cathedral in woodcut for its first program (fig. 18), by 1925, when the school moved to Dessau, the printmaking workshop was converted to mechanical presses and movable type; the nostalgic, Germanic, and handmade were rejected in favor of the international, future-looking, and machine-made.

Ironically, just as printmaking had helped give birth to the movement some twenty years earlier, printmaking also contributed to the end of Expressionism in the mid-1920s. The inflationary period brought many mediocre printmakers into the booming market—many of them encouraged by smaller, short-lived publishers who wanted in on the trend—and they took a formulaic approach to the Expressionist vocabulary of distortion, simplification, and angularity. Many of the critics who had extolled the virtues of woodcut and the essential place of Expressionist printmaking also warned of the debasement of printmaking and of the Expressionist movement as a whole as a result of this commercialization, speculation, and oversaturation in the print market. Then, after the government enacted measures to stabilize the currency at the end of 1923, the market for prints fell victim to a subsequent shortage of capital. Artists who had been producing prints at feverish rates suddenly stopped.⁶² The publishers, too, got burnt out. By late 1923 Neumann, tiring of the precarious German economy and abandoning an unhappy marriage, emigrated to the United States. Cassirer had also grown disenchanted with his business now that the postwar success of Expressionism made sales virtually effortless and transformed his role from cultural impresario into that of a mere merchant.⁶³ These business woes, combined with personal difficulties, led him to commit suicide in 1926. Walden's activities were similarly hampered by the turbulent economy, and his preoccupation with Socialism was overtaking his passion for art; he closed his gallery in 1928, and in 1932 moved to the Soviet Union. Although the Expressionists left a legacy of innovation that would influence and inform the history of prints through the rest of the twentieth century, the creative fever of the previous two decades had then completely spent itself.

Notes

- 1 Heckel, in conversation with Roman Norbert Ketterer, 1958, in Roman Norbert Ketterer, *Dialoge. Bildende Kunst, Kunsthandel*, vol. 1 (Stuttgart and Zurich: Belsler, 1988), p. 42.
- 2 Pursuing a more conventional path, Bleyl married in 1907, and became a teacher and, eventually, a practicing architect—the only one of the original Brücke members to make practical use of his architectural training.
- 3 Ernst Ludwig Kirchner, “Chronicle of the Artists’ group Brücke” (Chronik der KG Brücke), 1913, translated in Reinhold Heller, *Brücke: The Birth of Expressionism in Dresden and Berlin, 1905–1913* (New York: Neue Galerie, 2009), p. 213.
- 4 See Harry Pross, “Youth Movements in Germany,” in Christos M. Joachimides, Norman Rosenthal, and Wieland Schmied, eds., *German Art in the Twentieth Century: Painting and Sculpture, 1905–1985* (Munich: Prestel; London: Royal Academy of Arts, 1985), pp. 83–90.
- 5 According to Heckel, it was Schmidt-Rottluff who suggested the name, because “it would be a many-layered word, would not mean any specific program, but would most certainly carry us from one shore to another.” Heckel, quoted in Hans Kinkel, “Erich Heckel—75 Jahre Alt. Aus einem Gespräch mit Erich Heckel,” in *Das Kunstwerk* 12, vol. 3 (1958/59): 24. The Brücke name has also been identified with the artists’ cultlike admiration for Friedrich Nietzsche, who proclaimed, “What is great in man is that he is a bridge and not an end.” Friedrich Nietzsche, *Thus Spoke Zarathustra* (London: Penguin, 2003), p. 44. It should be noted, as Reinhold Heller has argued, that although the connection of the name Brücke to Nietzsche has become commonplace, the bridge metaphor was part of a long German literary tradition and very much familiar in everyday language. See Reinhold Heller, *Brücke: German Expressionist Prints from the Granvil and Marcia Specks Collection* (Evanston, IL: Mary and Leigh Block Gallery, 1988), p. 11n16.
- 6 Kirchner, under the pseudonym Louis de Marsalle, in “Zeichnungen von E. L. Kirchner,” *Genius* 2, no. 2 (1921), pp. 216–34. Reprinted in English as “E. L. Kirchner’s Drawings,” in Jill Lloyd et al., eds., *Ernst Ludwig Kirchner, 1880–1938* (Washington, DC: National Gallery of Art, 2003), pp. 225–26. The term recurs frequently in this text, as well as in other writings by Kirchner.
- 7 *Ibid.*, reprinted in Lloyd et al., eds., *Ernst Ludwig Kirchner, 1880–1938*, p. 226.
- 8 Kirchner, letter to Curt Valentin, April 17, 1937, in Jacob Kainen, “E. L. Kirchner as Printmaker,” in *German Expressionist Prints from the Collection of Ruth and Jacob Kainen* (Washington, DC: National Gallery of Art, 1985), p. 36.
- 9 According to Heckel, it was Emil Nolde who recommended that the financial situation of the Brücke group could be aided by soliciting art appreciators and collectors as passive members and giving them a yearly offering in the form of a portfolio with approximately three prints. Many of the first passive members were friends of Nolde’s. See Ketterer, *Dialoge*, p. 43.
- 10 For details on the specific contents of all seven portfolios, see Magdalena M. Moeller et al., *Dokumente der Künstlergruppe Brücke* (Munich: Hirmer, 2007), pp. 83–114; and Roland Scotti, *Ernst Ludwig Kirchner und die “Brücke”: Die Jahresmappen der Brücke KG 1906–1912 und die Chronik der Brücke KG 1913 aus der Sammlung Eberhard W. Kornfeld, Bern-Davos* (Davos: Kirchner Verein, 2005).
- 11 For details on the functional prints created by the Brücke artists, see Moeller et al., *Dokumente der Künstlergruppe Brücke*, and Meike Hoffmann, *Leben und Schaffen der Künstlergruppe Brücke 1905 bis 1913* (Berlin: Reimer, 2005), pp. 229–311.
- 12 The best explanation in English of the Brücke artists’ approach to the different printmaking techniques remains Antony Griffiths, “The printmaking techniques of members of the Brücke,” in Frances Carey and Antony Griffiths, *The Print in Germany, 1880–1933: The Age of Expressionism* (London: Trustees of The British Museum, 1984), pp. 29–39. Insights into Brücke print techniques can also be found in Kainen, “E. L. Kirchner as Printmaker,” pp. 31–49.
- 13 Kirchner, under the pseudonym Louis de Marsalle, in “Über Kirchners Graphik,” *Genius* 3, no. 2 (1921), pp. 251–63. Reprinted in English as “On Kirchner’s Graphic Works,” in Lloyd et al., eds., *Ernst Ludwig Kirchner, 1880–1938*, pp. 227–29.
- 14 *Ibid.*, p. 227.
- 15 *Ibid.*
- 16 Nolde, letter to Schiefler, 1906, in Gustav Schiefler and Christel Mosel, *Emil Nolde: Das graphische Werk*, vol. 2 (Cologne: M. DuMont Schauberg, 1967), p. 8. Quoted and translated in Ida Katherine Rigby, “The Revival of Printmaking in Germany,” in Stephanie Barron et al., *German Expressionist Prints and Drawings* (Los Angeles: Los Angeles County Museum of Art, 1989), p. 50.
- 17 Gustav Schiefler, *Meine Graphiksammlung* (1927; Hamburg: Gesellschaft der Bücherfreunde, 1974), p. 56. Quoted and translated in Carey and Griffiths, *The Print in Germany, 1880–1933*, p. 33.
- 18 Woodcut was the only printmaking technique Kandinsky employed during this period. After 1913 his interest in woodcut waned, and he began making etchings; in the 1920s he also worked in lithography.
- 19 Kandinsky, letter to Münter, April 16, 1903, in the Münter and Johannes Eichner Foundation. Quoted and translated in Melanie Horst, “Kandinsky’s Early Woodcuts: Polyphony of Colours and Forms,” in Helmut Friedel and Annegret Hoberg, eds., *Kandinsky: Das druckgrafische Werk/Complete Prints* (Cologne: Wienand, 2008), p. 12.
- 20 Kandinsky, letter to Münter, August 10, 1904, in Vivian Endicott Barnett, *Das bunte Leben, Wassily Kandinsky im Lenbachhaus*, ed. Helmut Friedel (Cologne: DuMont, 1995), p. 126. Translated by Iris Schmeisser.
- 21 Until recently, little scholarly attention has been paid to the prints of the Blaue Reiter group. Two very useful texts are Meike Hoffmann, “Druckgraphik des Blauen Reiters,” in *Der Blaue Reiter und seine Künstler*, ed. Magdalena M. Moeller (Munich: Brücke-Museum, 1998), pp. 127–46; and Volker Adolphs, “Wassily Kandinsky and the Prints of the Blaue Reiter,” in Friedel and Hoberg, eds., *Kandinsky: Das druckgrafische Werk*, pp. 33–51.
- 22 Marc, letter to Alfred Kubin, March 5, 1913, in Hoffmann, “Druckgraphik des Blauen Reiters,” p. 139. Translated by Robert Madole.
- 23 For more on the Bible project see *ibid.*, pp. 139–40.
- 24 Oskar Kokoschka, *My Life*, trans. David Britt (London: Thames & Hudson, 1974), p. 28.
- 25 Cassirer opened the Cassirer gallery in 1898 with his cousin, Bruno Cassirer, but in 1901 the pair, temperamentally incompatible, separated. Bruno took over the publishing business, Cassirer Verlag, which was part of their enterprise; it focused primarily on art history books. Paul continued to direct the art gallery and remained secretary of the Berlin Secession, whose exhibitions he enhanced with French Impressionist paintings. Paul also promised to not return to publishing for seven years; he kept his word, waiting until 1908 to found Pan-Press.
- 26 Walden “could never afford to pay advance commissions to his painters, so he lost them to more established art dealers such as Cassirer and Neumann, who paid monthly stipends.” See Orrel P. Reed Jr., “Expressionism and Literature,” in *German Expressionist Art* (Los Angeles: Frederick S. Wight Art Gallery, University of California, 1977), p. 242.
- 27 *Der Sturm* was published weekly from 1910 to 1914, then monthly until 1924, and finally quarterly until it ceased publication in 1932. For detailed information on the artists and authors published in *Der Sturm*, as well as the later gallery’s exhibitions and publications, see Georg Brühl, *Herwarth Walden und “Der Sturm”* (Leipzig: Edition Leipzig, 1983).
- 28 For a list of artists who contributed to *Der Sturm*, including the titles and volume numbers of their individual contributions, see *ibid.*
- 29 Helen Boorman, “Herwarth Walden and *Der Sturm*, 1910–1930: German Cultural Idealism and the Commercialization of Art” (PhD diss., University of East Anglia, UK, 1987), p. 246.
- 30 For a thorough study of the early use and evolution of the term “Expressionism,” see Ron Manheim, “Expressionismus—Zur Entstehung eines kunsthistorischen Stil- und Periodenbegriffes,” *Zeitschrift für Kunstgeschichte* 49, no. 1 (1986): 73–91. Also exhaustive and illuminating is Marit Werenskiöld, *The Concept of Expressionism: Origin and Metamorphoses* (Oslo: Universitetsforlaget, 1984).

31 For more on these publications, see Paul Raabe, *Die Zeitschriften und Sammlungen des literarischen Expressionismus* (Stuttgart: Metzlersche, 1964). For details on the individual prints published in Expressionist journals, see Gerhart Söhn, *Handbuch der Original-Graphik in deutschen Zeitschriften, Mappenwerken, Kunstbüchern und Katalogen (HDO), 1890–1933*, 7 vols. (Düsseldorf: Edition GS, 1989–98).

32 See Robin Lenman, “The Internationalization of the Berlin Art Market, 1910–1920, and the Role of Herwarth Walden,” in *Künstlerischer Austausch/Artistic Exchange*, vol. 3 (Berlin: Akademie, 1992), pp. 535–79.

33 From 1910 to 1912 Brücke, through Pechstein, made three unsuccessful appeals to Gurlitt for an exhibition. Walden had no gallery space before 1912 (and by 1912 he had lost interest in their work), and the artists were wary of aligning themselves with Cassirer, given his ties to the Berlin Secession, thus Gurlitt was likely the most attractive option.

34 Marc and Beckmann engaged in this public dispute within the pages of the cultural periodical *Pan*. Marc’s essay “Die neue Malerei” (The new painting) appeared in *Pan* 2, no. 16 (March 7, 1912): 468–71. Beckmann’s essay “Gedanken über zeitgemässe und unzeitgemässe Kunst” (Thoughts on timely and untimely art) appeared in *Pan* 2, no. 17 (March 14, 1912): 499–502. Both are translated in Rose-Carol Washon Long, ed., *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism* (New York: G. K. Hall, 1993), pp. 96–101.

35 Max Beckmann, *Briefe im Kriege* (Munich: Langen-Müller, 1955), p. 60.

36 Hans Kinkel, “Begegnung mit Otto Dix,” *Stuttgarter Zeitung*, November 30, 1961; repr. in *Otto Dix: Gemälde, Handzeichnungen, Aquarelle*, exh. cat. (Darmstadt: Hessisches Landesmuseum, 1962), p. 13. Translated by Iris Schmeisser.

37 Kirchner, letter to Gustav Schiefler, July 1919, in Eberhard W. Kornfeld, *Ernst Ludwig Kirchner: Nachzeichnung seines Lebens. Katalog der Sammlung von Werken von Ernst Ludwig Kirchner im Kirchner-Haus Davos* (Bern: Kornfeld, 1979), p. 62. Translated by Iris Schmeisser.

38 *Kriegszeit* ran weekly from August 31, 1914, through August 5, 1915, then semi-monthly from August 17, 1915, to March 1916. For more on Cassirer, see “Paul Cassirer and *Pan*,” in Roy F. Allen, *Literary Life in German Expressionism and the Berlin Circles* (Ann Arbor, MI: UMI Research Press, 1983), pp. 173–204.

39 Lenman, “The Internationalization of the Berlin Art Market,” p. 540.

40 Maria Makela, lecture at The Museum of Modern Art, New York, January 13, 2010. Available at <http://www.moma.org/explore/multimedia/audios/188/1954>. The naval blockade lasted through the middle of 1919, thus impacting artists’ access to canvas well after the end of the war.

41 Having financed Pechstein’s trip to the Palau Islands in 1914, Gurlitt subsequently requested compensation in the form of print portfolios. As a result, in 1917, Pechstein began work on six portfolios and one illustrated book, which Gurlitt published over the next two years.

42 *Das Kunstblatt* was subsequently published by the Weimar-based literary publisher Gustav Kiepenheuer. Information about this and other deluxe Expressionist periodicals can be found in Lothar Lang, *Expressionist Book Illustration in Germany, 1907–1927* (Boston: New York Graphic Society, 1976), and Raabe, *Die Zeitschriften und Sammlungen*, as well as Reed, “Expressionism and Literature,” pp. 204–91; and Raabe, “Illustrated Books and Periodicals,” in Barron et al., *German Expressionist Prints and Drawings*, pp. 115–29.

43 Piper, who had published the major books of the Blaue Reiter, established the bibliophile and art society Marées-Gesellschaft in collaboration with influential art historian and critic Julius Meier-Graefe. It would publish numerous prints and illustrated books over the next decade, including many notable projects with Corinth and Beckmann (see plates 123, 153, 156, 157, 172, 191, 196). Also see “Piper” in Notes on the Publishers in this volume.

44 This term was used by German art critics between 1920 and 1925. See Dennis Crockett, *German Post-Expressionism: The Art of the Great Disorder, 1918–1924* (University Park: The Pennsylvania State University Press, 1999). Crockett asserts that this term, which implies a connection to Expressionism, is more accurate than the more common phrase “Neue Sachlichkeit,” or New Objectivity, which implies a clean break with Expressionism.

45 See Stephanie Barron et al., *German Expressionism, 1915–1925: The Second Generation* (Los Angeles: Los Angeles County Museum of Art, 1988).

46 Newsletter from the Novembergruppe, December 31, 1918, as translated in Long, *German Expressionism: Documents from the End of the Wilhelmine Empire*, p. 213.

47 Guidelines of the Novembergruppe, January 1919, as translated in *ibid.*

48 The Novembergruppe remained active until 1932, however after the first few years of political activity, it subsequently functioned mainly as an exhibiting society.

49 Pechstein, “Was wir wollen,” in the pamphlet *An alle Künstler!* (Berlin, 1919), as translated in Long, ed., *German Expressionism: Documents from the End of the Wilhelmine Empire*, pp. 215–16.

50 Kollwitz, diary entry, November 1922, in Hans Kollwitz, ed., *The Diary and Letters of Käthe Kollwitz*, trans. Richard and Clara Winston (Evanston, IL: Northwestern University Press, 1988), p. 104.

51 For a detailed account of the relationship between art and politics during the immediate postwar period, see Joan Weinstein, *The End of Expressionism: Art and the November Revolution in Germany, 1918–19*

(Chicago and London: University of Chicago Press, 1989). See also Ida Katherine Rigby, *An alle Künstler! War-Revolution-Weimar* (San Diego: San Diego State University Press, 1983).

52 Dix made a couple of prints in 1913 and 1914, but did not take up printmaking seriously until 1919.

53 Dix, quoted in Florian Karsch, *Otto Dix: Das graphische Werk* (Hannover: Fackelträger-Verlag, 1970), p. 16.

54 An analysis of the approximately three hundred Expressionist portfolios and illustrated books listed by Waltraut Neuberger in her study, “Der graphische Zyklus im Deutschen Expressionismus und sein Typen, 1905–1925” (PhD diss., Rheinische Friedrich-Wilhelms-Universität, Bonn, 1976), shows that some thirty-three were issued in 1919 and some thirty-six in 1920, the two most productive years. The numbers decrease gradually until 1925.

55 Felixmüller, quoted in Penny Joy Bealle, “Obstacles and Advocates: Factors Influencing the Introduction of Modern Art from Germany to New York City, 1912–33: Major Promoters and Exhibitions” (PhD diss., Cornell University, Ithaca, NY, 1990; photocopy Ann Arbor, MI: UMI Dissertation Services [2003]), pp. 248–49.

56 Kirchner, under the pseudonym Louis de Marsalle, “On Kirchner’s Graphic Works,” in Lloyd et al., eds., *Ernst Ludwig Kirchner, 1880–1938*, p. 229.

57 Rigby provides a rich sampling of texts in “The Revival of Printmaking in Germany,” in Barron et al., *German Expressionist Prints and Drawings*, pp. 39–64.

58 Hartlaub, in *Die neue deutsche Graphik*, 3rd ed. (Berlin: Erich Reiss, 1920), pp. 7–8. Quoted and translated in Long, ed., *German Expressionism*, pp. 141–42. Critics emphasizing the connection between Expressionism and Gothic art were building on a seed planted before the war by the influential art historian Wilhelm Worringer, who wrote several books investigating the Gothic heritage of German art, most notably *Formprobleme der Gotik*, published 1911.

59 Paul Fechter, “Das graphische Werk Max Pechsteins,” in *Almanach auf das Jahr 1920* (Berlin: Fritz Gurlitt, 1920), pp. 193, 195. Quoted and translated in Rigby, “The Revival of Printmaking in Germany,” in Barron et al., *German Expressionist Prints and Drawings*, p. 40.

60 Hans Tietze, *Deutsche Graphik der Gegenwart* (Leipzig: E. A. Seemann, 1922), p. 3. Quoted and translated in Rigby, “The Revival of Printmaking in Germany,” in Barron et al., *German Expressionist Prints and Drawings*, p. 41.

61 *Ibid.*, p. 5. Quoted and translated in Rigby, “The Revival of Printmaking in Germany,” in Barron et al., *German Expressionist Prints and Drawings*, p. 50.

62 Among those artists who suspended or drastically reduced their printmaking in 1923 or soon thereafter were Barlach, Beckmann, Dix, Feininger, Heckel, Kokoschka, Meidner, Nolde, Pechstein, and Schmidt-Rottluff. The collapse of the

publishing market was a critical factor in most instances. One notable exception was Kirchner, who continued as always to produce his prints by himself. For more details, see Notes on the Artists and Notes on the Publishers in this volume.

63 Allen, *Literary Life in German Expressionism*, p. 203.

DANCE OF LIFE, DANCE OF DEATH PETER JELAVICH



FIG. 1 ERICH HECKEL

Fr. N. 1905

Woodcut

COMP.: 6³/₁₆ x 4⁷/₁₆" (15.7 x 11.2 cm)

PUBLISHER: unpublished

PRINTER: the artist, Dresden

EDITION: few impressions

Museum Folkwang, Essen, Germany

In the fifteen years after its inception, around 1905, German and Austrian Expressionism experienced two waves of ebullient optimism followed by profound despondency. Whereas the Expressionists' initial desire to renew art and, indeed, all aspects of life was dashed by the Great War, their revived utopian hopes, awakened by the revolutionary events of November 1918, dissipated in the chaotic political and social conditions of the early German and Austrian republics. The fluctuating moods of the Expressionists can be charted in their works by following the theme of dance, as well as related genres of performing arts: variety shows, cabarets, and short dramatic skits. Their early images of dance — ranging from lively, lowbrow vaudeville performances to pictures of themselves and their companions dancing naked in their studios — asserted the boisterous vitality that they hoped to infuse into everyday life. That innocence was lost on the battlefields of World War I, where they encountered a Dance of Death — an image and a metaphor that they applied to postwar conditions as well.

These emotional heights and troughs were products of the Expressionists' bold aspirations. As artists, they distanced themselves from the two dominant currents of the outgoing nineteenth century: Naturalism, whose goal was an ultrarealistic depiction of the visual world, and whose proponents subscribed to a materialistic philosophy based on the natural sciences of the day; and Impressionism, which strove to capture the effects of light. Fairly or not, the Expressionists considered the Naturalists' and Impressionists' focus on the visual world "superficial" in the literal sense: it failed to explore interiority, to delve into the essence of nature and humanity. Many Expressionists began as proponents of Art Nouveau (the German Jugendstil); though they eventually attacked it for its aestheticism, they retained its desire to revitalize individual and social life. The goal of Expressionism was to plunge beneath the surface and to grasp the emotional as well as spiritual cores of human experience. Hence derived the (only apparently contradictory) simultaneity of vibrant sexuality and ecstatic religiosity in the Expressionists' oeuvre. This project pitted them against those groups that imposed constraints on body and spirit in Imperial Germany and Austria-Hungary: notably the bourgeoisie, with its focus on propriety, decorum, prudence, and persistent work as character traits needed to accumulate and manage material wealth; and the state-sanctioned churches — Lutheran, Calvinist, and Catholic — that were hostile to sexuality as well as nonconformist forms of religiosity.



FIG. 2
Werner Gothein, Hugo Biallowons,
and Erna Schilling in Kirchner's
Atelier, Körnerstrasse 45, Berlin. 1915
 Photograph by Ernst Ludwig Kirchner
 Kirchner Museum Davos, Switzerland.
 Gift of the Ernst Ludwig Kirchner Estate

To fortify themselves in these struggles, the Expressionists turned to Friedrich Nietzsche. At the turn of the century, the ideas of Nietzsche — who suffered mental collapse in 1889, and died in 1900 — shaped the discourse on art in general, and on dance and theater in particular. The artists of the Brücke group were profoundly inspired by his works, especially *Thus Spoke Zarathustra*. Ernst Ludwig Kirchner related his first encounter with Erich Heckel: “One day a young man came up the stairs, loudly declaiming from Zarathustra” (fig. 1).¹ Many key concepts of the Brücke artists appear in the preface of that work. When a rejuvenated Zarathustra descends from the mountaintop, the first person he encounters says that he walks like “a dancer.” Zarathustra then goes into a town, where he preaches that humanity is a “bridge” (*Brücke*) to something higher — the *Übermensch* — and he calls the type of person who will lead the way to that goal “the creator.” He also proclaims: “You must have chaos in yourselves to give birth to a dancing star.” Later on, Zarathustra — who famously announces that “God is dead” — states: “I would believe only in a god who knew how to dance.”² Two decades after Nietzsche wrote those words, the manifesto of the Brücke artists appealed to “a new generation of creators.”³ Soon images of dance would figure prominently in their works.

The Brücke artists’ affinity for dance was an expression of their desire to create not just a new art but a new way of life. All aspects of both art and life were to be free and unconstrained, physically and sexually as well. In their shared rooms and studios in Dresden and, later, in Berlin, at the secluded beaches of inland lakes as well as the Baltic Sea, they, their models, their lovers, and their friends would nonchalantly dally in the nude (plates 5–7). To be sure, the first decade of the twentieth century saw the beginnings of a nudist movement in Germany and elsewhere in Europe, part of a much larger project of reform and rejuvenation that sought to loosen the constraints of bourgeois life.⁴ Yet whereas most nudist groups were sexually very prudish (in part out of concern for laws against immoral behavior), the Brücke artists were definitely not. But neither was sexual activity their central focus: rather, it was part of a spectrum of bodily liberation, one of whose most profound

FIG. 3 ERNST LUDWIG KIRCHNER
Kirchner Dancing in the New Studio.
 November 2, 1909
 Ink on postcard
 3⁹/₁₆ x 5¹/₂" (9 x 13.9 cm)
 Stiftung Historische Museen Hamburg/
 Altonaer Museum, Germany



and spontaneous expressions was dance. As Kirchner's photograph of his friend Hugo Biallowons gyrating in his studio (fig. 2) suggests, dancing while naked was a routine part of life in the ateliers of the Brücke artists.⁵ When he moved into a new studio, Kirchner drew a delightful postcard of himself joyfully bopping in the nude (fig. 3). Other images suggest that the Brücke artists, their friends, and their models did not need such special occasions to doff their clothes and shake their feet (plates 2, 63). They appeared to follow the precept of Zarathustra: "The day is lost on which you have not danced at least once"⁶ (indeed, Nietzsche himself at times danced unclad in the privacy of his rooms, according to one of his nosy landladies). They also might have been trying to channel some of the raw energy, unconstrained by Western "civilization," that they imputed to "primitive" cultures in imagined scenes like Emil Nolde's dancers (plates 70, 71).

As dancers, the Brücke artists were amateurs. The type of professional dance that attracted them — above all Kirchner, Heckel, Nolde, and Max Pechstein — was not the staid formality of classical ballet, but the raucous antics of *Variétés*. Ranging from upscale variety shows to lowbrow vaudevilles and louche burlesques, *Variétés* offered, as their name implied, a diversity of short entertainments: song, dance, comic monologues and dialogues, slapstick, acrobatics, and circuslike displays. Vaudevillian dance numbers were the primary site of bodily display in Imperial Germany, and variety shows battled with the censors over how much flesh and how little clothing were permissible.⁷ While this ostentatious physicality drew the ire of Christian and conservative moralists, as well as the disapproval of socially proper bourgeois circles, it attracted the attention of young writers, artists, and intellectuals precisely because of its unconstrained vitality. Arthur Moeller-Bruck, a cultural commentator and critic, regarded variety shows as nothing less than the locus where the Dionysian spirit would be revived — a radical reformulation of Nietzsche's ideas in *The Birth of Tragedy*, where that role was attributed to Richard Wagner's music-dramas.⁸ The Brücke artists shared this enthusiasm for variety shows: indeed, they were not merely passive observers, but also intimately associated with performers. Kirchner's first serious relationship was with a vaudeville dancer named Line, with whom he had a "wonderful life together" until she was arrested and imprisoned for theft.⁹ In 1912 he met the variety-show dancer Erna Schilling, who remained his companion until his suicide in 1938. Heckel married a woman who danced in *Variétés* under the name Sidi Riha (plates 91–93).

In their numerous images of variety-show acts, the Brücke artists often depicted precisely those scenes that made antismut campaigners livid: acrobatic numbers, like the cancan and its spin-

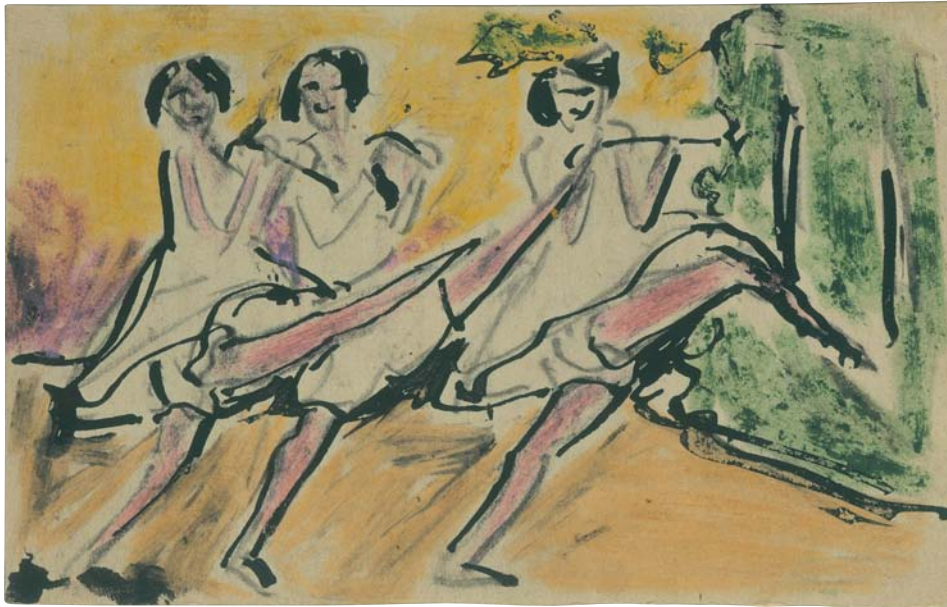


FIG. 4 ERNST LUDWIG KIRCHNER
Three Dancers. 1910
 Ink and colored crayon on postcard
 3 1/2 x 5 1/2" (8.9 x 14 cm)
 Kupferstichkabinett, Staatliche
 Museen, Berlin

offs, where women flashed their legs and their underwear (plates 24–26). Even in vaudeville scenes unrelated to dance, they would select characters considered vulgar or grotesque by the conventional standards of the day (plates 15, 16, 18). Such images challenged propriety, but they were artistic challenges as well: in particular, how could one capture lively, disorderly movements in a static medium? The Brücke artists sketched their first impressions of variety shows in notebooks or on the self-illustrated postcards that they sent to each other in great profusion.¹⁰ The postcards in particular attest to their nearly addictive attendance of such shows, not only in Dresden and Berlin but also while traveling: for example, during a short stay in Hamburg in 1910, Kirchner noted on a postcard sketch of three dancers: “Here fabulous small variety shows with first-class programs, the starting point for all troupes in Germany” (fig. 4).¹¹ Conversely, a postcard sketch of three vaudeville dancers in Cologne — the headquarters of Germany’s most prominent antiobscenity campaigners — was accompanied by the note: “Variety shows pretty insignificant.”¹² These postcard images would then be reworked for graphic mediums or paintings that sought to convey the spontaneous vitality of the initial sketches. This capturing of fleeting impressions, so central to the desire of Brücke artists to express immediacy and vitality, was applied to other themes as well. In contrast to the lengthy life drawing classes of the art academies, the young artists would hire models from which they sketched “*Viertelstundenakte*,” drawing nudes in fifteen minutes or less. Even the most private evanescent moments were limned, as Kirchner wrote in retrospect: “Often I stood up in the middle of coitus, to jot down a movement, an expression.”¹³

This bohemian lifestyle was not shared by the comparatively staid members of the circle in Munich known as *Der Blaue Reiter* (despite the fact that the Bavarian capital had a large artistic *bohème* in the Schwabing quarter). After Franz Marc and his wife, Maria, visited Heckel and Sidi Riha in Berlin, Marc wrote to Vasily Kandinsky: “As we left, we both felt that we had been with two children. In a sparse attic the little dancer sits in a light blue silk dress, with wonderful silver brooches that Heckel designed for her. The chair made of painted planks nailed together collapsed as soon as Maria sat in it; both of us felt there that we were cloddish bears.”¹⁴ Far from pursuing the bodily physicality of the Brücke artists, Kandinsky in particular strove for a new “*epoch of the great spirituality*.”¹⁵ But that did not prevent him from being fascinated with popular art. The *Blaue Reiter* almanac of 1912, edited by Kandinsky and Marc, is replete with images of folk art from Europe, Asia, and Africa; moreover, the images by contemporary artists include vaudeville, circus, and dance scenes by Kirchner, Heckel, and August Macke, as well as Henri Matisse.¹⁶

Kandinsky's interests extended beyond the visual arts to include gesture, music, and dance, but he sought a decisive break with conventional drama, opera, and ballet. He aimed to create a new type of *Gesamtkunstwerk*: unlike the music-dramas of Wagner, where text and music and staging were supposed to reinforce each other, Kandinsky (like his friend Arnold Schoenberg) contended that words and tones and actions should diverge.¹⁷ Kandinsky believed that every form of art — whether painting, sculpture, music, dance, or architecture — had its own *Klang* (sound or resonance), a “language” that the other arts could not replicate; one could, however, create “compositions” that combined these disparate resonances into powerful new syntheses.¹⁸ In his volume *Klänge* (*Sounds*) (1913; plate 31), Kandinsky juxtaposed cryptic prose-poems with imagery that was at times romantic, at times apocalyptic.

Kandinsky had especially great hopes for theater, which he considered a “magnet” that pulled together the “languages” of all of the arts.¹⁹ His scenario for *The Yellow Sound* — a “stage composition” that appeared in the *Blaue Reiter* almanac — prescribes a nonnarrative succession of varying colors, gestures, music, words, and spoken sounds. Significantly, the work culminates in a dance. At first, it is only “a type of dance. But the tempo changes frequently, and sometimes it [the dance] goes along with the music, and sometimes it diverges.” Eventually a “general dance develops: it begins in various areas and slowly spreads, tearing all people along. Running, jumping, running toward and away from each other, falling. Some rapidly move only their arms while standing, others only their legs, their heads, their torsos. Some combine all of these motions. *Sometimes* these are group movements. Whole groups *sometimes* make one and the same movement.”²⁰ Such scenes, which seem to prefigure the works of Merce Cunningham and his colleagues, were unprecedented. Their closest analogues, if they had any, were to be found in the mayhem of the popular performing arts, where drama, opera, and ballet were being abandoned by the public in favor of “variety shows, circus, cabaret, film.”²¹

The enthusiasm for *Varietés* that inspired Kirchner, Pechstein, and Nolde was also shared, in attenuated form, among the artists of Vienna. One of Oskar Kokoschka's early works, from 1907, is a painted portrait of Mata Hari, whom he had seen in a Viennese variety theater.²² Three years later, his numerous contributions (both graphic and textual) to the early issues of Herwarth Walden's *Der Sturm* include many vaudevillian motifs, such as a roller-skating woman and a male gymnast spinning in a giant hoop.²³ Kokoschka was even more involved in the most prominent spin-off of variety shows: cabaret. Partly inspired by similar ventures that had been launched in Paris twenty years earlier, German-language cabarets first appeared in Berlin, Munich, Vienna, and other Central European cities in 1901. Cabarets explicitly sought to “ennoble” variety shows, inasmuch as they retained the format of vaudeville — a concatenation of short songs, monologues, skits, and dances — but aspired to higher artistic quality; indeed, they too claimed to express the spirit of Nietzsche.²⁴ Vienna's most important prewar cabaret was the *Fledermaus*, whose locale, costumes, and sets were designed by members of the *Wiener Werkstätte*, the epitome of Viennese Art Nouveau craftsmanship. That cabaret not only sponsored performances of modern dance, but it also was an incubator of experimental skits. A week after the *Fledermaus* opened in October 1907, it performed a shadow play by Kokoschka, and on March 29, 1909, it dedicated an entire

matinee to his works, including a recitation of *The Dreaming Boys* and the performance of a skit titled *A Grottesque*.²⁵

A Grottesque was in fact an early version of *Sphinx and Strawman*, the last part of a double bill of Kokoschka playlets that was performed four months later, on July 4, 1909, at the Kunstschau, Vienna's international exhibition of modern art.²⁶ The first part consisted of *Murderer, Hope of Women*, widely regarded as the first Expressionist play. The poster announcing the performance of both works (which were referred to simply as "Drama – Comedy") featured *Murderer*, the "drama" (plate 48). Though not depicting a specific scene in the play, the poster captured the mortal struggle between man and woman that is its central theme. As would be typical of future Expressionist dramas, the main characters are anonymous archetypes ("The Man," "The Woman"), the location is not specified, the time is murky ("The action takes place in antiquity"), and the language is sparse and cryptic, often just shouts or screams. At the outset, a man surrounded by warriors confronts a woman with female followers. Although (or because?) they feel erotic attraction to each other, the man orders his followers to brand the woman, whereupon she stabs him. He is led off to a tower in the background, where he appears to be dying; meanwhile, the followers of the two leaders abandon them to engage in amorous trysts (while exchanging innuendos like: "We have lost the key — we have found it"). The woman, still fascinated by the dying man, returns to him. In this renewed encounter, he regains his strength, which he seems to sap from her. Finally fully recovered, he slays her (plate 150). Then he proceeds to kill the other men and women "like gnats" before striding away.²⁷ The play is hard to interpret, in part because it is at least as visual as it is textual: stage directions, indicating actions, symbols, and colors, are as prominent as spoken words. Some of the symbolism dates to antiquity, such as the equation of the man with the sun and the woman with the moon, pairings that also appear in graphic works related to the drama. Most interpretations of *Murderer* consider it as an allegory of the triumph of spirit over the baseness of materiality and sexuality.

It would be wrong, however, to read *Murderer, Hope of Women* as a core manifesto of Kokoschka's beliefs. To be sure, he saw perpetual tension between the sexes even in the best of relationships: there is both affection and profound distance in his double portrait of Hans Tietze and Erica Tietze-Conrat (plate 57), wherein a sun is scratched in the paint behind the head of the husband and an inverted crescent abuts the head of the wife. But Kokoschka could treat the subject lightly and humorously as well, as he did in *Sphinx and Strawman*, his cabaret sketch that concluded the Kunstschau evening as the "comedy" (much as satyr plays followed tragic trilogies in ancient Greece). In the best-known version of that work, the codes of *Murderer* are humorously confused and inverted. Spirituality is vapid: Mr. Firdusi has a straw head and carries an inflated pig bladder, which is referred to as having been the "soul" after it pops. The soul also appears as Anima, the only woman in the play, who has strong erotic urges — aimed not at airy Mr. Firdusi but at athletic Mr. Rubberman (a character from circus and vaudeville). In the end, she is united with Death: but here Death does not go on the type of killing spree that concludes Kokoschka's other drama. Instead, Death is described as a "living normal human" who at the end strides off with Anima, "whom he tries to console, with great success."²⁸

* * *

Death showed a radically grimmer face after August 1914. Most Expressionist artists belonged to the generation that served in the Great War. Some were swept up in the excitement of the early days and weeks of the conflict. Like many young people of the time, they viewed war in idealistic terms: they thought it would overturn the selfish, materialistic ethos of bourgeois society by recruiting a whole generation to serve and even die for a supposedly higher cause. But others were more skeptical from the start. At a time when other artists were portraying cheering crowds and seemingly invincible soldiers who easily dispatched their enemies, the faces in Max Beckmann's images betray grave concern and deep sorrow (plates 115, 116). Not wishing to engage in any killing, Beckmann volunteered for medical duty, where he witnessed the steady stream of wounded and dying; no sooner was one operation underway than another victim of war was brought in (plate 123). Heckel also avoided direct combat by volunteering as a medical orderly, and his images likewise depict his daily confrontation with the victims of war (plates 125, 126). Even those artists who volunteered enthusiastically for the front were soon disillusioned, as casualties mounted among their comrades-in-arms. August Macke was killed in the second month of hostilities; his close friend Franz Marc fell in March 1916 at Verdun. Kokoschka joined the Austro-Hungarian cavalry on the Eastern Front; he barely survived a bayonet stab to the lung, which left him with a Christlike wound reminiscent of his eerily prescient self-portrait of 1911–12 (plate 59). Kirchner, Pechstein, Beckmann, and George Grosz were discharged following mental breakdowns—a pervasive occurrence during the war that produced the concept of “shell shock,” reflected in numerous images of war-induced psychic trauma. The deaths on the battlefield afflicted the home front as well, as parents lost their sons and wives their husbands. Käthe Kollwitz never recovered from her sorrow at the death of her son Peter, who was killed in Flanders in October 1914. Many of her subsequent works, including her graphic portfolio *War* (1923; plate 129), depict women expressing grief and fury at the senseless and massive loss of life.²⁹

Whereas Kollwitz produced the most poignant images of the war's effects on families, Otto Dix created what eventually came to be considered the most visceral depictions of life and death on the front lines. Combat held a strange fascination for Dix, who served in a machine-gun company from 1915 to 1918 on both the Western and the Eastern fronts. His attitude was shaped by his reading of Nietzsche, to whom he attributed “the only correct philosophy.”³⁰ In 1911 Dix, like the Brücke artists before him, had discovered the works of Nietzsche; a year later he crafted his only known sculpture, a dramatic bust of the philosopher. What attracted Dix was not the Nietzsche of the “dancing star,” but the one who proclaimed *amor fati*, who said “yes” to all aspects of the world, with its profound beauty and sublime terror. When Dix was inducted in the fall of 1914, he took two books with him: the Bible and Nietzsche's *Gay Science*.³¹ At the front Dix sketched images of fighting soldiers and scarred landscapes, in a style that mixed Expressionist, Cubist, and Futurist elements; some of them depicted the effects of his own machine-gunning (fig. 5). Even in the face of protracted combat, Dix iterated his Nietzschean affirmation of the world in the notebook that he kept with him throughout the war: “The artist: someone who has the courage to say ‘yes.’”³² Half a



FIG. 5 OTTO DIX
Row in MG-fire. 1917
 Charcoal
 15⁵/₈ x 14⁷/₈" (39.7 x 37.8 cm)
 Private collection

FIG. 6 ERNST BARLACH
From a Modern Dance of Death,
 plate from the periodical
Der Bildermann, vol. 1, no. 11
 (September 1916)
 Lithograph

PAGE: 14 x 11" (35.5 x 28 cm)
 PUBLISHER: Paul Cassirer, Berlin
 PRINTER: M. W. Lassally, Berlin
 EDITION: approx. 1,000–2,000
 The Museum of Modern Art, New York.
 Gift of Mrs. Bertha M. Slattery, 1952

century later, when he could have basked in his reputation as an antiwar artist, Dix admitted that he had to “experience everything very precisely,” including his own fear and the sudden death of soldiers standing beside him: “Hence I am no pacifist. Or perhaps I was a curious person. I had to see everything myself.”³³

By the time he commenced his graphic cycle *The War* (plate 128) in 1923, Dix’s attitude seems to have changed: a searing indictment of the effects of combat is blatantly apparent in the etchings. There is nothing heroic about the soldiers charging into battle: indeed, they are hardly human, their heads being obliterated by gas masks. When we do see faces, they are anguished, terrified, or horribly disfigured. And then there are the corpses, ranging from the recently dead to advanced stages of decay. But amid all of these accusatory images, there are still elements of Nietzschean vitalism: the worms that cover the bodies of the dead evoke the never-ending cycle of life and death and new life, where organisms feed off of each other. Indeed, the dead keep watch even over a “normal” meal.

Death also sculpted grim parodies of life: whereas the prewar artists reveled in the exuberant acrobatic displays of variety shows, Dix saw a Dance of Death in the splayed legs and contorted arms of soldiers caught in barbed wire. Not surprisingly, the Great War saw a resurgence of the Dance of Death motif, which had been prominent among Central European artists dating back to the middle ages. There death was the great equalizer, who spares neither peasant nor pope, neither beggar nor king. While the medieval images were weighted with theological meaning — they served as a memento mori, calling on all humans, regardless of rank, to reflect on their mortality — the Expressionists’ death-dances lack such cautionary and ultimately redemptive transcendence. By 1916 Ernst Barlach, who had welcomed the war at its outbreak and served in the infantry, regarded it as senseless slaughter: in *From a Modern Dance of Death* (fig. 6), the central figure smashes bones in blind fury. In 1918 Nolde too adopted an allegorical approach, as the exotic dancers of his prewar oeuvre, gesticulating in wild abandonment, mutated into the grimacing *Death as a Dancer* (fig. 7). That same year, Kirchner gave the motif a very personal note: having spent three years in sanatoriums following his mental breakdown, he carved a woodcut titled *Self-Portrait with Dancing Death* (fig. 8) that portrayed his struggle with his own mortality. In that image, a dancing skeleton, which seems to merge with Kirchner’s head, tries to pull his chin to the right, but the artist stares resolutely in the opposite direction; it would indeed be another twenty years before he committed suicide.

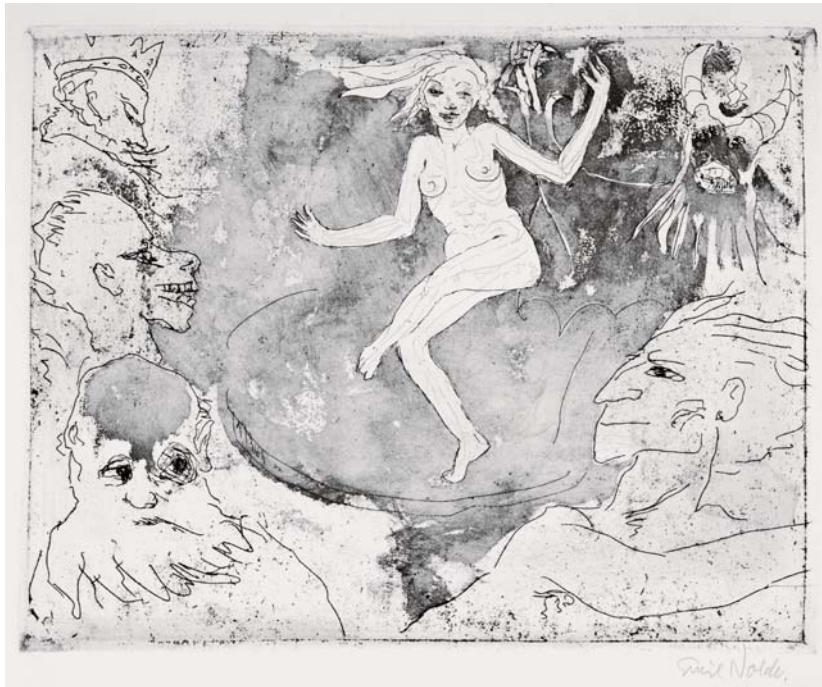


FIG. 7 EMIL NOLDE
Death as a Dancer. 1918
 Etching and aquatint

PLATE: 8¹/₄ x 10⁷/₁₆" (21 x 26.5 cm)
PUBLISHER: unpublished
PRINTER: Kleinsorg, Copenhagen
EDITION: 1 of at least 18 impressions of state II (total edition, states I–II: at least 28)
 Los Angeles County Museum of Art.
 The Robert Gore Rifkind Center for German Expressionist Studies



FIG. 8 ERNST LUDWIG KIRCHNER
Self-Portrait with Dancing Death. 1918
 Woodcut

COMP.: 19¹¹/₁₆ x 13³/₈" (50 x 45 cm)
PUBLISHER: unpublished
PRINTER: the artist
EDITION: 6 known impressions
 Städel Museum, Frankfurt

The Dance of Death motif became even more prevalent after the conclusion of the war, as Germany and Austria suffered blockades, high unemployment, mounting inflation, and political radicalization. In 1919 Berlin was festooned with a poster depicting a skeleton dancing with the allegorical Berolina and proclaiming: “Berlin, stop! Think it over. Your dance partner is Death” (fig. 9). That warning was echoed in a number of Expressionist posters, though their messages were often as opaque and confusing as the political situation itself. After the German front began to collapse in August 1918, a mounting wave of strikes and mutinies forced Kaiser Wilhelm II to flee Berlin on November 9, 1918, the day that a Republic was proclaimed by Philipp Scheidemann, a leader of the Social Democratic Party of Germany (SPD). Nominally Marxist, the prewar SPD was not only Germany’s largest party — it won one out of three votes in the Reichstag elections of 1912 — but also outspokenly pacifist: its leaders regularly proclaimed that the workers of the world would not fire on each other. But in the rhetorical heat of August 1914, the SPD, like socialist parties in other belligerent nations, caved in and supported the war. As the conflict dragged on, however, pacifism reasserted itself among large sectors of the party. The year 1917 saw the formation of the Independent Social Democratic Party (USPD), which demanded immediate cessation of hostilities. That same year Russia provided an even more radical model, as Czar Nicolas II abdicated in March and eventually, in November, Lenin and his Communists seized power.

All of these options — the moderate socialism of the SPD, the more radical stance of the USPD, and the outright calls for social revolution by the Communist Party of Germany (KPD), which was founded at the end of 1918 — came into play after the Kaiser’s abdication. At first Germany was governed by an uneasy alliance of the SPD and the USPD: whereas the latter wanted to nationalize major industries and purge the civil service of monarchist sympathizers, the SPD was more cautious, since it feared that such radical measures would plunge Germany into the type of civil war that was plaguing Russia at the time. Frustrated by the SPD’s pacts with the army and with big industry (which made concessions regarding work hours and unionization), the USPD left the alliance. Further left, the newly formed Communists staged an uprising in Berlin in January 1919, which was quickly suppressed by military units called in by the SPD regime; in the process, the KPD leaders, Karl Liebknecht and Rosa Luxemburg, were murdered while in custody. In March a general strike backed by the USPD and the KPD was crushed with even greater brutality: more than one thousand citizens



FIG. 9 VAN SANTEN
Berlin Stop! Think It Over. Your Dance Partner Is Death. 1919

Lithographed poster

SHEET: 28³/₈ x 36³/₄" (72.1 x 93.3 cm)

PUBLISHER: probably Reichszentrale für Heimatdienst, Berlin

PRINTER: Nauck & Hartmann, Berlin

EDITION: unknown

The Museum of Modern Art, New York.

Given anonymously, 1980

were killed. April saw the proclamation of the Bavarian Soviet Republic in Munich, which was violently suppressed in May. Thereafter, Bavaria became the bulwark of radical right-wing forces in Germany, the seedbed of Adolf Hitler's movement.

The Expressionist artists, who had suffered mounting disillusionment over the course of the war, experienced one last burst of utopian hope in the wake of the revolution of November 1918. Two major groups were formed the following month: the Workers' Council for the Arts (Arbeitsrat für Kunst) and the Novembergruppe. The latter explicitly appealed to "revolutionaries of the spirit (Expressionists, Cubists, and Futurists)," and it was closely aligned with Expressionism: Pechstein and Meidner were prominent in the organization.³⁴ The Workers' Council for the Arts likewise included a wide assortment of Expressionists—Meidner and Pechstein again, as well as Heckel and Schmidt-Rottluff—but it also comprised some older Impressionists as well as young architects such as Walter Gropius, who would soon found the Bauhaus in Weimar. The Expressionists in particular believed that their revolutionary art was appropriate for the revolutionary age, and they hoped that the new Republic would sponsor them, by giving them appointments in the art academies, by purchasing their works for state collections, and by handing them public commissions—all of which had been unthinkable in the aesthetically conservative Imperial era. Over the course of 1919 and 1920, such appointments and purchases were indeed made, although naturally not to the extent that the artists had hoped.

More troubling was the issue of politics. The majority of Expressionists leaned to the left, but the profusion of mutually hostile parties on that end of the political spectrum made it hard to find an ideological home. Many Expressionists sided with the ruling SPD against the Communists. For example, Pechstein crafted images proclaiming the literally blazing support of artists for the new regime (see p. 30, fig. 17). But he simultaneously cautioned against rampant strikes and revolts: his image of a mob streaming past a lynched man hanging from a lamppost (plate 177), sometimes misread as a statement in support of violent class struggle, was actually part of a series opposing it.³⁵



FIG. 10 CONRAD FELIXMÜLLER
People Above the World. 1919
 Lithograph

COMP.: 27³/₁₆ x 19¹¹/₁₆" (69 x 50 cm)
 PUBLISHER: unknown
 PRINTER: unknown
 EDITION: 20 announced
 Kupferstichkabinett, Staatliche
 Museen, Berlin

Other Expressionist images were even more explicit in denouncing radical strike waves in general and Bolshevism in particular, which were given the attributes of Death, with fearsome skulls (plates 182, 183). Other artists had more differentiated views. Kollwitz, who conceded that the Social Democrats would be more competent leaders than the Communists, nevertheless regarded the murder of Luxemburg and Liebknecht as an atrocity. She drew on the iconographic tradition of the Lamentation of Christ to commemorate Liebknecht (plate 185). Indeed, artistic celebrations of the Communist martyrs were replete with religious imagery. Conrad Felixmüller portrayed their posthumous apotheosis (fig. 10), while Beckmann depicted the killing of Luxemburg as a crucifixion (plate 178).

That image was part of a graphic portfolio whose title characterized much of Germany in 1919: *Hell* (plate 178). War cripples were a common sight on the street, and citizens suffered hunger caused by economic collapse and the continued Allied blockade (which lasted until the summer of 1919, to force the Germans to sign the Treaty of Versailles). Criminal and political violence induced Beckmann to create a nightmare vision of his own family subjected to murder, rape, and kidnapping: in one image from the portfolio, *Night*, the strangled man on the left is a self-portrait, while the child on the right has the features of his son. Vienna, the capital of the diminished Austrian Republic following the collapse of the Austro-Hungarian Empire, likewise suffered severe shortages, unemployment, and inflation—a condition captured by Kollwitz in a terrifying skeletal figure of Death lashing starving children (plate 186).

Under such conditions, Expressionism withered: as an art and a lifestyle, it was too dependent on an optimistic vitality that could not withstand the combined shocks of wartime and post-revolutionary trauma. Its demise was caused in part by being outflanked by other artistic movements that promoted very different styles of aesthetic and political radicalism, most notably Dada. Dada was born in Zurich in the spring of 1916 at the Cabaret Voltaire, one of whose founders, Hugo Ball,

was a disciple of Kandinsky's theatrical experiments. The international group of artists, bound by their opposition to war, at first espoused the latest artistic movements, including Expressionism: in 1917 the Dada Gallery, which succeeded the Cabaret Voltaire, performed Kokoschka's *Sphinx and Strawman* and displayed works by Kandinsky, Klee, and Macke. But soon the Dadaists turned against all current cultural trends, including Expressionism. Richard Huelsenbeck (who probably coined the term "Dada," along with Ball) moved to Berlin in 1917, and a year later he assembled like-minded artists to form the core of Berlin's Dada movement. At the first Dada soirée in Berlin in April 1918, Huelsenbeck read his "Dada Manifesto," which accused the Expressionists of differing only marginally in attitude from the proponents of conventional art. He closed his speech, and his manifesto, with the words: "Against the aesthetic-ethical mindset! Against the bloodless abstractions of Expressionism! [...] For Dadaism in word and image, for Dadaist actions in the world. To be against this manifesto, is to be a Dadaist!"³⁶

Notable among the adherents of Dada was George Grosz, who had served at the Western Front (though never in combat) for several months in 1914 and 1915, until he was released for medical reasons; when recalled in 1917, he suffered a mental breakdown and was discharged permanently. Grosz signaled his disgust at all things German by Americanizing his first name from Georg to George (much as his fellow Dadaist Helmut Herzfelde renamed himself John Heartfield). He gave vent to his hatred of bourgeois society and culture by developing a unique style influenced by children's drawings and bathroom graffiti. He summarized his aesthetic precepts in the phrase: *Kunst ist Scheisse*. Politically too he was radical, as he and Heartfield were early members of the KPD. Grosz drew numerous images of a simplistic bipolar society, in which capitalists caroused while their military puppets put down radical workers and their employees toiled in factories. But the Communists themselves were not pleased by the fact that Grosz always portrayed the proletariat as downtrodden and dispirited, never as heroically and triumphantly revolutionary (plate 181). Indeed, after a discouraging trip to Russia in 1922, Grosz left the KPD and remained cynical about all political movements.

In the early years of the Weimar Republic, Dix too briefly came under the sway of Dada. The collage aesthetic developed by Heartfield, Hannah Höch, and others can be seen in the half-human, half-mechanical figures in the painting *War Cripples*, which was displayed at the First International Dada Exhibition in Berlin in 1920; he also made a drypoint version of the image (plate 179). Another contemporary work on that theme explicitly refers to a major blowup between the Expressionists and the Dadaists. In *The Match Seller I* (fig. 11), Dix depicts a legless, armless cripple ignored by passersby and pissed on by a dachshund; furthermore, in the gutter there is an actual newspaper clipping — part of the collage element of the painting — consisting of an open letter composed by Kokoschka. In March 1920, as part of a nationwide general strike against an attempted right-wing putsch, workers in Dresden engaged in major clashes with units of the army, in the course of which a stray bullet damaged a painting by Rubens in the Zwinger Gallery. Kokoschka — who had been appointed professor at the Dresden Academy of Fine Arts, as one of the first beneficiaries of the new official support of Expressionism — published an appeal to the citizens of Dresden to fight out their political differences either at a shooting range on the outskirts of town



FIG. 11 OTTO DIX
The Match Seller I, 1920
 Oil on canvas with collage
 56¹¹/₁₆ x 65³/₈" (144 x 166 cm)
 Staatsgalerie Stuttgart

or in one-on-one combat in a circus ring. In any case, he proclaimed that “in future years the German people will find more joy and significance in contemplating the rescued paintings than in all of the viewpoints of the politicizing Germans of today.”³⁷ That text, which Dix placed in the gutter of his painting, evoked a crude response from Grosz and Heartfield. Calling Kokoschka an “art scoundrel” and “art whore,” they asserted that he represented the “artistic stupidity, baseness, and arrogance,” the “entire brazen art- and culture-swindle of our day.” They proceeded to claim that the works of Rubens, Rembrandt, Van Gogh, and other Old Masters and modern ones alike were insignificant compared to the concerns of the proletariat, and they concluded: “We joyfully welcome the fact that bullets are whizzing into galleries and palaces, rather than into the homes of the poor in working-class neighborhoods!”³⁸

Gertrud Alexander, at the time the KPD’s major cultural theorist and critic, strongly rebuked Grosz and Heartfield for promoting “vandalism”: she noted that the proletariat could well be inspired by great works of art following the Revolution.³⁹ The exchange marked the start of Grosz’s alienation from the KPD. Dix too soon abandoned revolutionary rhetoric; as he moved beyond his Dadaist phase, he became associated with the “verism” or “new objectivity” that characterized the arts of the mid-1920s. His graphic cycle *The War* (1924; plate 128) was a prime embodiment of the new style. Its distance from his Expressionist roots can be gauged by comparing its *Dance of Death* with a previous version. In 1917 Dix created a gouache titled *Flare* (fig. 12), a nighttime scene wherein childish red and white stars of bursting shells hover over a barbed-wire emplacement, populated by ghoulish-green corpses with expressive skulls that almost seem alive. That work was the basis for his later print from *The War*, titled *Dance of Death 1917*, only now the corpses are irredeemably dead — recently killed, in fact, as they are not yet decayed or skeletal.



To be sure, the work is not photographically realistic: its perspective is flattened, and the limbs, stakes, and wire form a striking pattern, as if roundelay dancers were impaled on a huge crown of thorns. But the later image lacks the heightened emotionalism of its antecedent, where the bodies hover between death and a grotesque afterlife.

In the cool cultural climate that followed the heightened hopes of the early republic, the boisterous vitality that informed prewar images of variety shows and popular entertainment froze into icy detachment. It is not surprising that Grosz's caricatures of a boorish, swinish bourgeoisie populated his images of nightlife (plate 163). Conversely, it is also understandable that Pechstein tried to recapture some of the spark of his prewar variety show prints (plate 145). But the new mood was perhaps best expressed by Beckmann, whose portfolio *Trip to Berlin 1922* (1922; plate 142) is a devastating evocation of disillusionment in all sectors of society in 1922. The scene of a dance show depicts a performance by the Celly de Rheidt ensemble, whose female members performed in the nude. The cessation of stage censorship in November 1918 opened the way for such performances, unthinkable in the Imperial era (at least in public). The troupe was notorious, not least because it seemed so symptomatic of the time. The husband of Celly (whose real name was Cäcilie Funk) was a decommissioned first lieutenant who correctly surmised that he could generate substantial income by having his wife and other women perform in advanced states of undress.⁴⁰ Though he claimed that the “beauty dances” were artistic, none of the women had any formal training: their movements were described as “hopping around” and “a most boring, untalented gesticulation” by Max Herrmann-Neisse, the outstanding cabaret critic of the day (plate 198).⁴¹ Their listless and clunky movements, captured so well by Beckmann, could not have differed more from the vitality of the vaudeville dancers limned by the prewar Expressionists. Ironically, if one wanted to see a

FIG. 12 OTTO DIX

Flare. 1917

Gouache

16¹/₁₆ x 15¹/₂" (40.8 x 39.4 cm)

Sammlung Walther Groz, Galerie Albstadt, Städtische Kunstsammlungen, Germany

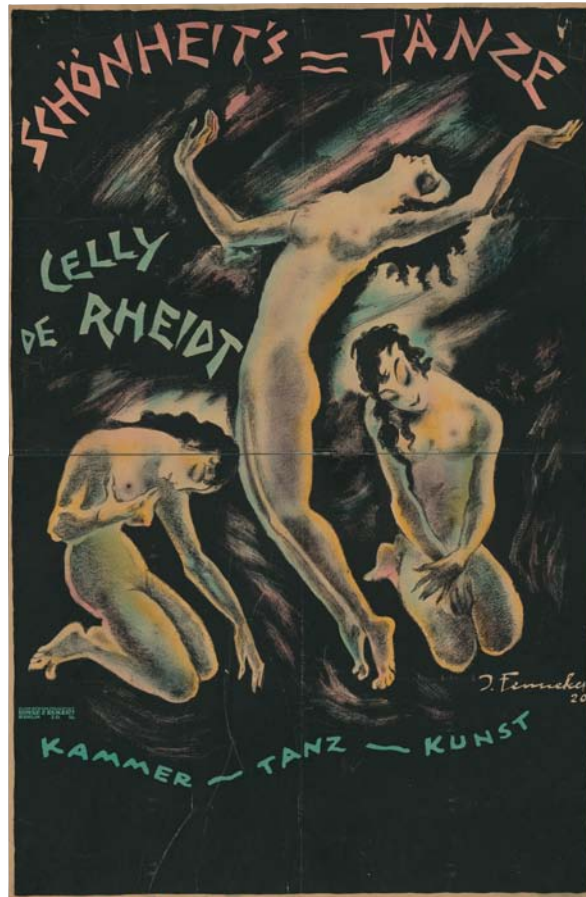


FIG. 13 JOSEF FENNEKER
Celly de Rheidt Dances of Beauty. 1920
 Lithographed poster
 SHEET: 54⁵/₁₆ x 35⁷/₁₆" (138 x 90 cm)
 PUBLISHER: Celly de Rheidt ensemble
 PRINTER: Dinse & Eckert, Berlin
 EDITION: unknown
 Kunstbibliothek, Staatliche Museen, Berlin

pseudo-Expressionist rendition of the Celly de Rheidt ensemble, one had to look at its own advertisements (fig. 13). By 1920 Expressionism had not only become officially recognized; it also had been adopted by commercial illustrators like Josef Fenneker, best known for his movie posters. The debasement of superficial elements of the Expressionist style into a visual cliché for mercantile ends — so diametrically opposed to the original goals of Expressionism — further alienated newer artists from what had been so recently the most vital and transgressive movement of its day.

In 1921 Lovis Corinth etched a self-portrait, which he titled *Death and the Artist* (plate 109). In it he reflected on his own mortality: he had suffered a stroke, and would die four years later. The work includes typical attributes of a memento mori — a skeleton hovers behind him, and he confronts the viewer with the watch on his wrist. It and five other etchings belonged to a portfolio titled *Dance of Death*, which adhered to the conventions of that long tradition: they showed a youth, a woman, an old man, and a couple paired with Death. By then, Corinth represented the oldest of the avant-garde generations in Germany: he had made his mark as an Impressionist and Secessionist in the 1890s, more than a decade before the Expressionists. In the postwar years, he had a bleak view of the state of Germany and its art. But even he seems to have caught the spirit that superseded Expressionism. His probing eyes, staring at himself (and at us), carefully scrutinize every detail that he seeks to capture with his etching needle; at the same time, his gaze betrays a sense of caution and foreboding. Cool observation and wary skepticism — characteristic of the mind-set in which Expressionism could no longer survive — were qualities that Germany's citizens would need to face the years ahead.

Notes

- 1 Ernst Ludwig Kirchner, "Die Arbeit E. L. Kirchners," in Eberhard W. Kornfeld, *Ernst Ludwig Kirchner: Nachzeichnungen seines Lebens* (Bern: Kornfeld & Co., 1979), p. 334. Unless otherwise noted, all translations from the German are by the author.
- 2 Friedrich Nietzsche, *Kritische Studienausgabe*, ed. Giorgio Colli and Mazzino Montinari (Munich: DTV, 1988), 4 (*Also Sprach Zarathustra*), pp. 12, 19, 264 ("dancer"), pp. 16–18 ("bridge"), p. 26 ("the creator"). See also "Die 'Brücke' und Nietzsches 'Zarathustra,'" in Georg Reinhardt, *Die frühe "Brücke": Beiträge zur Geschichte und zum Werk der Dresdner Künstlergruppe "Brücke" der Jahre 1905 bis 1908* (Berlin: Brücke-Museum, 1977), pp. 28–31.
- 3 Kirchner's woodcut of the manifesto is reproduced on p. 13 of this volume.
- 4 For more on middle-class reform movements, see the comprehensive two-volume catalogue by Kai Buchholz et al., eds., *Die Lebensreform: Entwürfe zur Neugestaltung von Leben und Kunst um 1900* (Darmstadt: Häusser, 2001).
- 5 For a discussion of that photograph, as well as many other dance images by Kirchner, see Thomas Röske, *Ernst Ludwig Kirchner: Tanz zwischen den Frauen* (Frankfurt am Main: Insel, 1993). The mutual influences between modern dance and art more generally are examined in Karin Adelsbach and Andrea Firmenich, eds., *Tanz in der Moderne: Von Matisse bis Schlemmer* (Cologne: Wienand, 1996).
- 6 Nietzsche, *Also Sprach Zarathustra*, p. 264.
- 7 For German variety shows, see Wolfgang Jansen, *Das Variété: Die glanzvolle Geschichte einer unterhaltenden Kunst* (Berlin: Edition Hentrich, 1990), and Brygida Ochaim and Claudia Balk, *Variété-Tänzerinnen um 1900: Vom Sinnenrausch zur Tanzmoderne* (Frankfurt am Main: Stroemfeld, 1998). It should be noted that though Germans adopted the word from the French, they eventually dropped the accent on the first "e" in the French word "variété."
- 8 See Arthur Moeller-Bruck, *Das Variété* (Berlin: Julius Bard, 1902).
- 9 Kirchner, "Die Arbeit E. L. Kirchners," p. 333.
- 10 For such scenes in sketchbooks, see Gabriele Lohberg, *Ernst Ludwig Kirchner: Der Tanz* (Davos: Kirchner Museum, 1993), pp. 58–91. For postcards, see Gerhard Wietek, *Gemalte Künstlerpost: Karten und Briefe deutscher Künstler aus dem 20. Jahrhundert* (Munich: Karl Thieme, 1977); Annemarie Dube-Heynig, *Ernst Ludwig Kirchner: Postkarten und Briefe an Erich Heckel im Altonaer Museum in Hamburg* (Cologne: DuMont, 1984); and Magdalena M. Moeller, *Expressionistische Grüße: Künstler-postkarten der "Brücke" und des "Blauen Reiter"* (Stuttgart: Gerd Hatje, 1991).
- 11 Moeller, *Expressionistische Grüße*, p. 214.
- 12 Dube-Heynig, *Kirchner: Postkarten und Briefe an Heckel*, p. 198.
- 13 Lothar Grisebach, ed., *Ernst Ludwig Kirchners Davoser Tagebuch* (Stuttgart: Gerd Hatje, 1997), p. 63.
- 14 Marc, letter to Kandinsky, January 18–19, 1912, in Klaus Lankheit, ed., *Wassily Kandinsky, Franz Marc: Briefwechsel* (Munich: Piper, 1983), p. 122.
- 15 This is the culminating phrase, italicized in the original, of Wassily Kandinsky, *Über das Geistige in der Kunst* (1911; Bern: Benteli, 1973), p. 143.
- 16 Wassily Kandinsky and Franz Marc, eds., *Der Blaue Reiter* (1912; Munich: Piper, 1979), pp. 30, 81, 90, 94.
- 17 See Wassily Kandinsky, "Über Bühnenkomposition," in *ibid.*, pp. 189–208.
- 18 Kandinsky elaborated this idea in his essay, "Über die abstrakte Bühnensynthese," in Max Bill, ed., *Kandinsky. Essays über Kunst und Künstler* (Stuttgart: Gerd Hatje, 1955), pp. 69–73. Though published in 1923 while he was teaching at the Bauhaus in Weimar, it elaborates ideas that he developed a decade earlier.
- 19 *Ibid.*, pp. 69, 71.
- 20 Kandinsky, "Der gelbe Klang: Eine Bühnenkomposition," in Kandinsky and Marc, eds., *Der Blaue Reiter*, pp. 226, 228. Emphasis in original.
- 21 Kandinsky, "Über die abstrakte Bühnensynthese," p. 69.
- 22 For Kokoschka's early interest in dance, including the performances of Mata Hari, see Agnes Husslein-Arco and Alfred Weidinger, eds., *Oskar Kokoschka: Träumender Knabe — Enfant terrible, 1906–1922* (Vienna: Belvedere, 2008), pp. 24–28.
- 23 See the illustrations and texts in Werner Schweiger, *Oskar Kokoschka: Der Sturm. Die Berliner Jahre 1910–1916, Eine Dokumentation* (Pöchlarn: Oskar Kokoschka-Dokumentation, 1986), pp. 23, 41–42.
- 24 For the origins of German-language cabaret, see Peter Jelavich, *Berlin Cabaret* (Cambridge, MA: Harvard University Press, 1993), pp. 20–30.
- 25 For more on this venue, see Michael Buhrs, Barbara Lesák, and Thomas Trabitsch, eds., *Kabarett Fledermans 1907 bis 1913: Ein Gesamtkunstwerk der Wiener Werkstätte: Literatur, Musik, Tanz* (Vienna: Christian Brandstätter, 2008); Kokoschka's contributions are discussed on pp. 106–11.
- 26 For the performance of Kokoschka's works at the Kunstschau, see Werner Schweiger, *Der junge Kokoschka: Leben und Werk, 1904–1914* (Vienna: Edition Christian Brandstätter, 1983), pp. 83–115; and Husslein-Arco and Weidinger, *Kokoschka*, pp. 146–55.
- 27 Kokoschka wrote several versions of *Murderer*: two of them are reprinted in Oskar Kokoschka, *Dichtungen und Dramen* (Hamburg: Hans Christians, 1973), pp. 33–51.
- 28 For the best-known version of *Sphinx und Strohmann*, first published in 1913, see Kokoschka, *Dichtungen und Dramen*, pp. 53–63. In 1917 he rewrote and expanded it substantially under the title *Hiob* (Job): see *ibid.*, pp. 65–88.
- 29 For discussions of artists in the Great War, see Matthias Eberle, *World War I and the Weimar Artists*, trans. John Gabriel (New Haven, CT: Yale University Press, 1985); and Richard Cork, *A Bitter Truth: Avant-Garde Art and the Great War* (New Haven, CT: Yale University Press, 1994).
- 30 Cited in Diether Schmidt, *Otto Dix im Selbstbildnis* (Berlin: Henschel, 1981), p. 280.
- 31 For Nietzsche's influence on Dix, see Otto Conzelmann, *Der andere Dix: Sein Bild vom Menschen und vom Krieg* (Stuttgart: Klett-Cotta, 1983), pp. 211–51.
- 32 *Ibid.*, p. 131.
- 33 Interview from 1963, reprinted in Schmidt, *Otto Dix im Selbstbildnis*, p. 255.
- 34 "Novembergruppe: Rundschreiben vom 13. Dezember 1918," in Helga Kliemann, *Die Novembergruppe* (Berlin: Mann, 1969), p. 55. For an account of those and similar organizations, see Joan Weinstein, *The End of Expressionism: Art and the November Revolution in Germany, 1918–19* (Chicago: University of Chicago Press, 1990).
- 35 See Weinstein, *The End of Expressionism*, pp. 51–55.
- 36 Richard Huelsenbeck, "Dadaistisches Manifest," in Karl Riha and Hanne Bergius, eds., *Dada Berlin: Texte, Manifeste, Aktionen* (Stuttgart: Reclam, 1977), pp. 22–25.
- 37 Cited in John Heartfield and George Grosz, "Der Kunstlump," in Walter Fähnders and Martin Rector, eds., *Literatur im Klassenkampf: Zur proletarisch-revolutionären Literaturtheorie, 1919–1923* (Munich: Carl Hanser, 1971), p. 47.
- 38 *Ibid.*, pp. 43–50.
- 39 Gertrud Alexander, "Herrn John Heartfield und George Grosz" and "Kunst, Vandalismus und Proletariat," reprinted in Fähnders and Rector, eds., *Literatur im Klassenkampf*, pp. 50–53, 56–60.
- 40 On the Celly de Rheidt troupe, see Jelavich, *Berlin Cabaret*, pp. 154–65.
- 41 Max Herrmann-Neisse, "Berliner Kabarett" (February 1922), in Klaus Völker, ed., *Max Herrmann-Neisse. Kabarett: Schriften zum Kabarett und zur bildenden Kunst* (Frankfurt am Main: Zweitausendeins, 1988), p. 115.



THE ADVENT OF EXPRESSIONISM
THREE PATHS, 1905–1914

BRÜCKE | DER BLAUE REITER | AUSTRIAN EXPRESSIONISM

BRÜCKE

The artists' group Brücke was established in Dresden on June 7, 1905, a moment that is recognized as the birth of the Expressionist movement. Its founders were four architecture students at the city's technical college: Fritz Bleyl, who soon left the group; Erich Heckel; Ernst Ludwig Kirchner; and Karl Schmidt-Rottluff. Other key figures included Emil Nolde, who was a member from 1906 to 1907; Max Pechstein, who joined in 1906; and Otto Mueller, who participated from late 1910.

The artists saw themselves as pioneers in a revolution to overthrow the established order in both art and life. In a 1906 manifesto they gave voice to their faith in the power of youth and their desire to cross into a new future (hence the name, Brücke, or "Bridge"):

With a belief in continuing evolution, in a new generation of creators as well as appreciators, we call together all youth. And as youth that is carrying the future, we intend to obtain freedom of movement and of life for ourselves in opposition to older, well-established powers. Whoever renders directly and authentically that which impels him to create is one of us.¹

The Brücke artists worked collectively as painters and printmakers. Their painting style, which reached its apogee around 1910, featured simplified or distorted forms, unusually strong, unnatural colors, and thick layers of vigorous brushwork, all of which was meant to jolt the viewer and provoke an emotional response. Their prints were similarly bold and jarring. The flatness and simplification that they developed in their woodcuts, in particular, helped them to clarify their reductive style in painting. After 1910 non-European or "primitive" art, especially the Oceanic and African objects they saw in ethnographic museums, exerted an increasingly powerful influence on their vision. The artists also became conscious of the connection between their work, especially their sharply angled woodcuts, and the "primitivism" of German Gothic art.

Thematically, they were committed to figurative work, depicting scenes from their everyday, bohemian lives. These included nudes lounging in the studio (plates 2–4); bathers frolicking near the Moritzburg lakes outside Dresden, or on the Baltic coast, where the artists spent prolonged holidays with their girlfriends (plates 5–8); crowded street scenes (plates 11–14); portraits (plates 17, 18); and often risqué nightclub scenes (plates 15, 16, 19–26).

Brücke disbanded in 1913, after Kirchner's self-aggrandizing group history, "Chronicle of the Brücke Artists' Group," angered the other members. But in fact they had been drifting apart since 1911, when most members moved to Berlin seeking greater renown but subsequently lost their communal spirit amid the distractions of the more dynamic metropolis. The former members then forged ahead individually, and the boldness and emotional intensity the group had originally cultivated continued to serve them well. Their example also helped sow the seeds for a broader Expressionist movement that would continue to flourish.

¹ Ernst Ludwig Kirchner, "Program of the Brücke Artist's Group," September 1906. As translated in Reinhold Heller, *Brücke: German Expressionist Prints from the Granvil and Marcia Specks Collection* (Evanston, IL: Mary and Leigh Block Gallery, Northwestern University, 1988), p. 15.



I. ERICH HECKEL

***Kneeling Nudes (Kniende Akte)*
from *Brücke 1910*. 1910**

Woodcut cover from a portfolio of two woodcuts and one drypoint by Ernst Ludwig Kirchner, and one woodcut cover by Heckel

SHEET (FOLDED): 16⁹/₁₆ x 21⁵/₈" (42 x 55 cm)

PUBLISHER: Künstlergruppe Brücke, Dresden

PRINTER: the artist, Dresden

EDITION: approx. 70

Riva Castleman Endowment Fund,
The Philip and Lynn Straus Foundation Fund,
Frances Keech Fund, and by exchange:
Nina and Gordon Bunshaft Bequest,
Gift of James Thrall Soby, Anonymous,
J. B. Neumann, and Victor S. Riesenfeld,
Lillie P. Bliss Collection, and Abby Aldrich
Rockefeller Fund, 1997



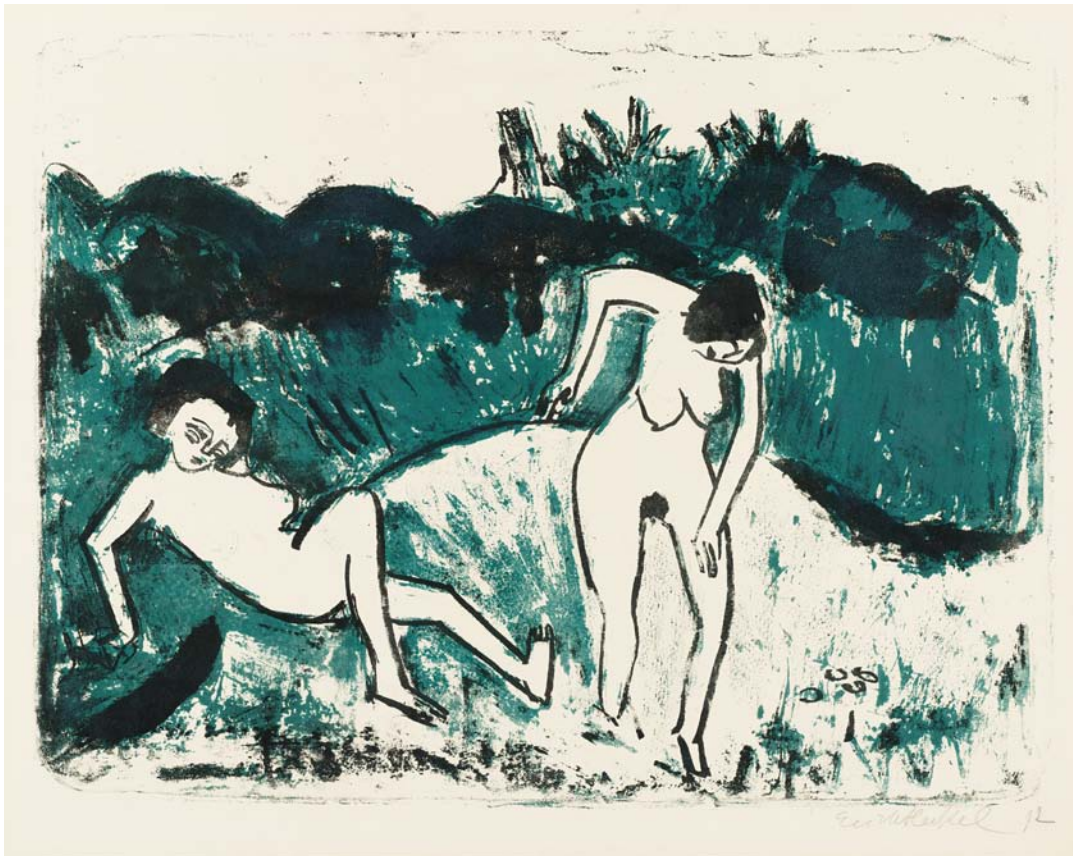
2. ERNST LUDWIG KIRCHNER
Nude Dancers (Nackte Tänzerinnen).
1909
Woodcut
SHEET: 16⁷/₈ x 26⁷/₁₆" (42.8 x 67.2 cm)
PUBLISHER: unpublished
PRINTER: the artist, Dresden
EDITION: 7 known impressions
Purchase, 1951



3. ERNST LUDWIG KIRCHNER
Standing Girl, Caryatid (Stehendes Mädchen, Karyatide). 1909–10
Carved and painted wood
17 1/8" (43.5 cm) high
The Museum of Modern Art, New York
(promised gift of Leon Black) and
Neue Galerie New York, 2006



4. ERNST LUDWIG KIRCHNER
Nude Girl in the Bath (Nacktes Mädchen im Bad). 1909
Woodcut
COMP.: 11 1/4 x 13 9/16" (28.5 x 34.5 cm)
PUBLISHER: unpublished
PRINTER: the artist, Dresden
EDITION: 5 known impressions
Purchase, 1956



5. ERICH HECKEL

In the Meadow (Auf der Wiese). 1912

Lithograph

COMP.: 13 1/8 x 17 1/8" (33.3 x 43.5 cm)

PUBLISHER: unpublished

PRINTER: the artist, Berlin

EDITION: approx. 7–10

Abby Aldrich Rockefeller Fund

(by exchange), 1958

6. ERNST LUDWIG KIRCHNER

Bathers Throwing Reeds (Mit Schilfwerfende Badende) from *Brücke 1910*. 1909 (published 1910)

Woodcut from a portfolio of two woodcuts and one drypoint by Kirchner, and one woodcut cover by Erich Heckel

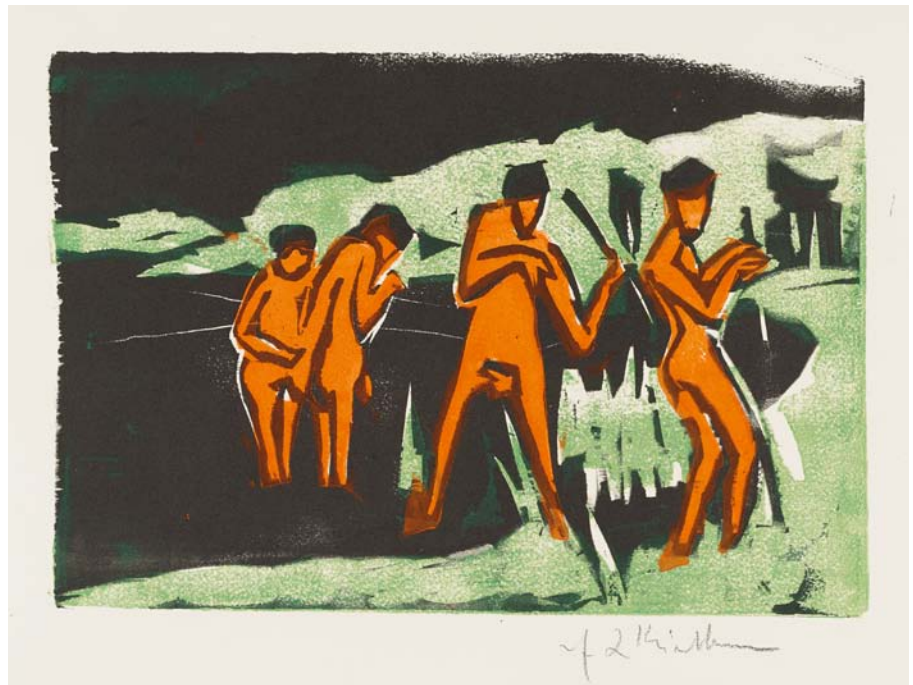
COMP.: 7 15/16 x 11 9/16" (20.2 x 29.3 cm)

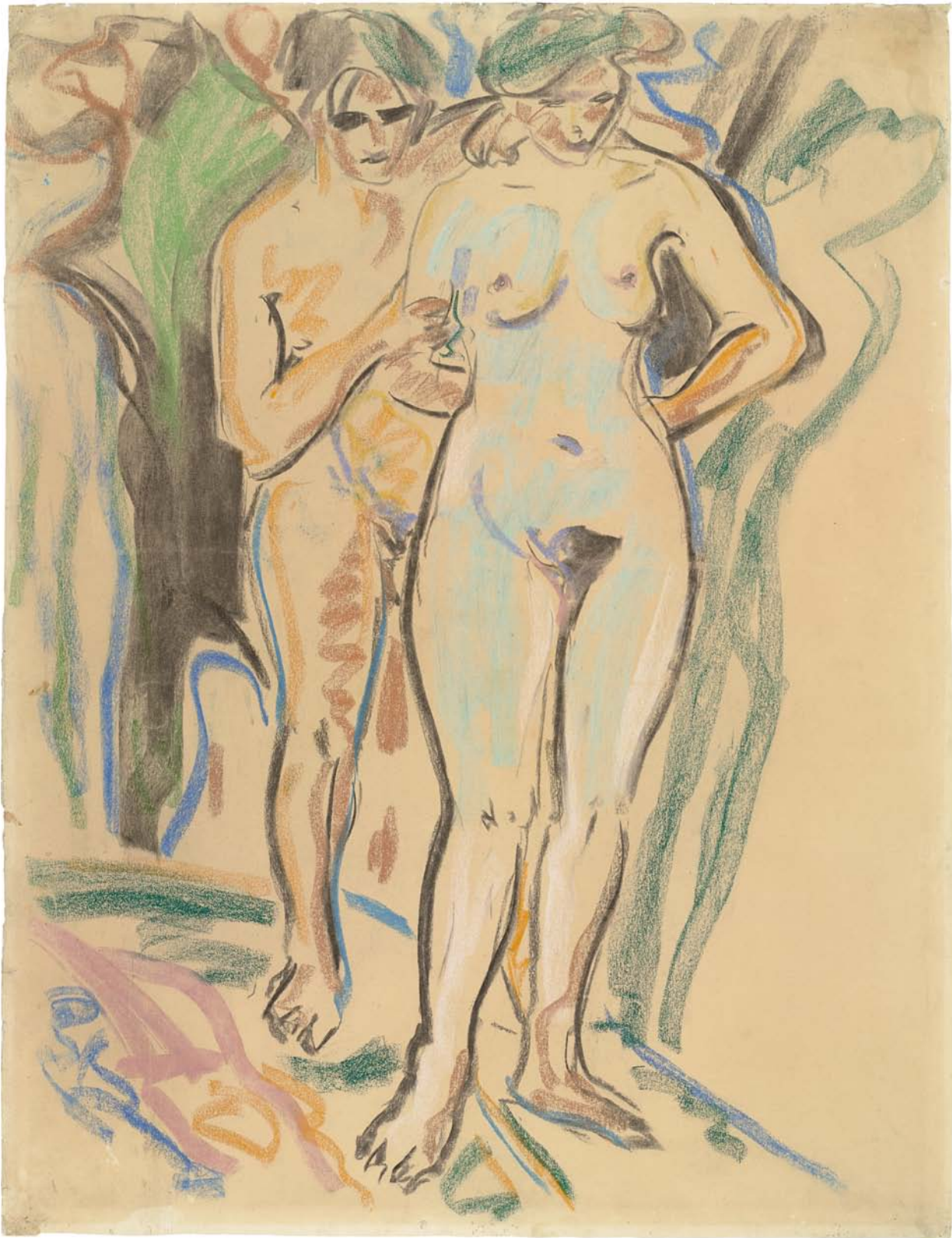
PUBLISHER: Künstlergruppe Brücke, Dresden

PRINTER: the artist, Dresden

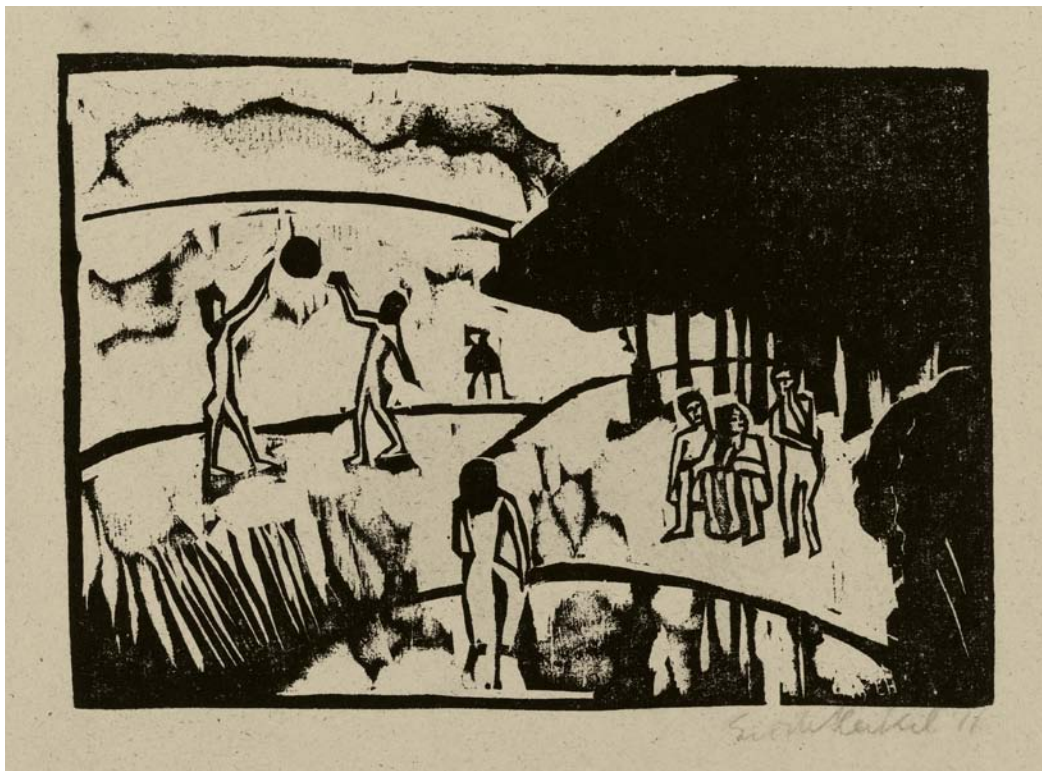
EDITION: approx. 70

Riva Castleman Endowment Fund, The Philip and Lynn Straus Foundation Fund, Frances Keech Fund, and by exchange: Nina and Gordon Bunshaft Bequest, Gift of James Thrall Soby, Anonymous, J. B. Neumann, and Victor S. Riesenfeld, Lillie P. Bliss Collection, and Abby Aldrich Rockefeller Fund, 1997





7. ERNST LUDWIG KIRCHNER
Two Nudes in a Landscape
(*Zwei Akte im Freien*). c. 1908–10
Pastel and charcoal on paper
35 1/4 x 27 1/8" (89.5 x 68.9 cm)
Gift of Marshall S. Cogan, 1985



8. ERICH HECKEL

Playing Ball (Ballspielende). 1911

Woodcut

COMP.: 7⁵/₈ x 10⁷/₈" (19.4 x 27.6 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: probably the artist, Berlin

EDITION: not more than 50

Gift of Samuel A. Berger, 1954



9. MAX PECHSTEIN

Killing of the Banquet Roast (Erlegung des Festbratens) from the periodical *Der Sturm*, vol. 2, no. 93 (January 1912). 1911

Woodcut with watercolor additions

SHEET: 9⁷/₁₆ x 11⁷/₁₆" (24 x 29 cm)

PUBLISHER: Der Sturm, Berlin

PRINTER: Carl Hause, Berlin

EDITION: 100

Purchase, 1953



10. ERICH HECKEL
White Horses (Weisse Pferde). 1912
Woodcut

COMP.: 12 1/8 x 12 5/16" (30.8 x 31.3 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: probably the artist, Berlin

EDITION: approx. 80

Purchase, 1949



11. ERNST LUDWIG KIRCHNER
Streetlife in Dresden
(Strassenleben in Dresden). 1908
 Lithograph

COMP.: 10⁹/₁₆ x 15¹/₈" (26.9 x 38.4 cm)

PUBLISHER: unpublished

PRINTER: the artist, Dresden

EDITION: 9 known impressions

Purchase, 1951

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12. ERNST LUDWIG KIRCHNER
Three Women Conversing
(Unterhaltung von drei Frauen). 1907
 Woodcut

SHEET: 17¹/₈ x 15¹/₁₆" (43.5 x 38.2 cm)

PUBLISHER: unpublished

PRINTER: the artist, Dresden

EDITION: 3 known impressions

Gift of Abby Aldrich Rockefeller
 (by exchange), 1954





13. ERNST LUDWIG KIRCHNER
Street, Dresden (Strasse, Dresden).
1908/1919
Oil on canvas
59 1/4" x 6' 6 7/8" (150.5 x 200.4 cm)
Purchase, 1951



14. ERNST LUDWIG KIRCHNER
Streetcar Passengers (Passagiere
in der Strassenbahn). 1908

Lithograph

COMP.: 15¹⁵/₁₆ x 13¹/₈" (40.5 x 33.3 cm)

PUBLISHER: unpublished

PRINTER: the artist, Dresden

EDITION: 5 known impressions

Purchase, 1951



15. MAX PECHSTEIN
Cabaret Singer (Chansonette). 1909
 Lithograph

COMP.: 10¹³/₁₆ x 8⁹/₁₆" (27.5 x 21.8 cm)

PUBLISHER: unpublished

PRINTER: the artist, Berlin

EDITION: approx. 5–10, in at least two color variations

Given anonymously, 1954

65



16. ERNST LUDWIG KIRCHNER
Women's Band (Damenkapelle). 1908
 Etching and tonal etching

PLATE: 11¹¹/₁₆ x 12¹/₁₆" (28.1 x 30.7 cm)

PUBLISHER: unpublished

PRINTER: probably the artist, Dresden

EDITION: 7 known impressions

Purchase, 1949



17. KARL SCHMIDT-ROTLUFF
Portrait of H. (Bildnis H.) from
Brücke 1909. 1909

Lithograph from a portfolio of two lithographs and one etching by Schmidt-Rottluff, one woodcut by Akseli Gallén-Kallela, and one woodcut cover by Ernst Ludwig Kirchner

COMP.: 19^{11/16} x 15^{9/16}" (50 x 39.6 cm)

PUBLISHER: Künstlergruppe Brücke, Dresden

PRINTER: the artist, Dresden

EDITION: approx. 42–48

James Thrall Soby Fund, 1956



18. MAX PECHSTEIN
Athlete (Athlet). 1909
Lithograph

SHEET: 18³/₄ x 16³/₄" (47.6 x 42.5 cm)

PUBLISHER: unpublished

PRINTER: the artist, Berlin

EDITION: approx. 5-10

Gift of Mrs. Iola Haverstick, 1961



19. ERNST LUDWIG KIRCHNER
Gerty with Mask and Wineglass
(*Gerty mit Maske und Weinglas*). 1910

Lithograph on yellow paper

SHEET: 18¹/₁₆ x 14⁵/₁₆" (45.9 x 36.3 cm)

PUBLISHER: unpublished

PRINTER: the artist, Dresden

EDITION: 3 known impressions

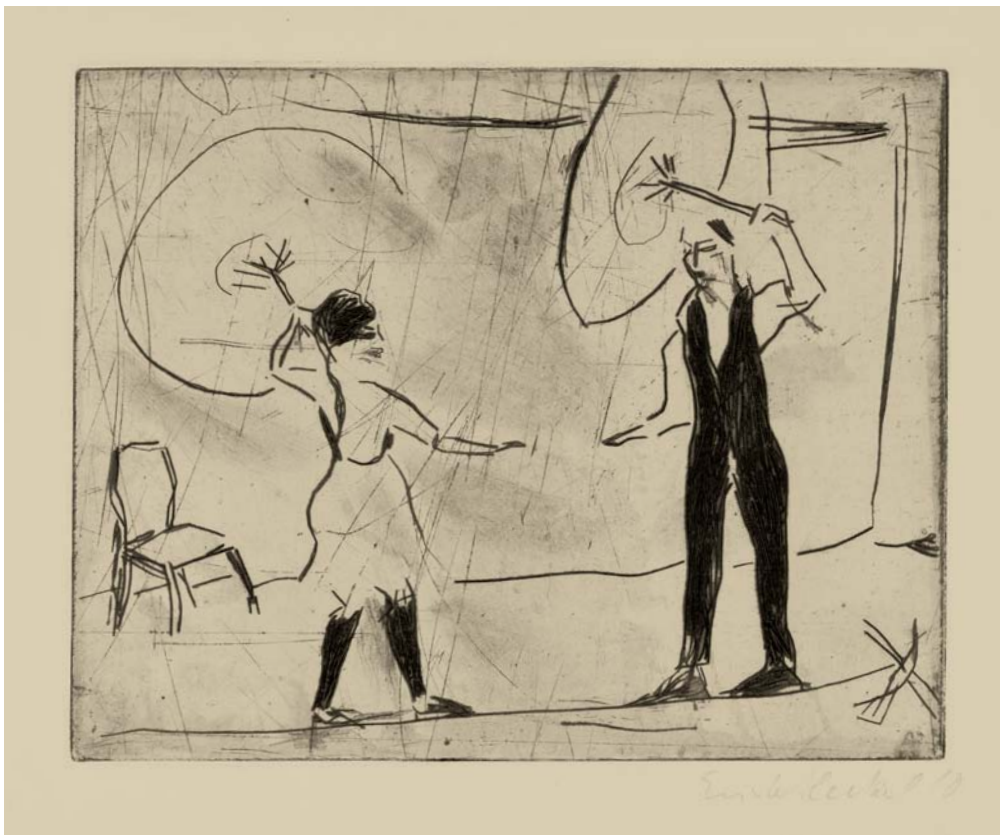
Purchase, 1951



20. MAX PECHSTEIN
Dancer (Pair of Dancers)
(Tänzerin [Tänzerpaar]). 1909
Lithograph on yellow paper

SHEET: 23 ⁹/₁₆ x 17" (59.8 x 43.2 cm)
PUBLISHER: unpublished
PRINTER: the artist, Berlin
EDITION: unique proof of state II
(total edition, states I–II: probably 2)

The Philip and Lynn Straus Foundation
Fund, Scott Sassa Fund, Richard A. Epstein
Fund, Miles O. Epstein Fund, Sarah C.
Epstein Fund, Nelson Blitz, Jr. with
Catherine Woodard and Perri and Allison
Blitz, and Frances Keech Fund, 2001



21. ERICH HECKEL

***Tightrope Walkers (Seiltänzer)*. 1910**

Drypoint

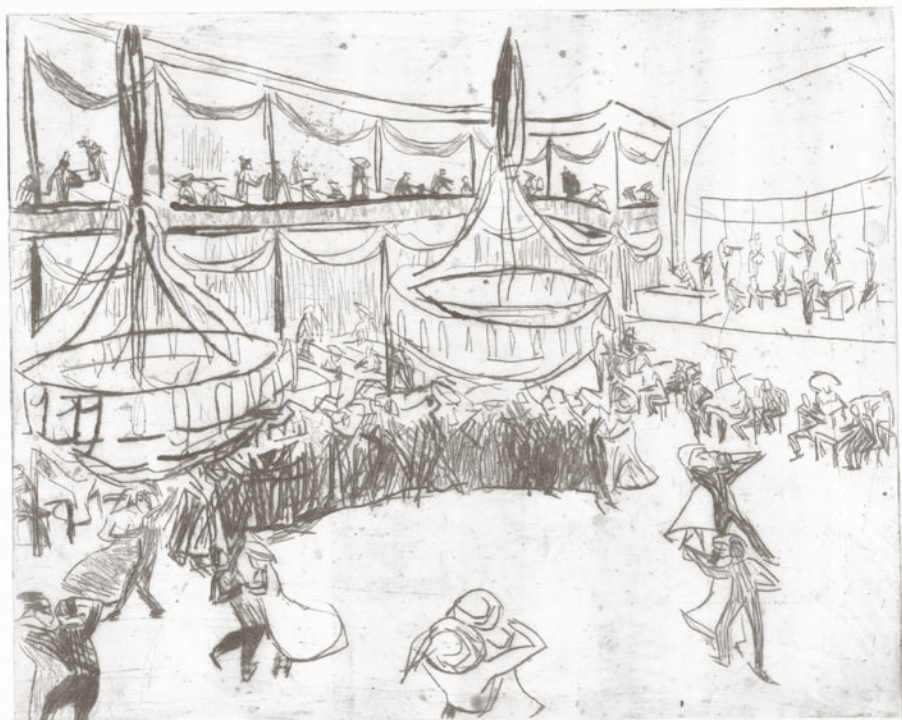
PLATE: 7¹¹/₁₆ x 9³/₄" (19.5 x 24.8 cm)

PUBLISHER: unpublished

PRINTER: probably the artist, Dresden

EDITION: few impressions

Gift of Samuel A. Berger, 1954



22. ERNST LUDWIG KIRCHNER

***Dancehall (Tanzsaal)*. 1910**

Drypoint

PLATE: 7⁷/₈ x 9¹³/₁₆" (20 x 25 cm)

PUBLISHER: unpublished

PRINTER: the artist, Dresden

EDITION: 13 known impressions

Gift of Isselbacher Gallery on the occasion
of the Museum's reopening, 1984



Max Pechstein 1910

23. MAX PECHSTEIN
Somali Dance (Somalitanz). 1910
(probably published between
1914 and 1923)

Woodcut with watercolor additions

SHEET: 14 ¹⁵/₁₆ x 21 ¹/₈" (38 x 53.7 cm)

PUBLISHER: Fritz Gurlitt, Berlin

PRINTER: unknown

EDITION: 1 of 6 hand-colored proofs
outside the edition of 20

Purchase, 1955



24. ERNST LUDWIG KIRCHNER
***Dancer with Raised Skirt (Tänzerin mit gehobenem Rock)* from *Brücke* 1910.**
1909 (published 1910)

Woodcut from a portfolio of two woodcuts and one drypoint by Kirchner, and one woodcut cover by Erich Heckel

COMP.: 9¹⁵/₁₆ x 13⁹/₁₆" (25.2 x 34.5 cm)
PUBLISHER: Künstlergruppe Brücke, Dresden
PRINTER: the artist, Dresden
EDITION: approx. 70

Riva Castleman Endowment Fund,
 The Philip and Lynn Straus Foundation Fund,
 Frances Keech Fund, and by exchange:
 Nina and Gordon Bunshaft Bequest,
 Gift of James Thrall Soby, Anonymous,
 J. B. Neumann, and Victor S. Riesenfeld,
 Lillie P. Bliss Collection, and Abby Aldrich
 Rockefeller Fund, 1997

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25. ERICH HECKEL
***Dancers (Tänzerinnen)*. 1911**
(dated 1910)

Lithograph

COMP.: 9³/₄ x 7³/₈" (24.8 x 18.7 cm)
PUBLISHER: unpublished
PRINTER: the artist, Dresden
EDITION: approx. 7–10

Gift of Victor S. Riesenfeld, 1948





26. ERNST LUDWIG KIRCHNER
Somersaulting Acrobatic Dancers
(*Sich überschlagende akrobatische*
Tänzerinnen). 1913 (dated 1911)
Woodcut

SHEET: 15 ⁷/₁₆ x 21 ¹/₈" (39.2 x 53.6 cm)

PUBLISHER: unpublished

PRINTER: the artist, Berlin

EDITION: 8 known impressions (1 in color)

General Print Fund and David S. Orentreich
Fund, 2007

DER BLAUE REITER

The Blaue Reiter group, which was formed in late 1911 and lasted until World War I broke out in 1914, was not a tight-knit fraternity like Brücke, whose members worked in close proximity and pursued a group style. Rather it was a loose association of painters, mostly but not exclusively based in Munich, who were sympathetic to the aesthetic and philosophical ideas of Vasily Kandinsky and Franz Marc, who founded the group after seceding from the New Artists' Association (Neue Künstlervereinigung), another avant-garde association in Munich that Kandinsky had formed in 1909. Among the more prominent artists brought into the circle were August Macke, Heinrich Campendonk, and Paul Klee. Their diverse styles reflected the Blaue Reiter's pluralistic agenda, though they did share Kandinsky and Marc's desire for spiritual renewal in their materialistic age, as well as their use of abstracted forms and prismatic colors.

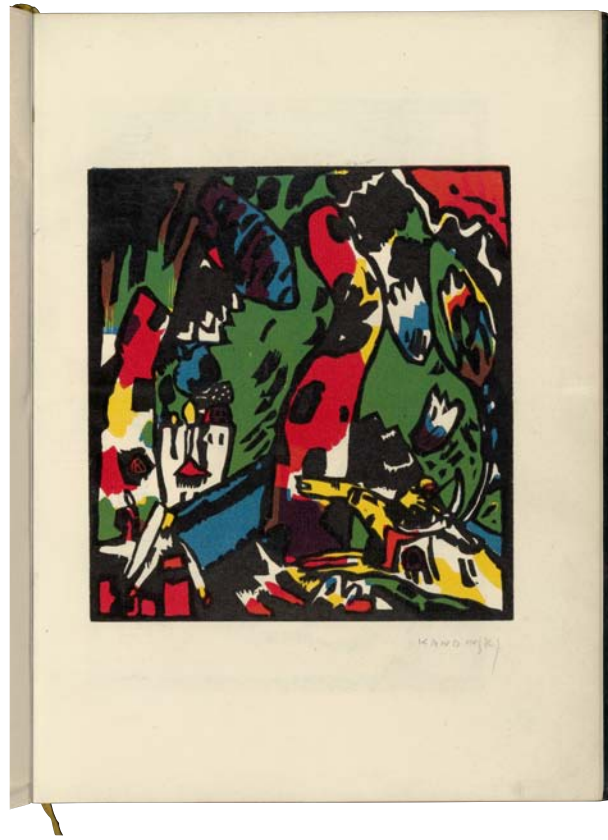
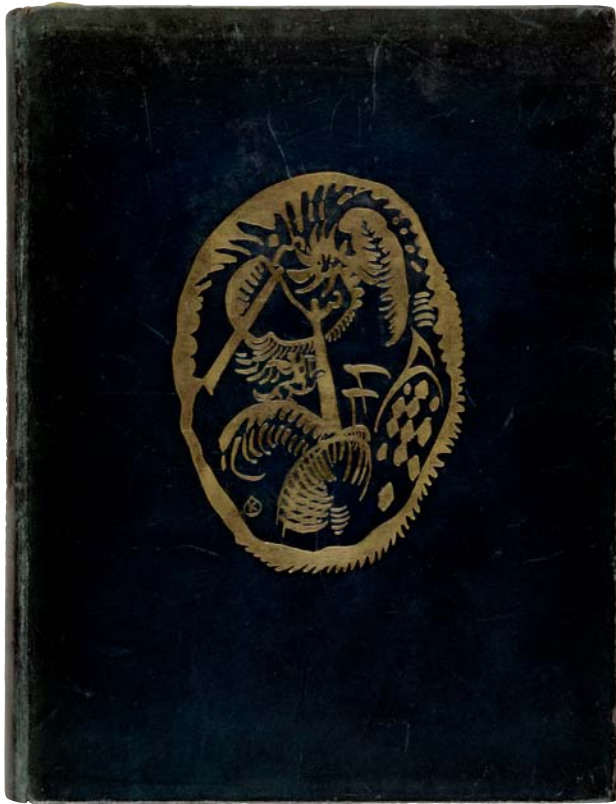
The Blaue Reiter's spiritual orientation was reflected in its name — in English, Blue Rider. The horse and rider was a key motif for Kandinsky (plates 27, 28, 31). The horse was also a prominent subject in Marc's oeuvre, which centered on animals as pantheistic symbols of rebirth (plates 32, 33, 37). The motif had profound associations with medieval knights and Russian saints, and with various romantic traditions in German art and history.

The Blaue Reiter was most active from 1911 to 1912, when Kandinsky and Marc selected and edited two important group exhibitions and a publication, the Blaue Reiter almanac. (Plans for another publication, an illustrated Bible, never materialized due to the war.) Both exhibitions took place in Munich. The first opened in December 1911, and subsequently traveled to eleven other venues through the summer of 1914. The second, titled *Black-White*, took place in 1912 and was dedicated to works on paper, with 315 prints, drawings, and watercolors by Blaue Reiter members and other kindred modernists, including several Brücke artists and contemporaries from France and Russia.

The almanac, which appeared in May 1912, was originally intended as a periodical, though no further issues were produced. Marc and Kandinsky, the volume's editors, wished to reveal the "secret relationship between all new artistic production"¹ and to overturn established notions of beauty and harmony. The essays, written by themselves and others, focus on diverse art genres, including contemporary painting, music, and theater, while its reproductions include their own and other contemporary paintings interspersed with images of Russian and Bavarian folk art, tribal sculptures, children's drawings, Gothic statuary, and Renaissance woodcuts. The deluxe edition also included two woodcuts by Kandinsky and Marc (plate 27). The almanac became one of the most influential documents of modern art, emphasizing connections to diverse forms of nonacademic, non-European expression.

World War I dealt a devastating blow to the group. Marc and Macke were killed in action; and Kandinsky, a Russian citizen, was forced to return to Russia, where his art became increasingly geometric in style.

¹ Franz Marc, subscription prospectus for the Blaue Reiter almanac, January 1912. As translated in Rose-Carol Washton Long, ed., *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism* (New York: G. K. Hall, 1993), p. 47.



**27. VASILY KANDINSKY
AND FRANZ MARC**
Der Blaue Reiter (The Blue Rider),
edited by Vasily Kandinsky
and Franz Marc. 1912

Illustrated book with two woodcuts

PAGE: 11⁵/₁₆ x 8³/₈" (28.7 x 21.3 cm)

PUBLISHER: R. Piper & Co., Munich

PRINTER OF WOODCUTS: F. Bruckmann A.G.,

Munich; Franz Marc

EDITION: 60

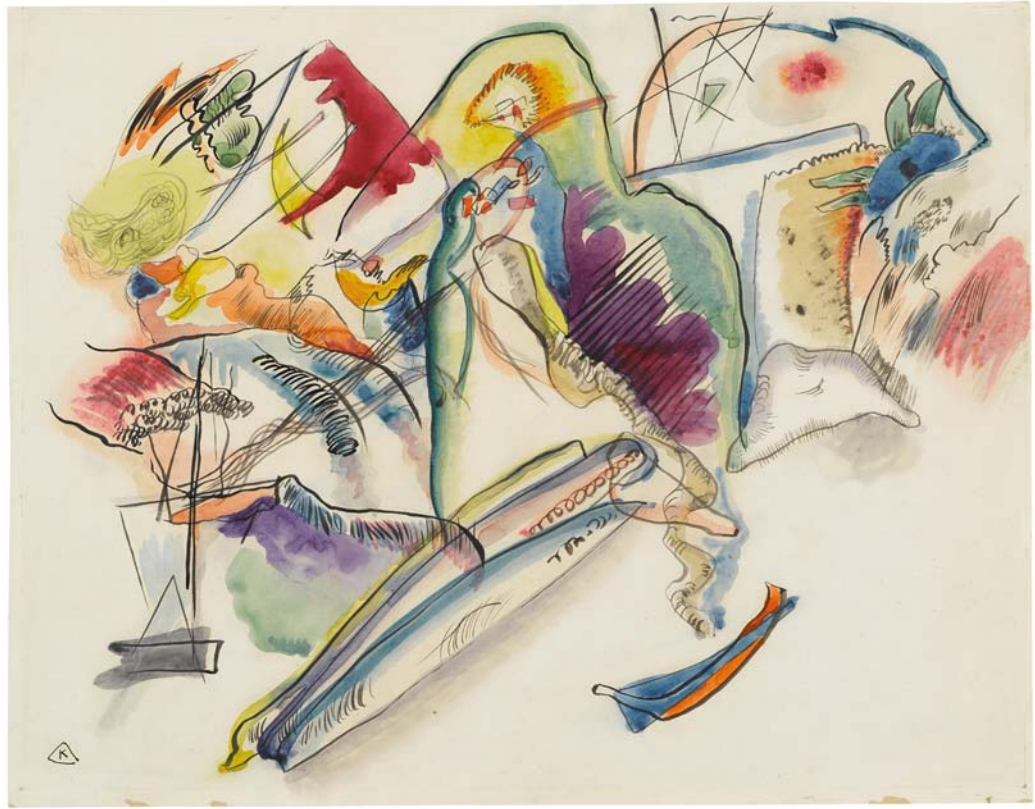
Acquired through the Helen Acheson
Bequest, 1981

TOP LEFT: cover with embossed gold-leaf
design by Kandinsky

TOP RIGHT: Vasily Kandinsky. *The Archer*
(*Bogenschütze*) (executed 1908–09).
Woodcut

BOTTOM: Franz Marc. *Fantastic Creature*
(*Fabeltier*). Woodcut with tempera additions





28. VASILY KANDINSKY

**Picture with an Archer
(Bild mit Bogenschützen). 1909**

Oil on canvas
68 7/8 x 57 3/8" (175 x 145.7 cm)
Gift and bequest of Louise Reinhardt
Smith, 1959

29. VASILY KANDINSKY

**Study for Painting with White Form
(Entwurf zu Bild mit weisser Form).**

1913
Watercolor, gouache, and ink on paper
10 7/8 x 14 7/8" (27.6 x 37.8 cm)
Katherine S. Dreier Bequest, 1953

30. VASILY KANDINSKY

Watercolor No. 13 (Aquarell No. 13). 1913

Watercolor, ink, and pencil on paper
12 5/8 x 16" (32.1 x 40.6 cm)
Katherine S. Dreier Bequest, 1953



31. VASILY KANDINSKY
Klänge (Sounds), by Vasily Kandinsky.

1913 (prints executed 1907–12)
 Illustrated book with fifty-six woodcuts

PAGE: 11 1/16 x 10 7/8" (28.1 x 27.6 cm)

PUBLISHER: R. Piper & Co., Munich

PRINTER OF TEXT AND WOODCUTS IN BLACK:

Poeschel & Trepte, Leipzig

PRINTER OF WOODCUTS IN COLOR:

F. Bruckmann A.G., Munich

EDITION: Book: 300

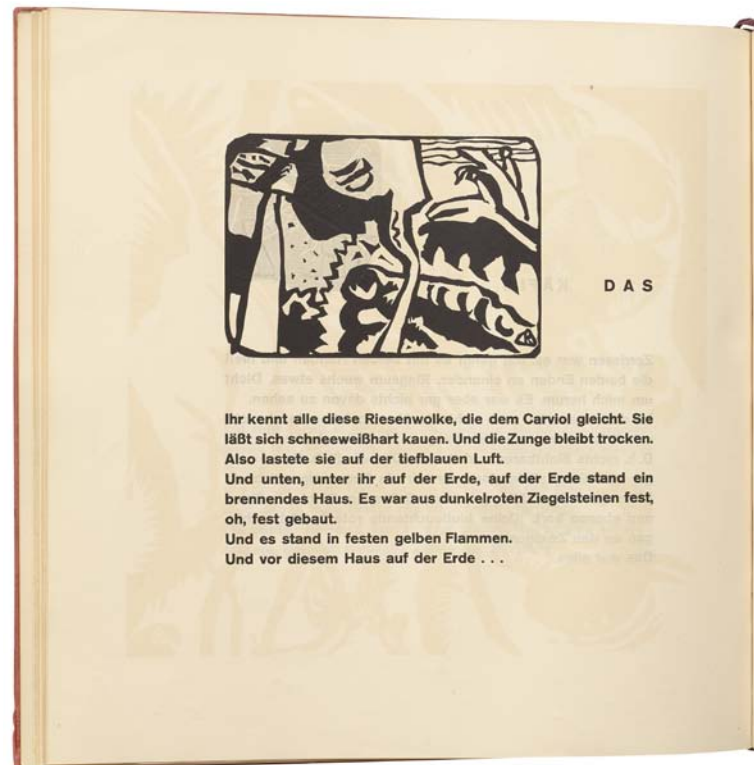
The Louis E. Stern Collection, 1964

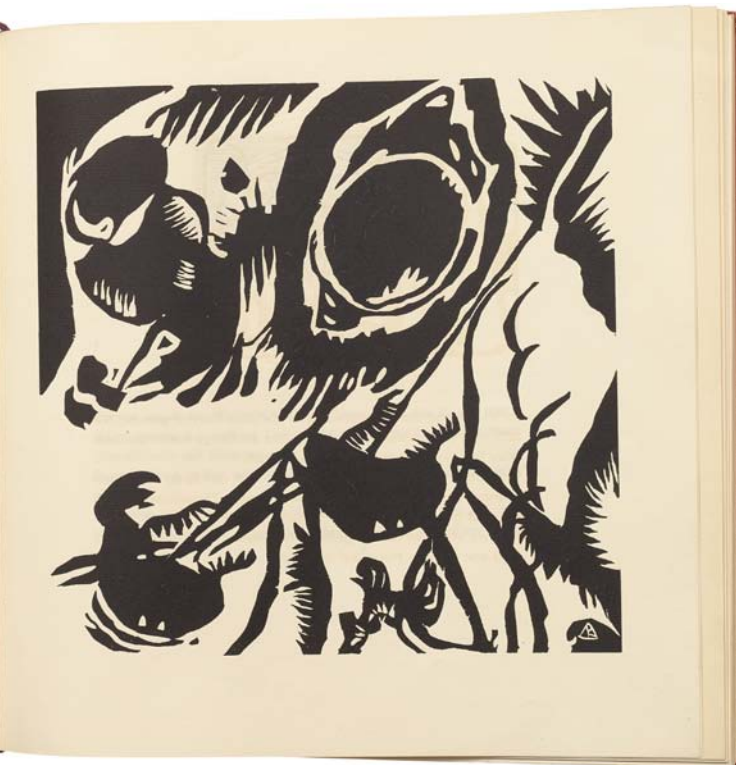
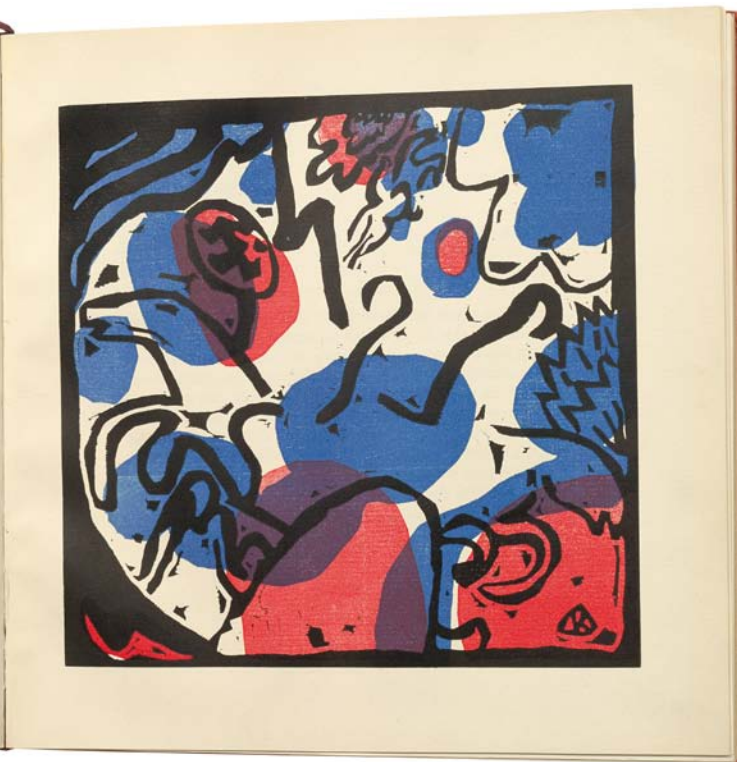
THIS PAGE, TOP: *Two Riders Before Red*
(Zwei Reiter vor Rot) (executed 1911)

MIDDLE TOP: *Three Riders in Red, Blue and Black*
(Drei Reiter in rot, blau und schwarz)
 (executed 1911)

MIDDLE BOTTOM: *Improvisation 5 and Motif*
from Improvisation 25 (executed 1911)

OPPOSITE, BOTTOM: *Great Resurrection*
(Grosse Auferstehung) (executed 1911)



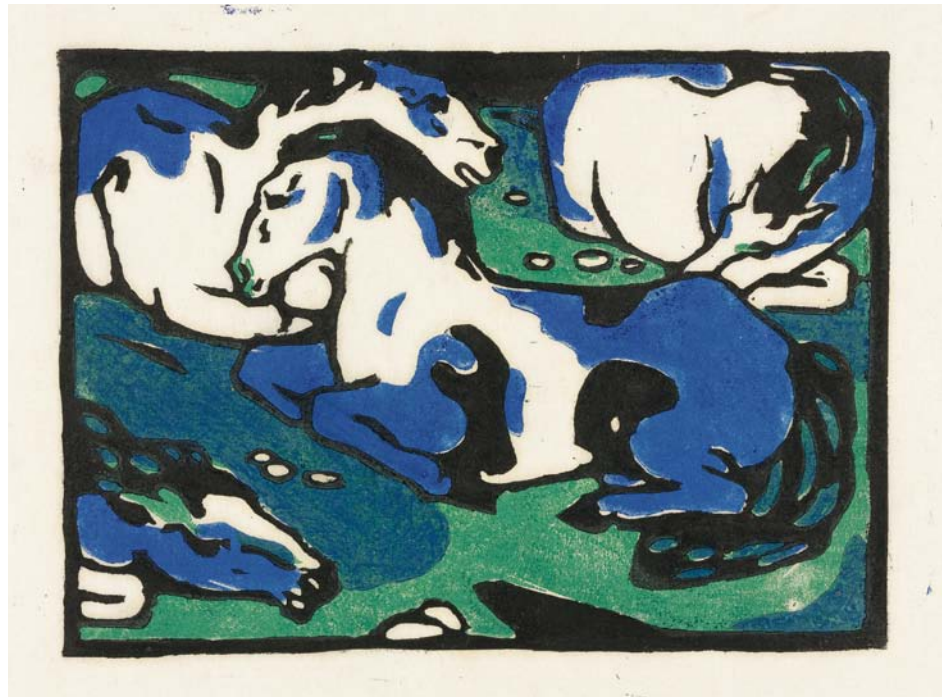




32. FRANZ MARC
Blue Horse with Rainbow
(Blaues Pferd mit Regenbogen). 1913

Watercolor, gouache, and pencil on paper
 6 1/2 x 10 1/4" (16.5 x 26 cm)

John S. Newberry Collection, 1964



33. FRANZ MARC
Horses Resting (Ruhende Pferde). 1911

Woodcut

COMP.: 6 5/8 x 9 1/16" (16.8 x 23 cm)

PUBLISHER: Der Sturm, Berlin

PRINTER: the artist

EDITION: 1 of approx. 10–15 impressions
 outside the edition of 10

Gift of Abby Aldrich Rockefeller, 1940



34. FRANZ MARC
***The World Cow (Die Weltenkuh).* 1913**
Oil on canvas
27⁷/₈ x 55⁵/₈" (70.7 x 141.3 cm)
Gift of Mr. and Mrs. Morton D. May,
and Mr. and Mrs. Arnold H. Maremont
(both by exchange), 1988



35. FRANZ MARC
Tigers (Tiger). 1912
 Woodcut

COMP.: 7⁷/₈ x 9¹/₂" (20 x 24.1 cm)
 PUBLISHER: Der Sturm, Berlin
 PRINTER: the artist
 EDITION: 1 of approx. 10–15 impressions
 outside the edition of 10
 Purchase, 1951

82

36. FRANZ MARC
Genesis II (Schöpfungsgeschichte II)
 from *The First Portfolio (Die erste*
Mappe). 1914 (printed posthumously
 and published 1921)

Woodcut from a portfolio of three
 woodcuts, one lithograph, and one
 drypoint by various artists
 COMP.: 9⁷/₁₆ x 7¹⁵/₁₆" (24 x 20.2 cm)
 PUBLISHER: Verlag der Dichtung, Potsdam
 PRINTER: Fritz Voigt, Berlin
 EDITION: 125
 Katherine S. Dreier Bequest, 1953





37. FRANZ MARC
Riding School After Ridinger
(*Reitschule nach Ridinger*). 1913
(printed posthumously)

Woodcut

SHEET: 12¹³/₁₆ x 14³/₄" (32.5 x 37.5 cm)

PUBLISHER: unpublished

PRINTER: Maria Marc

EDITION: 1 of an unknown number
of posthumous impressions

Gift of Abby Aldrich Rockefeller, 1940



38. HEINRICH CAMPENDONK
Seated Girl with Stag (Sitzendes Mädchen mit Hirsch). 1916

Woodcut

COMP.: 12¹³/₁₆ x 10¹/₈" (32.5 x 25.7 cm)

PUBLISHER: Der Sturm, Berlin

PRINTER: the artist

EDITION: approx. 8–10

Katherine S. Dreier Bequest, 1953



39. HEINRICH CAMPENDONK
The Tiger (Der Tiger). 1916

Woodcut

COMP.: 9¹⁵/₁₆ x 12⁵/₈" (25.2 x 32.1 cm)

PUBLISHER: Der Sturm, Berlin

PRINTER: the artist

EDITION: approx. 20

Katherine S. Dreier Bequest, 1953



Heinrich Campendonk

1916

40. HEINRICH CAMPENDONK
***The Fairy Tale (Das Märchen)*, 1916**
Woodcut with watercolor additions

COMP.: 8¹¹/₁₆ x 8⁹/₁₆" (22.1 x 21.8 cm)

PUBLISHER: the artist

PRINTER: the artist

EDITION: unique hand-colored impression
outside the edition of approx. 12–15
printed in black

Acquired through the Lillie P. Bliss
Bequest, 1949



41. AUGUST MACKE

Promenade on the Bridge
***(Spaziergang auf der Brücke)*. 1913**

Charcoal on transparentized paper
 10³/₈ x 12³/₈" (26.3 x 31.4 cm)
 Gift of Jo Carole and Ronald S. Lauder, 1988

86

42. AUGUST MACKE

Street Scene with Cathedral
***(Strassenbild mit Kathedrale)*. 1914**

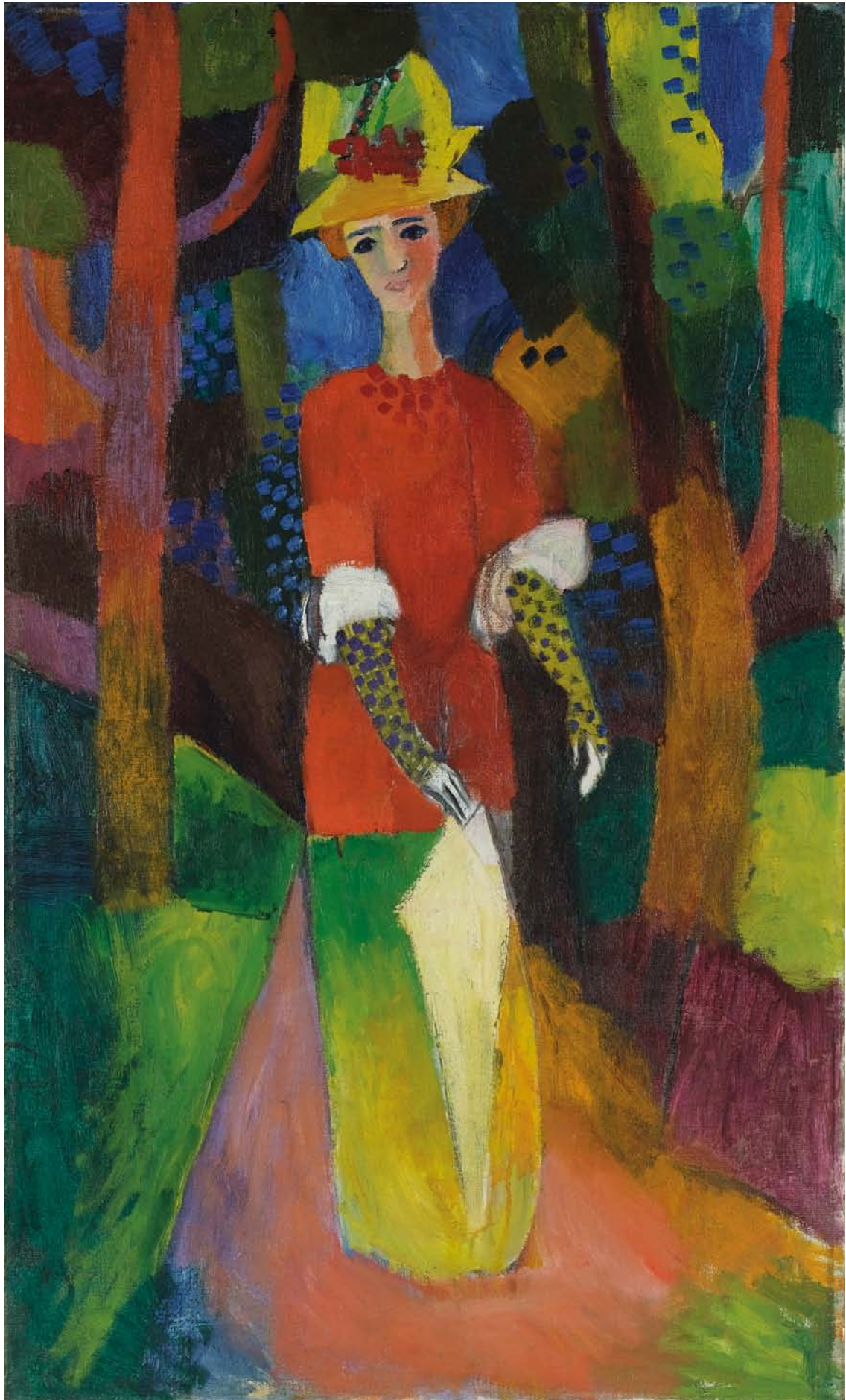
Pencil on paper
 6⁷/₈ x 4¹/₄" (17.5 x 10.8 cm)
 Gift of Curt Valentin, 1947



43. AUGUST MACKE

Lady in a Park (*Frau im Park*). 1914

Oil on canvas
 38¹/₂ x 23¹/₄" (97.8 x 59.1 cm)
 Gift of the Henry Pearlman Foundation, 1956

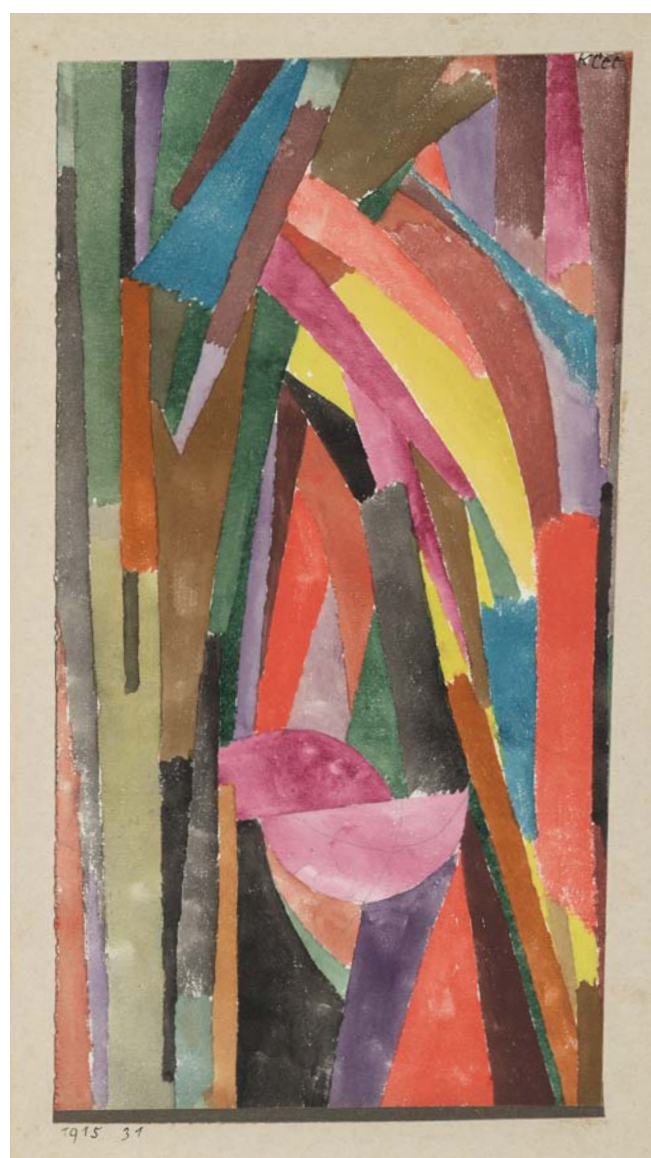


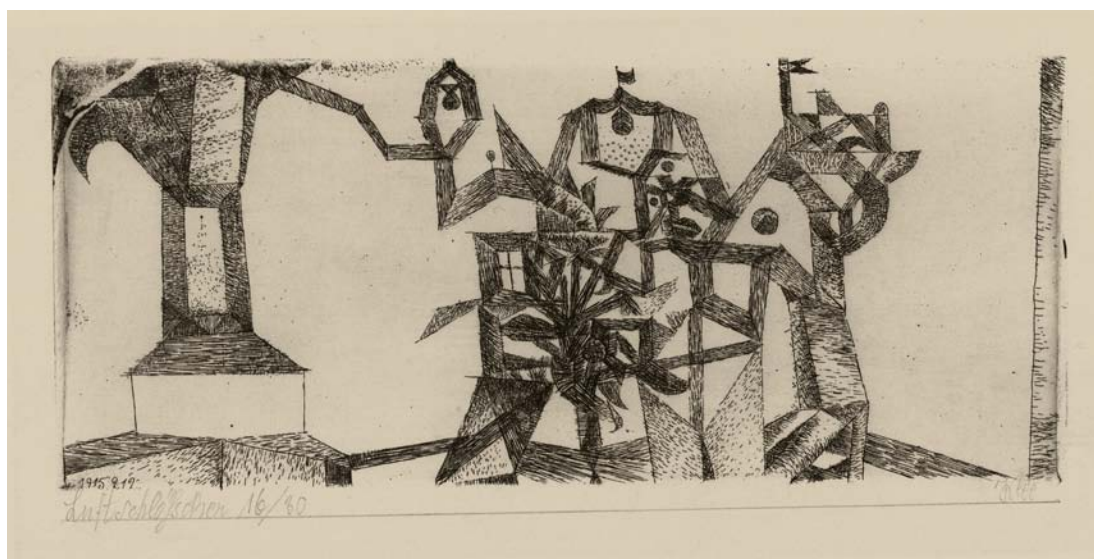
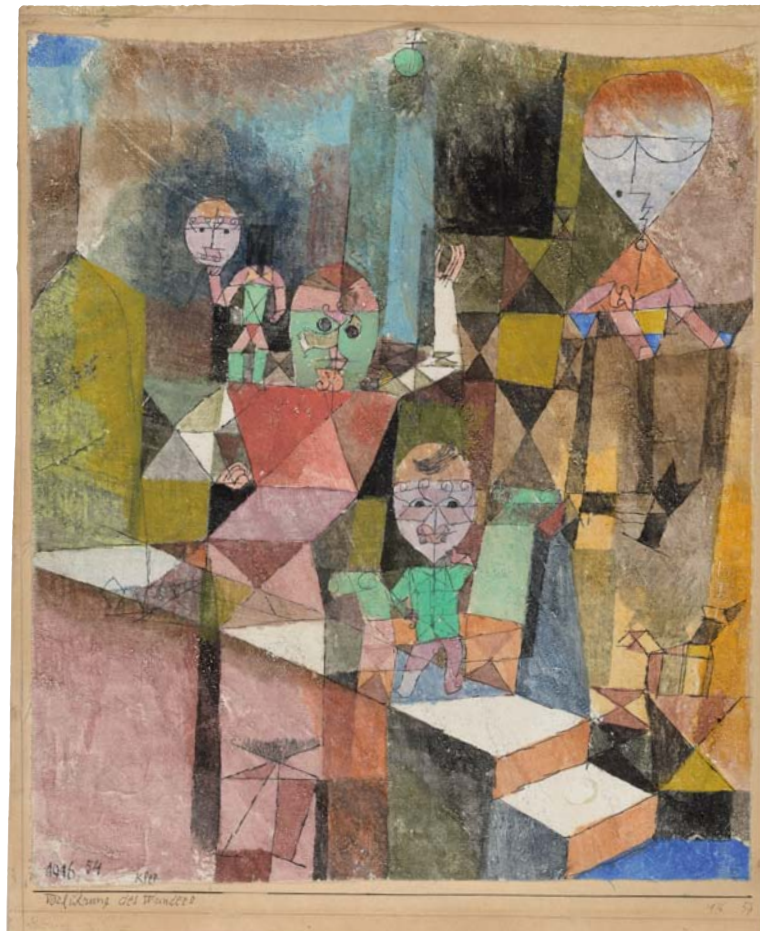


44. PAUL KLEE
Garden (Garten). 1910
 Drypoint

PLATE: 3 13/16 x 5 1/8" (9.7 x 13 cm)
 PUBLISHER: unpublished
 PRINTER: Hans Kehrli, Bern
 EDITION: 1 of 2 known impressions
 Gift of Curt Valentin, 1942

45. PAUL KLEE
Laughing Gothic (Lachende Gotik). 1915
 Watercolor and pastel on paper
 with metallic paper border on board
 11 3/8 x 6 1/2" (28.9 x 16.5 cm)
 Purchase, 1950





46. PAUL KLEE
Little Castle in the Air
(Luftschlösschen). 1915
 Etching

PLATE: 3 1/2 x 8 5/16" (8.9 x 21.1 cm)
PUBLISHER: the artist, Munich
PRINTER: Heinrich Wetteroth, Munich
EDITION: approx. 30
 Abby Aldrich Rockefeller Fund, 1942

47. PAUL KLEE
Introducing the Miracle
(Vorführung des Wunders). 1916
 Gouache and ink on plastered fabric,
 mounted on board
 11 1/2 x 9 3/8" (29.2 x 23.6 cm)
 Gift of Allan Roos, M. D., and
 B. Mathieu Roos, 1962

AUSTRIAN EXPRESSIONISM

Expressionism in Austria is principally represented by two major figures: Oskar Kokoschka and Egon Schiele. Unlike the Brücke or Blaue Reiter artists, these two did not band together as colleagues — in fact they were essentially rivals. Nevertheless, they both concentrated on portraiture and the nude, using them as vehicles to bore into the human psyche and rebuke the facade of complacency and conformity that dominated Viennese culture in the declining years of the Hapsburg Empire.

Both artists emerged in conjunction with the major Kunstschau (Art show) exhibitions organized by Gustav Klimt in Vienna in 1908 and 1909. Among the works by Kokoschka in the 1908 Kunstschau was *Die Träumenden Knaben* (*The Dreaming Boys*) (1908; plate 49), which, although intended as a children's book, is filled with sexually charged illustrations of adolescent longing. The disturbing nature of Kokoschka's work surfaced even more shockingly with the debut of his play *Murderer, Hope of Women* at the 1909 Kunstschau. The poster he designed for it (opposite) conveys its bloody, crypto-religious interpretation of the relationship between the sexes.

In the wake of *Murderer's* notoriety, Kokoschka came under the patronage of Viennese architect Adolf Loos, who encouraged him to concentrate on portraiture and arranged a series of commissions from Vienna's cultural elite, including a double portrait of the art historians Hans Tietze and his wife Erica Tietze-Conrat (1909; plate 57). Kokoschka's scraped and scumbled surface; glowing, amorphous background; and the attention he gives to his subjects' nervous, sensitive hands imbue the portrait with an anxious, electric charge.

After exhibiting several paintings at the 1909 Kunstschau, Schiele also attracted the support of influential patrons such as Arthur Roessler, whom he depicted in several works, including a 1914 etching (plate 56). Schiele shared Kokoschka's predilection for awkward body language as a means of suggesting suppressed, uncomfortable emotion. But where Kokoschka's primitive lines are wiry and nervous (plate 50), Schiele's are more sinuous and fluid, and he used them to create dramatic silhouettes (plate 51). This taut, linear tension contributes to the morbidly sexual nature of Schiele's works on paper. In contrast to the primal naturalness that emanates from Brücke nudes (plates 2–7, 60–63), Schiele's eroticism manifests a refined decadence, a sense of solitude bordering on abjection or despair (plates 52, 53).

A third, more minor figure who emerged alongside Kokoschka and Schiele was Max Oppenheimer (MOPP). Although initially friendly with both of them, the poster he designed for his first Munich exhibition (plate 54), in which he depicted himself naked and bleeding from a chest wound, brought accusations of plagiarism from Kokoschka, who found it too close to his own agonized self-portrait poster (of which plate 59 is a revised version).

In 1910 Kokoschka moved to Germany, where he lived off and on for the next thirteen years and was active in Expressionist circles. Oppenheimer also moved to Berlin in 1912, leaving Schiele as the only significant representative of Expressionism remaining in Austria, until he died suddenly from influenza in 1918 at the age of twenty-eight.



48. OSKAR KOKOSCHKA

Pietà, poster for the play *Murderer, Hope of Women* (*Mörder, Hoffnung der Frauen*). 1909

Lithograph

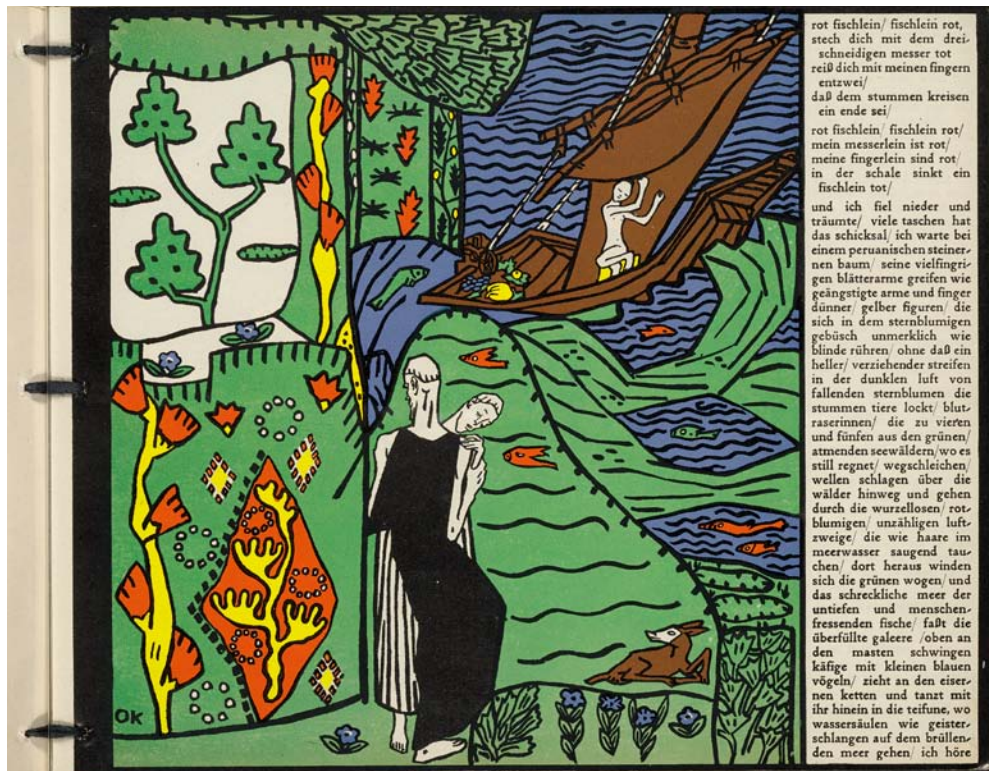
SHEET: 48⁵/₁₆ x 30¹⁵/₁₆" (122.7 x 78.6 cm)

PUBLISHER: Internationale Kunstschau, Vienna

PRINTER: Albert Berger, Vienna

EDITION: unknown (few extant)

Purchase, 1966



49. OSKAR KOKOSCHKA
Die träumenden Knaben (The Dreaming Boys), by Oskar Kokoschka. 1908 (reissued 1917)

Illustrated book with eight photolithographs

PAGE: 9⁷/₁₆ x 11⁹/₁₆" (24 x 29.3 cm)

PUBLISHER: Kurt Wolff, Leipzig

PRINTER OF TEXT: August Chwala, Vienna

PRINTER OF PLATES: Albert Berger, Vienna

EDITION: 500 published by Wiener

Werkstätte, Vienna, 1908; 275 unsold copies reissued in 1917 by Kurt Wolff

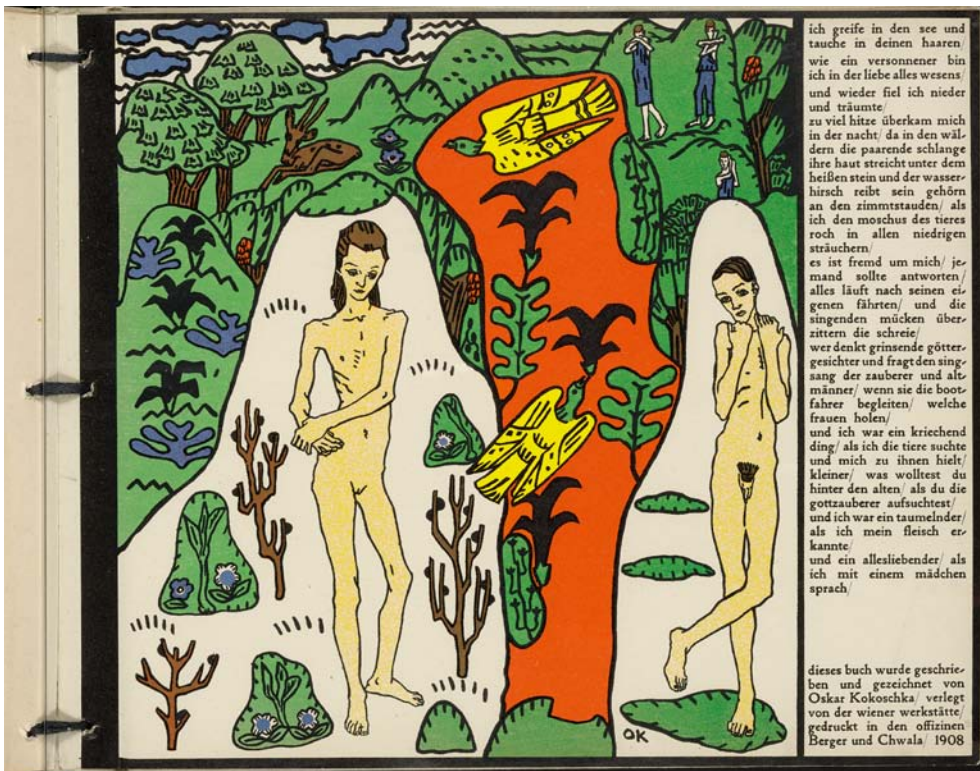
The Louis E. Stern Collection, 1964

THIS PAGE, TOP: *The Sailboat (Das Segelschiff)*

THIS PAGE, BOTTOM: *Sleeping Woman (Schlafende Frau)*

OPPOSITE, TOP: *The Girl Li and I (Das Mädchen Li und ich)*

OPPOSITE, BOTTOM: *The Awakening (Die Erwachenden)*



ich greife in den see und tauche in deinen haaren wie ein versonnener bin ich in der liebe alles wesens und wieder fiel ich nieder und träumte zu viel hitze überkam mich in der nacht da in den wäldern die parende schlange ihre haut streicht unter dem heißen stein und der wasserhirsch reibt sein gehörn an den zimmtstauden/ als ich den moschus des tieres roch in allen niedrigen sträuchern/ es ist fremd um mich/ jemand sollte antworten/ alles läuft nach seinen eigenen fährten/ und die singenden mücken überzittern die schreie/ wer denkt grinsende göttergesichter und fragt den gesang der zauberer und altmänner/ wenn sie die bootfahrer begleiten/ welche frauen holen/ und ich war ein kriechend ding/ als ich die tiere suchte und mich zu ihnen hielt/ kleiner/ was wolltest du hinter den alten/ als du die gottzauberer aufsuchtest/ und ich war ein taumelnder/ als ich mein fleisch erkannte/ und ein allesliebender/ als ich mit einem mädchen sprach/

dieses buch wurde geschrieben und gezeichnet von Oskar Kokoschka/ verlegt von der wiener werkstätte/ gedruckt in den offizinen Berger und Chwala 1908



neben dir und sehe deinen arm sich biegen eine geschichte so die aufhört zu sein/ wenn man an sie rührt hinter allen worten und zeichen sehe ich oh wie freue ich mich daß du mir gleichst wie du mir gleichst/ komme du nicht näher/ aber wohne in meinem haus und ich will das kindliche zittern deiner schultern erwarten und sehen/ wie dein mund/ ohne worte zu suchen für mich spricht/ in meinem weißen zimmer war ich allein doch vielleicht trug ich dich jetzt herein und es bleibt und spricht wie aus schweren blumen etwas zu mir/ mein zimmer wurde wie ein anderes land/ in die weißen wälder tret ich/ eines renntieres huf klingt und wirft in allen weißen wäldern wiederleuchtende schneesterne auf/ wie spitzengärten ist es um dich/ renntierreiterin/ und das rentier ist ein berg/ deine kleider sind eine schneefläche/ wo blumen werden/ die berührung deiner dünnen finger/ und die schneewälder stehen um dich wie staunende knaben/ der schnee rinnt zusammen zu einem see und auf einem roten fischlein warst du geseesen/ ich hatte von dir nur gesehen deinen nackten hals in den haaren/ ein stäblein wächst ins wasser hinunter/ wo ist das ende alles wesens/ aus deiner runden brust geht dein atem über den blauen see/ wie leise ist das wirken alles wesens/



50. OSKAR KOKOSCHKA
*Nude with Back Turned (In den Hüften
nach links gedrehter weiblicher
Rückenakt). 1909*
Ink, gouache, and chalk on paper
17³/₄ x 12³/₈" (45.1 x 31.4 cm)
Rose Gershwin Fund, 1954

**51. EGON SCHIELE**

***Standing Male Nude with Arm Raised,
Back View (Stehender männlicher Akt
mit erhobenem Arm, Rückenansicht).***

1910

Watercolor and charcoal on paper

17⁵/₈ x 12³/₈" (44.8 x 31.4 cm)

Gift of Jo Carole and Ronald S. Lauder, 1985

**52. EGON SCHIELE**

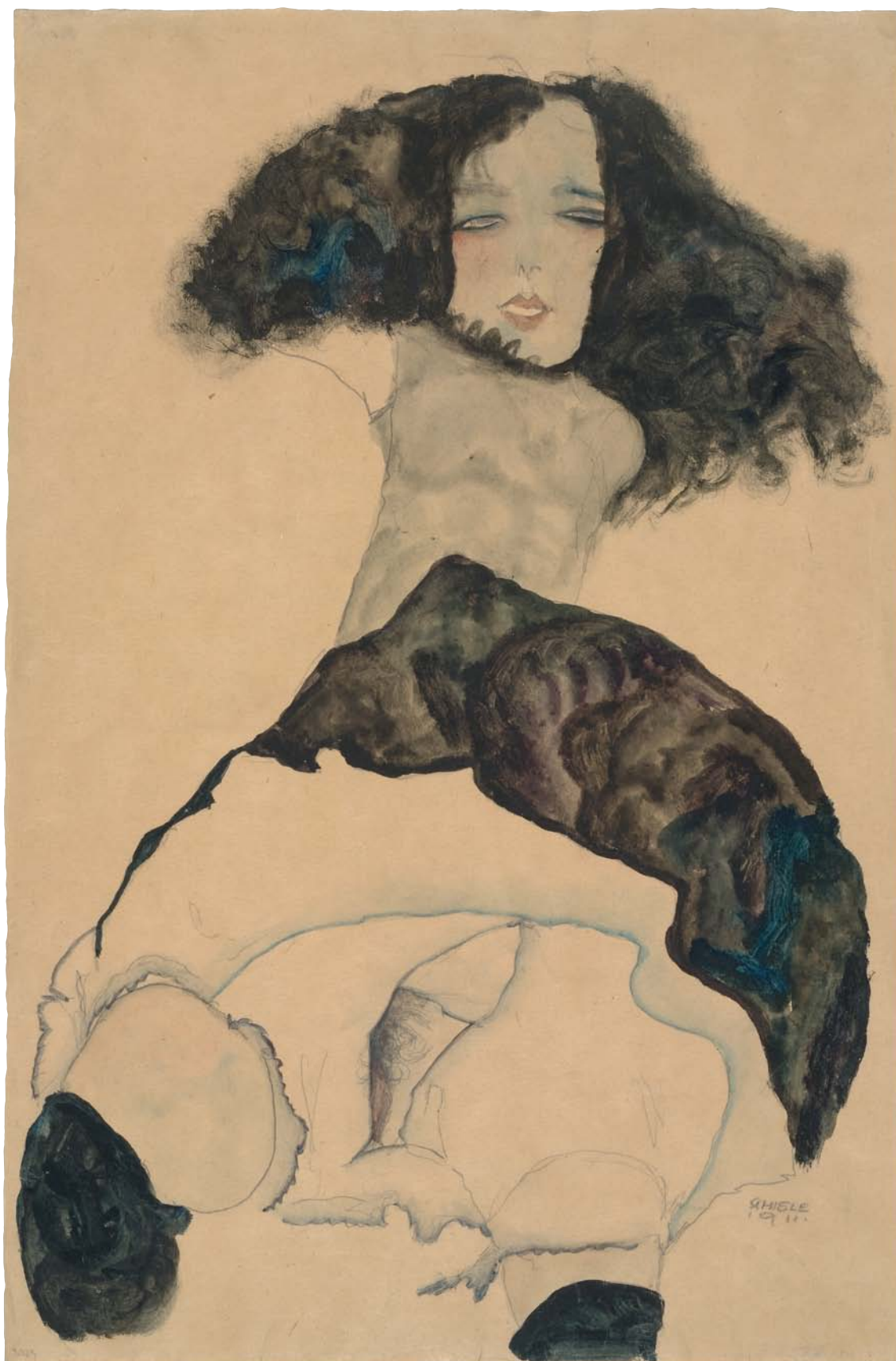
Nude with Violet Stockings and Black Hair (Akt mit violetten Strümpfen und schwarzem Haar). 1912

Watercolor, pencil, and ink on paper
12⁵/₈ x 18⁵/₈" (32.1 x 47.3 cm)
Mr. and Mrs. Donald B. Straus Fund, 1957

53. EGON SCHIELE

Girl with Black Hair (Mädchen mit schwarzem Haar). 1911

Gouache, watercolor, and pencil on paper
22¹/₈ x 14¹/₂" (56.2 x 36.8 cm)
Gift of the Galerie St. Etienne, New York,
in memory of Dr. Otto Kallir; promised
gift of Jo Carole and Ronald S. Lauder;
and purchase, 1983



MODERNE GALERIE
THEATINER-MAFFEI STR.



M. OPP. 1911

MAX OPPENHEIMER

MÜNCHENER GRAPH. KUNSTANSTALT IG. VELSCH



54. MAX OPPENHEIMER (MOPP)

Max Oppenheimer, poster for an exhibition at the Moderne Galerie. 1911
Lithograph

SHEET: 48 1/4 x 35 5/8" (122.5 x 90.5 cm)

PUBLISHER: Moderne Galerie Heinrich Thannhauser, Munich

PRINTER: Graphische Kunstanstalt J.G. Velisch, Munich

EDITION: unknown

Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund, 1983

55. EGON SCHIELE

Shaw or the Irony (Shaw oder die Ironie), poster for a lecture by Egon Friedell. 1910 (published 1912)
Lithograph

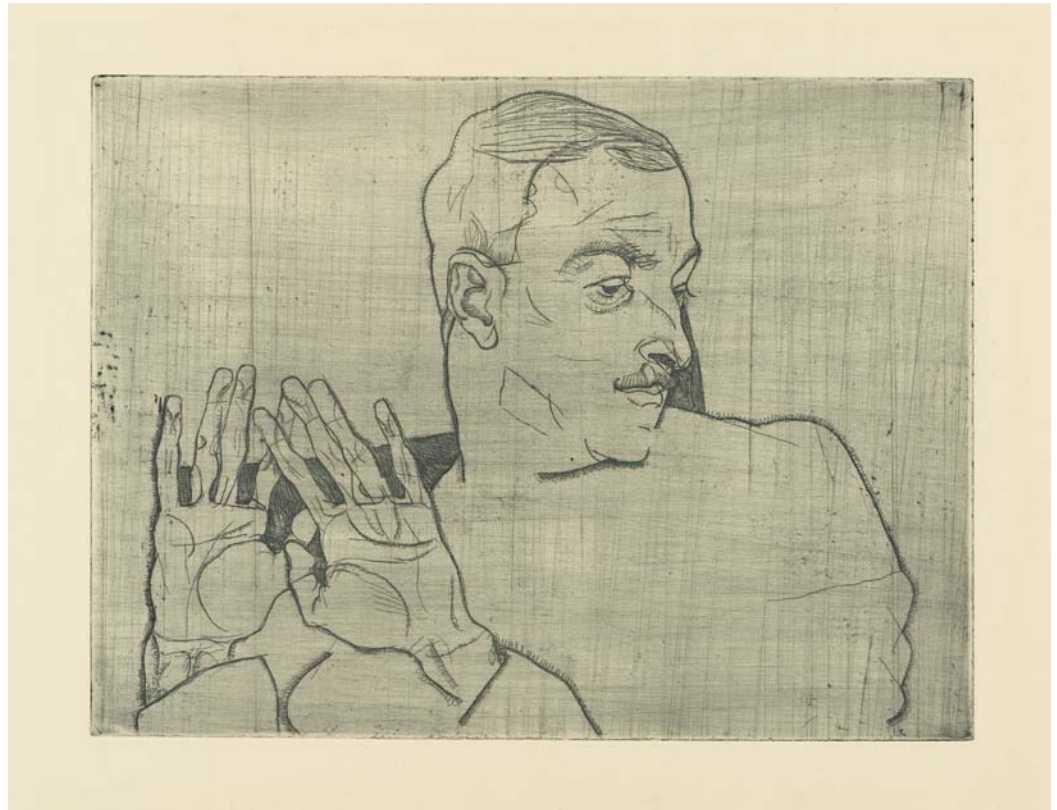
SHEET: 24 15/16 x 14 1/2" (63.4 x 36.8 cm)

PUBLISHER: Akademischer Verband für Literatur und Musik, Vienna

PRINTER: Brüder Rosenbaum, Vienna

EDITION: unknown

Don Page Fund, 1965



56. EGON SCHIELE

The Graphic Work of Egon Schiele
(Das Graphische Werk von Egon Schiele). 1922 (prints executed 1914 and 1918)

Three drypoints from a portfolio of six drypoints and two lithographs

PUBLISHER: Rikola, Verlag Neuer Graphik, Vienna

PRINTER OF DRYPOINTS: unknown

EDITION: 80

Gift of The Lauder Foundation, 1982

TOP LEFT: *Self-Portrait (Selbstbildnis)* (executed 1914). PLATE: 5¹/₁₆ x 4³/₁₆" (12.9 x 10.7 cm)

TOP RIGHT: *Portrait of Franz Hauer (Bildnis Franz Hauer)* (executed 1914). PLATE: 5¹/₁₆ x 4⁵/₁₆" (12.9 x 10.9 cm)

BOTTOM: *Portrait of Arthur Roessler (Bildnis Arthur Roessler)* (executed 1914). PLATE: 9⁷/₁₆ x 12⁹/₁₆" (24 x 31.9 cm)



57. OSKAR KOKOSCHKA
Hans Tietze and Erica Tietze-Conrat.
1909
Oil on canvas
30 1/8 x 53 5/8" (76.5 x 136.2 cm)
Abby Aldrich Rockefeller Fund, 1939



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58. OSKAR KOKOSCHKA
***Self-Portrait (Selbstbildnis)*, 1913**
Oil on canvas
32 1/8 x 19 1/2" (81.6 x 49.5 cm)
Purchase, 1940



59. OSKAR KOKOSCHKA
Self-Portrait, Hand on Chest
(*Selbstbildnis, Hand auf der Brust*),
poster for a lecture by the artist.
1911–12 (published 1912)
Lithograph

SHEET: 37³/₈ x 24¹³/₁₆" (95 x 63 cm)
PUBLISHER: Akademischer Verband für
Literatur und Musik, Vienna
PRINTER: Brüder Rosenbaum, Vienna
EDITION: unknown
Larry Aldrich Fund, 1954



EXPRESSIONISM FLOURISHES

A THEMATIC OVERVIEW, 1910–1924

THE BODY | NATURE | PORTRAITURE | WAR | CITY LIFE | SEX | RELIGION

THE BODY

As Expressionism gathered momentum in the years between 1910, when Berlin emerged as the new center of the movement, and 1924, when a suddenly collapsed German art market dealt it a swift end, a number of crucial Expressionist themes came increasingly to the fore. Among the most central was the naked body and its potential to signify primal emotion. The Expressionists' humanistic drive to get at inner experience led them to study the ways that bodily gestures, postures, and facial expressions could communicate essential states of being.

The relaxed, slightly awkward poses depicted by the Brücke artists reflect the freedom and lack of self-consciousness with which they and their models and girlfriends moved—dressed or undressed—about their cramped Dresden studios (plates 2–4, 61–63). For them, casual nudity was a reaction against the rigid bourgeois proprieties and ambivalent attitudes toward the body that were codified during the Wilhelmine era. The style of outline drawing that they often used in these works reflects their knowledge of Henri Matisse's nudes, which they had seen in a 1908–09 exhibition at the Galerie Paul Cassirer in Berlin. The sinuous, pillowlike contours of their lines contribute to the relaxed attitude embodied in the works.

A more tense and exaggerated body language characterizes the work of both Wilhelm Lehmbruck and Egon Schiele. Their crouching figures with downcast eyes convey a sense of elemental withdrawal or abjection (plates 65–67). In Schiele's etchings, the discomfort of awkwardly contorted poses is made more acute by the artist's sharply scratched lines and prickled edges. By contrast, in Erich Heckel's broadly gouged woodcut *Crouching Woman* (1913; plate 68), the melancholy is heavy and somber. The primitivist stylization of the woodcut nudes in Max Pechstein's *Dialogue* (1920; plate 69), shown on an abstracted beach, speak to Pechstein's long-held dream of a South Seas existence. Their nakedness represents a romantic idyll, a flight from the oppressive trappings of modernity.

The Expressionists' study of expressive movement was closely related to contemporary experiments in modern dance (plates 72–74). In many artists' work, perhaps most emphatically that of Emil Nolde, dance was represented as the paradigmatic expression of spontaneous passion and vitality. Nolde had become friendly with several renowned avant-garde dancers, including Mary Wigman, who pioneered a form of modern dance involving elemental poses and free movements, which she often performed without music or accompanied only by drumbeat. Such experiments represented a stark departure from the graceful femininity of the more traditional dance routines that were fashionable with the German bourgeoisie. Nolde's imaginary images of ecstatic, unbridled dancers in primeval settings (plates 70–71) were inspired by the wild movements developed by Wigman and others, as well as his related fascination with exotic cultures. His monumental, torch-lit *Dancer* (1913; plate 71), with her legs splayed, arms fluttering, and hair streaming, is a joyful embodiment of all that the Expressionists most passionately celebrated: instinctual, unfettered emotion, erotic energy, and spiritual freedom.

**60. ERICH HECKEL****Fränzi Reclining (Fränzi liegend). 1910**

Woodcut

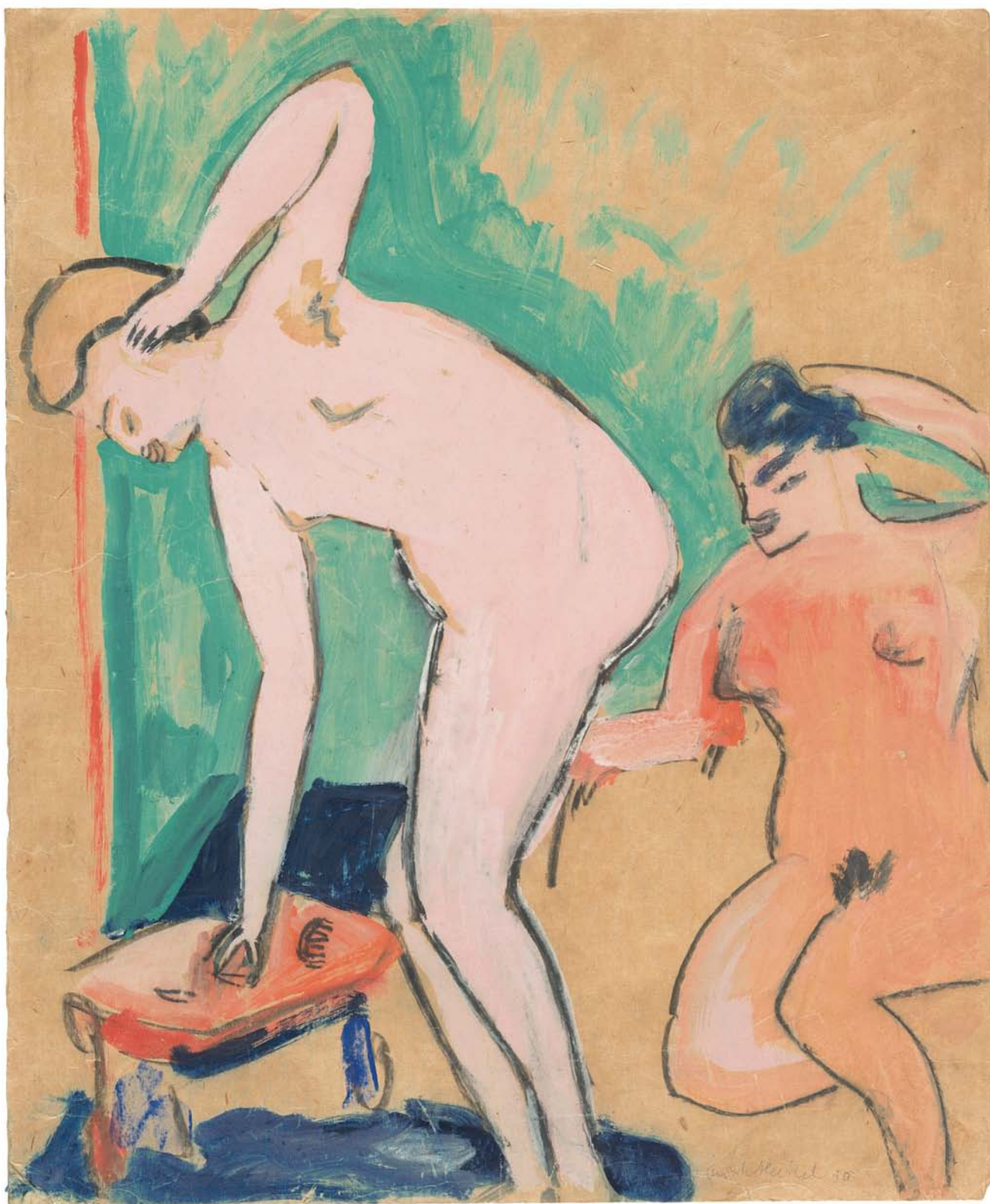
COMP.: 8¹⁵/₁₆ x 16¹/₂" (22.7 x 41.9 cm)

PUBLISHER: unpublished

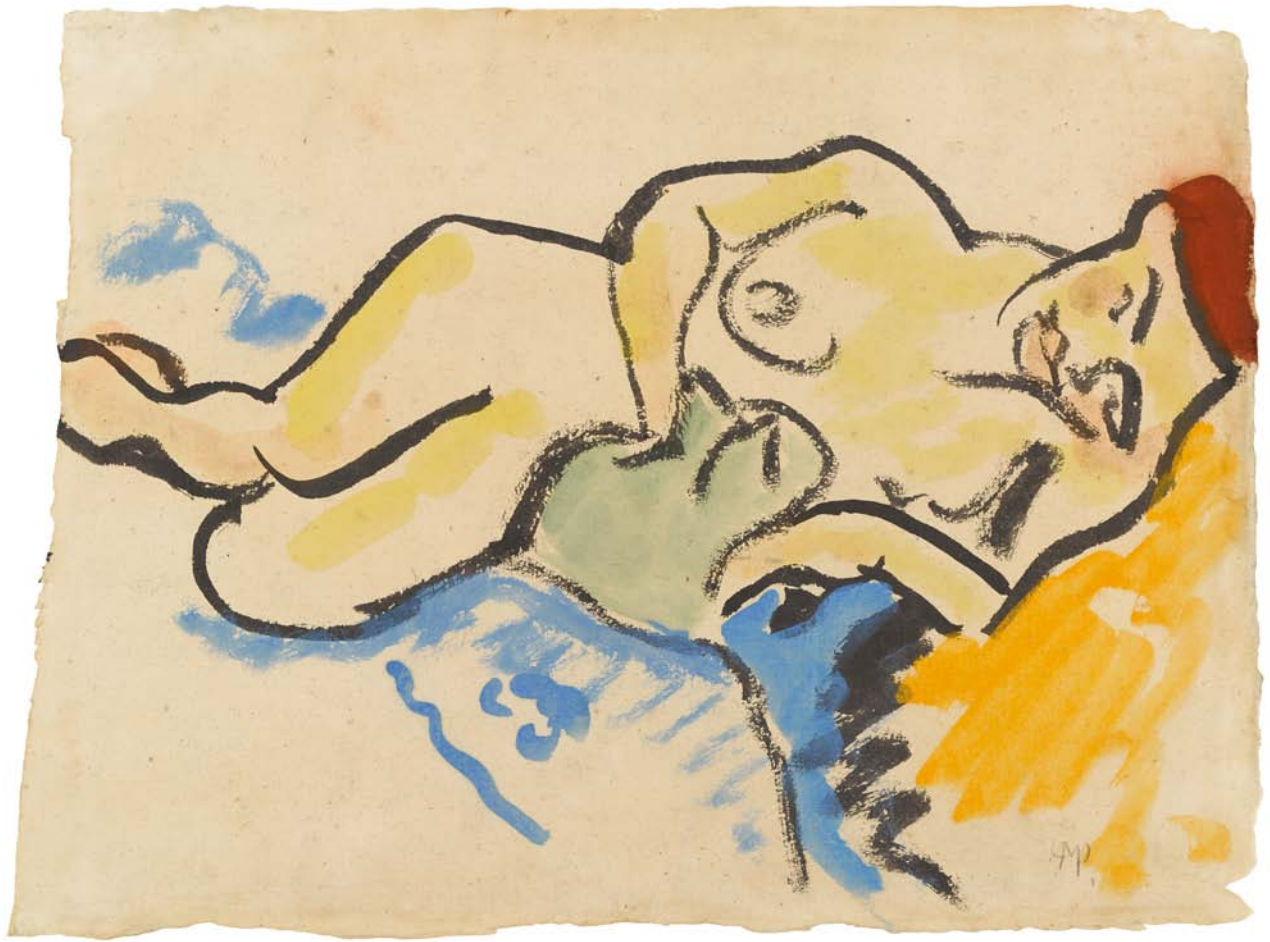
PRINTER: the artist

EDITION: approx. 30–50
(many printed after 1910)

Gift of Mr. and Mrs. Otto Gerson, 1958

**61. ERICH HECKEL*****Two Female Nudes*
(Zwei weibliche Akte). 1910**

Gouache and pencil on paper
23¹/₂ x 19³/₈" (59.7 x 49.2 cm)
Gift of Jo Carole and Ronald S. Lauder, 1986



62. MAX PECHSTEIN
Reclining Nude with Cat (Liegender weiblicher Akt mit Katze). 1909

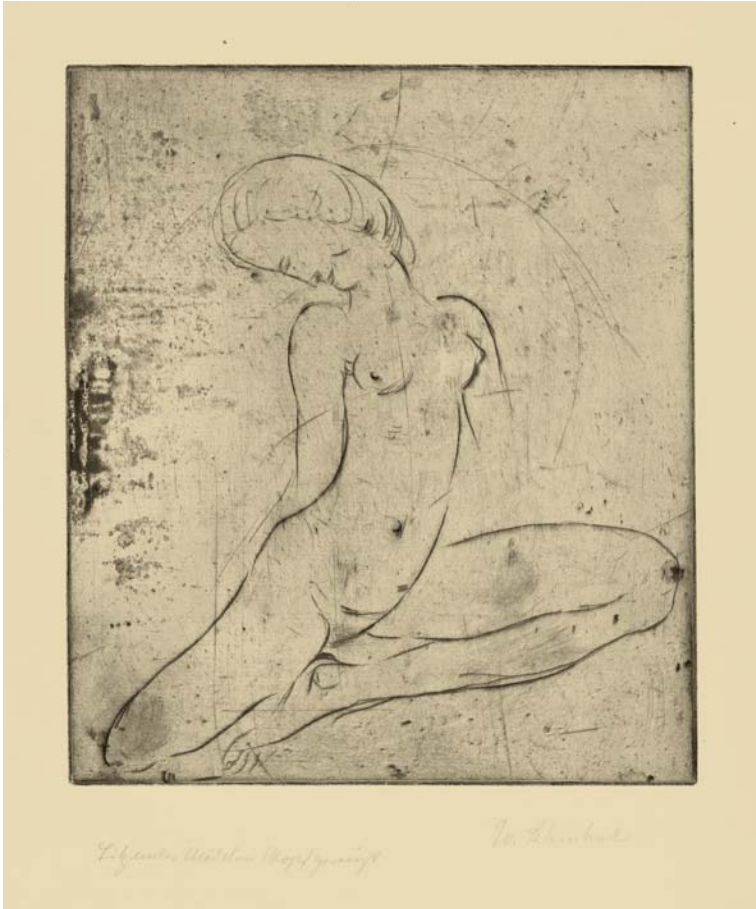
Ink and watercolor on paper
 13³/₄ x 18³/₈" (34.9 x 46.7 cm)
 Gift of Sheldon H. Solow, 1982

63. ERNST LUDWIG KIRCHNER
Hannah Dancing (Hannah tanzend). 1910

Lithograph
 SHEET: 11⁵/₈ x 16¹/₈" (29.5 x 41 cm)
 PUBLISHER: unpublished
 PRINTER: the artist, Dresden
 EDITION: approx. 5-7
 The Associates Fund, 2002



64. WILHELM LEHMBRUCK
***Seated Girl (Sitzendes Mädchen)*. 1913**
Cast stone
12¹/₈ x 18¹/₂ x 7¹/₄" (30.8 x 47 x 18.4 cm)
Nelson A. Rockefeller Bequest, 1979



65. WILHELM LEHMBRUCK
Seated Girl with Bent Head
 (*Sitzendes Mädchen, Kopf geneigt*).
 1912
 Drypoint
 PLATE: 11⁵/₈ x 10³/₁₆" (29.5 x 25.9 cm)
 PUBLISHER: Paul Cassirer, Berlin
 PRINTER: Pan-Press, Berlin
 EDITION: approx. 20
 Gift of Abby Aldrich Rockefeller, 1940

66. WILHELM LEHMBRUCK
Cowering Woman III (Kauernde III).
 c. 1914 (printed posthumously 1920)
 Drypoint
 PLATE: 9¹/₄ x 6⁷/₈" (23.5 x 17.5 cm)
 PUBLISHER: Paul Cassirer, Berlin
 PRINTER: Pan-Press, Berlin
 EDITION: approx. 20
 Gift of Samuel A. Berger, 1954

**67. EGON SCHIELE**

The Graphic Work of Egon Schiele
(*Das Graphische Werk von Egon Schiele*). 1922 (prints executed 1914 and 1918)

Two drypoints from a portfolio of six drypoints and two lithographs

PUBLISHER: Rikola, Verlag Neuer Graphik, Vienna

PRINTER OF DRYPOINTS: unknown

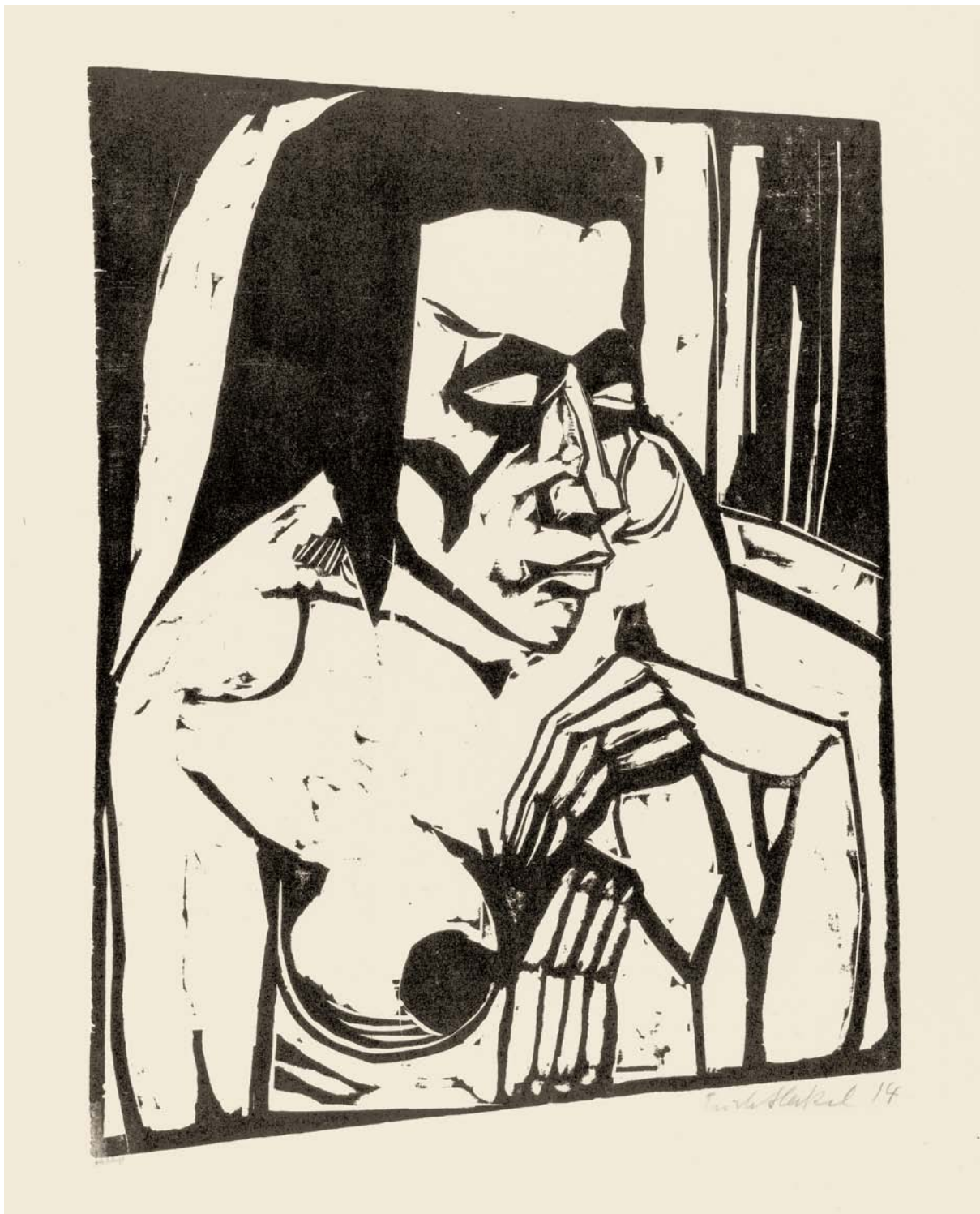
EDITION: 80

Gift of The Lauder Foundation, 1982

LEFT: *Squatting Woman (Kauernde)*
(executed 1914). PLATE: 18¹³/₁₆ x 12⁷/₁₆"
(47.8 x 31.6 cm)

RIGHT: *Sorrow (Kümmernis)* (executed 1914).
PLATE: 18³/₄ x 12³/₈" (47.6 x 31.4 cm)



**68. ERICH HECKEL**

Crouching Woman (Hockende)
from the portfolio *Eleven Woodcuts*,
1912–1919 (*Elf Holzschnitte, 1912–1919*).
1913 (dated 1914; published 1921)

Woodcut

COMP.: 16³/₈ x 12³/₁₆" (41.6 x 31 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: Fritz Voigt, Berlin

EDITION: 40

Gift of J. B. Neumann, 1939



69. MAX PECHSTEIN
***Dialogue (Zwiesprache)*, 1920**
Woodcut

COMP.: 15¹³/₁₆ x 12⁹/₁₆" (40.2 x 31.9 cm)

PUBLISHER: Euphorion, Berlin

PRINTER: unknown

EDITION: 120

Gift of Paul J. Sachs, 1929

**70. EMIL NOLDE*****Candle Dancers (Kerzentänzerinnen).***

1917

Woodcut

COMP.: 12 x 9¹/₄" (30.5 x 23.5 cm)

PUBLISHER: unpublished

PRINTER: the artist or Ada Nolde, Berlin

EDITION: 1 of 13 impressions of state V
(total edition, states I–V: 21)

Larry Aldrich Fund, 1952

**71. EMIL NOLDE*****Dancer (Tänzerin)*, 1913**

Lithograph

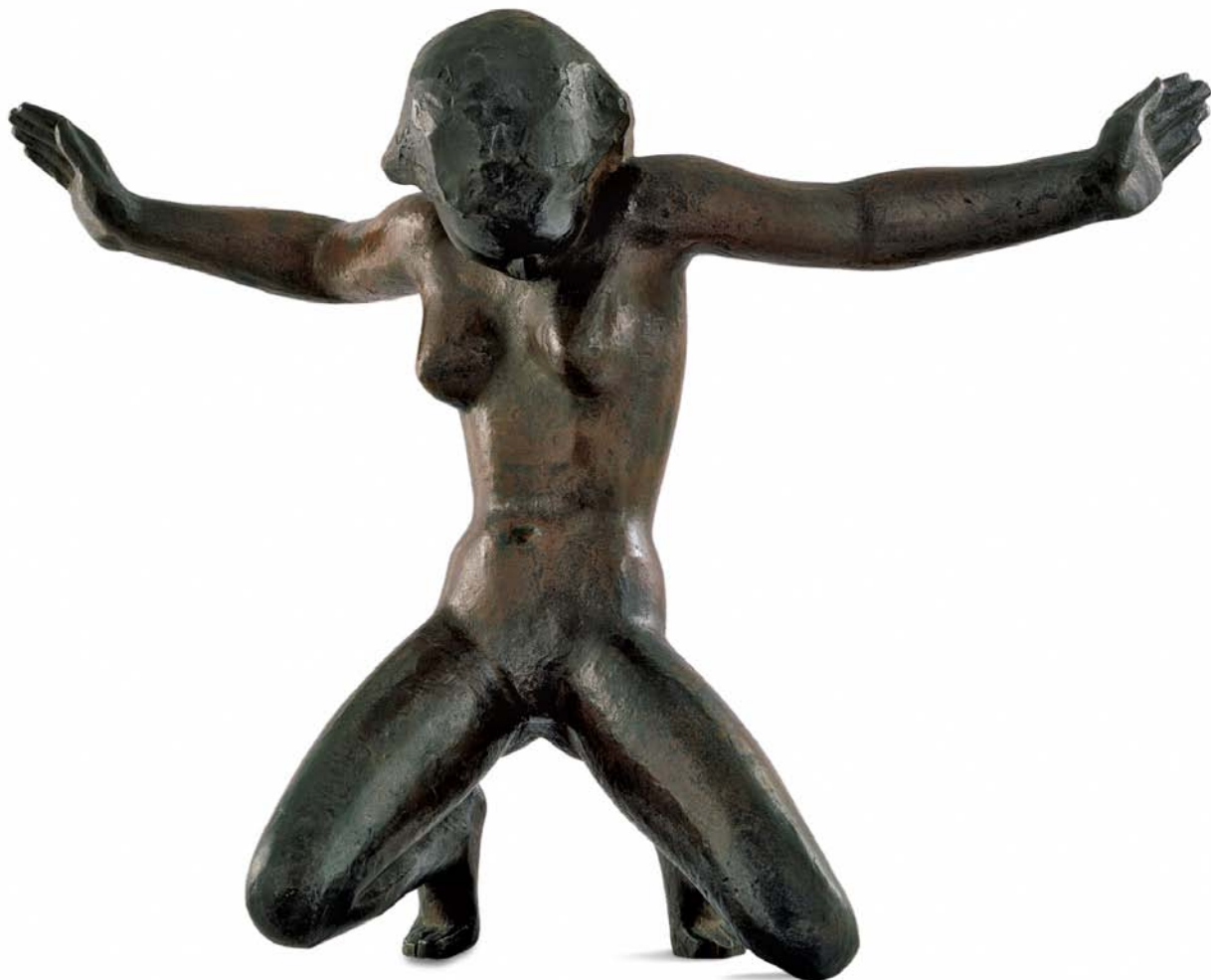
SHEET: 23⁵/₈ x 29¹⁵/₁₆" (60 x 76 cm)

PUBLISHER: unpublished

PRINTER: Westphalen, Flensburg, Germany

EDITION: 35

Promised gift of Lynn G. Straus in memory
of Philip A. Straus, 2004



72. GEORG KOLBE

Grief (Klage). 1921

Bronze

15³/₄ x 22 x 11¹/₂" (40 x 55.9 x 29.2 cm)

Gift of Edward M. M. Warburg, 1939



73. CHRISTIAN ROHLFS

Two Dancers (Zwei Tanzende)
 from *New European Graphics,*
5th Portfolio: German Artists, 1921
(Neue Europäische Graphik, 5.
Mappe: Deutsche Künstler, 1921).
 c. 1913 (published 1923)

Linoleum cut from a portfolio of four
 woodcuts, seven lithographs, one drypoint,
 and one linoleum cut by various artists

COMP.: 11⁵/₁₆ x 12¹/₈" (28.7 x 30.8 cm)

PUBLISHER: Müller & Co., Potsdam

PRINTER: Staatliches Bauhaus, Weimar

EDITION: 110

Matthew T. Mellon Foundation Fund, 1962

74. KARL SCHMIDT-ROTTLUFF

Dancer III (Tänzerin III). 1922

Drypoint

COMP.: 11⁵/₈ x 9³/₁₆" (29.5 x 23.3 cm)

PUBLISHER: unpublished

PRINTER: Fritz Voigt, Berlin

EDITION: few impressions

Gift of Abby Aldrich Rockefeller, 1940



NATURE

Expressionist landscapes extend from a long German Romantic tradition that sought inspiration through contact with nature. In the early twentieth century, the longing for a more primordial state of existence was further stoked by the encroachment of industrialization and the stresses and corruption of modern urban life. The cosmic, abstracted nature represented in the prewar works of Vasily Kandinsky, Franz Marc, and other Blaue Reiter artists was one manifestation of this yearning (plates 29, 31–41, 43). For the Brücke artists nature remained an even longer-lived theme. Early images of themselves and their girlfriends frolicking amid the sands and grasses at the Moritzburg lakes emphasize sexual and spiritual liberation (plates 5–9); they can be broadly related to back-to-nature and nudist movements in Germany, which were a reaction to the stultification of Wilhelmine society.

After 1914 the Brücke artists' approach to nature took on a calmer, more sober tone. (Otto Mueller was the exception: he continued for the rest of his career to concentrate on imaginary nudes in primordial landscapes [plates 84, 85].) Karl Schmidt-Rottluff's and Max Pechstein's images of the daily life in northern German fishing villages (plates 81, 82) embody the imagined idyll of a simpler life structured around the rhythms of nature. Schmidt-Rottluff's beach scene of fishing nets unfurled on racks to dry and be mended is rendered even more timeless by the abstracting quality of the woodcut. Ernst Ludwig Kirchner also turned to nature as a source of solace and revelation. *Winter Moonlit Night* (opposite) was created after he had permanently removed himself from the anxious energy of Berlin. He extolled the grandeur of his home in the Swiss Alps where "the moon set spectacularly, the mountains all blue, the sky reddish violet with little pink clouds, and the crescent moon yellow. It was simply fantastically beautiful, but terribly cold."¹

For Emil Nolde, who was born and raised in the flat, misty environment of the North Sea marshlands, the landscape was an endlessly alluring subject. Two related images of lone fishing steamers off Hamburg's harbor articulate different aspects of nature's power and magnetism. The dark tonal passages in the etching (plate 76) convey the tumult of stormy waters, driving rain, and soot-filled smoke merging into an overpowering force. The broad, open areas of the woodcut (plate 77), by contrast, suggest calm and balance. Nolde used the wood grain itself to define the water's rhythmic swells. *Mill by the Water* depicts a scene near the lands, then threatened by Danish drainage projects, where Nolde's family had lived as farmers for generations. Seeking to preserve evidence of the area's natural beauty, Nolde created several versions evoking different moods. In one, gray and black create a dark, silvery nocturne (plate 88), while the intense yellow-green in another suggests bright sunshine penetrating the Northern mist (plate 89).

¹ Kirchner, letter to Nele van de Velde, January 20, 1919, in *Ernst Ludwig Kirchner: Briefe an Nele und Henry van de Velde*, ed. Nele van de Velde (Munich: Piper, 1961), p. 16.



75. ERNST LUDWIG KIRCHNER
Winter Moonlit Night
(*Wintermondnacht*). 1919

Woodcut

SHEET: 12 ¹¹/₁₆ x 12 ⁵/₁₆" (32.2 x 31.3 cm)

PUBLISHER: unpublished

PRINTER: the artist, Davos-Frauenkirch,
Switzerland

EDITION: 12 known impressions

Purchase, 1949

**76. EMIL NOLDE**

Steamer (large, dark)
(*Dampfer [gr. dkl.]*). 1910

Etching and tonal etching

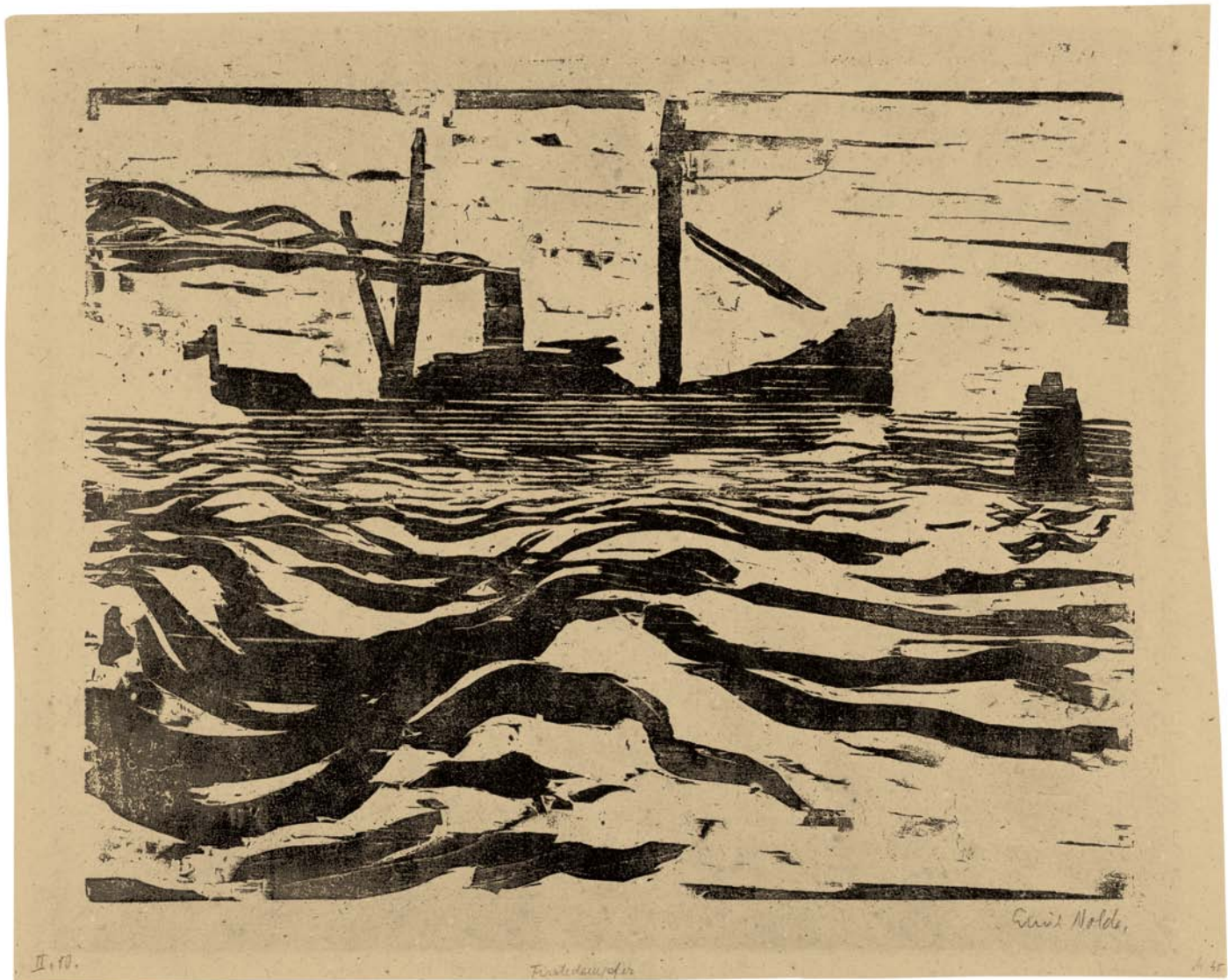
PLATE: 11⁷/₈ x 15⁷/₈" (30.2 x 40.3 cm)

PUBLISHER: unpublished

PRINTER: Carl Sabo, Berlin

EDITION: 1 of at least 30 impressions of state
IV (total edition, states I–IV: at least 41)

Riva Castleman Fund, 2005

**77. EMIL NOLDE*****Fishing Steamer (Fischdampfer)*. 1910**

Woodcut

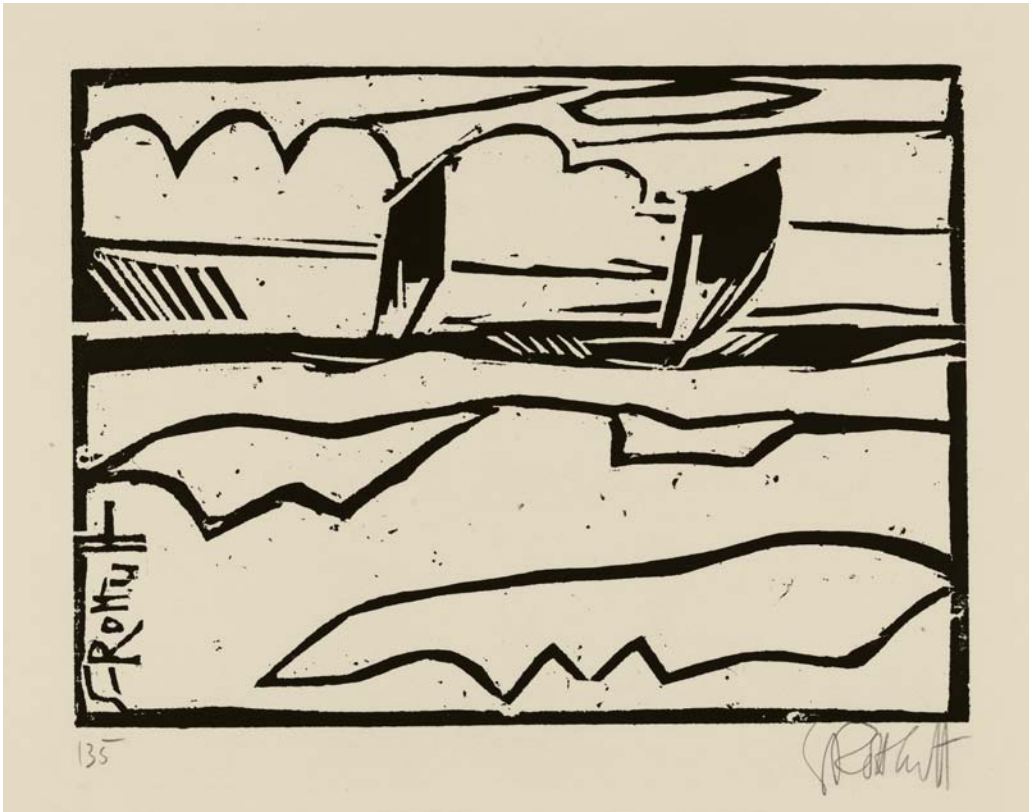
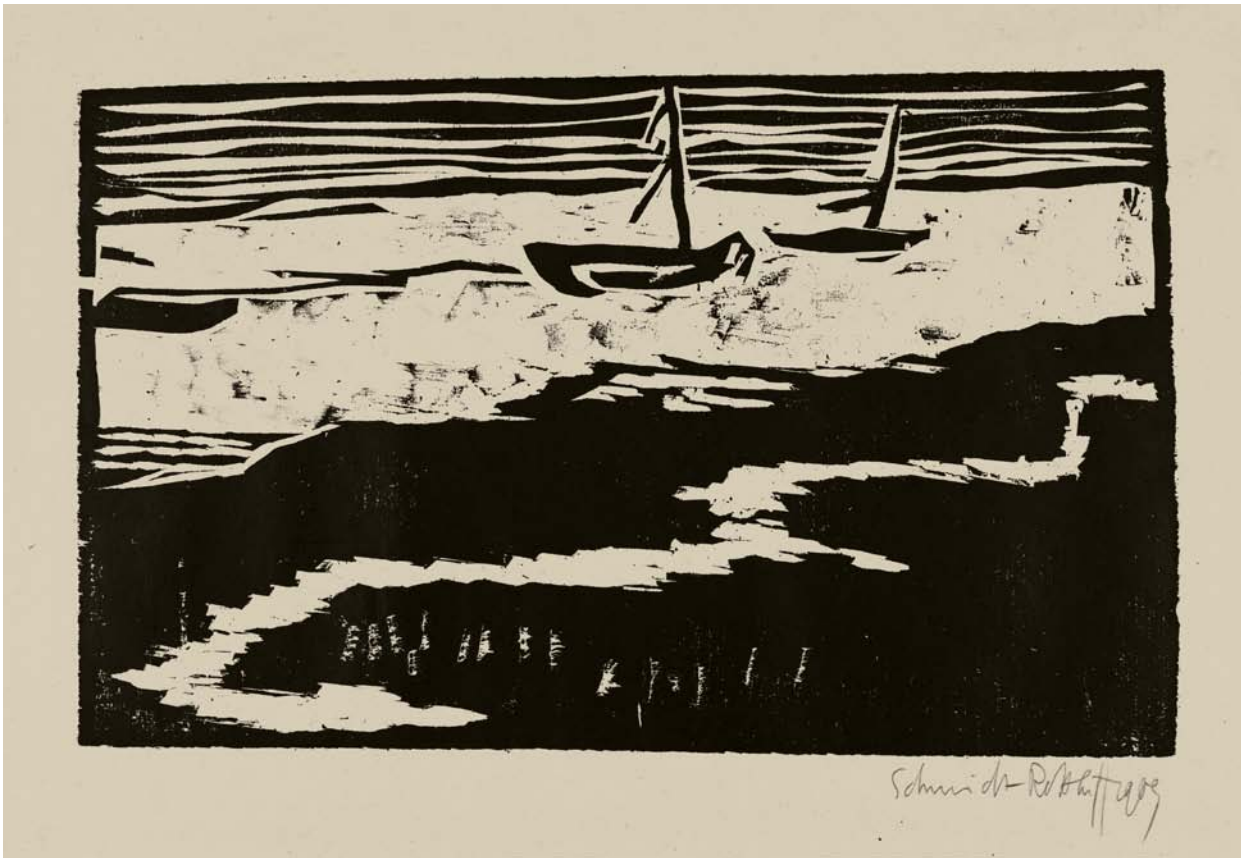
SHEET: 14 1/4 x 17 11/16" (36.2 x 45 cm)

PUBLISHER: unpublished

PRINTER: the artist, Hamburg

EDITION: 1 of 11 impressions of state II
(total edition, states I-II: 13)

Riva Castleman Fund, 2005





78. KARL SCHMIDT-ROTLUFF
The Sound (Das Wattenmeer). 1909

Woodcut

COMP.: 8 13/16 x 13 15/16" (22.4 x 35.4 cm)

PUBLISHER: unpublished

PRINTER: the artist, Dangast, Germany

EDITION: fewer than 10

Given anonymously, 1943

79. KARL SCHMIDT-ROTLUFF
Boats on the Sea (Boote auf See). 1913
 (published 1914)

Woodcut

COMP.: 7 13/16 x 10 5/8" (19.8 x 27 cm)

PUBLISHER: Der Sturm, Berlin

PRINTER: the artist, Berlin

EDITION: approx. 20–30

Gift of Abby Aldrich Rockefeller, 1940

80. KARL SCHMIDT-ROTLUFF
Dunes and Pier (Dünen und Mole).
 1917 (published 1923)

Woodcut

COMP.: 11 7/16 x 13 5/16" (29 x 33.8 cm)

PUBLISHER: Hyperion, Munich

PRINTER: Fritz Voigt, Berlin

EDITION: proof before the edition of 100

Gift of Mrs. Heinz Schulz, 1955





81. KARL SCHMIDT-ROTLUFF
At the Nets (Bei den Netzen)
 from the portfolio *Ten Woodcuts by Schmidt-Rottluff (Zehn Holzschnitte von Schmidt-Rottluff)*. 1914
 (published 1919)
 Woodcut

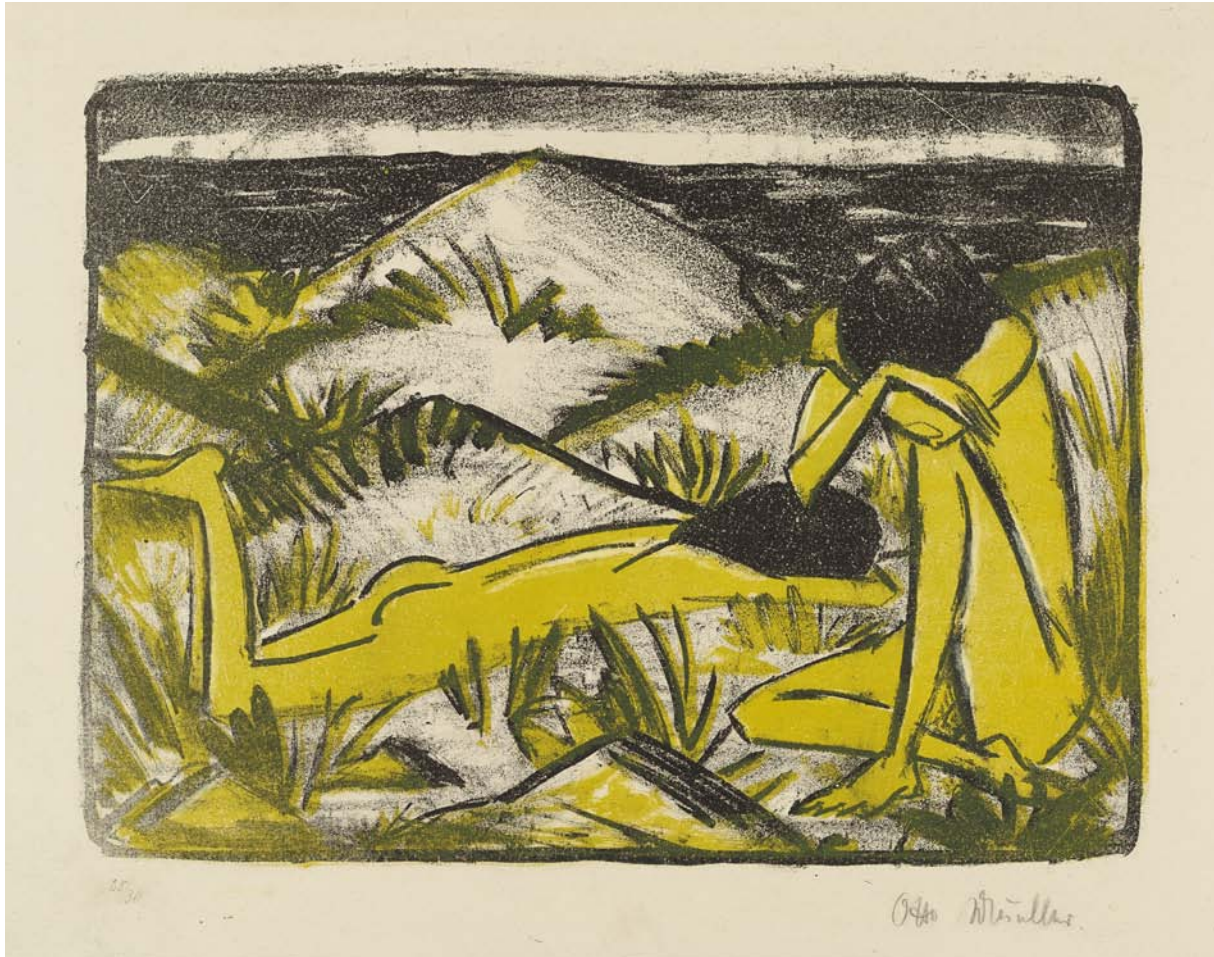
COMP.: 15³/₄ x 19¹/₂" (40 x 49.5 cm)
 PUBLISHER: J. B. Neumann, Berlin
 PRINTER: Fritz Voigt, Berlin
 EDITION: 75
 Given anonymously, 1956

82. MAX PECHSTEIN
Two Fishermen with Net (Zwei Fischer mit Netz). 1923
 Woodcut

COMP.: 12¹/₂ x 15¹¹/₁₆" (31.8 x 39.9 cm)
 PUBLISHER: Euphorion, Berlin
 PRINTER: unknown
 EDITION: 51
 Gift of Abby Aldrich Rockefeller, 1940

83. KARL SCHMIDT-ROTLUFF
Russian Landscape with Sun (Russische Landschaft mit Sonne). 1919
 Woodcut

COMP.: 19⁵/₁₆ x 23⁹/₁₆" (49 x 59.8 cm)
 PUBLISHER: unpublished
 PRINTER: Fritz Voigt, Berlin
 EDITION: approx. 25–30
 Purchase Fund, 1955

**84. OTTO MUELLER**

Two Girls in the Dunes at Sylt
(*Zwei Mädchen in den Dünen, Sylt*).

1920–24

Lithograph

COMP.: 11 5/8 x 15 1/2" (29.5 x 39.4 cm)

PUBLISHER: unknown

PRINTER: Georg Lange at the Art Academy
Breslau, Germany (now Poland)

EDITION: 30

Gift of Samuel A. Berger, 1954



85. OTTO MUELLER
Landscape with Yellow Nudes
(*Landschaft mit gelben Akten*). c. 1919
Oil on burlap
27⁵/₈ x 35³/₄" (70.2 x 90.8 cm)
Gift of Samuel A. Berger, 1955

**86. ERICH HECKEL**

Driving Snow (Schneetreiben)
from the portfolio *Eleven Woodcuts*,
1912–1919 (*Elf Holzschnitte*, 1912–1919).
1914 (published 1921)

Woodcut

COMP.: 17¹/₁₆ x 11⁹/₁₆" (43.4 x 29.3 cm)

PUBLISHER: J. B. Neumann, Berlin

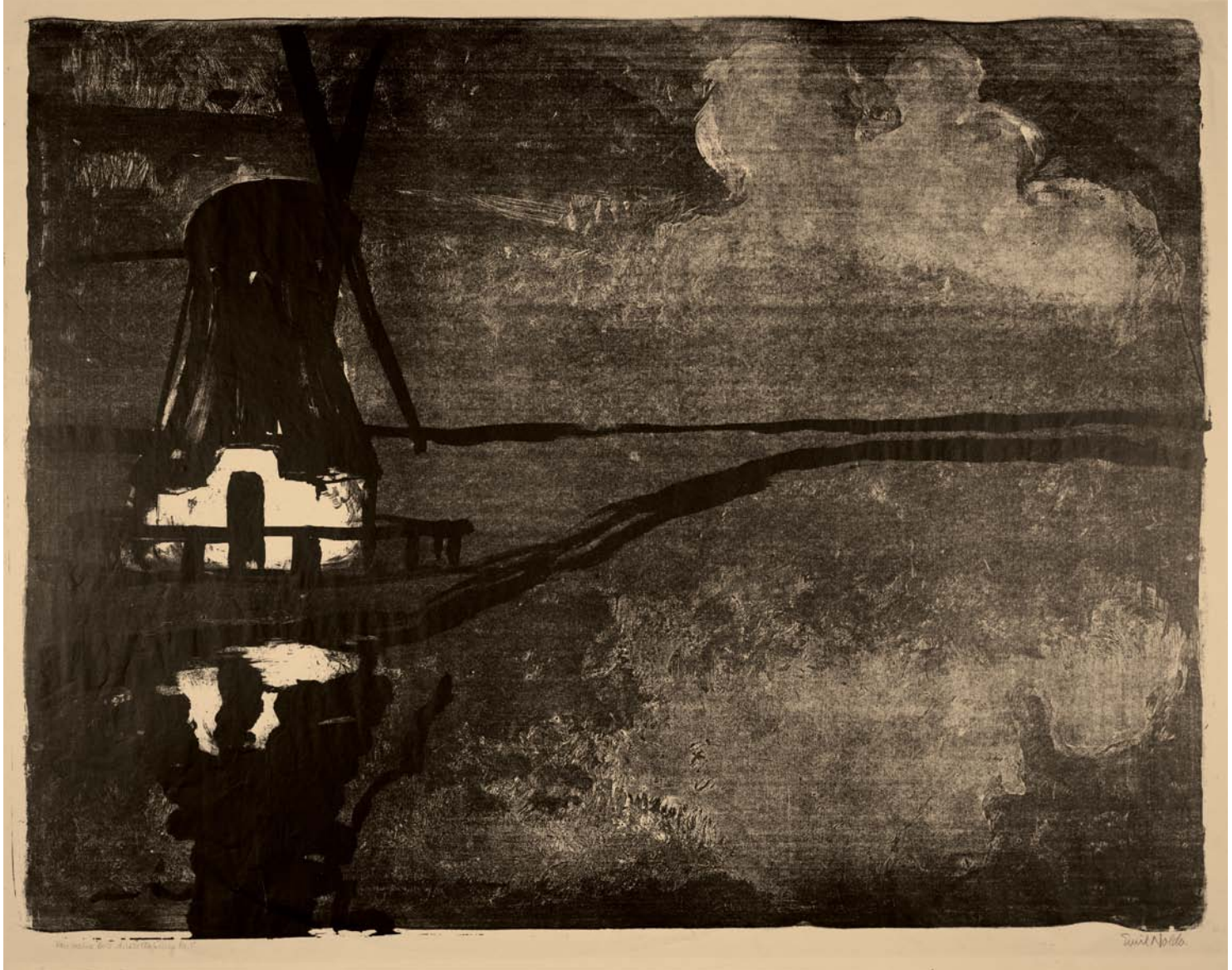
PRINTER: Fritz Voigt, Berlin

EDITION: 40

Purchase, 1950



87. KARL SCHMIDT-ROTLUFF
Landscape with Lighthouse
(Landschaft mit Leuchtturm). 1922
Watercolor and ink on paper
18⁷/₈ x 23⁷/₈" (47.9 x 60.6 cm)
Purchase, 1950

**88. EMIL NOLDE**

Mill by the Water (Mühle am Wasser).

1926

Lithograph

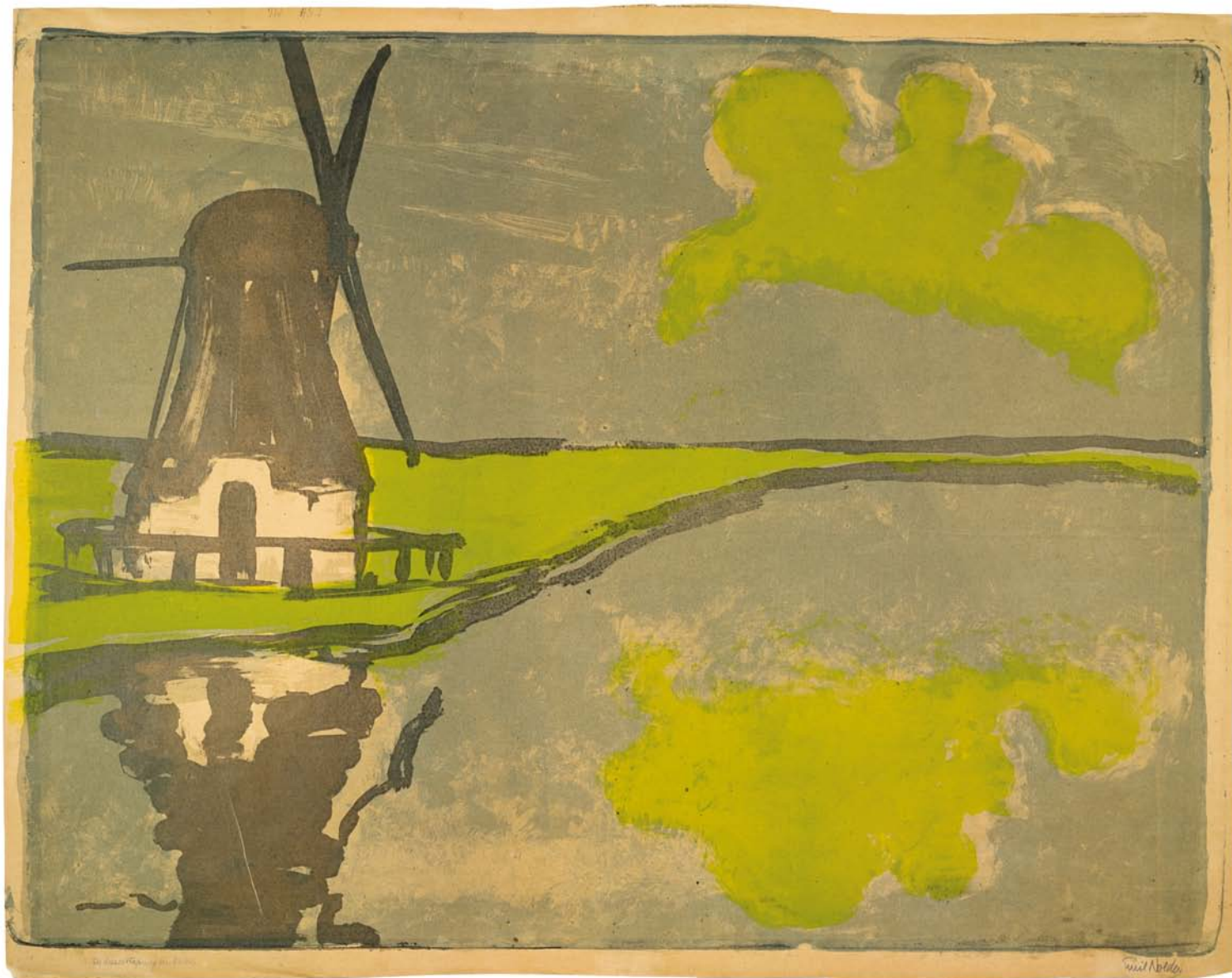
COMP.: 23 13/16 x 31 1/8" (60.5 x 79 cm)

PUBLISHER: unpublished

PRINTER: Westphalen, Flensburg, Germany

EDITION: 23 in 6 color variations

Gift of Abby Aldrich Rockefeller, 1940



89. EMIL NOLDE
Mill by the Water (Mühle am Wasser).
1926
Lithograph
SHEET: 25 x 31⁵/₈" (63,5 x 80,3 cm)
PUBLISHER: unpublished
PRINTER: Westphalen, Flensburg, Germany
EDITION: 23 in 6 color variations
Riva Castleman Endowment Fund, 2006

PORTRAITURE

A genre traditionally associated with commissions from royalty, political leaders, or the bourgeoisie, portraiture underwent a dramatic transformation in the modern era, perhaps most definitively in the hands of the Expressionists. Rather than flattering the sitter or focusing on external appearances, Expressionist portraits explore “inner feelings” and issues of the psyche. Such highly distilled images are marked by provocatively exaggerated features, gestures, and expressions. Formal distortions and an emphasis on the physical characteristics of a chosen medium further heightened such effects. In three portraits of his future wife, Sidi Riha (plates 91–93), Erich Heckel used graphite, woodcut, and drypoint respectively to suggest attitudes ranging from casual to somber to stylish.

Expressionist portraiture can be divided into two general categories: specific individuals (friends, lovers, patrons) and generalized types. Prevalent in the second category are images of “exotic” personae as well as stylized heads. When he accompanied an ethnographic expedition to German New Guinea in 1913–14, Emil Nolde created many watercolor portraits of the native inhabitants (plate 96), revealing a romantic attraction to what he considered their authentic, uncorrupted spirit. The bold patterning and volumetric shapes in Karl Schmidt-Rottluff’s masklike woodcut heads (plates 97–99) were influenced by African and Oceanic sculpture as well as the fractured planes of Cubism. The artist used this “primitive” formal vocabulary to suggest a universal or primal being.

Ernst Ludwig Kirchner was able to manipulate the bluntness of woodcut into portraits that convey nuance and individuality. He created numerous monumental examples between 1917 and 1919, many depicting villagers of the Swiss mountain area where he was then recuperating from the trauma of war. Despite the woodcuts’ stylistic similarities, the weathered reserve of the farmer, Father Müller, and the goatherd (plate 100–02) is clearly distinguishable from the sophistication of Marie-Luise Binswanger (plate 103), the wife of Kirchner’s psychiatric physician, and Ludwig Schames (plate 104), Kirchner’s dealer in Frankfurt after the war. In all of these works, the starkness of woodcut contributes to the solemn dignity of Kirchner’s portrayals.

In contrast to woodcut, the techniques of lithography and drypoint lend themselves to linear detail. Artists such as Oskar Kokoschka, Ludwig Meidner, Conrad Felixmüller, and Lovis Corinth often turned to them for portraits in which quavering lines help to express individual vitality and emotion (plates 105, 106, 108, 109). Meidner advised that one should “dig like a mole down into the mysterious deep of the pupils and into the white of the eye and don’t let your pen stop until the soul of that one opposite you is welded to yours in a covenant of pathos.”¹

¹ Ludwig Meidner, “Vom Zeichnen,” *Im Nacken des Sternemeer* (Leipzig: Kurt Wolff, 1918), p. 32, quoted and translated in Victor H. Miesel, *Ludwig Meidner: An Expressionist Master*, exh. cat. (Ann Arbor: University of Michigan Museum of Art, 1978), p. 16.

**90. ERICH HECKEL**

Portrait of a Man (Männerbildnis). 1919
(probably published between
1920 and 1922)

Woodcut

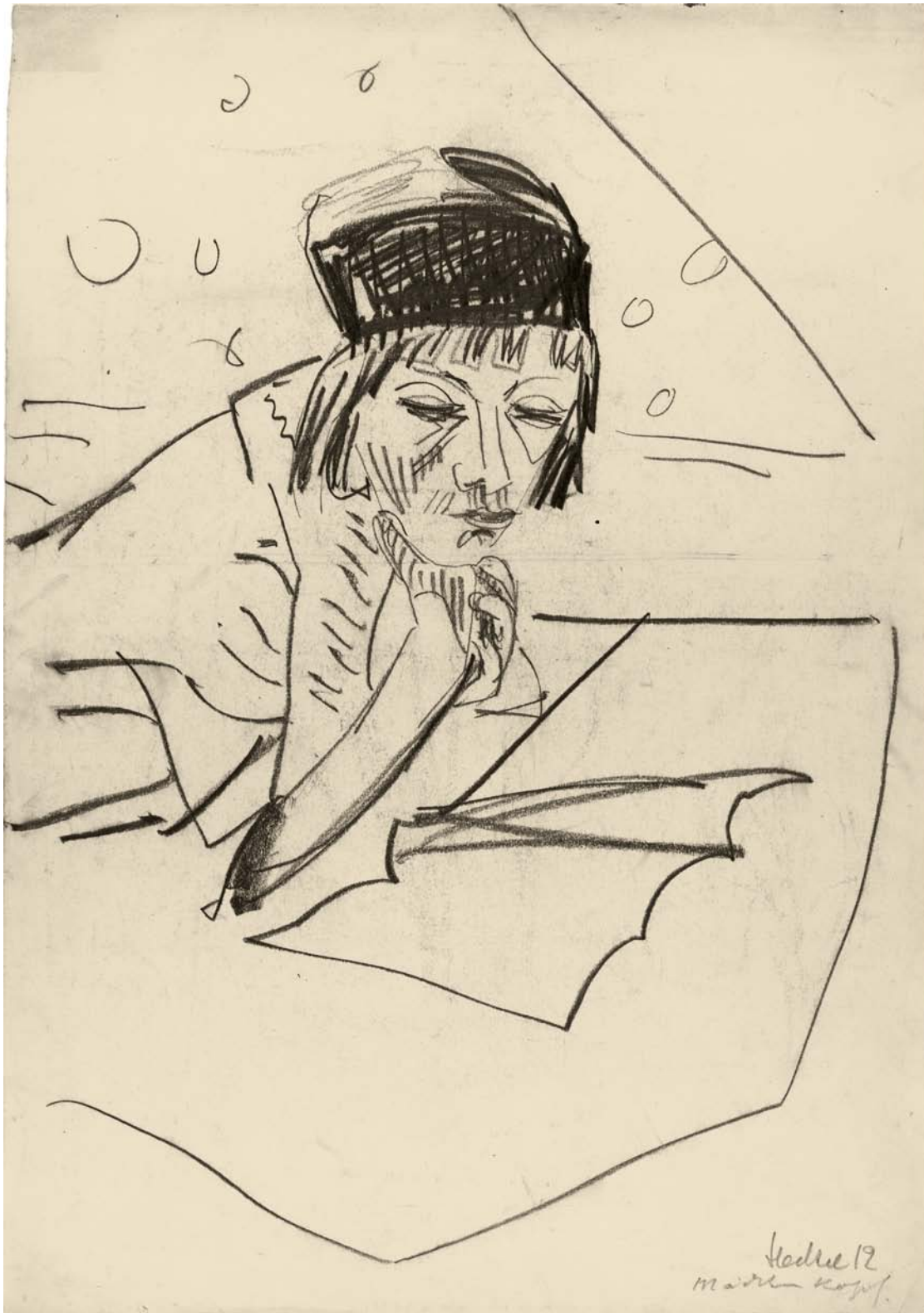
COMP.: 18³/₁₆ x 12³/₄" (46.2 x 32.4 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: Fritz Voigt, Berlin

EDITION: approx. 50–100

Purchase, 1950

**91. ERICH HECKEL*****Head of a Girl (Mädchenkopf)*. 1912**

Pencil on paper

19 5/8 x 13 7/8" (49.9 x 35.2 cm)

The Estée and Joseph Lauder

Foundation Fund, 1974



92. ERICH HECKEL
Girl's Head (Mädchenkopf) from the
 periodical *Genius*, vol. 2, no. 1. 1920
 (print executed 1913)

Woodcut
 COMP.: 10¹/₄ x 6¹¹/₁₆" (26 x 17 cm)
 PUBLISHER: Kurt Wolff, Munich
 PRINTER: W. Drugulin, Leipzig
 EDITION: unknown

The Museum of Modern Art Library

93. ERICH HECKEL
*Girl with High Hat (Mädchen
 mit hohem Hut)*. 1913

Drypoint on pale blue paper
 PLATE: 9¹³/₁₆ x 7¹⁵/₁₆" (25 x 20.2 cm)
 PUBLISHER: unpublished
 PRINTER: the artist, Berlin
 EDITION: approx. 15–20

The Philip and Lynn Straus Foundation
 Fund and the Riva Castleman Endowment
 Fund, 2004





94. MAX PECHSTEIN
Head of a Fisherman VII
 (Fischerkopf VII) from *Brücke* 1912.
 1911 (published 1912)

Woodcut from a portfolio of one woodcut, one etching, and one lithograph with hand-colored additions by Pechstein, and one woodcut cover by Otto Mueller

COMP.: 11 1/2 x 9 9/16" (29.2 x 24.3 cm)
 PUBLISHER: Künstlergruppe Brücke, Berlin
 PRINTER: the artist, Berlin
 EDITION: 100

Gift of Samuel A. Berger, 1954



95. EMIL NOLDE
Head of a Woman III (Frauenkopf III).
 1912

Woodcut

COMP.: 11 13/16 x 8 7/8" (30 x 22.5 cm)
 PUBLISHER: unpublished
 PRINTER: the artist or Ada Nolde, Berlin
 EDITION: 1 of at least 10 impressions of state III (total edition, states I–III: at least 15)

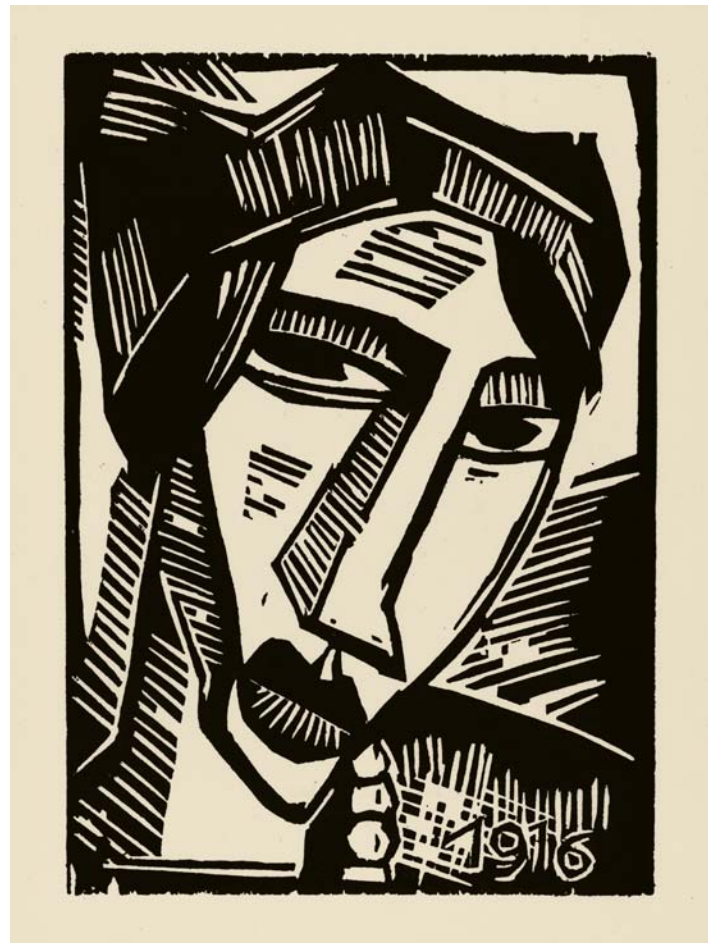
Gift of Abby Aldrich Rockefeller, 1940



96. EMIL NOLDE
Papuan Head (Papua-Kopf). 1914
Watercolor on paper
20 x 15" (50.8 x 38.1 cm)
Gift of Mr. and Mrs. Eugene Victor Thaw, 1958

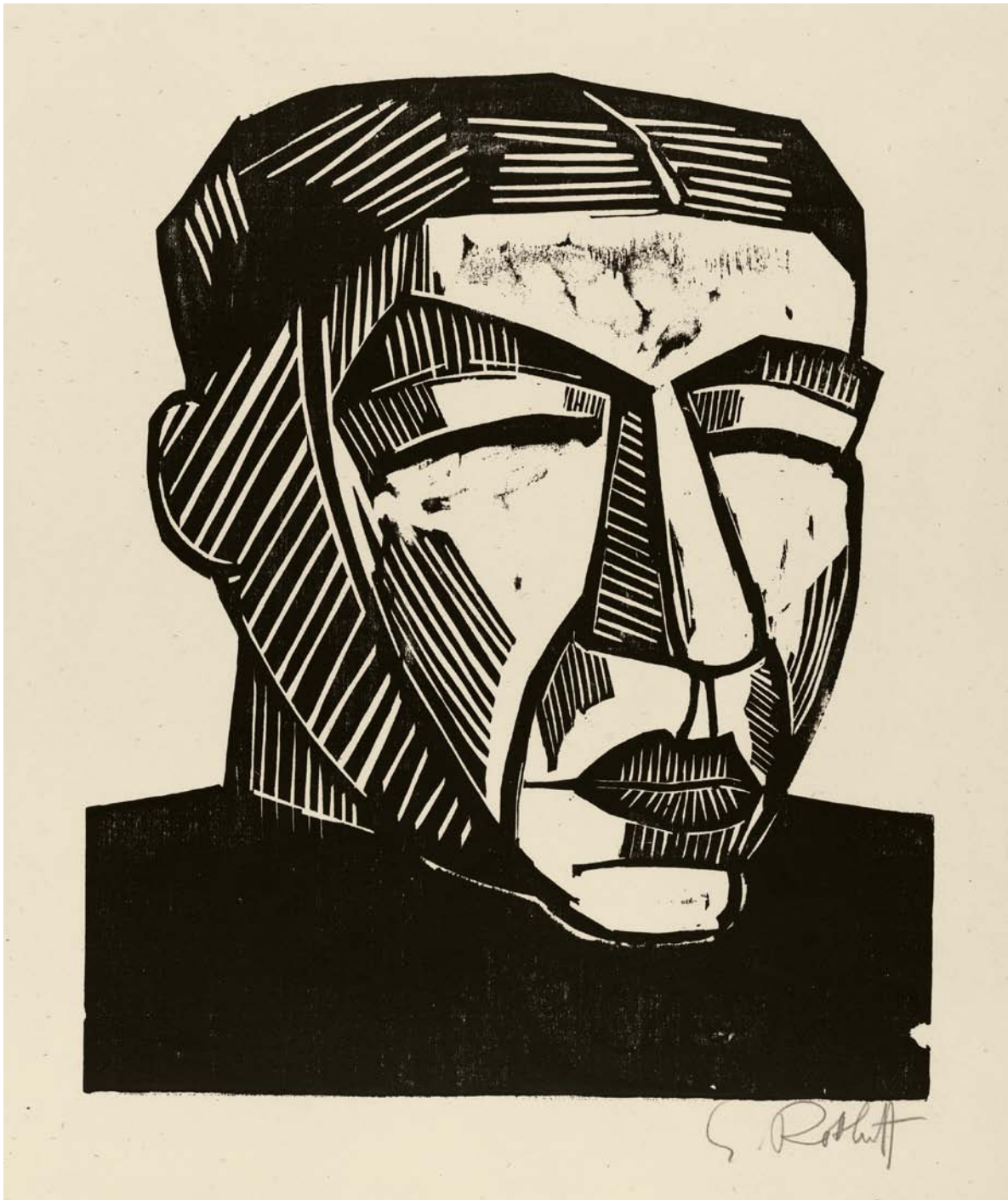


97. KARL SCHMIDT-ROTLUFF
Girl with Braids (Mädchen mit Zöpfen)
 from the deluxe edition of the
 periodical *Das Kunstblatt*, vol. 2,
 no. 2 (February 1918). 1918 (print
 executed 1917)
 Woodcut
 COMP.: 8⁹/₁₆ x 6¹/₄" (21.8 x 15.9 cm)
 PUBLISHER: Gustav Kiepenheuer, Weimar
 PRINTER: unknown
 EDITION: 110
 Purchase, 1949



98. KARL SCHMIDT-ROTLUFF
Woman's Head (Frauenkopf) (plate 22)
 from the illustrated book *Deutsche
 Graphiker der Gegenwart (German
 Printmakers of Our Time)*, edited by
 Kurt Pfister. 1920 (print executed 1916)
 Woodcut
 COMP.: 10¹/₁₆ x 7¹/₁₆" (25.5 x 17.9 cm)
 PUBLISHER: Klinkhardt & Biermann, Leipzig
 PRINTER: unknown
 EDITION: 600
 Purchase, 1942

99. KARL SCHMIDT-ROTLUFF
Mother (Mutter) from the portfolio
*Ten Woodcuts by Schmidt-Rottluff
 (Zehn Holzschnitte von Schmidt-
 Rottluff)*. 1916 (published 1919)
 Woodcut
 COMP.: 14⁹/₁₆ x 12¹/₈" (37 x 30.8 cm)
 PUBLISHER: J. B. Neumann, Berlin
 PRINTER: Fritz Voigt, Berlin
 EDITION: 75
 Purchase Fund, 1945





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100. ERNST LUDWIG KIRCHNER
***Father Müller (Vater Müller)*. 1918**

Woodcut

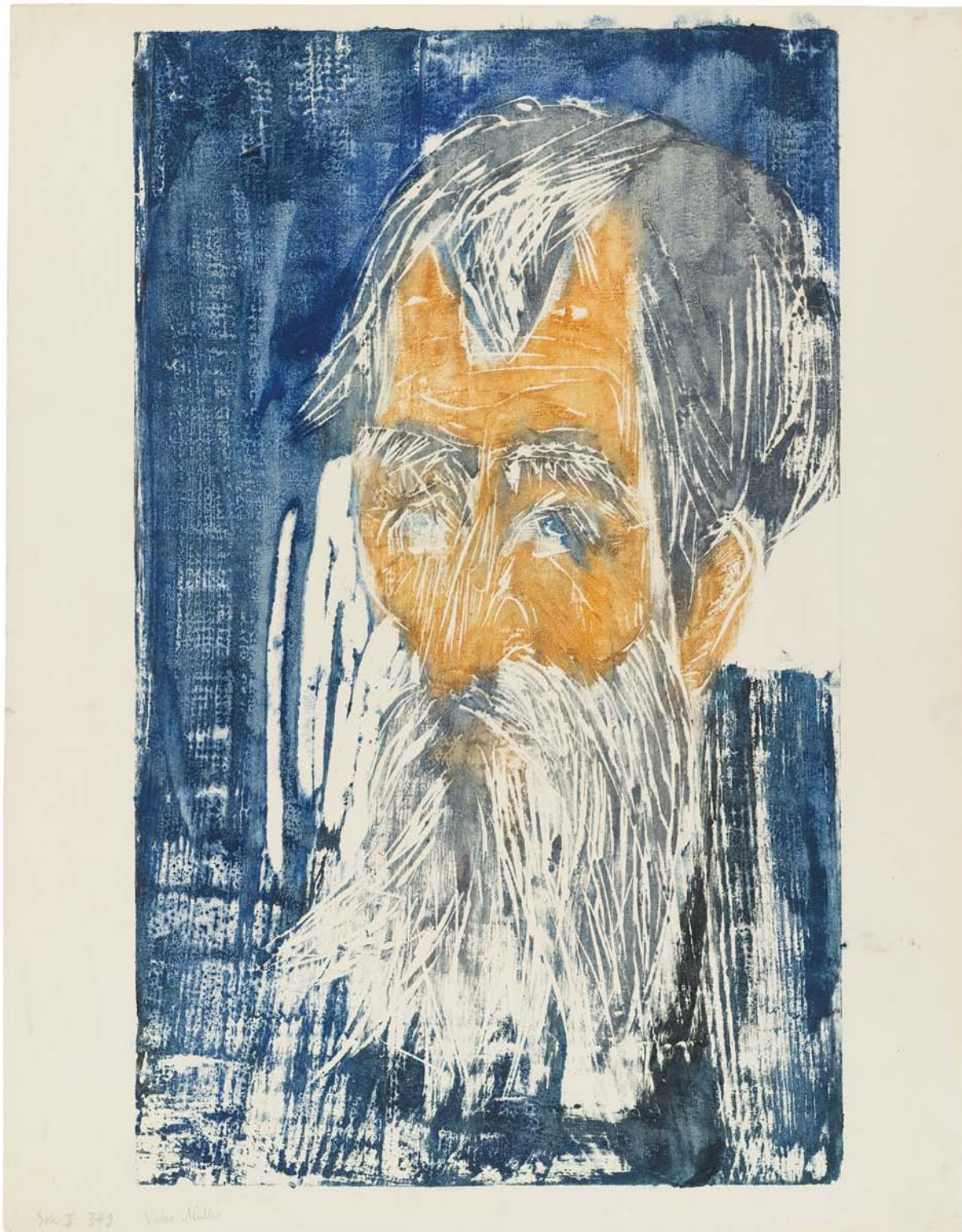
SHEET: 23¹/₁₆ x 16⁵/₁₆" (58.5 x 41.5 cm)

PUBLISHER: unpublished

PRINTER: the artist, Davos-Frauenkirch,
Switzerland

EDITION: 7 known impressions
(5 in black, 2 in color)

Purchase, 1951



101. ERNST LUDWIG KIRCHNER
***Father Müller (Vater Müller)*. 1918**
Woodcut

SHEET: 23 1/4 x 18 1/8" (59.1 x 46 cm)

PUBLISHER: unpublished

PRINTER: the artist, Davos-Frauenkirch,
Switzerland

EDITION: 7 known impressions
(5 in black, 2 in color)

Gift of Victor S. Riesenfeld, 1955



102. ERNST LUDWIG KIRCHNER
Goatherd (Ziegenhirt). 1918

Woodcut

SHEET: 19 ⁵/₈ x 16" (49.9 x 40.6 cm)

PUBLISHER: unpublished

PRINTER: the artist, Davos-Frauenkirch, Switzerland

EDITION: 10 known impressions

Purchase, 1955

103. ERNST LUDWIG KIRCHNER
Portrait of Marie-Luise Binswanger
(*Porträt Frau Marie-Luise Binswanger*). 1917

Woodcut

SHEET: 23 ¹/₁₆ x 10 ¹⁵/₁₆" (58.5 x 27.8 cm)

PUBLISHER: unpublished

PRINTER: the artist, Kreuzlingen, Switzerland

EDITION: 12 known impressions

Purchase, 1949

104. ERNST LUDWIG KIRCHNER
Head of Ludwig Schames
(*Kopf Ludwig Schames*). 1918

Woodcut

COMP.: 22 ³/₄ x 10 ¹/₁₆" (57.8 x 25.5 cm)

PUBLISHER: Frankfurter Kunstverein

PRINTER: the artist, Davos-Frauenkirch, Switzerland

EDITION: proof after the edition of approx. 120–180

Gift of Curt Valentin, 1947





105. OSKAR KOKOSCHKA
Max Reinhardt (Head)
(Max Reinhardt [Kopf]). 1919
 Lithograph

COMP.: 15³/₁₆ x 11¹⁵/₁₆" (38.5 x 30.3 cm)

PUBLISHER: Paul Cassirer, Berlin

PRINTER: Pan-Press, Berlin

EDITION: 125

Gift of Paul J. Sachs, 1929

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106. LUDWIG MEIDNER
Self-Portrait with Burin
(Selbstporträt mit Radiernadel). 1920
 Drypoint

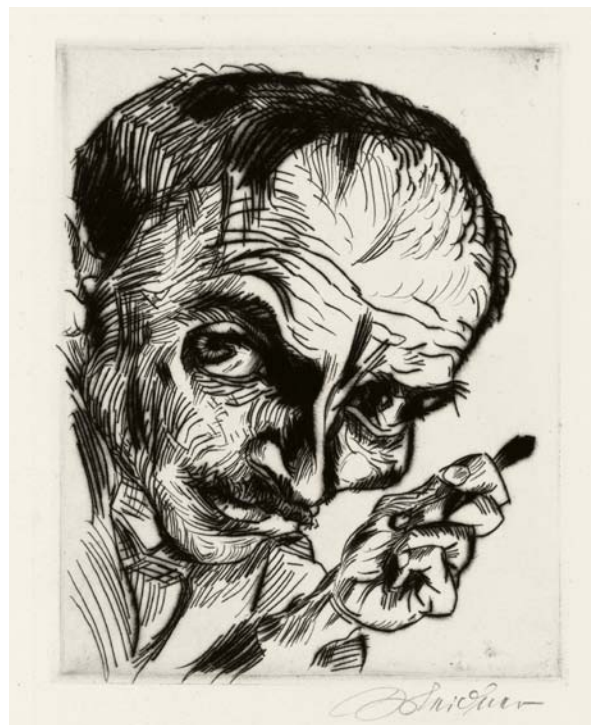
PLATE: 7¹³/₁₆ x 6¹/₄" (19.8 x 15.9 cm)

PUBLISHER: unknown

PRINTER: Otto Felsing, Berlin

EDITION: at least 22

Given anonymously, 1942



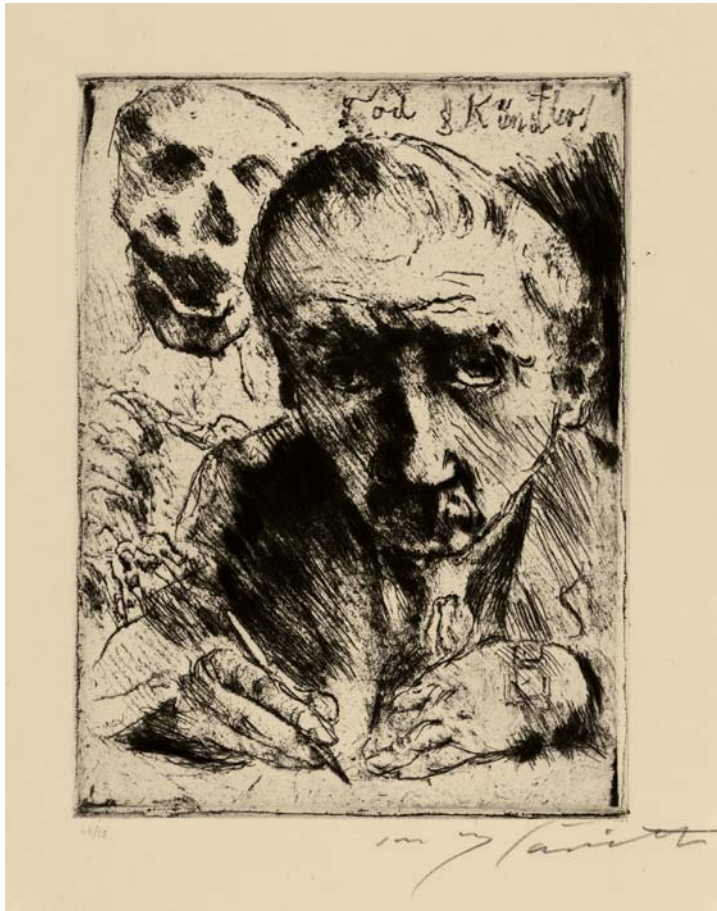


107. CONRAD FELIXMÜLLER
Self-Portrait (Selbstbildnis) (plate 24)
 from the illustrated book *Deutsche
 Graphiker der Gegenwart (German
 Printmakers of Our Time)*, edited by
 Kurt Pfister. 1920 (print executed 1919)
 Woodcut

COMP.: 9 7/16 x 6 11/16" (24 x 17 cm)
 PUBLISHER: Klinkhardt & Biermann, Leipzig
 PRINTER: unknown
 EDITION: 600
 Purchase, 1942

108. CONRAD FELIXMÜLLER
Johanna. 1920
 Drypoint
 PLATE: 14 5/16 x 8 11/16" (36.3 x 22.1 cm)
 PUBLISHER: unknown
 PRINTER: unknown
 EDITION: 35 announced
 Given anonymously, 1942





109. LOVIS CORINTH
Death and the Artist (Tod und Künstler)
from Dance of Death (Totentanz). 1921
(published 1922)

Etching and drypoint from a portfolio of four etchings and one etching and drypoint

PLATE: 9⁷/₁₆ x 7¹/₁₆" (24 x 17.9 cm)

PUBLISHER: Euphorion, Berlin

PRINTER: Alfred Ruckebrod, Berlin

EDITION: 95

Gift of J. B. Neumann, 1956

110. LOVIS CORINTH
Self-Portrait (Selbstbildnis). 1922

Pencil and colored pencil on paper

12⁵/₈ x 8¹/₈" (32.1 x 20.6 cm)

Gift of Jo Carole and Ronald S. Lauder, 1990





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III. LOVIS CORINTH
Self-Portrait with Palette
(*Selbstporträt mit Palette*). 1924
Oil on canvas
39 ³/₈ x 31 ⁵/₈" (100 x 80.3 cm)
Gift of Curt Valentin, 1950

**112. EMIL NOLDE*****Doctors (Doktoren)*, 1922**

Woodcut

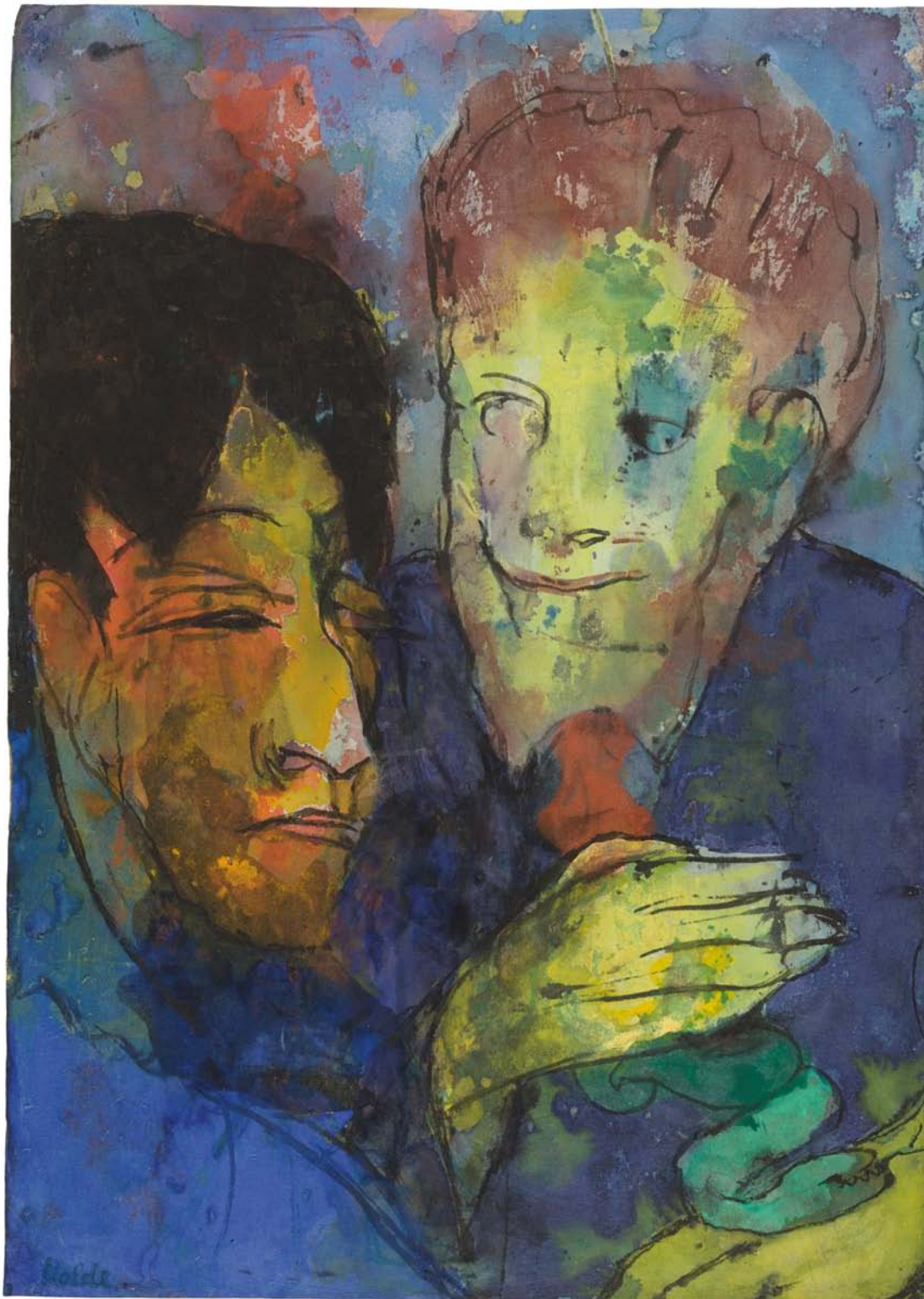
COMP.: 20¹/₄ x 28³/₁₆" (51.4 x 71.6 cm)

PUBLISHER: unpublished

PRINTER: the artist or Ada Nolde, Berlin

EDITION: 1 of 3 impressions of state II (total edition, states I–III: 10 known impressions)

Gift of Abby Aldrich Rockefeller, 1940



113. EMIL NOLDE
Magicians (Zauberer). 1931–35
Watercolor on paper
20 1/8 x 14 3/8" (51.1 x 36.5 cm)
Purchase, 1939

WAR

Many Expressionists welcomed the war when it erupted in the summer of 1914, believing it could be the apocalyptic event that would at last overthrow the self-satisfied materialism of the nation's monarchy and bourgeoisie. Some enlisted for active duty, but others, including Max Beckmann and Erich Heckel, avoided the front lines by volunteering for the medical corps. Ernst Ludwig Kirchner signed on as an artillery driver, but was soon discharged following a nervous breakdown. His *Evening Patrol* (opposite) is one of several monumental lithographs depicting soldiers on horseback that he produced shortly thereafter. The anxiety of his service is conveyed in the nervous energy of his gestural style.

After 1915 weariness and devastation led to increasingly negative attitudes toward the war, a shift that is suggested in the contrast between Christian Rohlf's energetic, fist-pumping soldier (plate 121) and his gaunt, desperate prisoner (plate 122). The iconic format of Heckel's portrait of a wounded sailor (plate 126) recalls the heroic images of soldiers that appeared in German propaganda posters, but instead of looking ahead with determination, he turns away and lowers his eyes in resignation. His head is placed against a white cruciform shape, as if to imply martyrdom.

Among the most searing responses to the violence and destruction were three portfolios published in the 1920s, after the war itself was over but while its bitter memories were still in need of exorcising: George Grosz's *God with Us* (1920; plate 127); Otto Dix's *The War* (1924; plate 128); and Käthe Kollwitz's *War* (1923; plate 129). *God with Us* cynically attacks German militarism and abuse, its title desecrating a nationalistic slogan that was inscribed on soldiers' regulation belt buckles. In the plate titled *German Doctors Fighting the Blockade*, which was probably based on Grosz's own experience following a war-induced nervous breakdown, a mangy, skeletal "patient" is pronounced "KV" (short for "kriegsverwendungsfähig," or "fit for service"), while two pompous and privileged noncommissioned officers blithely smoke and chortle together in the foreground. Dix also viewed the war as anything but heroic. His fifty prints for *The War* were based on his four-year service as a machine-gunner. As a monumental series confronting the horror, destruction, and perversity of war in shockingly unflinching terms, *The War* is frequently compared to several historical print cycles, most notably Goya's *The Disasters of War* (1810–20). In many images Dix used the corrosive properties of aquatint to help suggest wartime decay and decomposition.

Kollwitz's woodcuts — stark icons of concentrated emotion — focus on the anguish of parents and children who suffered on the home front: an aggrieved new mother who offers up her infant as a sacrifice to the military cause; parents clutching each other for comfort; a widow and her baby lying flat out, perhaps dead from starvation. Kollwitz herself never recovered from the death of her nineteen-year-old son, Peter, who was killed in combat in 1914, only months after joining the war effort. She wished that her sheets would "tell all human beings comprehensively: That is how it was — we have all endured that throughout these unspeakably difficult years."¹

¹ Käthe Kollwitz, quoted and translated in Elizabeth Prelinger, *Käthe Kollwitz* (Washington, DC: National Gallery of Art, 1992), p. 59.



114. ERNST LUDWIG KIRCHNER
*Evening Patrol (Patrouillenritt
am Abend)*. 1915
Lithograph

SHEET: 21⁷/₁₆ x 25" (54.5 x 63.5 cm)

PUBLISHER: unpublished

PRINTER: the artist, Berlin

EDITION: 1 of 3 proofs of state II (total
edition, states I–III: 6 known impressions)

Riva Castleman Endowment Fund, Edward
John Noble Foundation Fund, and Eugene
Mercy, Jr. Fund, 2002



115. MAX BECKMANN
Declaration of War
 (Die Kriegserklärung). 1914

Drypoint

PLATE: 7¹³/₁₆ x 9³/₄" (19.8 x 24.8 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: the artist, Berlin

EDITION: proof before the edition of 50

Abby Aldrich Rockefeller Fund, 1951

154

116. MAX BECKMANN
Weeping Woman (Weinende Frau).
 1914 (published 1918)

Drypoint

PLATE: 9⁹/₁₆ x 7¹/₂" (24.3 x 19 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: unknown

EDITION: 50

Gift of Abby Aldrich Rockefeller, 1940





117. GEORGE GROSZ
***Explosion (Die Explosion)*. 1917**
Oil on composition board
18⁷/₈ x 26⁷/₈" (47.9 x 68.2 cm)
Gift of Mr. and Mrs. Irving Moskowitz, 1964



118. GEORGE GROSZ
Air Attack (Fliegerbombe). 1915

Ink on paper
 7³/₈ x 10¹/₂" (18.7 x 26.7 cm)
 John S. Newberry Fund, 1967



119. GEORGE GROSZ
Attack (Attentat). 1915

Lithograph
 COMP.: 7⁵/₈ x 9³/₄" (19.4 x 24.8 cm)
 PUBLISHER: unpublished
 PRINTER: unknown
 EDITION: approx. 15

Gift of Mr. and Mrs. Eugene Victor Thaw,
 1966



120. MAX BECKMANN
***The Grenade (Die Granate)*. 1915**
(published 1918)

Drypoint

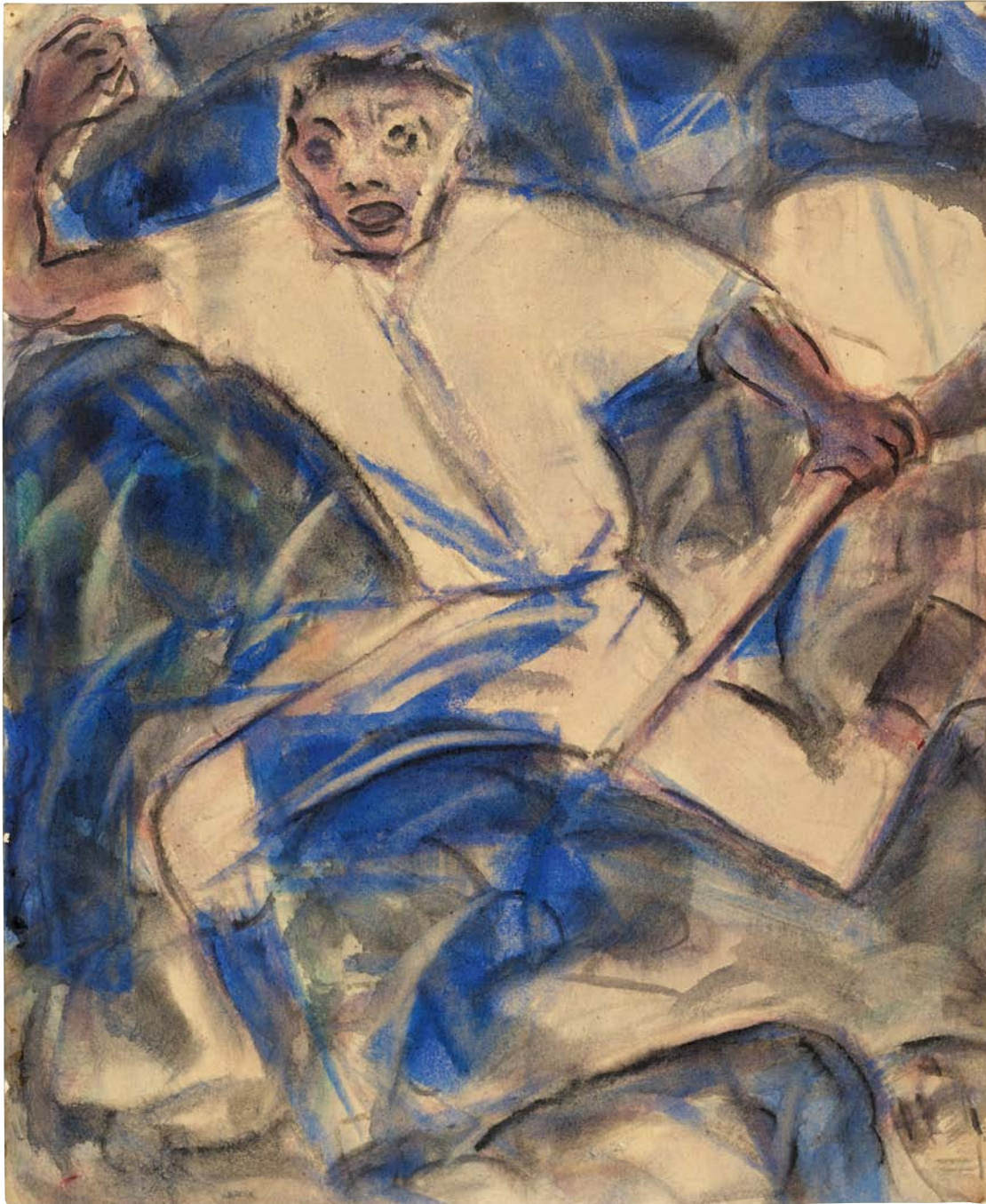
PLATE: 15⁵/₁₆ x 11³/₈" (38.9 x 28.9 cm)

PUBLISHER: Paul Cassirer, Berlin

PRINTER: Pan-Press, Berlin

EDITION: 20

Mary Ellen Meehan Fund, Johanna and
Leslie J. Garfield Fund, and Frances Keech
Fund, 1996



121. CHRISTIAN ROHLFS
The Soldier (Der Soldat). c. 1914
Watercolor and pastel on paper
20⁷/₈ x 17¹/₈" (53 x 43.5 cm)
Gift of R. L. B. Tobin, 1985



122. CHRISTIAN ROHLFS
The Prisoner (Der Gefangene). 1918
Woodcut

SHEET: 24 1/8 x 18 1/4" (61.2 x 46.3 cm)

PUBLISHER: unpublished

PRINTER: the artist

EDITION: few impressions

Purchase, 1945



123. MAX BECKMANN
The Large Operation (Grosse Operation)
from *Faces (Gesichter)*. c. 1914
(published 1919)

One from a portfolio of nineteen drypoints

PLATE: 11³/₄ x 17¹/₂" (29.8 x 44.5 cm)

PUBLISHER: Marées-Gesellschaft,
R. Piper & Co., Munich

PRINTER: Franz Hanfstaengl, Munich

EDITION: 100

Abby Aldrich Rockefeller Fund, 1951



L. Beckmann

124. MAX BECKMANN
***Morgue (Totenhaus)*. 1922**
(published 1924)

Woodcut

COMP.: 14³/₄ x 18¹¹/₁₆" (37.5 x 47.5 cm)

PUBLISHER: Paul Cassirer, Berlin

PRINTER: unknown

EDITION: 35

Gift of Abby Aldrich Rockefeller
(by exchange), 1956



125. ERICH HECKEL

**Two Wounded Men
(Zwei Verwundete). 1915**

Woodcut

COMP.: 13⁷/₈ x 11¹/₄" (35.2 x 28.5 cm)

PUBLISHER: unpublished

PRINTER: the artist

EDITION: few impressions

David S. Orentreich Fund, 2010

**126. ERICH HECKEL***Wounded Sailor (Verwundeter Matrose).*

1915

Woodcut

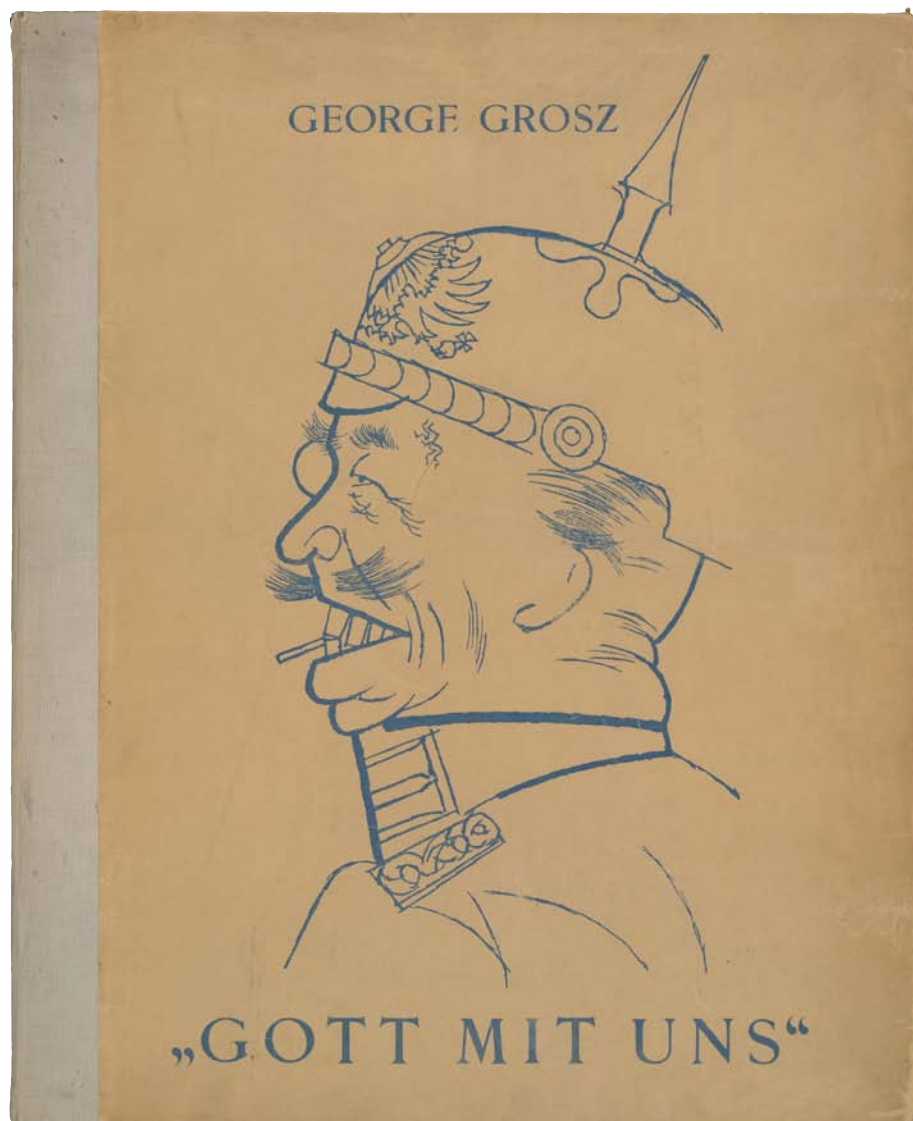
COMP.: 13 1/4 x 11 5/8" (33.6 x 29.6 cm)

PUBLISHER: unpublished

PRINTER: the artist

EDITION: few impressions

Johanna and Leslie J. Garfield Fund, 2010



127. GEORGE GROSZ

God with Us (Gott mit uns). 1920
(drawings executed 1918–19)

Cover and two from a portfolio of nine
photolithographs

PUBLISHER: Malik-Verlag, Berlin

PRINTER: Hermann Birkholz, Berlin

EDITION: 125

Abby Aldrich Rockefeller Fund, 1949

THIS PAGE: Portfolio cover. 1919.

Letterpress and line block,
19³/₈ x 15³/₄ x 7¹/₁₆" (49.2 x 40 x 1.1 cm)

**OPPOSITE, TOP: *Dieu pour nous/Gott mit
uns/God for Us*. 1919. SHEET: 15⁷/₁₆ x 18⁷/₈"
(39.2 x 47.9 cm)**

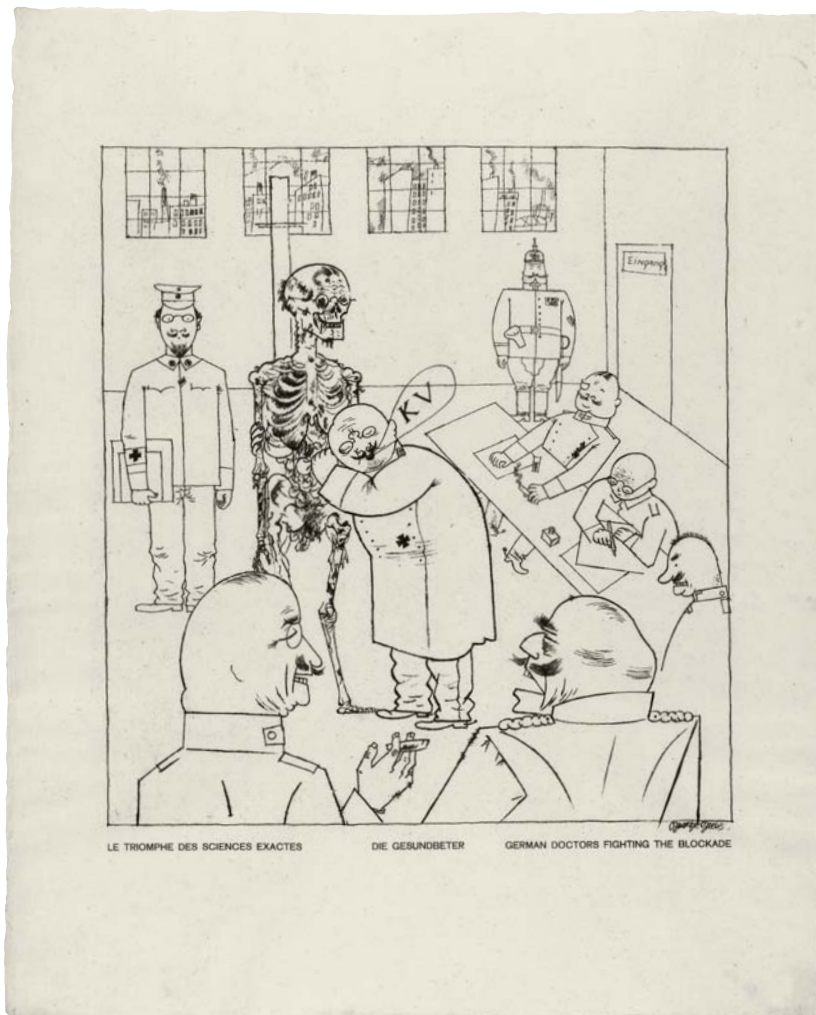
**OPPOSITE, BOTTOM: *Le Triomphe des sciences
exactes/Die Gesundbeter/German
Doctors Fighting the Blockade*. 1918
SHEET: 18⁷/₈ x 15¹/₄" (48 x 38.8 cm)**



DIEU POUR NOUS

GOTT MIT UNS

GOD FOR US



LE TRIOMPHE DES SCIENCES EXACTES

DIE GESUNDBETER

GERMAN DOCTORS FIGHTING THE BLOCKADE



128. OTTO DIX

The War (Der Krieg). 1924
(prints executed 1923–24)

Twelve from a portfolio of fifty etching,
aquatint, and drypoints

PUBLISHER: Karl Nierendorf, Berlin

PRINTER: Otto Felsing, Berlin

EDITION: 70

Gift of Abby Aldrich Rockefeller, 1934

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THIS PAGE, TOP: *Dead Sentry in the Trench*
(*Toter Sappenposten*). PLATE: 7¹³/₁₆ x 5¹¹/₁₆"
(19.8 x 14.4 cm)

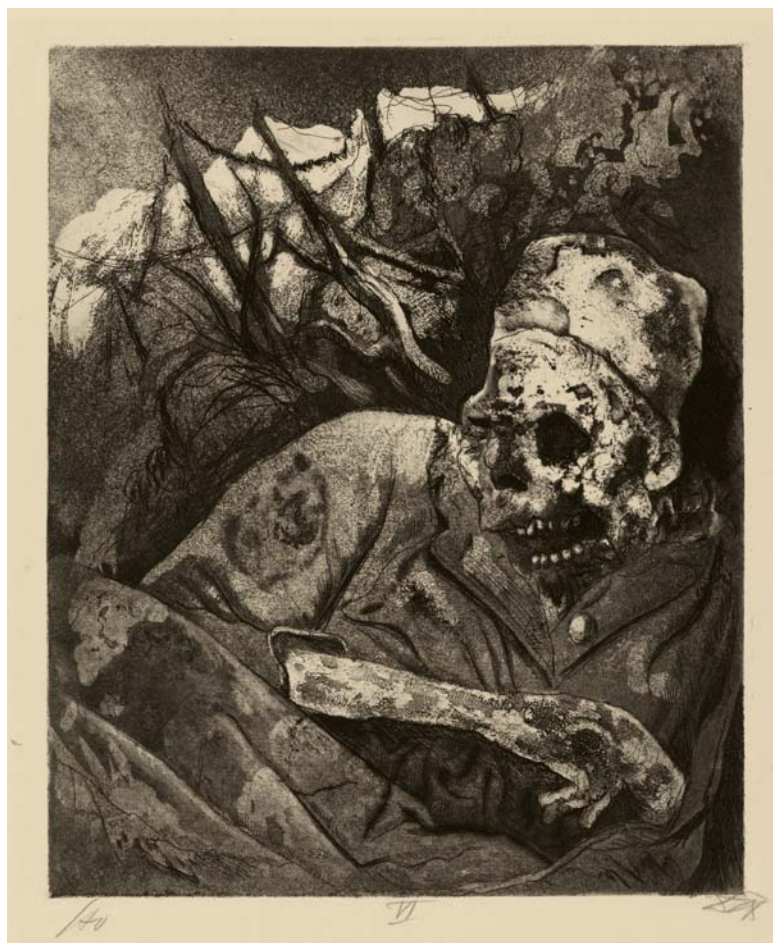
THIS PAGE, BOTTOM: *Corpse in Barbed Wire*
(*Leiche im Drahtverhau*
[*Flandern*]). PLATE: 11³/₄ x 9⁵/₈"
(29.8 x 24.5 cm)

OPPOSITE, TOP: *Shock Troops Advance under*
Gas (*Sturmtruppe geht unter Gas vor*).

PLATE: 7⁵/₈ x 11⁵/₁₆" (19.4 x 28.7 cm)

OPPOSITE, BOTTOM: *Lens Being Bombed*
(*Lens wird mit Bomben belegt*).

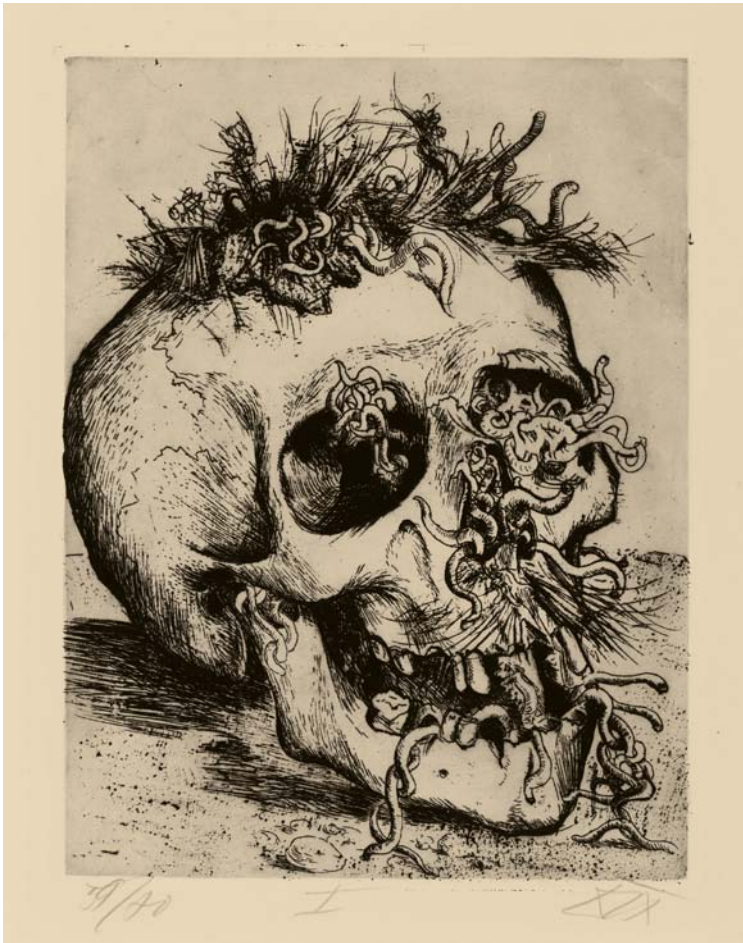
PLATE: 11³/₄ x 9⁵/₈" (29.8 x 24.5 cm)

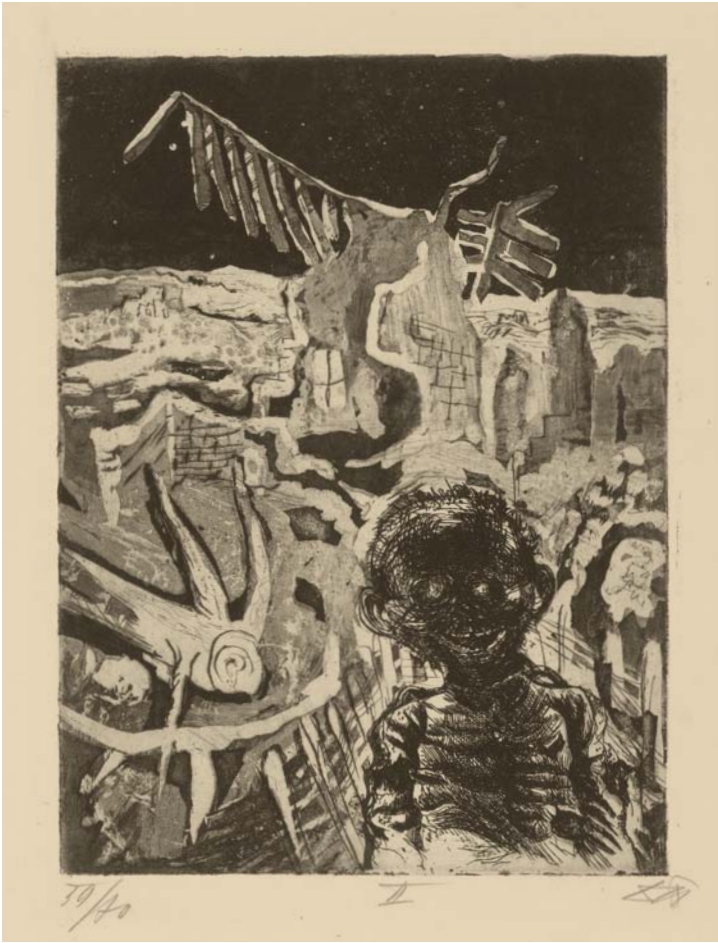






THIS PAGE, TOP: *Dance of Death* 1917
 (*Dead Man Heights*) (*Totentanz anno 17*
 [*Höhe Toter Mann*]). PLATE: 9⁵/₈ x 11⁵/₈"
 (24.5 x 29.5 cm)
THIS PAGE, BOTTOM: *Wounded Man*
 (*Autumn 1916, Bapaume*) (*Verwundeter*
 [*Herbst 1916, Bapaume*]). PLATE: 7³/₄ x 11⁷/₁₆"
 (19.7 x 29 cm)
OPPOSITE, TOP: *Skull (Schädel)*. PLATE:
 10¹/₁₆ x 7¹¹/₁₆" (25.5 x 19.5 cm)
OPPOSITE, BOTTOM: *Mealtime in the Trench*
 (*Loretto Heights*) (*Mahlzeit in der Sappe*
 [*Lorettohöhe*]). PLATE: 7³/₄ x 11⁵/₁₆"
 (19.7 x 28.7 cm)







OPPOSITE, LEFT: *The Madwoman of Sainte-Marie-à-Py (Die Irrsinnige von Sainte-Marie-à-Py)*. PLATE: 11⁵/₁₆ x 7¹¹/₁₆" (28.7 x 19.5 cm)

OPPOSITE, RIGHT: *Nocturnal Encounter with a Lunatic (Nächtliche Begegnung mit einem Irrsinnigen)*. PLATE: 10¹/₈ x 7⁵/₈" (25.7 x 19.5 cm)

THIS PAGE, TOP: *Skin Graft (Transplantation)*. PLATE: 7¹³/₁₆ x 5¹³/₁₆" (19.8 x 14.7 cm)

THIS PAGE, BOTTOM: *Dead Man (St. Clément) (Toter [St. Clément])*. PLATE: 11³/₄ x 10¹/₈" (29.9 x 25.7 cm)







129. KÄTHE KOLLWITZ

War (Krieg). 1923 (prints executed 1921–22)

Four from a portfolio of seven woodcuts

SHEET (EACH APPROX.): 18³/₄ x 25¹⁵/₁₆"
(47.6 x 65.9 cm)

PUBLISHER: Emil Richter, Dresden

PRINTER: probably Fritz Voigt, Berlin

EDITION: 400

Gift of the Arnhold Family in memory of
Sigrid Edwards, 1992

OPPOSITE, TOP: *The Sacrifice (Das Opfer)*
(executed 1922)

OPPOSITE, BOTTOM: *The Parents (Die Eltern)*
(executed 1921–22)

THIS PAGE: *The Widow II (Die Witwe II)*
(executed 1922)

CITY LIFE

German cities experienced an explosion in size and population density between 1871, when Germany was unified, and 1910 — the result of an intensely rapid period of industrialization in the nineteenth century. The Expressionists approached the modern city with ambivalence. On the one hand, they recognized the dehumanization that Friedrich Nietzsche had identified as endemic to an urban, capitalist lifestyle. At the same time, they celebrated the excitement and vitality of its bustling pace and multifarious attractions. Sociologist Georg Simmel, a popular lecturer at the time, described this duality of urban life, wherein unparalleled freedoms and opportunities were offset by alienation, “neurosis,” and sensory over-stimulation, all of which caused urbanites to become detached and blasé.

Berlin, the capital and largest city, and, after 1910, the seat of the burgeoning Expressionist movement, came particularly to embody this intoxicating paradox. In Ernst Ludwig Kirchner’s *Street, Berlin* (1913; plate 133), two well-dressed prostitutes stroll the streets, surrounded by furtively glancing men. For Kirchner, the prostitute was a symbol of the modern city, where glamour and danger, intimacy and alienation necessarily coexisted, and everything was a commodity. His intense, clashing colors intensify the excitement and anxiety, and his tilted horizon heightens the destabilizing nature of the scene. In a related drawing and print (plates 131, 132), Kirchner used a flurry of quick, repetitive lines to capture this anxious energy.

Like many Expressionists, Lyonel Feininger used looming, tilting architecture to suggest the vibrant yet perilous atmosphere of the modern metropolis (plates 134–36, 138). Ludwig Meidner’s teetering buildings are a crucial element in his “apocalyptic landscapes” (plate 137), created during the period when the Balkan wars of 1912 and 1913 presaged much more cataclysmic violence yet to come.

Otto Dix and George Grosz paid special homage to the restless, nocturnal energy of metropolitan street life. In *Nine Woodcuts* (1922; plate 139), Dix exploited the graphic contrast of black and white to suggest the electric charge and clamor of an illuminated nighttime, populated by clanging streetcars, prowling cats, and striding, grasping streetwalkers. In Grosz’s *Metropolis* (1917; plate 141), the fractured streets are bathed in a much more depraved, blood-red light. For Grosz, the moral ugliness of Berlin during the war years was embodied in the city’s ubiquitous sex workers and “busy, cocksure little ants” and in the stories of sexual violence popularized in the pulp novels of the day.

For Max Beckmann, city life was most sharply represented in the teeming cafés, taverns, and nightclubs. In *Trip to Berlin 1922* (1922; plate 142), he used his familiar, compressed style to emphasize the claustrophobic and discordant. The portfolio portrays a cross-section of Berlin society, in which both the over- and underprivileged do their best to distract themselves from the depressing, insecure reality of postwar Berlin. Marking a stark contrast to the carefree exuberance that characterized many prewar nightclub images (plates 20, 22, 24–26), the two women in *At the Toilette* (1923; plate 146) — perhaps either prostitutes or theater performers backstage — have slumped shoulders and averted eyes that speak of their boredom, resignation, and confinement.

¹ George Grosz, *An Autobiography*, trans. Nora Hodges (Berkeley: University of California Press, 1998), p. 111.



130. MAX BECKMANN
City View with "Eiserner Steg"
(Stadtansicht mit Eisernem Steg). 1923
(published 1924)

Drypoint

SHEET: 9¹³/₁₆ x 11¹⁵/₁₆" (25 x 30.3 cm)

PUBLISHER: Paul Cassirer, Berlin

PRINTER: unknown

EDITION: 60

A. Conger Goodyear Fund (by exchange), 1955



131. ERNST LUDWIG KIRCHNER
Street Scene (Strassenszene). 1914
 Ink and watercolor on paper
 21³/₈ x 15¹/₂" (54.3 x 39.4 cm)
 Gift of Curt Valentin, 1941

132. ERNST LUDWIG KIRCHNER
Street Scene with Little Dog
(Strassenszene mit Hündchen). 1914
 Etching

PLATE: 9³/₄ x 6⁷/₁₆" (24.8 x 16.4 cm)
 PUBLISHER: unpublished
 PRINTER: the artist, Berlin
 EDITION: approx. 5–10
 Purchase, 1956

133. ERNST LUDWIG KIRCHNER
Street, Berlin (Strasse, Berlin). 1913
 Oil on canvas
 47¹/₂ x 35⁷/₈" (120.6 x 91.1 cm)
 Purchase, 1939

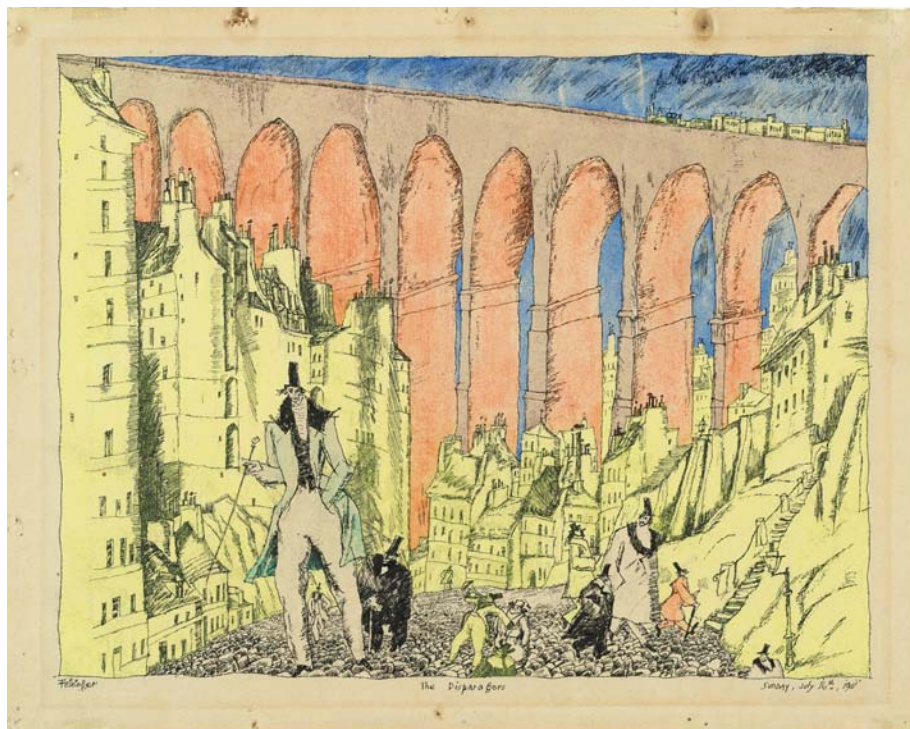
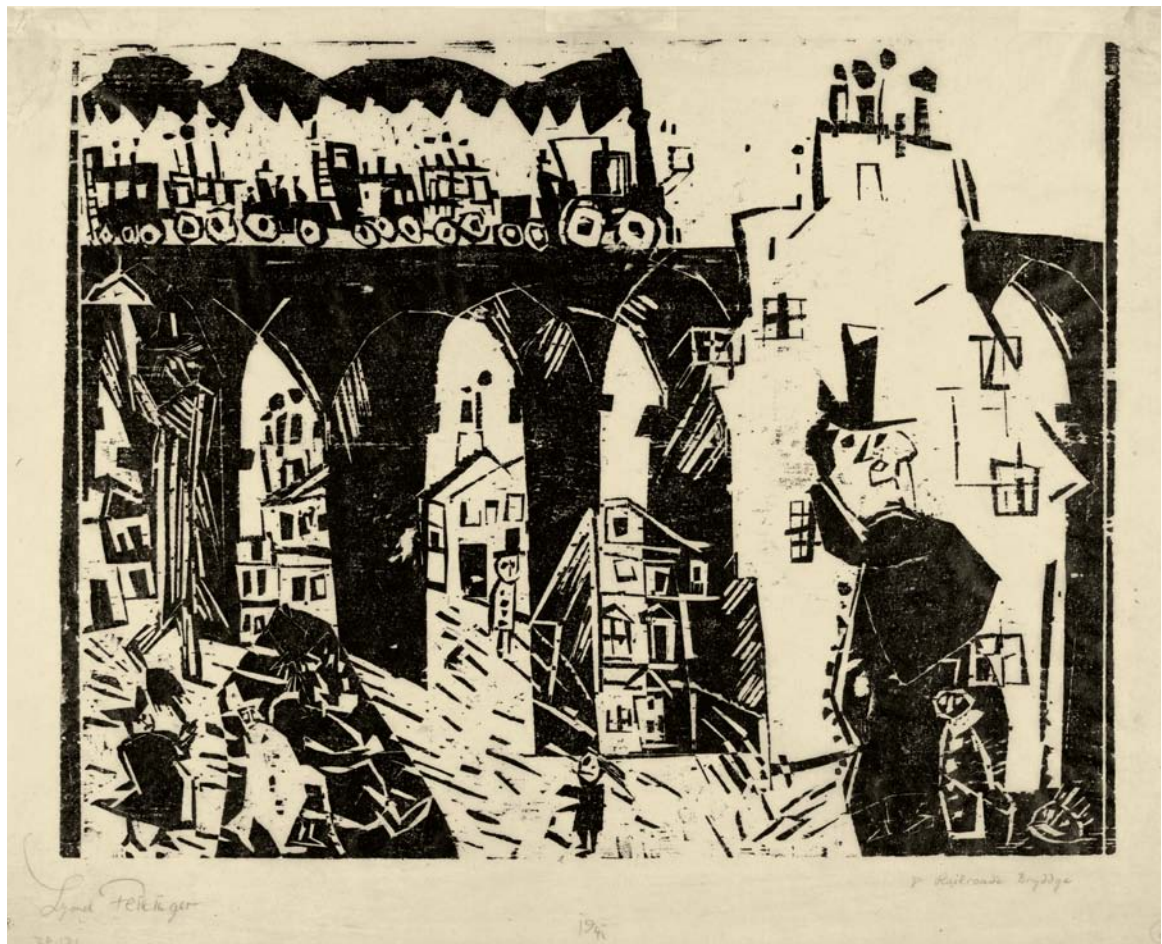






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134. LYONEL FEININGER
Uprising (Grosse Revolution), 1910
Oil on canvas
41¹/₈ x 37⁵/₈" (104.4 x 95.4 cm)
Gift of Julia Feininger, 1964



135. LYONEL FEININGER
Railroad Viaduct (Die Eisenbahnbrücke).
1919

Woodcut

SHEET: 15 1/16 x 18 7/8" (38.3 x 48 cm)

PUBLISHER: unpublished

PRINTER: the artist

EDITION: approx. 6-15

Purchase, 1945

136. LYONEL FEININGER
The Disparagers. 1911

Watercolor and ink on paper

9 3/8 x 12 1/4" (23.8 x 31.1 cm)

Acquired through the Lillie P. Bliss
 Bequest, 1953



137. LUDWIG MEIDNER
O Moon Above So Clear
(Hoch Du heller Mond). 1912
Ink, charcoal, and gouache on paper
17³/₄ x 22¹/₄" (45.1 x 56.5 cm)
The Joan and Lester Avnet Collection, 1978



138. LYONEL FEININGER
High Buildings (Hohe Gebäude). 1919
Woodcut

COMP.: 18 1/2 x 14 3/8" (47 x 36.5 cm)

PUBLISHER: unpublished

PRINTER: the artist, Weimar

EDITION: 1 known impression

Gift of Julia Feininger, 1955



139. OTTO DIX

Nine Woodcuts (Neun Holzschnitte).

1922 (prints executed 1919–21)

Five from a portfolio of nine woodcuts

PUBLISHER: Dresdner Verlag, Dresden

PRINTER: unknown

EDITION: 30

THIS PAGE, LEFT: *Streetcar (Elektrische)*. 1920 (dated 1921). COMP.: 11 x 9⁷/₁₆" (27.9 x 23.9 cm).

Abby Aldrich Rockefeller Fund, 1947

THIS PAGE, RIGHT: *Cats (Katzen)*. 1920.

COMP.: 9⁷/₁₆ x 6⁷/₈" (24 x 17.5 cm).

Given anonymously, 1951

OPPOSITE, TOP LEFT: *Apotheosis (Apotheose)*.

1919. COMP.: 11 x 7³/₄" (27.9 x 19.7 cm).

Given anonymously, 1951

OPPOSITE, BOTTOM LEFT: *Street Noise*

(*Lärm der Strasse*). 1920 (dated 1921).

COMP.: 11 x 9³/₈" (27.9 x 23.8 cm).

Abby Aldrich Rockefeller Fund, 1947

OPPOSITE, RIGHT: *Street (Strasse)*. 1919.

COMP.: 9⁵/₁₆ x 6¹⁵/₁₆" (23.7 x 17.6 cm).

Given anonymously, 1951

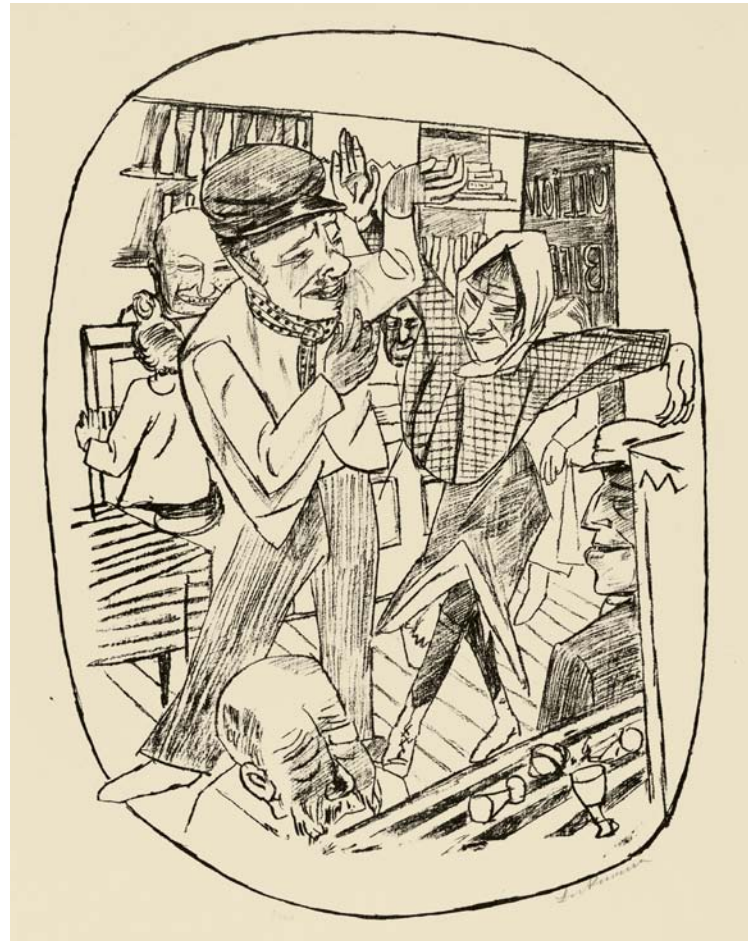




140. GEORGE GROSZ
Dispute by Moonlight
(*Disput bei Mondschein*). c. 1920
Ink on paper
26³/₄ x 19⁵/₈" (68 x 49.9 cm)
A. Conger Goodyear Fund, 1948



141. GEORGE GROSZ
***Metropolis (Grossstadt)*, 1917**
Oil on board
26³/₄ x 18³/₄" (68 x 47.6 cm)
Purchase, 1946



142. MAX BECKMANN

Trip to Berlin 1922

(Berliner Reise 1922). 1922

Four from a portfolio of eleven lithographs
(including cover)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: C. Naumann's Druckerei,
Frankfurt

EDITION: 100

Abby Aldrich Rockefeller Fund, 1951

THIS PAGE, LEFT: *The Disillusioned I*
(Die Enttäuschten I). 1922.

COMP.: 19 1/4 x 14 5/8" (48.9 x 37.1 cm)

THIS PAGE, RIGHT: *Tavern (Kaschemme)*. 1922.

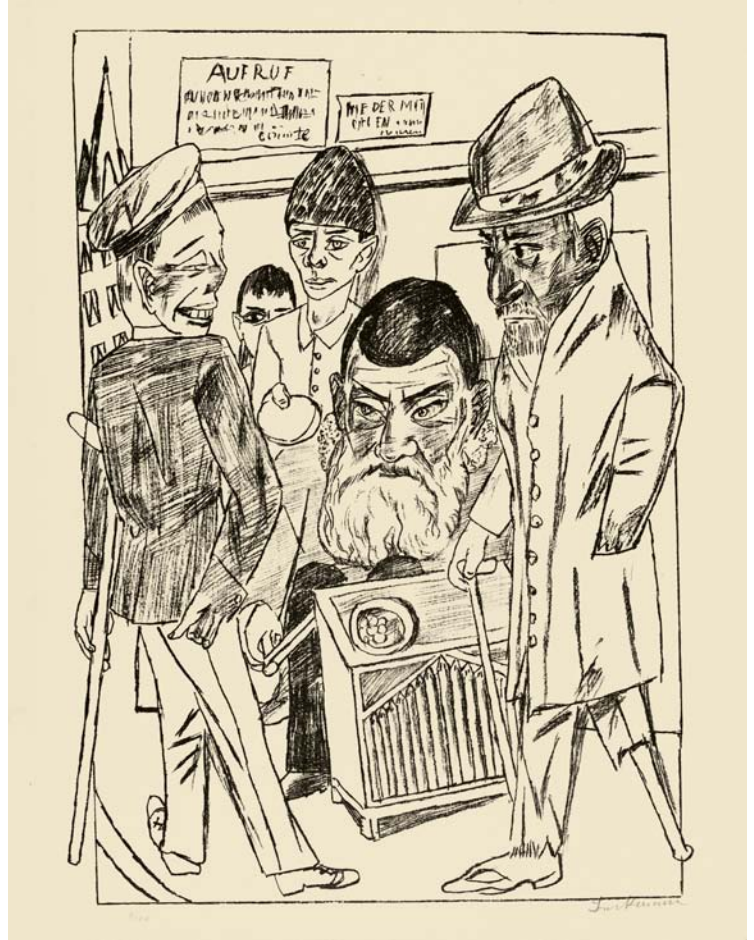
COMP.: 17 3/4 x 13 1/4" (45.1 x 33.7 cm)

OPPOSITE, LEFT: *Striptease (Nackttanz)*. 1922.

COMP.: 18 11/16 x 14 13/16" (47.5 x 37.6 cm)

OPPOSITE, RIGHT: *The Beggars (Die Bettler)*.

1922. COMP.: 18 3/8 x 13 1/8" (46.7 x 33.3 cm)



**143. MAX BECKMANN*****Here Is Intellect (Hier ist Geist)*, 1921**

Drypoint

PLATE: 13⁵/₁₆ x 10" (33.8 x 25.4 cm)**PUBLISHER:** J. B. Neumann, Berlin**PRINTER:** unknown**EDITION:** 1 of 10 known trial proofs before the edition of approx. 30

Gift of Samuel A. Berger, 1954



144. JEANNE MAMMEN
Carnival in Berlin N III
(Fasching Berlin N III). c. 1930
Watercolor and pencil on paper
23⁵/₈ x 18⁵/₈" (60 x 47.3 cm)
Gift of Mr. and Mrs. Richard Deutsch, 1977



145. MAX PECHSTEIN

Dancer in the Mirror
(*Tänzerin im Spiegel*), 1923

Woodcut

COMP.: 19 7/16 x 15 3/4" (49.4 x 40 cm)

PUBLISHER: Euphorion, Berlin

PRINTER: unknown

EDITION: 51

Mrs. Bertram Smith Fund, 1957



146. MAX BECKMANN

***At the Toilette (Bei der Toilette)*. 1923
(published 1924)**

Woodcut

SHEET: 26^{11/16} x 20^{5/8}" (67.8 x 52.4 cm)

PUBLISHER: Paul Cassirer, Berlin

PRINTER: unknown

EDITION: 1 of at least 5 trial proofs before
the edition of 55

Johanna and Leslie J. Garfield Fund and The
Philip and Lynn Straus Foundation Fund, 2001

SEX

The most basic and primal of human instincts, sex was at the core of many Expressionist works, both directly and indirectly. An open and uninhibited sexuality was an implicit element in the Brücke artists' bohemian, antibourgeois lifestyle before World War I (plates 2, 5–9). But despite the relative frankness of these and other images, many of them still reflect nineteenth-century ideas about women being the polar opposite of men, lacking the creativity or intellect of men, and serving either as nurturers or as transmitters of toxic sexuality and decadence. Such tensions are relatively subtle in Emil Nolde's lithograph *Young Couple* (1913; plates 147–49), which shows a young man grasping the wrist of his female companion as they stroll through a lush landscape. His gaze (menacing or playful?) and her reaction (fearful or coy?) are ambiguous. Nolde experimented with sixty-eight different color combinations to suggest various emotional readings. More decidedly violent are Oskar Kokoschka's illustrations for *Murderer, Hope of Women* (1916; plate 150), one of his many books and portfolios expressing a fundamental antagonism between the sexes.

With the advent of the war in 1914, sexual imagery became more prevalent and much tougher. The theme of the sex-murder ("*Lustmord*") arose from a morbid fascination with violent crimes related partly to real crimes of the time, to wartime anxiety and uncertainty, and to the sordid dangers of the modern metropolis. Ernst Ludwig Kirchner's *The Murderer* (1914; plate 155) was inspired by Émile Zola's 1890 novel *La Bête humaine*, about an insane railroad-engine driver compelled to murder the women he found sexually attractive. Kirchner used slashing, frenzied lines to depict the heinous act. Dense red ink defines both the blood streaming from the victim's abdomen and the curtains that tightly enclose the room. Max Beckmann's *Night* (1914; plate 153), also a murder scene, may have been related to an actual event that Beckmann encountered in Hamburg in 1912. A brothel scene, it reveals the body of a dead man splayed across the bed and floor, blood flowing from his head, while another man and two naked women, possibly accomplices, cautiously observe.

In the 1920s sexual imagery became even more explicit and voyeuristic, perhaps a reaction to the frustration and emasculation of a lost war and a cultural shift that gave women increased visibility in public life. Otto Dix focused particularly on the prostitute as an embodiment of depravity (plates 159–62, 204–06). His lurid images sometimes also include sailors or soldiers whose salaciousness suggests a transfer of military violence into a brutal sexual aggression. George Grosz, who had depicted the shadowy intersection of crime and eroticism in Berlin during the war years (plates 141, 154), created grotesque, farcical caricatures of sexually available women and boorishly lewd men. His *Circe* (1927; plate 163) is named for the enchantress in Homer's *Odyssey* who turned Odysseus's shipmates into animals. As Grosz had earlier advised, "Nail a motto over your sty of a bed... 'Men are Swine.'"¹

¹ George Grosz, letter to Otto Schmalhausen, March 3, 1918, in Herbert Knust, ed., *George Grosz: Briefe, 1913–1959* (Reinbek bei Hamburg: Rowohlt, 1979), p. 58.

**147. EMIL NOLDE*****Young Couple (Junges Paar)*. 1913**

Lithograph

COMP.: 24 1/2 x 20 5/16" (62.2 x 51.6 cm)

PUBLISHER: unpublished

PRINTER: Westphalen, Flensburg, Germany

EDITION: 112 in 68 color variations

Gift of Abby Aldrich Rockefeller, 1940



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148. EMIL NOLDE

***Young Couple (Junges Paar)*, 1913**

Lithograph

COMP.: 24 7/16 x 19 7/8" (62.1 x 50.5 cm)

PUBLISHER: unpublished

PRINTER: Westphalen, Flensburg, Germany

EDITION: 112 in 68 color variations

Purchase, 1941

**149. EMIL NOLDE****Young Couple (Junges Paar). 1913**

Lithograph

COMP.: 24 1/2 x 19 13/16" (62.2 x 50.3 cm)

PUBLISHER: unpublished

PRINTER: Westphalen, Flensburg, Germany

EDITION: 112 in 68 color variations

Purchase, 1941

Erstes Mädchen:
„Frau, lass uns fliehen. Verlösch die Leuchten des Führers.“

Zweites Mädchen:
eigenen Sinnes
„Herrin, lass mich den Tag erwarten, heiss mich nicht schlafen gehn, die Unruh in den Gliedern. . .“

Drittes Mädchen:
„Er soll nicht unser Gast sein, unsere Luft atmen. Lass ihn nicht übernachten, er schreckt uns den Schlaf.“

Männer gehen zögernd näher, Frauen schaaren sich ängstlich. Die Frau geht auf den Mann zu, unterwürfig.

Erstes Mädchen:
„Der hat keine Lust“

Erster Mann:
„Die hat keine Scham.“

Frau:
„Warum bannst du mich, Mann mit deinem Blick, fressendes Licht, verwirrst meine Flamme, verzehrendes Leben kommt über mich, Flammenende.“

Der Mann:
fährt wütend auf
„Ihr Männer, brennt ihr mein Zeichen mit heissen Eisen ins rote Fleisch.“



150. OSKAR KOKOSCHKA
Mörder, Hoffnung der Frauen
(Murderer, Hope of Women),
by Oskar Kokoschka. 1916
(drawings executed 1910)

Illustrated book with five line block reproductions after pen and ink drawings, four with gouache additions

PAGE: 13⁷/₁₆ x 9³/₄" (34.1 x 24.8 cm)

PUBLISHER: Der Sturm, Berlin

PRINTER: Druckerei für Bibliophilen, Berlin

EDITION: 100 (including 3 with gouache additions)

Purchase, 1949



151. WILHELM LEHMBRUCK
Apparition (Apparition). 1914
Drypoint

PLATE: 7 x 9⁵/₁₆" (17.8 x 23.7 cm)

PUBLISHER: unpublished

PRINTER: unknown

EDITION: 1 of a few lifetime impressions
(a posthumous edition of approx. 20 printed
1920 by Pan-Press, Berlin)

Gift of Samuel A. Berger, 1954

152. EMIL NOLDE
Young Couple (Junges Paar). 1917
Woodcut

SHEET: 16⁵/₁₆ x 12⁷/₈" (41.4 x 32.7 cm)

PUBLISHER: unpublished

PRINTER: the artist or Ada Nolde

EDITION: 1 of 13 impressions of state III
(total edition, states I-III: 17)

Purchase, 1955



153. MAX BECKMANN
Night (Die Nacht), for the portfolio
Shakespeare Visions (Shakespeare
Visionen). 1914 (dated 1916,
 published 1918)

Drypoint

PLATE: 8¹³/₁₆ x 10¹³/₁₆" (22.4 x 27.5 cm)

PUBLISHER: Marées-Gesellschaft,
 R. Piper & Co., Munich

PRINTER: unknown

EDITION: 1 of 9 known proofs before the
 edition of 200

Purchase, 1951



154. GEORGE GROSZ
Den of Iniquity (Lasterhöhle). 1914

Drypoint

PLATE: 5¹³/₁₆ x 9³/₄" (14.7 x 24.8 cm)

PUBLISHER: unpublished

PRINTER: unknown

EDITION: 1 of 3 known impressions of state II
 (total edition, states I-III: 7)

Abby Aldrich Rockefeller Fund, 1951



155. ERNST LUDWIG KIRCHNER
The Murderer (Der Mörder). 1914
Lithograph

SHEET: 19³/₄ x 25¹¹/₁₆" (50.1 x 65.2 cm)

PUBLISHER: unpublished

PRINTER: the artist, Berlin

EDITION: 8 known impressions

Purchase, 1951



156. MAX BECKMANN

Lovers I (Liebespaar I) from *Faces (Gesichter)*. 1916 (published 1919)

One from a portfolio of nineteen drypoints

PLATE: 9³/₈ x 11³/₄" (23.8 x 29.8 cm)

PUBLISHER: Marées-Gesellschaft,
R. Piper & Co., Munich

PRINTER: Franz Hanfstaengl, Munich

EDITION: 100

Purchase, 1951



157. MAX BECKMANN

Lovers II (Liebespaar II) from *Faces (Gesichter)*. 1918 (published 1919)

One from a portfolio of nineteen drypoints

PLATE: 8⁹/₁₆ x 10³/₁₆" (21.8 x 25.9 cm)

PUBLISHER: Marées-Gesellschaft,
R. Piper & Co., Munich

PRINTER: Franz Hanfstaengl, Munich

EDITION: 100

Abby Aldrich Rockefeller Fund, 1951



158. MAX BECKMANN
Embrace (Umarmung). 1922
Drypoint

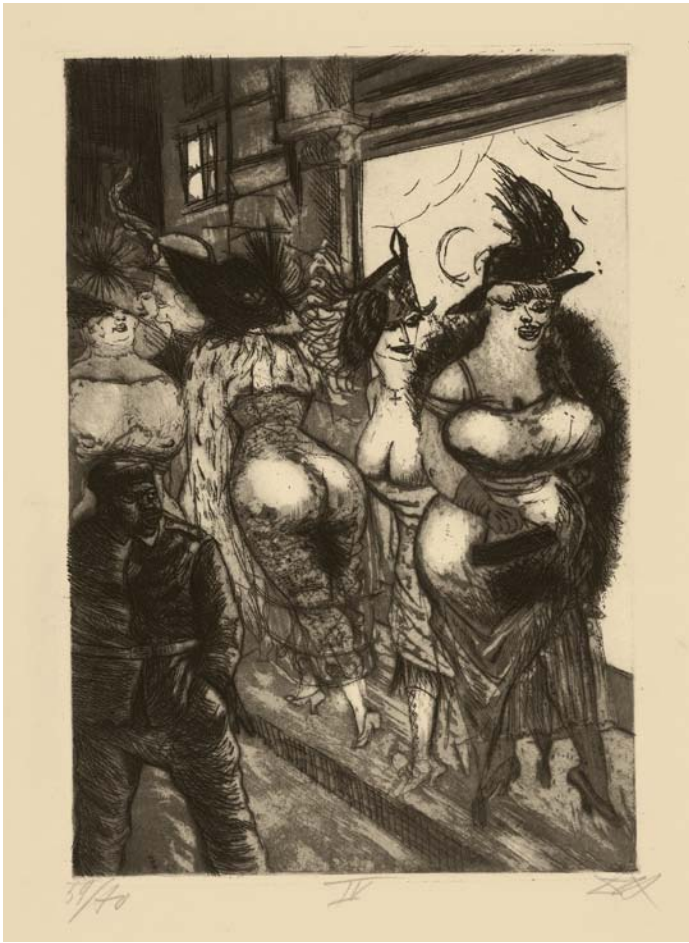
PLATE: 16³/₄ x 10¹/₄" (42.6 x 26 cm)

PUBLISHER: R. Piper & Co., Munich

PRINTER: unknown

EDITION: 1 of 3 known trial proofs before
the edition of 150

Abby Aldrich Rockefeller Fund
(by exchange), 1955



159. OTTO DIX

Frontline Soldier in Brussels
(Frontsoldat in Brüssel) and *Visit to*
Madame Germaine's in Méricourt
(Besuch bei Madame Germaine in
Méricourt) from *The War (Der Krieg)*.
 1924 (prints executed 1923–24)

Two from a portfolio of fifty etching,
 aquatint, and drypoints

PLATES: 11 1/4 x 7 13/16" (28.6 x 19.8 cm)
 and 10 1/16 x 7 9/16" (25.5 x 19.2 cm)

PUBLISHER: Karl Nierendorf, Berlin

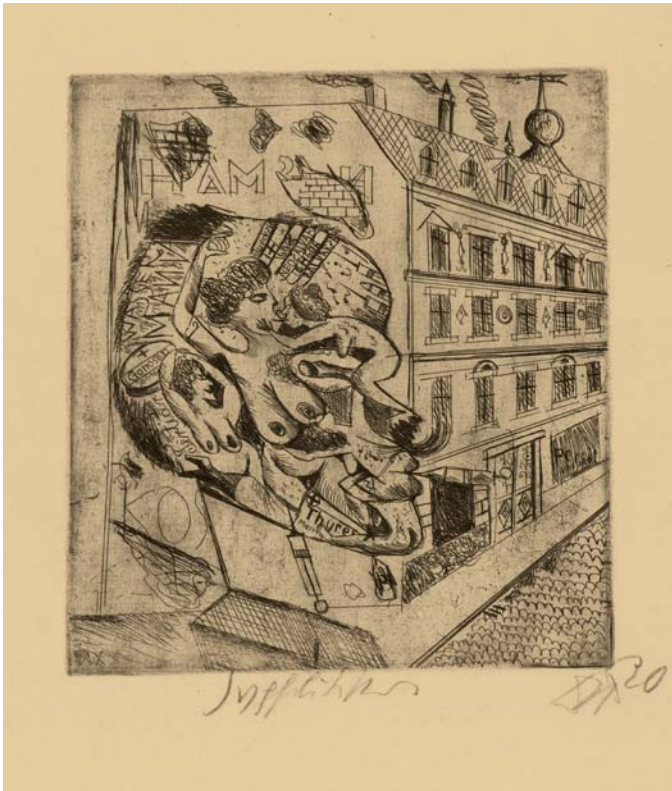
PRINTER: Otto Felsing, Berlin

EDITION: 70

Gift of Abby Aldrich Rockefeller, 1934

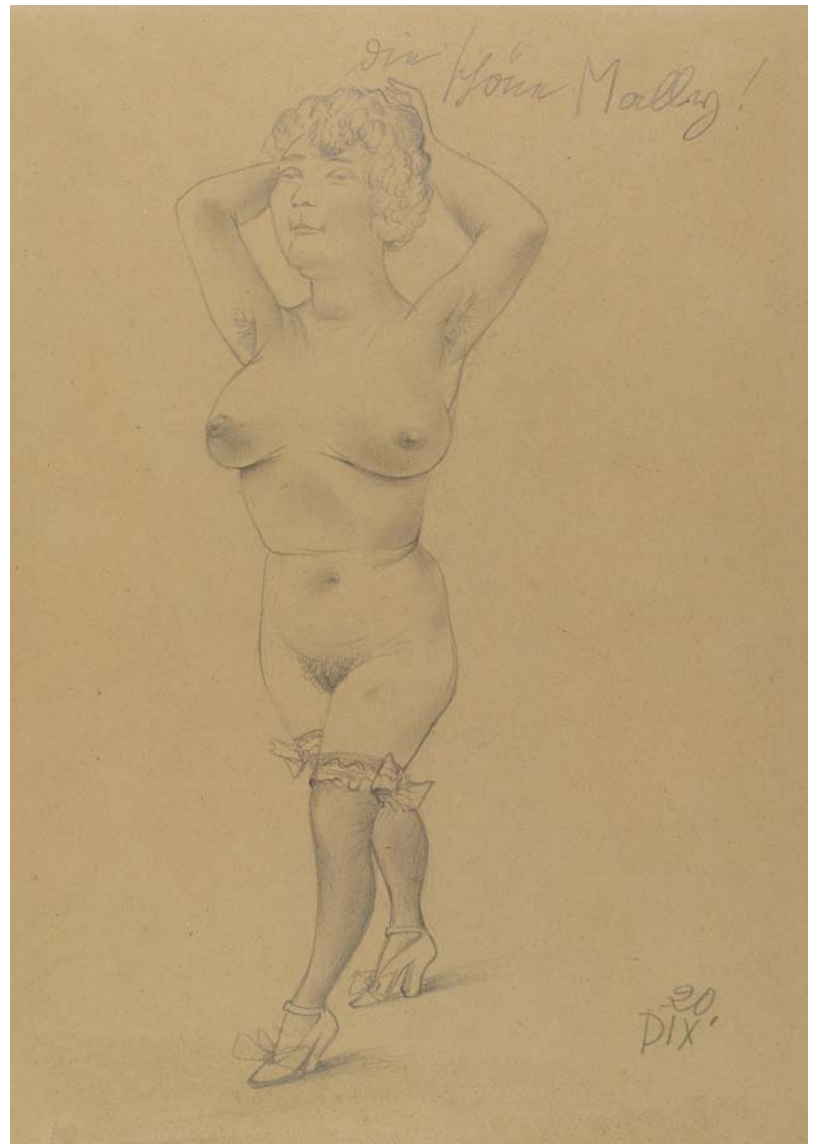


160. OTTO DIX
Sailor and Girl (Matrose und Mädchen).
1923
Lithograph
COMP.: 19 x 14 3/4" (48.3 x 37.5 cm)
PUBLISHER: Karl Nierendorf, Berlin
PRINTER: unknown
EDITION: 65
The Associates Fund, 2009



161. OTTO DIX
Syphilitic (Syphilitiker). 1920
 Etching

PLATE: 9³/₄ x 8¹⁵/₁₆" (24.8 x 22.7 cm)
PUBLISHER: Heinar Schilling, Dresdner Verlag, Dresden
PRINTER: unknown
EDITION: proof before the editions of approx. 10 individual prints and 20 in the 1921 portfolio *5 Etchings*
 Blanchette Hooker Rockefeller Fund, 1974



162. OTTO DIX
Beautiful Mally (Die schöne Mally). 1920
 Pencil on paper
 16⁵/₈ x 11⁷/₈" (42.2 x 30.2 cm)
 John S. Newberry Fund, 1967



163. GEORGE GROSZ

***Circe (Circe)*. 1927**

Watercolor and ink on paper

25 7/8 x 19 1/8" (65.7 x 48.6 cm)

Gift of Mr. and Mrs. Walter Bareiss and an anonymous donor (by exchange), 1981

RELIGION

For the Expressionists, art and religion were closely intertwined. Both involved surrender to an inner, spiritual energy and a preoccupation with the human soul. Although they lived in an age of intellectual skepticism and philosophical nihilism, these artists were nevertheless repeatedly and inexorably drawn to the Christian themes and motifs that had shaped German life and culture for centuries. A desire to comprehend events in mystical or spiritual terms was reflected in their recurrent images of prophets and seers (plates 164, 165, 167, 168), and the belief that theirs was an age of apocalyptic transformation manifested itself in various images of creation, rebirth, and transcendence (plates 31, 36, 176).

Emil Nolde began depicting many biblical scenes after recovering from a serious illness in 1909, drawing strength from intense memories of a rural childhood steeped in biblical study. The heightened color and frenzied brushstrokes in *Christ and the Children* (1910; plate 167) were meant to express the ecstatic nature of religious experience. Nolde also wished to extol the innocent, uncorrupted faith of the child, as opposed to worldly skepticism and rationality. His stark woodcut *Prophet* (1912; plate 165), by contrast, is an Expressionist icon of soulful brooding in the years approaching World War I.

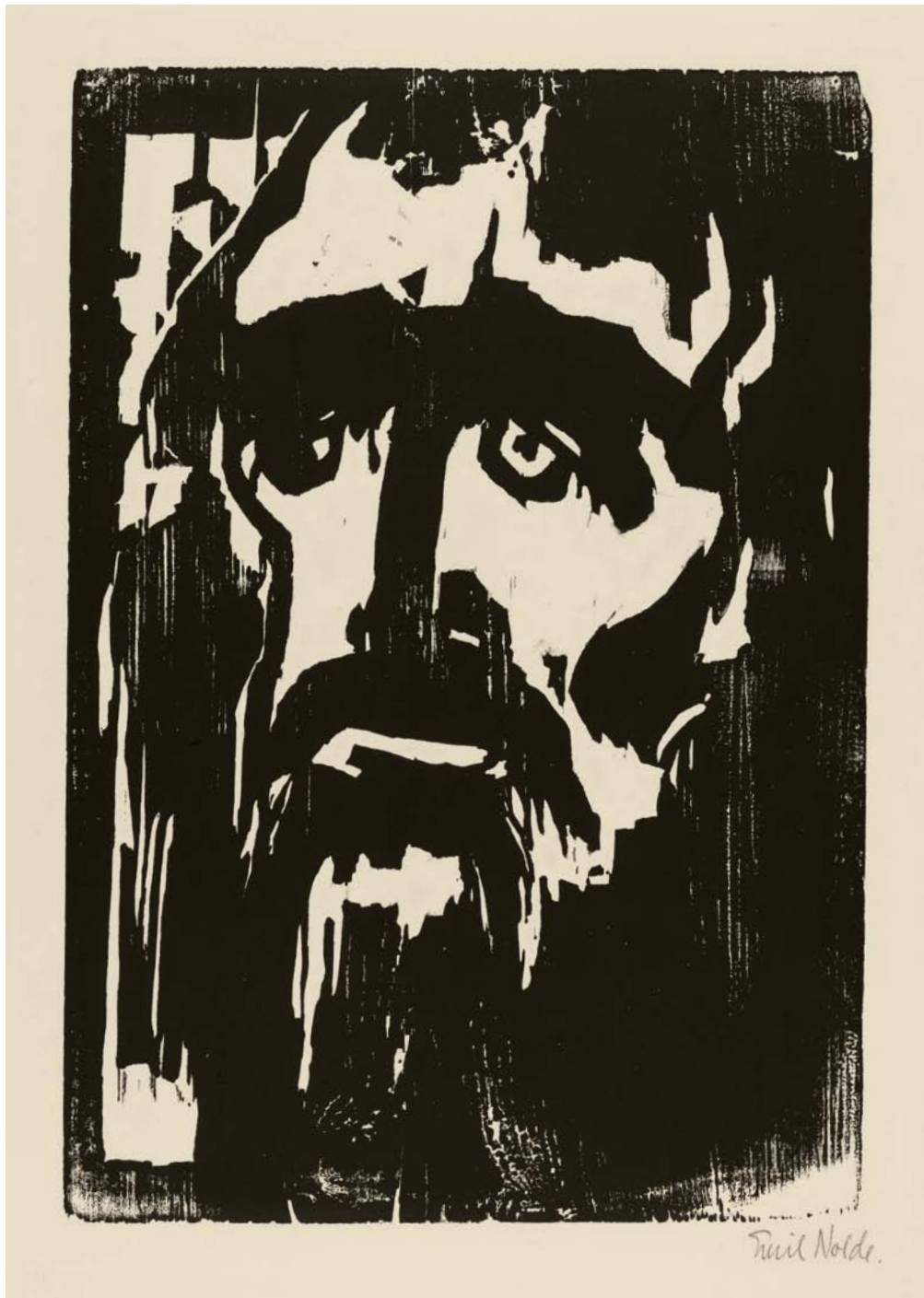
During and immediately after the war, despair and disillusionment increasingly prevailed over hope and joy. In Max Beckmann's work, Christian motifs generally reflect a pessimistic point of view, emanating from the psychological strain of his experience as a medical orderly in the war. With its Mannerist elongations and rancid, desiccated flesh tones, *Descent from the Cross* (1917; plate 173) treats the death of Christ as both an allegory of spiritual devastation and an indictment of collective responsibility.

Like Nolde, Karl Schmidt-Rottluff, Max Pechstein, and Ernst Barlach exploited woodcut's association with medieval German religious imagery, most famously Albrecht Dürer's *Apocalypse*. Schmidt-Rottluff turned frequently to woodcut from 1915 to 1918, when the cutting process served as therapy for the anxiety of his military experience in Russia and Lithuania. For him, and for many other artists at this anguish-filled time, biblical themes of salvation and redemption came especially naturally (plates 169, 170). Pechstein's *The Lord's Prayer* (1921; plate 174) was created during the early years of the Weimar Republic, when the artist experienced a loss of faith in the new government for which he had had such high hopes. He used Baltic Sea fishermen and laborers to illustrate passages from this most familiar of Christian prayers. Their rural life still adhered to traditional Christian values, and their sincerity was a foil against the cynicism of urban modernity. Barlach also took inspiration from the simple, rural lifestyle of northern Germany, whose cathedrals were still laden with Christian mysticism. The first two images in *The Transformations of God* (1922; plate 176) envisage God as a solid, immutable force that hovers above all. For Barlach, the woodcut process itself helped elicit such images: "It is a technique that provokes one to confession. . . . I have finished a number of large woodcuts that deal with all of the distress of the times."¹

¹ Barlach, quoted in Erhard Göpel, *Deutsche Holzschnitte des xx. Jahrhunderts* (Wiesbaden: Insel, 1955, p. 44). Translated in Ida Katherine Rigby, "The Revival of Printmaking in Germany," in Stephanie Barron et al., *German Expressionist Prints and Drawings* (Los Angeles: Los Angeles County Museum of Art, 1989), p. 46.



164. KARL SCHMIDT-ROTTLUFF
Saint Francis (Der heilige Franziskus).
1919
Woodcut
SHEET: 27¹⁵/₁₆ x 21¹¹/₁₆" (71 x 55.1 cm)
PUBLISHER: Karl Lang, Darmstadt
PRINTER: Fritz Voigt, Berlin
EDITION: 50
Gift of Abby Aldrich Rockefeller, 1940



165. EMIL NOLDE

***Prophet (Prophet)*, 1912**

Woodcut

COMP.: 12⁵/₈ x 8³/₄" (32.1 x 22.2 cm)

PUBLISHER: unpublished

PRINTER: the artist or Ada Nolde, Berlin

EDITION: approx. 20–30

Given anonymously (by exchange), 1956



166. OTTO DIX
The Nun (Die Nonne). 1914
Oil on cardboard
27⁵/₈ x 20⁵/₈" (70.2 x 52.4 cm)
Gift of Gertrude W. Dennis, 1988



167. EMIL NOLDE
Christ and the Children
(*Christus und die Kinder*). 1910
Oil on canvas
34 1/8 x 41 7/8" (86.8 x 106.4 cm)
Gift of Dr. W. R. Valentiner, 1955

**168. EMIL NOLDE**

The Three Magi (Die heiligen drei Könige). 1913

Lithograph

SHEET: 28³/₈ x 22³/₄" (72.1 x 57.8 cm)

PUBLISHER: Sonderbund, Cologne

PRINTER: Westphalen, Flensburg, Germany

EDITION: 300

Purchase, 1951



169. KARL SCHMIDT-ROTTLUFF

***Emmaus (Emmaus)*. 1918**

Woodcut

COMP.: 11 1/2 x 14 1/8" (29.2 x 35.9 cm)

PUBLISHER: unpublished

PRINTER: Fritz Voigt, Berlin

EDITION: approx. 25-30

Purchase Fund, 1955



170. KARL SCHMIDT-ROTLUFF
The Miraculous Draught of Fishes
(*Petri Fischzug*) from 9 Woodcuts
by Schmidt-Rottluff (9 *Holzschnitte*
von Schmidt-Rottluff). 1918

One from a portfolio of nine woodcuts

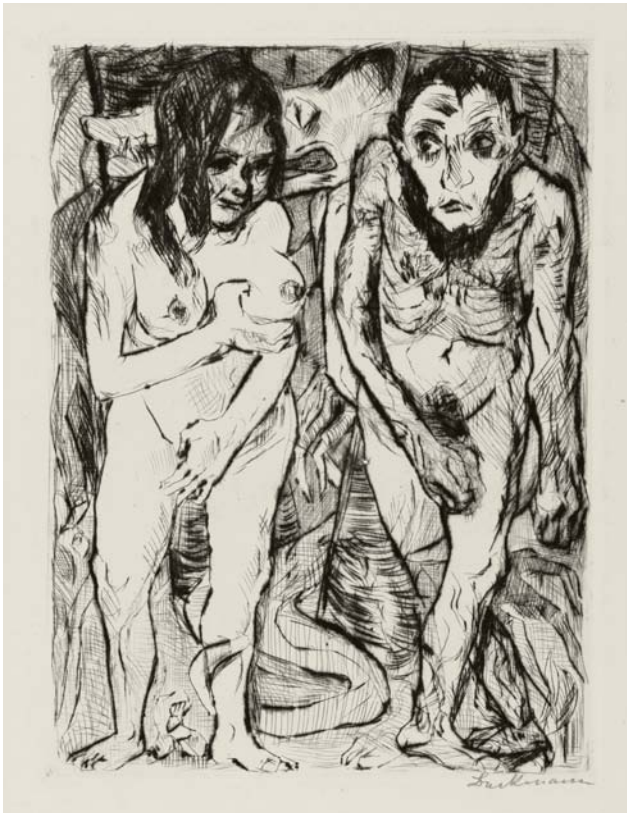
COMP.: 15⁹/₁₆ x 19⁹/₁₆" (39.5 x 49.7 cm)

PUBLISHER: Kurt Wolff, Munich

PRINTER: W. Drugulin, Leipzig, or the artist

EDITION: proof before the edition of 75

Gift of Mrs. Gertrud A. Mellon, 1969



171. MAX BECKMANN
Adam and Eve (Adam und Eva). 1917
 (published 1918)
 Drypoint
 PLATE: 9⁵/₁₆ x 6¹⁵/₁₆" (23.7 x 17.6 cm)
 PUBLISHER: J. B. Neumann, Berlin
 PRINTER: unknown
 EDITION: 50
 Larry Aldrich Fund, 1952



172. MAX BECKMANN
Descent from the Cross (Kreuzabnahme) from Faces (Gesichter). 1918 (published 1919)
 One from a portfolio of nineteen drypoints
 PLATE: 12¹/₁₆ x 10³/₁₆" (30.7 x 25.9 cm)
 PUBLISHER: Marées-Gesellschaft, R. Piper & Co., Munich
 PRINTER: Franz Hanfstaengl, Munich
 EDITION: 100
 Gift of Mrs. Bertha M. Slattery, 1951

173. MAX BECKMANN
Descent from the Cross (Kreuzabnahme). 1917
 Oil on canvas
 59¹/₂ x 50³/₄" (151.2 x 128.9 cm)
 Curt Valentin Bequest, 1955





174. MAX PECHSTEIN

The Lord's Prayer (Das Vater Unser).

1921

Four from a portfolio of twelve woodcuts and one woodcut cover

COMP. (EACH APPROX.): 15⁵/₈ x 11⁵/₈"
(39.7 x 29.5 cm)

PUBLISHER: Propyläen, Berlin

PRINTER: Fritz Voigt, Berlin

EDITION: 250 (including 50 hand-colored)

Transferred from the Museum Library, 1949

LEFT TO RIGHT:

Title page

Give us this day our daily bread
(*Unser täglich Brot gib uns heute*)

And forgive us our debts
(*und vergieb uns Unsr Schuld*)

As we forgive our debtors
(*Wie wir vergeben unsern Schuldigern*)





175. ERNST BARLACH
Singing Man (Der singende Mann). 1928
Bronze
19¹/₂ x 21⁷/₈ x 14¹/₈" (49.5 x 55.6 x 35.9 cm)
Abby Aldrich Rockefeller Fund, 1939



176. ERNST BARLACH
The First Day (Der erste Tag)
and *The Cathedrals (Die Dome)*
from *The Transformations of God*
(*Die Wandlungen Gottes*). 1922
(prints executed 1920–21)

Two from a portfolio of seven woodcuts

COMP. (EACH APPROX.): 10¹/₈ x 14¹/₈"
(25.7 x 35.9 cm)

PUBLISHER: Pan-Press (Paul Cassirer), Berlin

PRINTER: Pan-Press, Berlin

EDITION: 121

Gift of Victor S. Riesenfeld, 1948



**Arbeiter
Hunger
Tod naht**

EXPRESSIONISM RESPONDS
THE AFTERMATH OF WAR, 1919–1924

POSTWAR POLITICS | POSTWAR PORTRAITS

POSTWAR POLITICS

In November of 1918 World War I ended with the military defeat of Germany, and a political revolution led to the creation of Germany's first democracy, which became known as the Weimar Republic, in August 1919. During this immediate postwar period, many artists became politically engaged, believing that a new state and a new, more socially equitable and creatively open society might at last be at hand.

Their activism manifested itself in a rash of stridently designed posters that were festooned on kiosks and walls throughout Berlin and other cities. Many were commissioned by the publicity office (Werbedienst) of the provisional government of the Social Democratic Party (SPD), and by other competing political parties. Max Pechstein's poster for the periodical *An Die Laterne* (opposite) advertised a short-lived journal that promoted the SPD. Its image of a dead man hanged from a lamppost while clenched-fisted, flag-carrying protestors march by was a warning against mob violence and anarchy. Heinz Fuchs's poster of a monstrously huge Death figure terrorizing the city streets (plate 183) similarly cautioned against the damage that civil strife could have on the fragile new society. Rudi Feld's *The Danger of Bolshevism* (1919; plate 182), which also exploits a terrifyingly cautionary figure of Death, reflected a common fear that the recent Revolution in Russia might be replicated in Germany.

Political strife and violence did indeed plague the nascent republic, reaching an ugly climax in January 1919, when an armed revolt by the Communist Party was crushed by right-wing paramilitary units, with the backing of the Social Democratic government. Communist leaders Karl Liebknecht and Rosa Luxemburg were assassinated, to the outrage of the political left. Max Beckmann's portfolio *Hell* (1919; plate 178) takes a nightmarish look at the danger, chaos, and privations of this period in Berlin through fragmented views, compressed spaces, and contorted figures whose bodies sometimes jut outside his pictures' frames; *The Martyrdom* refers specifically to Luxemburg's murder. Käthe Kollwitz's memorial woodcut for Liebknecht (plate 185) is based on traditional Christian lamentation scenes and focuses especially on the working-class people who had placed their hope and faith in him.

Soaring inflation and unemployment crippled the German economy for several years. The war had left some four million soldiers wounded (another two million died), and amputees, some of them beggars, were a standard sight on city streets. In Otto Dix's caustic *War Cripples* (1920; plate 179), a procession of peg-legged former soldiers hobble, ironically, past a shoemakers' window. Kollwitz's woodcut *The Last Thing* (1924; plate 180) is a grim testament to the hopelessness of many elderly people whose lives were destroyed by the hyperinflation of 1923–24 that eradicated their savings and rendered their pensions worthless. Kollwitz also created a number of posters calling attention to other humanitarian causes, from starvation in Austria (plate 186) to drought-induced famine in Russia (plate 187). The specter of death hangs over many images from this period, and for Kollwitz it continued to be so into the 1930s (plate 189), when German Fascism brought the chilling prospect of yet another devastating war.



177. MAX PECHSTEIN

Poster for the periodical *An die Laterne*.
1919

Lithograph

SHEET: 28³/₈ x 37⁵/₁₆" (72.1 x 94.7 cm)

PUBLISHER: Werbedienst der deutschen
Republik, Berlin

PRINTER: Nauck & Hartmann, Berlin

EDITION: unknown

Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund, 1984





178. MAX BECKMANN

***Hell (Die Hölle)*, 1919**

Four from a portfolio of eleven lithographs

PUBLISHER: J. B. Neumann, Berlin

PRINTER: C. Naumann's Druckerei, Frankfurt

EDITION: 75

OPPOSITE: *The Way Home (Der Nachhauseweg)*, comp.: 28¹⁵/₁₆ x 19¹/₈"

(73.5 x 48.6 cm). Abby Aldrich Rockefeller Fund, 1949

THIS PAGE: *The Martyrdom (Das Martyrium)*,

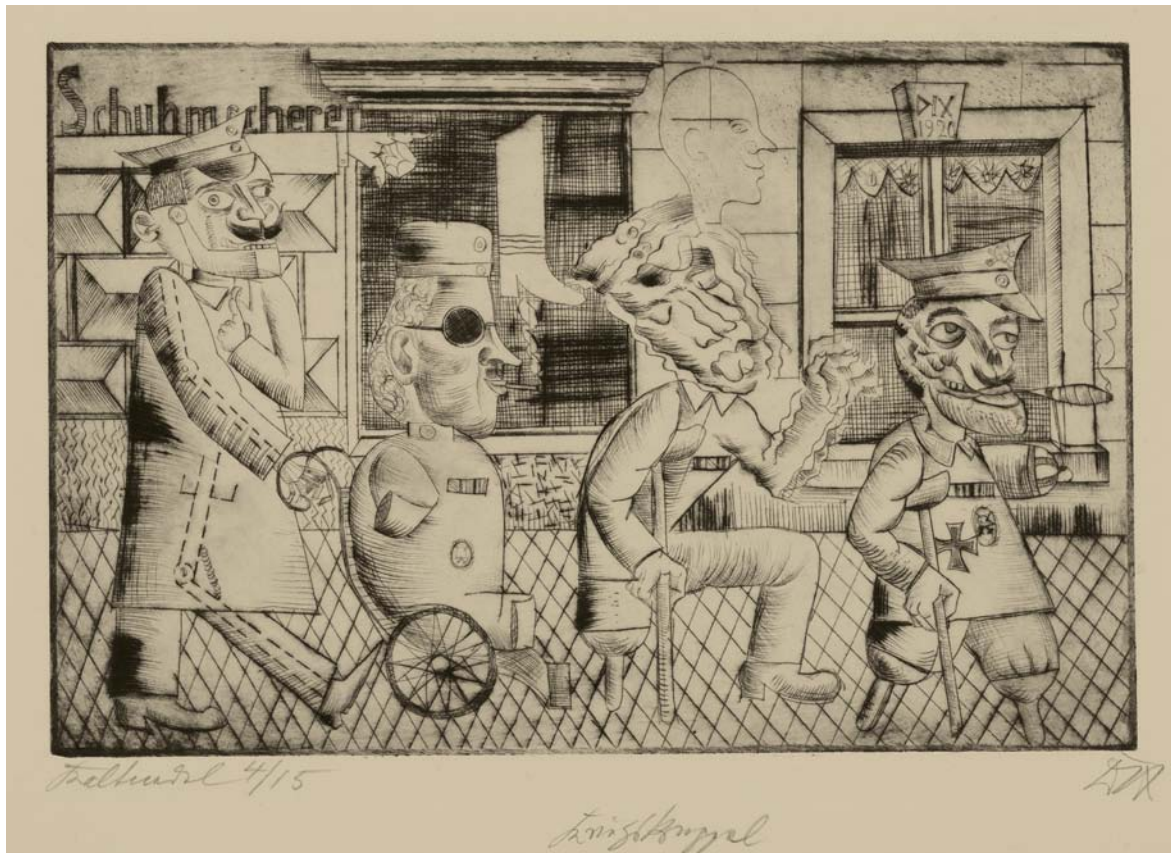
comp.: 21⁹/₁₆ x 29⁵/₈" (54.7 x 75.2 cm).

Larry Aldrich Fund, 1954



THIS PAGE: *Night (Die Nacht)*.
COMP.: 21 7/8 x 27 9/16" (55.6 x 70 cm).
Abby Aldrich Rockefeller Fund, 1949
OPPOSITE: *Hunger (Der Hunger)*.
COMP.: 24 5/8 x 19 1/2" (62.6 x 49.5 cm).
Larry Aldrich Fund, 1954





179. OTTO DIX

War Cripples (Kriegskrüppel). 1920

Drypoint

PLATE: 10³/₈ x 15¹/₂" (25.9 x 39.4 cm)

PUBLISHER: Heinar Schilling, Dresdner Verlag, Dresden

PRINTER: unknown

EDITION: 15; plus 20 in the 1921 portfolio
6 Drypoints

Purchase, 1949

228

180. KÄTHE KOLLWITZ

The Last Thing (Das Letzte). 1924

Woodcut

COMP.: 11⁹/₁₆ x 5¹/₁₆" (29.3 x 12.9 cm)

PUBLISHER: Altershilfe des Deutschen Volkes, Berlin

PRINTER: probably Fritz Voigt, Berlin

EDITION: 225

Gift of Edward M. M. Warburg, 1934





181. GEORGE GROSZ
Ants (Ameisen) from *In the Shadows*
(*Im Schatten*). 1921 (prints executed

1920–21)
One from a portfolio of nine
photolithographs

SHEET: 14¹/₁₆ x 19¹/₈" (35.7 x 48.6 cm)

PUBLISHER: Malik-Verlag, Berlin

PRINTER: Hermann Birkholz, Berlin

EDITION: 100

Purchase, 1945





182. RUDI FELD
The Danger of Bolshevism
 (Die Gefahr des Bolschewismus). 1919
 Lithograph

SHEET: 37 1/8 x 27 3/8" (94.3 x 69.5 cm)
 PUBLISHER: Anti-Bolshevist League, Berlin
 PRINTER: unknown
 EDITION: unknown
 Gift of The Lauder Foundation,
 Leonard and Evelyn Lauder Fund, 1985

183. HEINZ FUCHS
Workers. Famine. Death Is Approaching.
Strike Destroys, Work Nourishes.
Do Your Duty. Work (Arbeiter. Hunger.
Tod naht. Streik zerstört, Arbeit ernährt.
Tut eure Pflicht. Arbeitet). 1919
 Lithograph

COMP.: 23 7/8 x 35 5/8" (60.7 x 90.5 cm)
 PUBLISHER: Werbedienst der deutschen
 Republik, Berlin
 PRINTER: unknown
 EDITION: unknown
 Gift of Peter Müller-Munk, 1943



232

184. OSKAR KOKOSCHKA

The Principle (Das Prinzip) from
the periodical in portfolio form
Die Schaffenden, vol. 1, no. 3. 1919
(executed 1918)

Lithograph

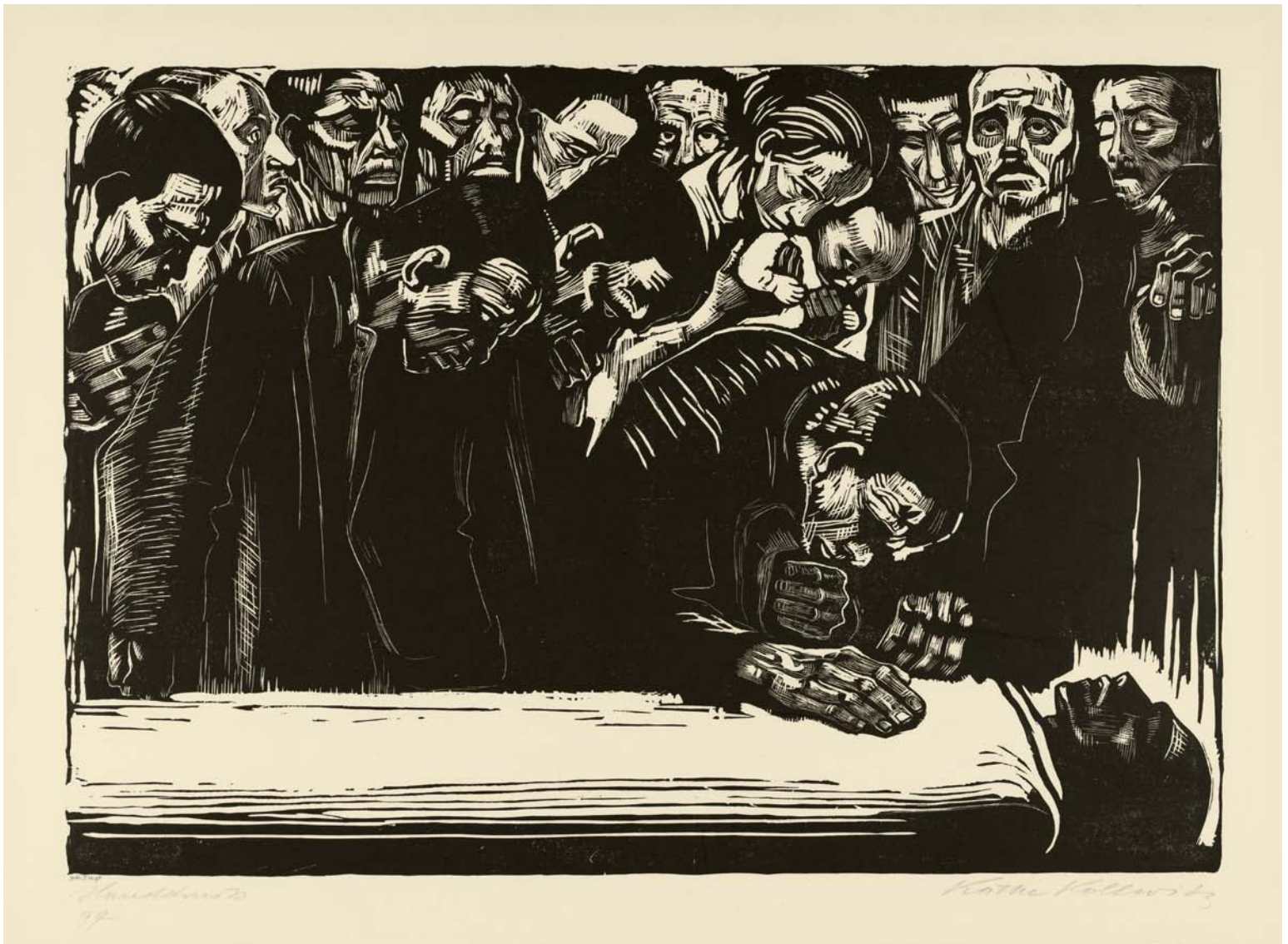
COMP.: 13⁵/₈ x 9³/₄" (34.6 x 24.7 cm)

PUBLISHER: Gustav Kiepenheuer,
Berlin-Potsdam

PRINTER: unknown

EDITION: 125

Purchase, 1949



185. KÄTHE KOLLWITZ
In Memoriam Karl Liebknecht
(Gedenkblatt für Karl Liebknecht).

1920
Woodcut

COMP.: 13³/₄ x 19⁵/₈" (34.9 x 49.9 cm)

PUBLISHER: Emil Richter, Dresden

PRINTER: Fritz Voigt, Berlin

EDITION: 100

The Philip and Lynn Straus Foundation
Fund, 1998





186. KÄTHE KOLLWITZ
Vienna Is Dying! Save Its Children!
(*Wien stirbt! Rettet seine Kinder!*),
poster for a large-scale aid program
for Vienna. 1920

Lithograph

SHEET: 37³/₁₆ x 22¹/₁₆" (94.5 x 56 cm)

PUBLISHER: Emil Richter, Dresden

PRINTER: Hermann Birkholz, Berlin

EDITION: unknown

Anonymous gift

187. KÄTHE KOLLWITZ
Help Russia (Helft Russland),
poster to aid victims of famine
and drought in Russia. 1921

Lithograph

SHEET: 19¹¹/₁₆ x 25⁹/₁₆" (50 x 65 cm)

PUBLISHER: Komitee Künstlerhilfe der
Internationalen Arbeiterhilfe, Berlin

PRINTER: unknown

EDITION: 300

The Ralph E. Shikes Fund, 1997



188. ERNST BARLACH
Traveling Death (Wandernder Tod).
1923

Lithograph

COMP.: 10⁹/₁₆ x 13⁷/₁₆" (26.8 x 34.1 cm)

PUBLISHER: Paul Cassirer, Berlin

PRINTER: unknown

EDITION: 100

Purchase, 1952

189. KÄTHE KOLLWITZ
Death Grabbing at a Group of Children
(Tod greift in eine Kinderschar) from
Death (Tod). 1934

One from a series of eight lithographs

COMP.: 19³/₄ x 16¹/₄" (50.1 x 41.3 cm)

PUBLISHER: Alexander von der Becke, Berlin

PRINTER: unknown

EDITION: proof outside the edition of 100

Purchase, 1940



POSTWAR PORTRAITS

In the early 1920s, artists in Germany became increasingly disaffected as the ruinous political and economic situation made it clear that the Expressionists' belief in art's potential for renewing society was hopeless. In this climate, a new style emerged as an outgrowth of Expressionism. Marked by profound cynicism and diffidence, New Objectivity (*Neue Sachlichkeit*) (also known at the time as Post-Expressionism) was generally characterized by greater detail and clarity and a move away from abstract generalizations toward realistic specificity and a harsher material truth.

Portraiture was the dominant genre associated with this style, and Max Beckmann, Otto Dix, and George Grosz were its leading practitioners. In contrast with earlier Expressionist portraits, which utilized primitive or abstracted forms to get at universal essences or shared emotions, these later works emphasize the disillusion and decadence of postwar German society, especially its rootless demimonde. Detached but still not entirely objective, their images retain vestiges of Expressionist exaggeration and distortion in the service of psychological intensity. But in their persistent focus on the ugly or lurid, works such as Grosz's portrait of his misshapen poet friend Max Herrmann-Neisse (plate 198), and Dix's ghoulish *Café Couple* (1921; plate 201), leering *Mediterranean Sailor* (1923; plate 203), and hard-bitten brothel madam (plate 204) also border on caricature. Their rawness and intensity is now proffered as social satire and critique.

The artists often looked at themselves equally as coldly, as evidenced in stern, authoritarian self-portraits by Beckmann (plates 190–93) and Dix (plates 199, 200). Beckmann often used self-portraiture as a form of role playing. In *Self-Portrait in Bowler Hat* (opposite) and *Self-Portrait with a Cigarette* (plate 193), he is dressed as a successful businessman, holding a cigarette in a gesture of nonchalance or defiance. But almost imperceptible at the lower left of the latter is a red polka-dot sash. A sly reference to the dress of a clown (Beckmann frequently portrayed himself in costumes of the circus), it mocks and rebukes the artist's mask of authority. Dix too emphasized the theatrical, adding elements such as a dangling cigarette or strong, otherworldly lighting to his self-portraits, making himself appear like a tough-guy actor in a film or on stage.

Among Dix's most merciless portraits were the many he made of prostitutes, who were especially numerous in Germany during the economic crisis of the postwar years. Dix found many of his subjects in or around the brothels he frequented in Dresden's red-light district, where he lived. In *Leonie* (1923; plate 205), he used lurid colors and grotesque distortions to suggest moral and physical degradation. In *Nocturnal Apparition* (1923; plate 206), a streetwalker — a scorched, spectral emblem of the ravaged state of German society — appears as a terrifying death mask, possibly alluding to the fear of syphilis and other diseases associated with prostitution. Behind her at the left is a subtly camouflaged profile of the artist.



190. MAX BECKMANN
Self-Portrait in Bowler Hat
(*Selbstbildnis mit steifem Hut*). 1921
(published 1922 or 1923)
Drypoint

PLATE: 12 $11/16$ x 9 $3/4$ " (32.2 x 24.8 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: unknown

EDITION: 50; plus a 1921 edition of 50

Gift of Edward M. M. Warburg, 1941



191. MAX BECKMANN
The Barker (Self-Portrait) (Der Ausrufer
[Selbstbildnis] from Annual Fair
(Der Jahrmarkt). 1921 (published 1922)

One from a portfolio of ten drypoints

PLATE: 13 1/4 x 10 3/16" (33.7 x 25.9 cm)

PUBLISHER: Marées-Gesellschaft,
 R. Piper & Co., Munich

PRINTER: Franz Hanfstaengl, Munich

EDITION: 200

Purchase, 1949

192. MAX BECKMANN
Self-Portrait (Selbstbildnis). 1922

Woodcut

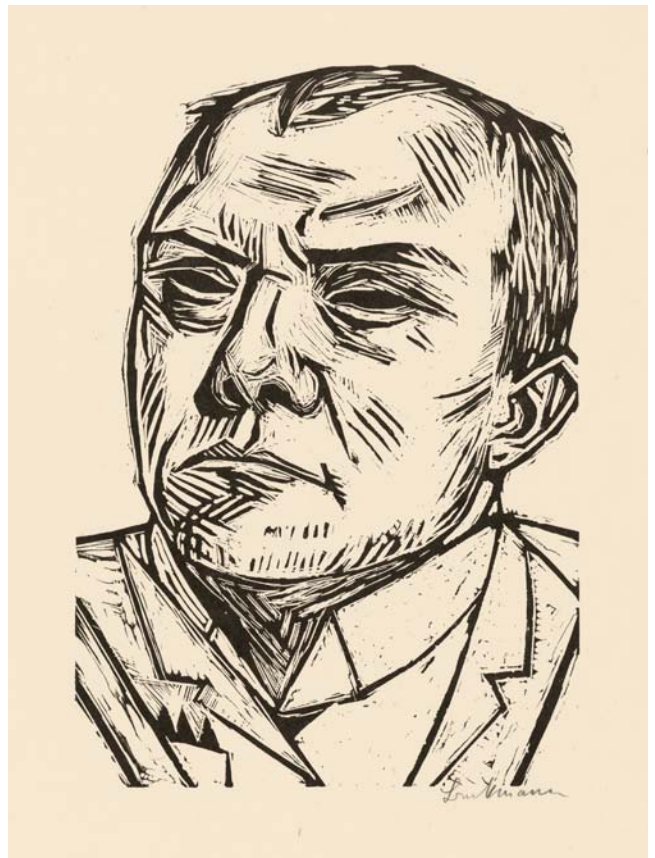
COMP.: 8 11/16 x 6 1/8" (22.1 x 15.5 cm)

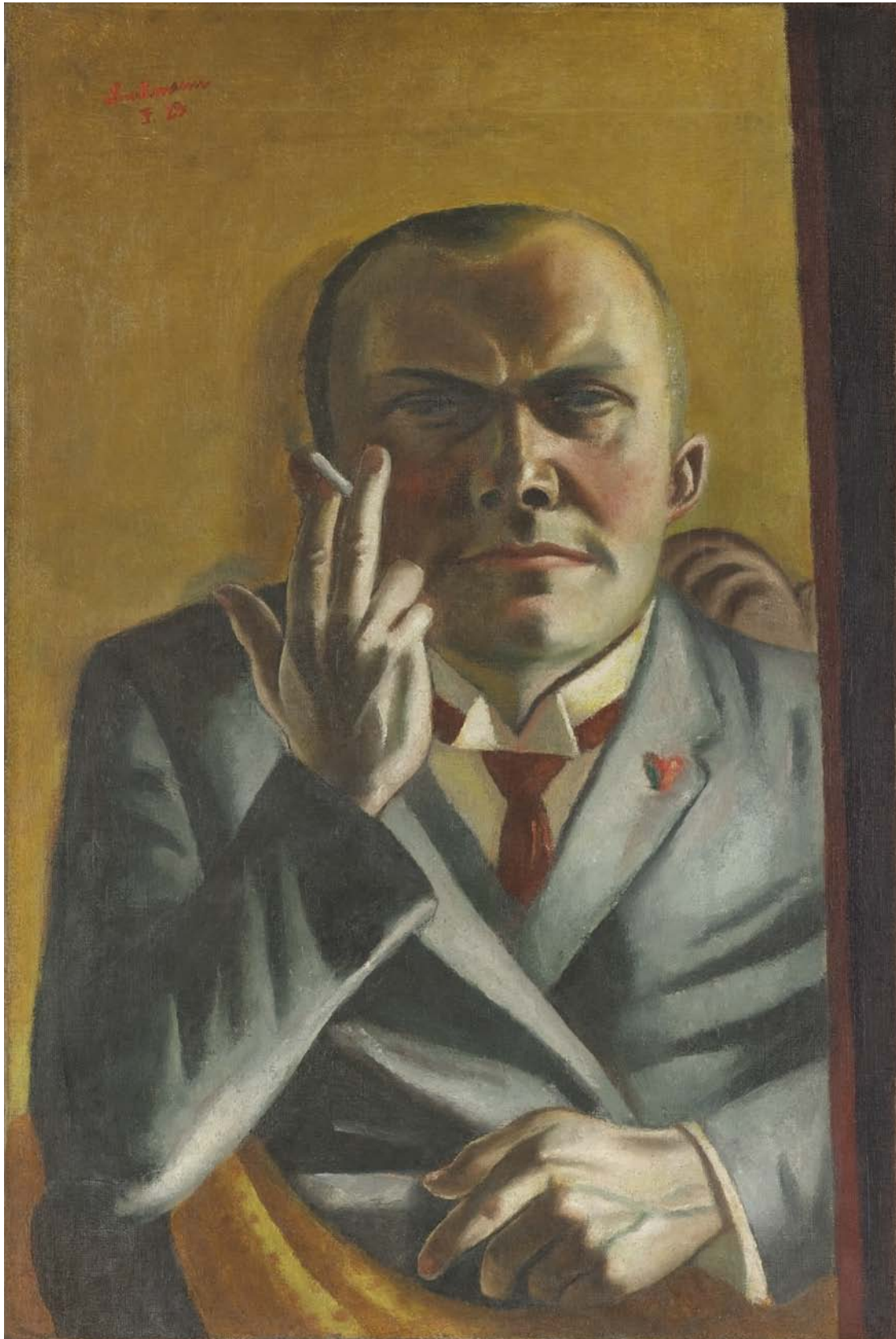
PUBLISHER: R. Piper & Co., Munich

PRINTER: unknown

EDITION: 200

Given anonymously, 1942





241

193. MAX BECKMANN

Self-Portrait with a Cigarette
(*Selbstbildnis auf gelbem Grund*
mit Zigarette). 1923

Oil on canvas
23³/₄ x 15⁷/₈" (60.2 x 40.3 cm)
Gift of Dr. and Mrs. F. H. Hirschland, 1956



194. MAX BECKMANN

Portrait of Naila Leaning on Her Arms, with Glass (Bildnis Naila mit aufgestützten Armen und Glas) from the illustrated book *Max Beckmann* by Curt Glaser, Julius Meier-Graefe, Wilhelm Fraenger, and Wilhelm Hausenstein. 1923 (published 1924)

Drypoint

COMP.: 8⁷/₁₆ x 6³/₁₆" (21.5 x 15.7 cm)

PUBLISHER: R. Piper & Co., Munich

PRINTER: Franz Hanfstaengl, Munich

EDITION: approx. 1,680

Purchase, 1954

242

195. MAX BECKMANN

Naila in Profile (Portrait of "Frau H.M.") (Naila im Profil [Bildnis Frau H.M.]). 1923 (published probably 1923)

Drypoint

PLATE: 9⁹/₁₆ x 8" (24.3 x 20.3 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: unknown

EDITION: 50

Gift of J. B. Neumann, 1932





196. MAX BECKMANN

**Portrait of "Frau H.M." (Naila)
(Bildnis Frau H.M. [Naila]) from
Art of the Present (Die Kunst
der Gegenwart). 1923**

Woodcut from a portfolio of forty-two
facsimiles, three drypoints, one lithograph,
and two woodcuts by various artists

COMP.: 13³/₄ x 12¹³/₁₆" (34.9 x 32.5 cm)

PUBLISHER: Marées-Gesellschaft,
R. Piper & Co., Munich

PRINTER: Fritz Voigt, Berlin

EDITION: 300

Larry Aldrich Fund, 1952

**197. MAX BECKMANN**

Portrait of the Dancer Sent M'Ahesa
(*Bildnis der Tänzerin Sent M'Ahesa*).

1921

Lithograph

COMP.: 22⁵/₁₆ x 16¹/₈" (56.7 x 41 cm)

PUBLISHER: J. B. Neumann, Berlin

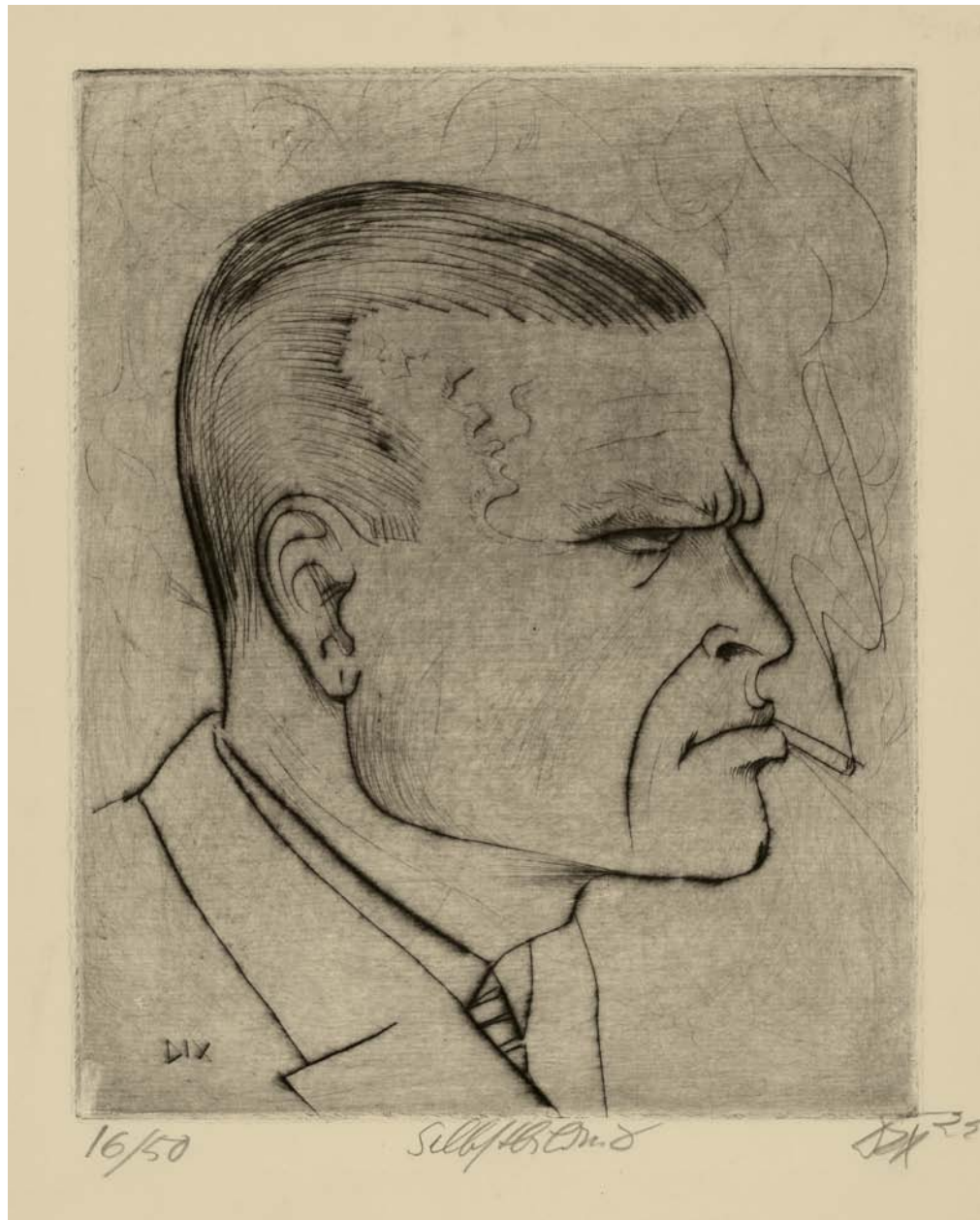
PRINTER: unknown

EDITION: approx. 50

Purchase, 1949



198. GEORGE GROSZ
The Poet Max Herrmann-Neisse
(Bildnis Max Herrmann-Neisse). 1927
Oil on canvas
23³/₈ x 29¹/₈" (59.4 x 74 cm)
Purchase, 1952



246

199. OTTO DIX

***Self-Portrait (with Cigarette)*
(Selbstbildnis [mit Zigarette]) from the
portfolio 6 Etchings (6 Radierungen).**

1922

Drypoint

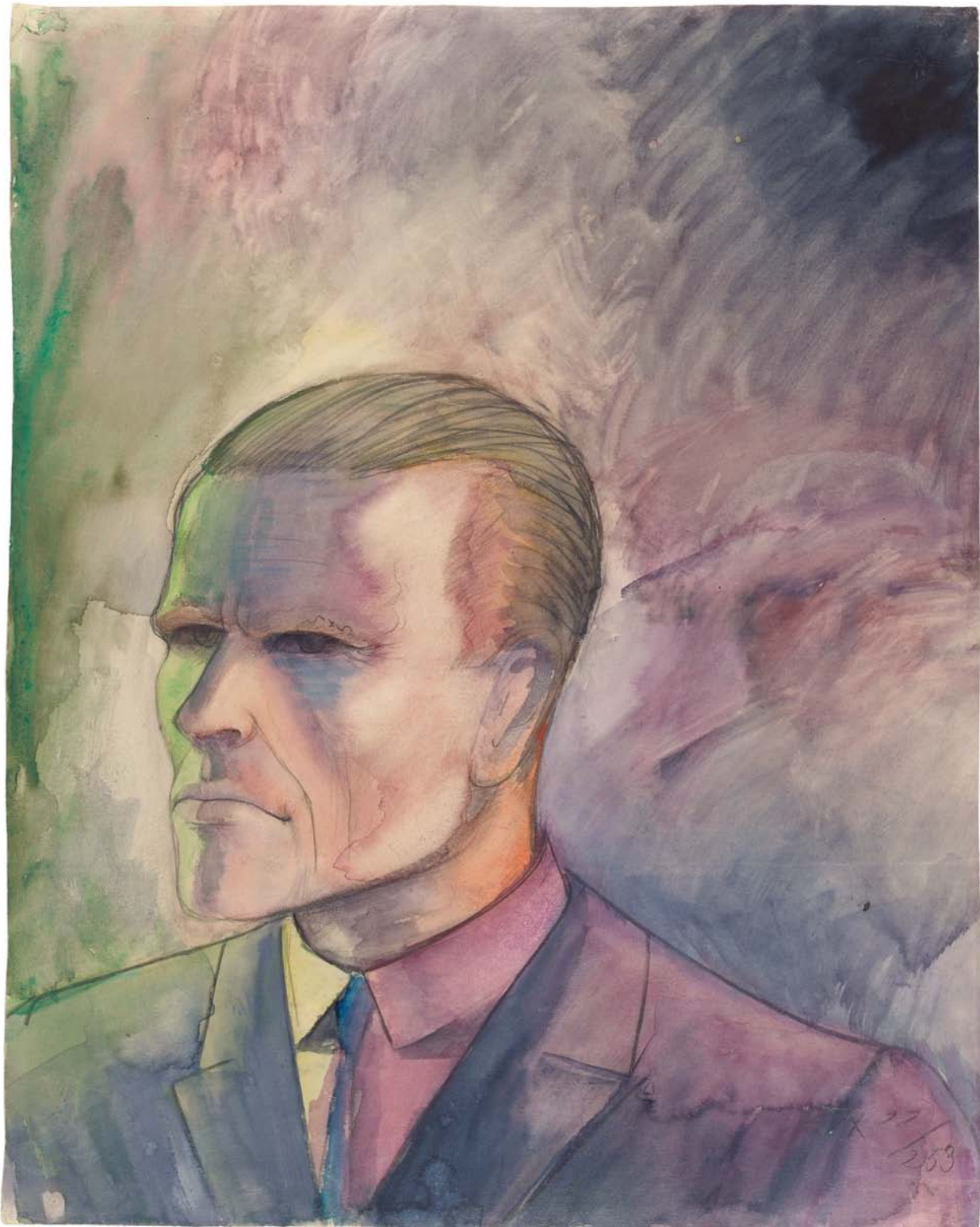
PLATE: 13 ¹¹/₁₆ x 11" (34.8 x 27.9 cm)

PUBLISHER: Heinar Schilling, Dresdner
Verlag, Dresden

PRINTER: unknown

EDITION: 50

Gift of Samuel A. Berger, 1954



247

200. OTTO DIX
Self-Portrait (Selbstporträt). 1922
Watercolor and pencil on paper
19³/₈ x 15¹/₂" (49.2 x 39.4 cm)
Gift of Richard L. Feigen, 1957



248

201. OTTO DIX
Café Couple (Paar im Café). 1921
Watercolor and pencil on paper
20 x 16 1/8" (50.8 x 41 cm)
Purchase, 1945



202. MAX BECKMANN
Group Portrait, Eden Bar
(Gruppenbildnis Edenbar). 1923
Woodcut

COMP.: 19 1/2 x 19 7/16" (49.5 x 49.4 cm)

PUBLISHER: J. B. Neumann, Berlin

PRINTER: Fritz Voigt, Berlin

EDITION: 1 of 4 known trial proofs before the
edition of 40

Abby Aldrich Rockefeller Fund, 1948



250

203. OTTO DIX

Mediterranean Sailor
(Südlicher Matrose). 1923

Lithograph

COMP.: 18¹/₁₆ x 12⁷/₁₆" (45.9 x 31.6 cm)

PUBLISHER: Karl Nierendorf, Berlin

PRINTER: unknown

EDITION: 50

Purchase Fund, 1945



204. OTTO DIX
Procuress (Kupplerin). 1923
Lithograph

COMP.: 19 1/16 x 14 1/2" (48.4 x 36.8 cm)

PUBLISHER: Karl Nierendorf, Berlin

PRINTER: unknown

EDITION: 65

Riva Castleman Endowment Fund, 2006



252

205. OTTO DIX

Leonie. 1923

Lithograph

COMP.: 18¹¹/₁₆ x 14³/₄" (47.5 x 37.5 cm)

PUBLISHER: Karl Nierendorf, Berlin

PRINTER: unknown

EDITION: 65

The Associates Fund, 2009



206. OTTO DIX
Nocturnal Apparition
(*Nächtliche Erscheinung*), 1923
Lithograph

COMP.: 19 1/8 x 14 5/8" (48.6 x 37.1 cm)

PUBLISHER: Karl Nierendorf, Berlin

PRINTER: unknown

EDITION: 65

Carol O. Selle Fund (by exchange), 1995

NOTES ON THE ARTISTS
HEATHER HESS

Many places have changed their names and nationalities; here, places are listed using the names and political borders in use at the time, as the artists knew them. Selected bibliographic references following each entry give priority to English-language publications on prints and drawings.

ERNST BARLACH

(b. Wedel, Holstein, 1870;
d. Rostock, Germany, 1938)

Sculptor, printmaker, dramatist. Famed for his sculptures of religious and mystical figures influenced by Gothic wood carvings, and for bulky peasant figures, which were inspired by his 1906 trip to Russia. Used emphatic gestures and angular poses to convey emotion and movement. After studying in Hamburg, Dresden, and, briefly, Paris, lived in Berlin from 1899, and then, eschewing city life, settled in northern town of Güstrow in 1910. Ardor for war, manifested in works celebrating righteousness of German cause, was quickly extinguished. Volunteered as a medic, then drafted into infantry in December 1915; discharged after three months due to heart problem. Thereafter created haunting monuments in wood and bronze, erected in churches across Germany, warning of tragic consequences of war.

From about 1909 until 1926, worked under contract with Paul Cassirer, who encouraged his printmaking and published nearly all his prints. Issued first prints in 1912, eventually making more than two hundred black-and-white lithographs and woodcuts, including prints for five books and plays he wrote himself. At Cassirer's urging, also made woodcuts illustrating texts by Johann Wolfgang von Goethe, Friedrich Schiller, and others; only made single prints after the publisher's death in 1926.

Nazis removed 381 of his works from museums and churches, destroying some. Was barred from exhibiting and staging his plays. Weakened by Nazi persecutions, died in 1938.

Laur, Elisabeth. *Ernst Barlach: Sämtliche Werke, Werkverzeichnis I. Die Druckgraphik*. Leipzig: E. A. Seemann, 2001.

Paret, Peter. *An Artist Against the Third Reich: Ernst Barlach, 1933–38*. Cambridge: Cambridge University Press, 2002.

MAX BECKMANN

(b. Leipzig, Germany, 1884;
d. New York, USA, 1950)

Painter, printmaker. Known for probing the human condition in portraits, self-portraits, and enigmatic, allegorical tableaux. Emerged in Berlin in early 1910s working in late Impressionist manner. Joined medical corps during World War I. Served in Belgium, where he met Erich Heckel. Discharged after nervous breakdown in 1915. Although he had publicly criticized Franz Marc and the Blaue Reiter's impulse toward abstraction and spirituality in 1912, harrowing experience of war led him to incorporate strategies of distortion, angularity, and exaggerated color. After war, settled in Frankfurt, but maintained ties to Berlin art circles. Focused on urban themes, especially disaffection of postwar society, and often depicted life as a theater or circus in tightly compressed compositions, which he sometimes elaborated in portfolio format. In mid-1920s compositions became less crowded and more naturalistic.

Made a total of 373 prints, all black and white, with printmaking a major focus between 1914 and 1923. Preferred the scratchy texture of etching and drypoint, but also worked in lithography; made only nineteen woodcuts. Most were issued by leading dealers-publishers, including Paul Cassirer and J. B. Neumann, in Berlin, and Reinhard Piper, in Munich.

More than five hundred works removed from public collections by Nazis in 1937. Waited out World War II in Amsterdam, then assumed teaching positions in St. Louis and New York.

Hofmaier, James. *Max Beckmann: Catalogue Raisonné of His Prints*. 2 vols. Bern: Kornfeld, 1990.

Long, Rose-Carol Washton, and Maria Makela, eds. *Of Truths Impossible to Put in Words: Max Beckmann Contextualized*. Oxford: Peter Lang, 2008.

Schulz-Hoffmann, Carla, and Judith C. Weiss, eds. *Max Beckmann: Retrospective*. Exh. cat., St. Louis Museum of Art. Munich: Prestel, 1984.

Storr, Robert, ed. *Max Beckmann*. Exh. cat. New York: The Museum of Modern Art, 2003.

Weitman, Wendy, and James L. Fisher. *Max Beckmann: Prints from The Museum of Modern Art*. Exh. cat. New York: The Museum of Modern Art, 1992.

HEINRICH CAMPENDONK

(b. Krefeld, Germany, 1889;
d. Amsterdam, The Netherlands, 1957)

Painter, printmaker, stained-glass designer. First gained prominence within the Blaue Reiter circle, which he entered in 1911; showed three of his paintings in their first exhibition that year. Became known for his lyrical, sometimes fairy tale–like works envisioning a mystical harmony among animals, the untamed landscape, and man. Took inspiration in particular from Franz Marc’s animal subject matter and prismatic forms and colors, as well as from Bavarian folk art. Drafted in 1915; discharged due to poor health, he isolated himself in rural Seeshaupt in Bavaria. After war, gradually abandoned oil painting and worked instead on stained glass and decorative murals.

Began making prints in 1912, with encouragement from Herwarth Walden, whose Galerie Der Sturm promoted the Blaue Reiter artists. Made a total of seventy-seven prints, all black-and-white woodcuts, approximately one-third of them from 1916 to 1917, when woodcut was a major preoccupation for him. Many published in *Der Sturm*, *Das Holzschnittbuch*, and *Die Schaffenden*, the latter two by Paul Westheim.

Taught at various art schools from 1922–33, when Nazis fired him from the Düsseldorf Academy. Eighty-seven works were confiscated from public collections. Emigrated to Belgium in 1934, then to Amsterdam the following year. Took Dutch citizenship in 1951.

Firmenich, Andrea. *Heinrich Campendonk, 1889–1957: Leben und expressionistisches Werk*. Recklinghausen, West Germany: Aurel Bongers, 1989.

Söhn, Gerhart. *Heinrich Campendonk: Das graphische Werk*. Düsseldorf: Schaab & Co., 1996.

LOVIS CORINTH (FRANZ HEINRICH LOUIS CORINTH)

(b. Tapiau, East Prussia, 1858;
d. Zandvoort, The Netherlands, 1925)

Painter, printmaker, draftsman. After eleven years of academic training in Königsberg, Munich, and Paris, settled in Berlin in 1901. Quickly became a leading figure of the Berlin Secession, an exhibiting society that favored the German style of Impressionism, and gained representation from Paul Cassirer’s gallery. More than a generation older than the Expressionists, his long, prolific, and highly successful career extends from the academic tradition of the late nineteenth century to German Impressionism and finally Expressionism. Although he criticized the Expressionists for being influenced by foreign strains like French Fauvism and “primitive” art, after a stroke in 1911 his naturalistic style yielded to a frenetically expressive treatment of favored subjects such as nudes, historical and literary themes, and self-portraits, the latter of which meditated increasingly on own mortality.

Made 1,200 prints, including many in portfolios and illustrated books. First tried printmaking in 1890s as a way to improve his draftsmanship, but made most of his prints near the end of his career during the postwar economic crisis, when it became a more marketable medium. Made only eleven woodcuts; favored lithography and the fuzzy, burr-rich lines of drypoint. Worked with many publishers, including Paul Cassirer, and after 1920 closely collaborated with Verlag Fritz Gurlitt.

Declaring them degenerate, Nazis removed 295 works from public collections.

Müller, Heinrich. *Die späte Graphik von Lovis Corinth/Lovis Corinth: The Late Graphic Work, 1913–1925*. 2nd ed. San Francisco: Alan Wofsy Fine Arts, 1994.

Schuster, Peter-Klaus, Christoph Vitali, and Barbara Butts, eds. *Lovis Corinth*. Exh. cat., St. Louis Art Museum and Tate Gallery, London. Munich: Prestel, 1996.

Schwarz, Karl. *Das graphische Werk von Lovis Corinth/The Graphic Work of Lovis Corinth*. San Francisco: Alan Wofsy Fine Arts, San Francisco, 1985.

OTTO DIX

(b. Untermyhaus, Germany, 1891;
d. Singen, West Germany, 1969)

Painter, printmaker, watercolorist. Known especially for his caustic portraits of postwar German society. Studied in Dresden from 1910 to 1914, where he encountered art of the Brücke and began painting in a colorful, emotionally exaggerated and gestural style. Profoundly influenced by writings of Friedrich Nietzsche, which he carried into war as an enthusiastic volunteer in 1914. Saw action as an artillery gunner; wounded multiple times and decorated with Iron Cross, Second Class. Served entire war, through 1918; emerged with scathing view of mankind. Settled in Dresden in 1919, where he made contact with socialist Expressionist groups; was also briefly involved with Dada, exhibiting works at First International Dada Fair in 1920. Created several monumental works chronicling the brutality of war, including a portfolio of fifty shockingly graphic etchings, *The War* (published 1924). Also focused on postwar decadence, depicting war profiteers, prostitutes, crippled veterans, and sexual violence in an increasingly verist style.

Was tutored in printmaking by Conrad Felixmüller in Dresden in 1919/20, and eventually made some 350 prints, typically exploiting the starkness of black and white. Approximately one-third were created during his sharpest years between 1919 and 1924; others mostly date from the 1930s to the 1960s, when his outlook had mellowed somewhat.

Stripped of honors and teaching position in 1933 by Nazis, who also seized 260 works from public collections, some of which were destroyed.

Hartley, Keith. *Otto Dix, 1891–1969*. Exh. cat. London: Tate, 1992.

Karsch, Florian, ed. *Otto Dix: Das graphische Werk*. Hannover: Fackelträger-Verlag Schmidt-Küster, 1970.

Mülhaupt, Freya. *Otto Dix: Das graphische Werk*. Exh. cat. Berlin: Berlinische Galerie, 1999.

Peters, Olaf, ed. *Otto Dix*. Exh. cat. New York: Neue Galerie, 2010.

LYONEL FEININGER

(b. New York, USA, 1871;
d. New York, USA, 1956)

American painter, printmaker, draftsman, photographer, who lived in Germany from 1887 until 1937. Became commercially successful cartoonist and illustrator for American and German magazines and newspapers in the 1890s, but after 1908 dedicated himself to painting and fine art. Encountered Cubism in Paris in 1911; thereafter developed style of interlocking, crystalline planes, which carefully structured his preferred subjects of landscapes, village views, the sea, and architecture. His slightly off-kilter, reverberating lines also resonated with Expressionism, tempered with his own typically fanciful point of view. In 1912 met Brücke artists; the following year exhibited with the Blaue Reiter and at the First German Autumn Salon at the Galerie Der Sturm. In 1918, via revolutionary artists’ groups in Berlin, met Walter Gropius, who appointed him to the faculty of the Bauhaus when it opened in 1919; was in charge of its printing workshop until 1925, and remained with the school until 1932.

Created more than four hundred prints between 1906 and 1955, most by 1924. Worked initially in etching and lithography. In 1918, made first of 320 black-and-white woodcuts; would execute more than two hundred of them by 1920. Rarely editioned his prints and typically hand-printed them on various exquisite papers.

Following increasing Nazi persecution, returned to the United States in 1937. Nazis declared his art degenerate and removed 378 works from German collections.

Hess, Hans. *Lyonel Feininger*. New York: Abrams, 1961.

Luckhardt, Ulrich, and Martin Faas, eds. *Lyonel Feininger: Die Zeichnungen und Aquarelle*. Exh. cat. Hamburg: Hamburger Kunsthalle, 1998.

Mössinger, Ingrid, and Kerstin Drechsel, eds. *Lyonel Feininger: Loebermann Collection. Drawings, Watercolors, Prints*. Munich: Prestel, 2006.

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

RUDI FELD
(RUDI FEILCHENFELD)

(b. Berlin, Germany, 1896;
d. Los Angeles, USA, 1994)

Graphic designer, set designer. After serving in the army during World War I, studied painting and graphic design in Berlin, then designed posters for political and cultural programs, some produced in his father's printing shop. Tapped by Erich Pommer, who produced many Expressionist films, as a set designer for Decla Films in 1919. In 1926 appointed head of publicity at Universum-Film AG (UFA); designed sets, advertising, and decorations for film premieres, transforming the lobbies, facades, and streets around movie theaters into total works of art using color and lighting to capture the mood of Expressionist filmmaking.

In 1933, after Nazi seizure of power, lost his position at UFA because he was a Jew. Emigrated to Palestine via France in 1936. Then settled in Hollywood, where his brother Fritz was a film actor. Worked first as a draftsman for MGM and later as a designer for television and film.

Kamps, Johannes. "Rudi Feld." In *UFA Film Posters, 1918–1943*, edited by Peter Mänz and Christian Maryška, p. 131. Exh. cat., Deutsche Kinemathek, Berlin, and Austrian National Library, Vienna. Heidelberg: Umschau Braus, 1998.

Ward, Janet. *Weimar Surfaces: Urban Visual Culture in 1920s Germany* (discussed on pp. 168–72). Berkeley: University of California Press, 2001.

CONRAD FELIXMÜLLER
(CONRAD FELIX MÜLLER)

(b. Dresden, Germany, 1897;
d. West Berlin, West Germany, 1977)

Printmaker, painter. The youngest of a second generation of Expressionists who emerged in Dresden in the wake of the Brücke artists. By age eighteen, was working as an independent artist and had taught himself the various printmaking techniques. In 1915 began making regular visits to Berlin, where he shared a studio with Ludwig Meidner, frequented Expressionist soirées, and, in 1916, exhibited at the Galerie Der Sturm. In 1917–18 worked as a medical orderly; war, and friendship with socialist publisher Franz Pfemfert, fostered increasingly radical political stance. From 1917 to 1923 published many drawings and woodcuts in Pfemfert's journal, *Die Aktion*, as well as other leftist Expressionist periodicals, such as the Dresden-based *Menschen* (Mankind), which he cofounded in 1918. Also helped found several revolutionary artists' organizations in Dresden. Favored portraiture, including many loving depictions of his wife and children, as well as images of the working class and their plight.

Printmaking spanned his entire career, from 1913 until 1976, and was source of earliest success. Ultimately made 461 woodcuts, 150 etchings, and 88 lithographs. Signed first contract with Galerie Emil Richter in 1915. Taught etching to Otto Dix in 1919/20.

Former membership in the Communist Party made him a target of the Nazis, who seized 151 works they deemed degenerate, destroying some. Studio in Berlin, where he had lived since 1934, was bombed in 1944, with great loss of work.

Powell, Angelika Schmiegelow, ed. *Conrad Felixmüller, 1897–1977: Prints and Drawings from the Collection of Dr. Ernst and Anne Fischer*. Exh. cat. Charlottesville: University of Virginia Art Museum, 1979.

Rathke, Christian, ed. *Conrad Felixmüller: Gemälde, Aquarelle, Zeichnungen, Druckgraphik, Skulpturen*. Exh. cat. Schleswig, Germany: Schleswig-Holsteinisches Landesmuseum, 1990.

Söhn, Gerhart. *Conrad Felixmüller: Das graphische Werk, 1912–1977*. Düsseldorf: Graphik-Salon Gerhart Söhn, 1987.

HEINZ FUCHS

(b. Berlin, Germany, 1886;
d. West Berlin, West Germany, 1961)

Painter, printmaker. Studied in Berlin from 1905 to 1910, including two years as a master student with Lovis Corinth, then in Weimar. Traveled widely through Europe for two years before resettling in Berlin in 1913. Served in World War I from 1915 until 1918. After the armistice joined the Novembergruppe of artists advocating socialist revolution and a greater role for artists in the new German Republic.

Best known today for lithographs created in late 1918 and early 1919 for the Werbedienst der deutschen Republik, a government-funded propaganda agency that papered Berlin with hundreds of thousands of socialist political posters by both commercial designers and Expressionists. Developed a distinctive graphic style in which expressionist vocabularies of violent color and distorted form united with dynamic yet legible text exhorting workers to support the new Republic.

From 1936 until 1943, under the directorship of Hugo Häring, taught at the private Reimann School, a refuge for nonconformist artists in Nazi Berlin. Most of his work was destroyed during bombing raids in 1944.

Grabowski, Jörn. *Wählt Links! Das politische Plakat in Deutschland, 1918–1933*. Exh. cat. East Berlin: Staatliche Museen zu Berlin, 1985.

GEORGE GROSZ
(GEORG GROSS)

(b. Berlin, Germany, 1893;
d. West Berlin, West Germany, 1959)

Painter, draftsman, printmaker known for pointed political satire and social criticism. Early work, from about 1914 to 1917, shows influence of Expressionism and Futurism, as well as caricature. Volunteered for war in 1914; discharged in 1915 after a sinus operation. Recalled in January 1917; suffered nervous breakdown, declared unfit for military service. In 1916 adopted American spelling of his first name and de-Germanized his last name. Joined Communist Party in 1918, although became disillusioned after 1922 trip to Soviet Union. Experience of war fueled aversion for German militarism and philistinism. As member of Berlin Dada from 1918 to 1920, created mordantly satirical collages. In 1920s style became more naturalistic in caustic, caricatured studies of corrupt officers, war profiteers, exploitative industrialists, and prostitutes.

Most of his prints were photolithographs after drawings; was uninterested in printmaking techniques, but wanted work distributed to large audiences. Published eight portfolios, fifteen illustrated books, and about 120 single prints, many with Malik-Verlag between 1917 and 1928. Ran afoul of censorship laws three times in 1920s with his print portfolios, including *God with Us*, which was seized from First International Dada Fair in 1920.

Emigrated to New York in 1933. Declared an "enemy of the state" by Nazis, who confiscated his works in German museums; some destroyed. One month before his death in 1959, returned to Berlin.

Dückers, Alexander. *George Grosz: Das graphische Werk/The Graphic Work*. San Francisco: Alan Wofsy Fine Arts, 1996.

Jentsch, Ralph. *George Grosz: Berlin–New York*. Milan: Skira, 2008.

—. *George Grosz: The Berlin Years*. Exh. cat., Peggy Guggenheim Collection, Venice. Milan: Electra, 1997.

Lewis, Beth Irwin. *George Grosz: Art and Politics in the Weimar Republic*. Rev. ed. Princeton, NJ.: Princeton University Press, 1991.

ERICH HECKEL

(b. Döbeln, Germany, 1883;
d. Radolfzell, West Germany, 1970)

Painter, printmaker. One of four architecture students in Dresden who formed the Brücke group in 1905; served as its business manager. Early paintings and prints focus on nudes in the studio, cabaret themes, and landscapes created during intermittent retreats with fellow Brücke artists. In 1910 met future wife, dancer Sidi Riha, the subject of many portraits. Followed Brücke members to Berlin in 1911. During World War I was stationed in Belgium with Red Cross medical corps headed by art historian Walter Kaesbach, who ensured Heckel continued to paint and make prints. While there became close with James Ensor and met Max Beckmann. In 1918 returned to Berlin and joined socialist artists' organizations, including the Novembergruppe. During war and postwar years created many portraits, self-portraits, and landscapes embodying spiritual isolation and melancholy. Output also reflects his long engagement with modern works of philosophy and literature, including those by Friedrich Nietzsche and Fyodor Dostoyevsky.

Used printmaking as a means for radically simplifying and flattening compositions. Made more than one thousand prints over career, almost three-quarters between 1903 and 1923; most were self-printed in small editions, although after 1910 collaborated on occasion with Berlin-based publishers, including Paul Cassirer, Fritz Gurlitt, and J. B. Neumann. Reprinted some early woodcuts in 1950s.

Nazis prohibited him from exhibiting and confiscated 729 works from public collections. Studio and its contents in Berlin destroyed during World War II.

Dube, Annemarie, and Wolf-Dieter Dube. *Erich Heckel: Das graphische Werk*. 3 vols. New York: E. Rathenau, 1964–74.

Moeller, Magdalena M., ed. *Erich Heckel: Aquarelle, Zeichnungen, Druckgraphik aus dem Brücke-Museum Berlin*. Exh. cat. Berlin: Brücke-Museum, 1991.

Moeller, Magdalena M., and Meike Hoffmann, eds. *Erich Heckel: Meisterwerke des Expressionismus: Aquarelle und Zeichnungen aus der Sammlung des Brücke-Museums Berlin*. Exh. cat. Berlin: Brücke-Museum, 1999.

VASILY KANDINSKY

(b. Moscow, Russia, 1866;
d. Neuilly-sur-Seine, France, 1944)

Painter, printmaker, watercolorist, pioneering theorist of abstraction. Abandoning an academic law career in Russia, moved to Munich in 1896 at age of thirty to study art. Founded several progressive art groups in Munich, most notably the Blaue Reiter, in 1911, with Franz Marc. Developed artistic philosophy based on the psychology of colors and shapes. Rejected objective representation and materialism in his art and theoretical writings, favoring spiritual approach of “inner necessity,” which culminated in his breakthrough to abstraction, around 1913.

Nearly two-thirds of his two hundred prints were made between 1900 and 1911, including more than fifty Jugendstil and fairy tale–inspired woodcuts from 1902 to 1904, and another fifty-six increasingly abstract woodcuts between 1907 and 1911 for his book *Klänge (Sounds)* (1913). These formal experiments with reductive woodcuts served as an important avenue toward abstraction. From 1913 to 1916 turned to drypoint, completing twelve rich examples.

As a Russian citizen, was expelled from Germany at outbreak of World War I. In postrevolutionary Russia was closely involved with Constructivist circles reorganizing artistic culture, and his own painting became increasingly geometric in style. Returned to Germany in 1921. Taught at the Bauhaus from 1922 until shuttered by Nazis in 1933. Reengaged with various printmaking techniques during Bauhaus years. Left Germany in 1933 and spent remaining years in France.

Barnett, Vivian Endicott, ed. *Kandinsky*. Exh. cat. New York: Solomon R. Guggenheim Museum, 2009.

—. *Kandinsky Watercolors: Catalogue Raisonné*. 2 vols. Ithaca, NY: Cornell University Press, 1992–94.

Friedel, Helmut, and Annegret Hoberg, eds. *Kandinsky: Das druckgrafische Werk/The Complete Prints*. Exh. cat. Munich: Städtische Galerie im Lenbachhaus und Kunstbau, 2008.

Kandinsky in Munich, 1896–1914. Exh. cat. New York: Solomon R. Guggenheim Museum, 1982.

Long, Rose-Carol Washton. *Kandinsky: The Development of an Abstract Style*. Oxford: Clarendon Press, 1980.

Roethel, Hans K. *Kandinsky: Das graphische Werk*. Cologne: DuMont, 1970.

ERNST LUDWIG KIRCHNER

(b. Aschaffenburg, Germany, 1880;
d. Davos, Switzerland, 1938)

Painter, printmaker, sculptor. One month before earning his architecture degree in Dresden in 1905, founded Brücke artists' group with university friends Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff; assumed leadership role with his strong personality, talent, and ambition. During early years, concentrated on nudes in the studio, urban nightlife, and portraits. During summers spent with other Brücke artists and models at Moritzburg Lakes from 1909 to 1911 and Baltic island of Fehmarn from 1912 to 1914, created many works depicting nudes moving freely in nature. From 1910 was increasingly influenced by African, Indian, and Oceanic art. Moved to Berlin in 1911, with other Brücke artists, but the group dissolved in 1913. From 1913 to 1915 created dramatic Berlin Street Scenes paintings, marking a career highpoint. In 1915 enlisted as an “unwilling volunteer” and became driver for artillery regiment; suffered a mental and physical breakdown, and was discharged as unfit for military service. Convalesced in various sanatoriums, then settled in mountains of Switzerland, where the landscape and villagers became a favored subject.

Was passionately engaged with printmaking throughout his career, making more than two thousand prints in woodcut, etching, and lithography; took an innovative approach, printing almost all of them himself in tiny editions, and often achieving unique and unorthodox effects.

In 1937 Nazis removed 639 paintings from public collections; the following year, he took own life by gunshot.

Dube, Annemarie, and Wolf-Dieter Dube. *Ernst Ludwig Kirchner: Das graphische Werk*. 2 vols. Munich: Prestel, 1980.

Gercken, Günther, and Magdalena M. Moeller. *Ernst Ludwig Kirchner: Farbige Druckgraphik*. Exh. cat. Berlin: Brücke-Museum, 2008.

Krämer, Felix, ed. *Ernst Ludwig Kirchner: Retrospective*. Exh. cat. Frankfurt: Städel Museum, 2010.

Lloyd, Jill, and Magdalena M. Moeller, eds. *Ernst Ludwig Kirchner, 1880–1938*. Exh. cat. Washington, DC: National Gallery of Art, 2003.

Wye, Deborah. *Kirchner and the Berlin Street*. Exh. cat. New York: The Museum of Modern Art, 2008.

PAUL KLEE

(b. Münchenbuchsee, Switzerland, 1879;
d. Muralto, Switzerland, 1940)

Painter, draftsman, printmaker, theoretician. Raised in Bern, then studied art in Munich, settling there in 1906. In 1911 met August Macke as well as Vasily Kandinsky and Franz Marc, who included him the following year in the almanac *Der Blaue Reiter* and the group's second exhibition. Prior to 1914 concentrated mostly on black-and-white prints and drawings. A trip to Tunisia with Macke and Swiss painter Louis Moilliet in 1914 provided a breakthrough that enabled him to begin working with color, first in watercolor and then oil, and to synthesize recent developments in abstraction with his own highly personal and imaginative vision. Extraordinarily prolific and inventive, his work was often small in scale with a lyricism and humor that reflected his interest in the art of children and the insane. Served in the German army from 1916 to 1918, but never saw action on front. From 1921 to 1931, taught at the Bauhaus; left there to teach at Düsseldorf Academy; Nazis dismissed him from post in 1933, and he emigrated to Bern.

Made 109 prints in total. Before the war, most were etchings printed in only a few proofs each; from 1919 to 1925 worked in lithography, often produced in larger editions as commissions for group portfolios, periodicals, and books; then from 1928 to 1932 resumed etching before ceasing printmaking entirely.

Nazis declared him degenerate and seized 102 works from German collections.

Anger, Jenny. *Paul Klee and the Decorative in Modern Art*. Cambridge: Cambridge University Press, 2004.

Glaesemer, Jürgen. *Paul Klee: Handzeichnungen*. 3 vols. Bern: Kunstmuseum Berne, 1973–84.

Geelhaar, Christian, et al. *The Graphic Legacy of Paul Klee*. Exh. cat. Annadale-on-Hudson, NY: Bard College, 1983.

Helfenstein, Josef, and Christian Rümelin, eds. *Paul Klee: Catalogue Raisonné*. 9 vols. New York: Thames & Hudson, 1999–2004.

Kornfeld, Eberhard W. *Verzeichnis des graphischen Werkes von Paul Klee*. 2nd rev. ed. Bern: Kornfeld, 2005.

Lanchner, Carolyn, ed. *Paul Klee*. Exh. cat. New York: The Museum of Modern Art, 1987.

OSKAR KOKOSCHKA

(b. Pöchlarn, Austria-Hungary, 1886;
d. Montreux, Switzerland, 1980)

Painter, printmaker, dramatist. Performance of his early Expressionist play, *Murderer, Hope of Women*, at the 1909 Kunstschau exhibition scandalized Vienna. Had been promoted early on by the Wiener Werkstätte, which published his fairy tale *Die träumenden Knaben* (*The Dreaming Boys*) in 1908, the first of several books he wrote and illustrated. But friendship with architect and critic Adolf Loos decisively influenced his turn away from decorative influences, toward an expressive, gestural style of painting in portraits and other figurative scenes. From 1910, was in contact with Expressionist circles in Berlin, including Herwarth Walden, who reproduced many of Kokoschka's drawings and texts in his journal *Der Sturm*. Volunteered for Austrian army in World War I; seriously wounded in 1915. From 1916 to 1931, was supported by Paul Cassirer (and following his death, his gallery), who published many of his prints. Moved to Dresden in 1917 and taught at the art academy there from 1919 until 1923. Later resettled in Vienna, where he lived from 1931 to 1934.

Labeled a “degenerate” artist by the Nazis, who confiscated 417 works from German museums. To avoid Nazis, fled to Prague (1934–38), then London (1938–53). Spent final years, from 1953 to 1980, in Switzerland.

Ultimately made more than 560 prints, approximately one-third in the 1910s and 1920s. Most are lithographic or photolithographic portraits or book illustrations, which, like his drawings, feature a nervous, electrically charged style.

Natter, Tobias G. *Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914*. Exh. cat. New York: Neue Galerie, 2002.

Strobl, Alice, and Alfred Weidinger, eds. *Oskar Kokoschka, Works on Paper: The Early Years, 1897–1917*. Exh. cat. New York: Solomon R. Guggenheim Museum, 1994.

Weidinger, Alfred, and Alice Strobl. *Oskar Kokoschka: Die Zeichnungen und Aquarelle 1897–1916*. Salzburg: Galerie Welz, 2008.

Wingler, Hans M., and Friedrich Welz. *Oskar Kokoschka: Das druckgraphische Werk*. Salzburg: Galerie Welz, 1975.

GEORG KOLBE

(b. Waldheim, Germany, 1877;
d. Berlin, Germany, 1947)

Sculptor, printmaker, draftsman. Known for idealized nudes, whose poses and gestures often suggest modern dance. Heavily influenced by Aristide Maillol and Auguste Rodin, whose studio he visited in 1909. Achieved first major success in 1911–12; joined board of Berlin Secession. Volunteered and sent to Eastern front in 1914, later stationed in Turkey, away from active service. In 1916 was commissioned to make two memorials in Turkey and Belgium. After war became close friends with Karl Schmidt-Rottluff; had a brief Expressionist period, from about 1919–23, when he created elongated, stylized figures, which he exhibited at the Cassirer Gallery in Berlin. In mid-1920s returned to a more naturalistic approach to the human figure, which became quietly introspective after wife's death in 1927.

Made ninety-nine prints, beginning with lithographs around 1900, primarily literary illustrations. In the 1920s, encouraged by Cassirer, made drypoints of dancers and nudes in motion, subjects he favored in his sculpture.

Under the Third Reich continued to participate in official exhibitions and took major state commissions, although he refused invitation to sculpt portrait of Hitler. Nazis appropriated his late style of monumental, idealized athletic nudes. His earlier, Expressionist works were removed from public view, some destroyed. Lost many works during bombing of Berlin in 1944.

Berger, Ursel. *Georg Kolbe: Leben und Werk*. Berlin: Mann-Verlag, 1990.

Rosenbach, Detlev. *Georg Kolbe: Das druckgraphische Werk*. Berlin: Mann-Verlag, 1997.

KÄTHE KOLLWITZ

(b. Königsberg, East Prussia, 1867;
d. Moritzburg, Germany, 1945)

Printmaker, draftsman, sculptor. Trained initially as a painter, but by 1890 turned to printmaking as means for social criticism. Married to a physician to proletarian families in Berlin, felt deep admiration for working class and dedicated her art to the poor and oppressed, especially women and children. Devastated by the death of her younger son, Peter, in combat in 1914, embraced pacifism and concentrated increasingly on themes of sacrifice and mourning. Stylistically indebted to Naturalism, but eventually began simplifying compositions, to emphasize emotion.

Made a total of 275 prints, nearly all black and white. Focused on etching until about 1911, then turned more to lithography, capitalizing on its directness and immediacy, especially for posters supporting postwar humanitarian causes. Inspired by Ernst Barlach, in 1920 adopted woodcut technique, which led to greater simplification without losing figurative legibility, as demonstrated in portfolio *War*, published in 1924. Wanted prints to be widely accessible, both in content and price, but was encouraged by publishers Emil Richter and, later, Alexander von der Becke, to create special editions for elite market as well.

Became first woman elected to Prussian Academy of Arts in 1919; expelled by Nazis, who prohibited her from exhibiting but nevertheless appropriated her images for own propaganda. During World War II Berlin apartment destroyed, with great loss of work. Died two weeks before German surrender.

Knesebeck, Alexandra von dem. *Käthe Kollwitz: Werkverzeichnis der Graphik. Band I & II*. Bern: Kornfeld, 2002.

Prelinger, Elizabeth, ed. *Käthe Kollwitz*. Exh. cat. Washington, DC: National Gallery of Art, 1992.

Rix, Brenda D., and Jay A. Clarke. *Käthe Kollwitz: The Art of Compassion*. Exh. cat. Toronto: Art Gallery of Ontario, 2003.

WILHELM LEHMBRUCK

(b. Duisburg, Germany, 1881;
d. Berlin, Germany, 1919)

Sculptor, draftsman, printmaker. Known for his sculptures of slender, elongated figures whose solemn, often downcast gestures convey introspection and a hushed, brooding emotion. After studying in Düsseldorf, moved to Paris in 1910, and was influenced by Aristide Maillol and Auguste Rodin as well as the ideas of Friedrich Nietzsche. Outbreak of World War I forced his return to Germany. Served as a medic in Berlin, which allowed him to work uninterrupted; discharged in February 1916 for a hearing impairment. Moved to Switzerland later that year to escape the misery of war. Returned to Berlin in 1919, and was elected to the Prussian Academy of Arts. This success could not offset his severe depression compounded by marital problems; committed suicide six days later.

His 183 drypoints and 17 lithographs, all made between 1910 and 1919, exclusively depicted figures, alone and in small groups. Used printmaking in a sketchlike manner, creating sensitive, freely drawn impressions of fleeting moments of passion or emotion. Paul Cassirer in Berlin published his prints in small editions, some of them posthumously in the 1920s.

In the 1930s Nazis condemned his work as degenerate and removed it from public collections.

Heller, Reinhold. *The Art of Wilhelm Lehmbruck*. Exh. cat. Washington, DC: National Gallery of Art, 1972.

Petermann, Erwin. *Die Druckgraphik von Wilhelm Lehmbruck*. Stuttgart: Gerd Hatje, 1964.

Rudloff, Martina, and Dietrich Schubert, eds. *Wilhelm Lehmbruck*. Exh. cat., Gerhard Marcks Haus. Bremen: Gerhard-Marcks-Stiftung, 2000.

AUGUST MACKE

(b. Meschede, Germany, 1887;
d. Perthes-lès-Hurlus, France, 1914)

Painter, watercolorist, and decorative artist. After befriending Franz Marc and Vasily Kandinsky, exhibited at both Blaue Reiter exhibitions in 1912 and was included in the group's almanac of 1912, but thereafter distanced himself from Kandinsky's metaphysical approach to abstraction. Was instead increasingly influenced by Robert Delaunay's use of fractured rays of color, and applied it to his luminous scenes of elegant urban flâneurs window-shopping and strolling through parks. Also designed carpets and tapestries and made pottery and glass paintings. In April 1914 traveled with Paul Klee and Swiss painter Louis Moilliet to Tunisia, where he sketched and made a series of glowing watercolors. Mobilized during first week of war; killed in action seven weeks later.

A consummate colorist, made only a few known prints, including a lithograph from 1905, five linoleum cuts from 1907, and six linoleum cuts between 1912 and 1913, all in black-and-white, two of which were published in *Der Sturm* and one posthumously by the Bauhaus. By contrast, was an astonishingly prolific draftsman, creating some ten thousand drawings, sketches, and watercolors in his abbreviated career.

As a fallen veteran, German officers protested the confiscation of his works and his inclusion as a degenerate artist by the Nazis.

Heiderich, Ursula. *August Macke: Aquarelle. Werkverzeichnis*. Ostfildern-Ruit, Germany: Hatje, 1997.

Moeller, Magdalena M., ed. *August Macke und die rheinischen Expressionisten: Werke aus dem Kunstmuseum Bonn und anderen Sammlungen*. Exh. cat. Berlin: Brücke-Museum, 2002.

Simmons, Sherwin. "August Macke's Shoppers: Commodity Aesthetics, Modernist Autonomy and the Inexhaustible Will of Kitsch." In *Zeitschrift für Kunstgeschichte* 63, no. 1 (2000): 47–88.

JEANNE MAMMEN (GERTRUD JOHANNA MAMMEN)

(b. Berlin, Germany, 1890;
d. West Berlin, West Germany, 1976)

Watercolorist, painter, printmaker. Raised in Paris. Studied art in Paris, Brussels, and Rome from 1906 until 1911. As a German citizen, was forced to flee France with her family at outbreak of World War I; lost all possessions. Impoverished, settled in Berlin in 1916, where she eventually earned a living making illustrations for fashion magazines and posters for Universum-Film AG (UFA), the film distributor.

After 1924 frequently published drawings and watercolors in major satirical periodicals such as *Ulk* and *Simplicissimus*, for which she chronicled the experiences of Berlin's crop-haired, self-reliant "new women" at work and leisure—experiences that mirrored her own. Often showed them in cramped, distorted spaces, some rendered in lurid tones reminiscent of Henri de Toulouse-Lautrec and others in brilliant, orphic colors of the prewar Parisian avant-garde. Enjoyed growing commercial and critical success; in 1930 had first solo exhibition at Galerie Gurlitt in Berlin. At publisher Wolfgang Gurlitt's behest, made lithographs illustrating a book of erotic Sapphic poetry, *Les Chansons de Bilitis*, in 1931–32, which was banned by the Nazis.

Under Nazi dictatorship, remained in Germany but lived in a state of "inner emigration"; refused to exhibit or publish. Turned increasingly to painting in Cubist and Expressionist styles out of solidarity with artists who Nazis defamed as degenerate.

Lütgens, Annelie. "Jeanne Mammen." In *Three Berlin Artists of the Weimar Era: Hannah Höch, Käthe Kollwitz, Jeanne Mammen*, edited by Louise R. Noun, pp. 93–102. Exh. cat. Des Moines, IA: Des Moines Art Center, 1994.

—. "The Conspiracy of Women: Images of City Life in the Work of Jeanne Mammen." In *Women in the Metropolis: Gender and Modernity in Weimar Culture*, edited by Katharina von Ankum, pp. 89–105. Berkeley: University of California Press, 1991.

Merkert, Jörn, ed. *Jeanne Mammen, 1890–1976: Monographie und Werkverzeichnis*. Cologne: Wienand, 1997.

Sykora, Katharina. "Jeanne Mammen." *Woman's Art Journal* 9, no. 2 (Autumn/Winter 1988–89): 28–31.

FRANZ MARC

(b. Munich, Germany, 1880;
d. Verdun, France, 1916)

Painter, watercolorist, printmaker. Gave up studying theology and philosophy for painting in 1900. By 1910 discovered main artistic theme—animals—which he regarded as uncorrupted symbols of spiritual renewal. Rejected naturalistic use of color and sought cosmic unity of figure and landscape, matter and spirit. Met Kandinsky in December 1910, and with him organized first Blaue Reiter exhibition later that year and coedited its almanac of 1912. Linked Munich and Berlin Expressionist circles; included Brücke prints in 1912 Blaue Reiter exhibition of graphic arts and helped organize the First German Autumn Salon, an important exhibition surveying European modernism, at Galerie Der Sturm in 1913. After 1912 applied lessons of Cubist fracturing of space learned through Robert Delaunay's Orphism and Italian Futurism. Volunteered and immediately sent to front in August 1914. Enthusiasm for war, and its potential to renew European society, rocked by death of friend August Macke a month later. Was himself killed in action, in March 1916, at age thirty-six.

During short career made forty-six prints and some two hundred drawings and watercolors. Most of his twenty-three woodcuts, which supplanted lithography in 1911, printed by hand in small editions, although some published in *Der Sturm*; some also reprinted by his widow after his death.

Despite decorated war record, posthumously condemned as degenerate by Nazis, who removed 130 of his works from public collections.

Hoberg, Annegret, and Helmut Friedel, eds. *Franz Marc: The Retrospective*. Exh. cat. Munich: Städtische Galerie im Lenbachhaus München und Kunstbau, 2005.

Hoberg, Annegret, and Isabelle Jansen. *Franz Marc: Werkverzeichnis. Skizzenbücher und Druckgraphik*. Vol. 3. Munich: C. H. Beck, forthcoming.

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

LUDWIG MEIDNER

(b. Bernstadt, Germany, 1884;
d. Darmstadt, West Germany, 1966)

Painter, printmaker, writer. Gained renown after 1912 for street scenes celebrating the frenetic dynamism of Berlin, including series of "apocalyptic landscapes" that prophetically envisioned the city in catastrophic collapse. Cofounded Expressionist group Die Pathetiker, committed to works of Nietzschean pathos and drama, with Jakob Steinhardt and Richard Janthur; they exhibited at Herwarth Walden's Galerie Der Sturm in 1912. His atelier became a weekly meeting point for Berlin's artistic and literary avant-garde, including Conrad Felixmüller and George Grosz. Adamantly antiwar, but was drafted in 1915. Did not see combat; served as a French translator. Afterwards, joined various left-wing artists' organizations.

In printmaking, focused overwhelmingly on portraiture, including forty self-portraits, many of them drypoints, showcasing his nervous, vibrating line. Nearly half of his 415 prints made between 1919 and 1922; all but gave up printmaking after 1925. Worked with range of major publishers, including Paul Cassirer, J. B. Neumann, Fritz Gurlitt, Kurt Wolff, and Euphorion. Was also active as a writer, publishing articles in left-wing journals as well as two books combining his own prose poems and illustrations in 1918 and 1920.

As a Jew, suffered extensive persecution by Nazis. Lost teaching position in Berlin, had eighty-four works removed from public collections, and was labeled "degenerate." Fled to Britain in 1939, where he spent three years in an internment camp. Returned to Germany after World War II.

Breuer, Gerda, ed. *Ludwig Meidner: Zeichner, Maler, Literat, 1884–1966*. 2 vols. Stuttgart: G. Hatje, 1991.

Eliel, Carol S. *The Apocalyptic Landscapes of Ludwig Meidner*. Exh. cat. Los Angeles: Los Angeles County Museum of Art, 1989.

Miesel, Victor H. *Ludwig Meidner: An Expressionist Master*. Exh. cat. Ann Arbor: University of Michigan, 1978.

OTTO MUELLER

(b. Liebau, Germany, 1874;
d. Breslau, Germany, 1930)

Painter, printmaker. Apprenticed as a lithographer; in 1894 moved to Dresden to study painting. In 1908 settled in Berlin. Exhibited with Brücke in September 1910 as a guest; joined group shortly thereafter. Integrated expressionist approaches of flattening and distorting space into his sylvan scenes of idyllic bathers and nudes, a theme to which he was almost exclusively devoted throughout his career. Remained close with Ernst Ludwig Kirchner and Erich Heckel after Brücke dissolved in 1913. Joined war effort in 1916, serving first with infantry on the front, then as draftsman with a zeppelin unit in Berlin. Hospitalized in 1917 with pulmonary problems from which he never fully recovered. In 1919 appointed professor at the Breslau Academy of Art, a position he held until his death. Expanded his subject matter in 1920s with idealized scenes of gypsy life based on his extensive travels through the Balkans.

Of his 172 prints, all were lithographs aside from one etching and six woodcuts, five of which he made in 1912 under the Brücke's influence. Until 1919 printed his lithographs by hand in small editions and repeatedly used the same, distinctive stone; thereafter took advantage of the printmaking facilities run by Georg Lange at the Breslau Academy.

Posthumously declared degenerate by the Nazis, who removed 357 works from German museums.

Karsch, Florian. *Otto Mueller zum hundertsten Geburtstag: Das graphische Gesamtwerk*. Exh. cat. Berlin: Galerie Nierendorf, 1974.

Moeller, Magdalena M., ed. *Auf der Suche nach dem Ursprünglichen: Mensch und Natur im Werk von Otto Mueller*. Exh. cat. Berlin: Brücke-Museum, 2004.

**EMIL NOLDE
(HANS EMIL HANSEN)**

(b. Nolde, Schleswig, 1867;
d. Seebüll, West Germany, 1956)

Painter, printmaker, watercolorist. First trained as a woodcarver; later studied painting and developed style involving intense color and thick, gestural impasto. Changed name to Nolde, his birthplace, in 1902. Invited to join Brücke in 1906 by Karl Schmidt-Rottluff, who introduced him to woodcut. In return, taught Brücke members his innovative etching techniques. An independent personality, left Brücke after only one year, but remained friendly with the group. Expelled from Berlin Secession in 1910 after vehemently criticizing Max Liebermann for rejecting Expressionist paintings. Explored typical Expressionist themes of urban nightlife, but had a more abiding devotion to biblical scenes and northern landscapes, as well as "primitive" and phantasmagorical subjects. In 1913–14, with wife, Ada, traveled overland via Russia to German New Guinea, accompanying a German colonial expedition. Subsequently made paintings, watercolors, and prints based on travels.

Ultimately produced 525 prints, almost all before 1926, mostly unpublished etchings and woodcuts in black and white; frequently developed his images through several states. Often used lithography to experiment with color, including several monumental works printed in numerous color variations in 1913.

Initially sympathetic to National Socialism. Nazis nevertheless confiscated 1,052 works, more than from any other artist. Prohibited by Nazis from painting in 1941; worked secretly in watercolor. His studio in Berlin, with archive of his prints, was destroyed by bombs in 1944.

Ackley, Clifford S., Timothy O. Benson, and Victor Carlson. *Nolde: The Painter's Prints*. Exh. cat. Boston: Museum of Fine Arts, 1995.

Moeller, Magdalena M., and Manfred Reuther, eds. *Emil Nolde: Druckgraphik aus der Sammlung der Nolde-Stiftung Seebüll*. Exh. cat. Berlin: Brücke-Museum, 1999.

Schiefler, Gustav, and Christel Mosel. *Emil Nolde: Das graphische Werk*. 2 vols. Cologne: DuMont, 1995.

Vergo, Peter, and Felicity Lunn, eds. *Emil Nolde*. Exh. cat. London: Whitechapel Art Gallery, 1995.

**MAX OPPENHEIMER
(MOPP)**

(b. Vienna, Austria-Hungary, 1885;
d. New York, USA, 1954)

Painter, printmaker. Studied painting in Vienna and Prague from 1900 to 1906. Included in 1908 and 1909 Kunstschau exhibitions of contemporary art, organized by Gustav Klimt and others in Vienna. Shared a studio with Egon Schiele in 1910. In 1912 moved to Berlin and by then was signing works "MOPP." Contributed many drawings to Franz Pfemfert's left-wing periodical *Die Aktion*. Early work primarily consisted of nervously energetic portraits of Austrian and German literary and cultural elite; after 1914 the depiction of music became his foremost theme, presented in a style increasingly influenced by Cubism and Futurism. Declared medically unfit for military service. In spring 1915 settled in Switzerland, where he lived until 1920s; returned to Berlin, then Vienna in 1930s.

Made approximately one hundred prints. First lithograph, a poster made in 1911 for his exhibition at Galerie Thannhauser in Munich, was banned by police for indecency and brought accusation of plagiarism from Oskar Kokoschka. Relationship then soured with critic Arthur Roessler, formerly his most important patron. In 1912 began etching, which became his preferred printmaking medium; used it for finely detailed portraits and musical scenes.

A homosexual and a Jew, faced persecution from Nazis, who removed his works from German museums in 1937. Emigrated to New York, via Switzerland, in 1938.

Echte, Bernhard, ed. *Max Oppenheimer (MOPP), 1885–1954: Gemälde und Graphiken*. Exh. cat., Bayerische Staatsgemäldesammlungen, Munich. Baden: Stiftung Langmatt Sidney und Jenny Brown, 1995.

Natter, Tobias, ed. *MOPP: Max Oppenheimer, 1885–1954*. Exh. cat. Vienna: Jüdisches Museum der Stadt Wien, 1994.

Pabst, Michael. *Max Oppenheimer: Verzeichnis der Druckgrafik*. Munich: Galerie Michael Pabst, 1993.

**MAX PECHSTEIN
(HERMANN MAX PECHSTEIN)**

(b. Zwickau, Germany, 1881;
d. West Berlin, West Germany, 1955)

Painter, printmaker. After studying in Dresden, joined Brücke group in 1906 at invitation of Karl Schmidt-Rottluff. Moved to Berlin in 1908, but continued to spend time with fellow Brücke artists in Dresden and at rural retreats. Expelled from Brücke in 1912 for breaking policy of only exhibiting as a group when he submitted paintings to the Berlin Secession. Regarded as the paradigmatic Expressionist in 1910s and 1920s to the ire of other Brücke members. Interested in "primitive" cultures and traveled to Palau Islands in South Pacific in 1914; interned by Japanese with outbreak of World War I. Returned to Germany and was drafted into army in 1915. Saw action at Somme; had nervous breakdown. In 1918 was instrumental in founding the Novembergruppe, a left-wing artists' group demanding artist involvement in new social policies. In posters supporting fledgling republic, united Expressionist aesthetics with socialist propaganda.

Over career, made more than nine hundred prints, mostly lithographs and woodcuts between 1906 and 1923. During Brücke years, most were self-printed in tiny editions. Beginning early 1910s, collaborated with several leading Berlin-based publishers, including Fritz Gurlitt, who commissioned some seventeen portfolios and illustrated books.

After 1933 expelled from the Prussian Academy of Arts, was forbidden from painting, and lost teaching post in Berlin. Nazis removed 326 works from public collections.

Krüger, Günter. *Das druckgraphische Werk Max Pechsteins*. Tökendorf, West Germany: R. C. Pechstein-Verlag, 1988.

Moeller, Magdalena M., ed. *Max Pechstein im Brücke-Museum Berlin*. Exh. cat. Berlin: Brücke-Museum, 2001.

—, ed. *Max Pechstein: Sein malerisches Werk*. Exh. cat. Berlin: Brücke-Museum, 1996.

CHRISTIAN ROHLFS

(b. Niendorf, Holstein 1849;
d. Hagen, Germany, 1938)

Painter, printmaker. Took up painting as a teenager while convalescing from an infection that ultimately cost him a leg. Began formal studies in Weimar in 1870. Initially painted large-scale landscapes, working successively through academic, naturalist, Impressionist, and Neo-Impressionist styles. In 1901 left Weimar for Hagen at urging of collector Karl Ernst Osthaus, who offered him a studio in the modern art museum he was establishing there. Through this exposure to the avant-garde, including meeting Edvard Munch in 1904 and Emil Nolde a year later, and seeing Van Gogh's choppy brushstrokes and vibrant coloring, his work moved into its final, Expressionist phase.

Made first of 185 prints at age sixty, in 1908, after seeing an exhibition of Brücke prints. Aside from two lithographs, worked exclusively in woodcut and linoleum cut. Rarely editioned his work, preferring to create unique or variant impressions by hand-printing his own blocks, which he inked with a brush and then printed through rubbing or by applying pressure from a weighted cigar box. Concentrated mostly on figurative subjects, as well as biblical themes in response to World War I. Stopped making new motifs in 1926, but continued printing new impressions from old blocks.

In 1937 Nazis expelled him from the Prussian Academy of Arts, condemned him as degenerate, and removed 412 of his works from public collections.

Luckow, Dirk, Magdalena M. Moeller, and Peter Thurmann. *Christian Rohlf: Die Begegnung mit der Moderne*. Exh. cat. Berlin: Brücke-Museum, 2005.

Utermann, Wilfried. *Christian Rohlf: Das druckgraphische Gesamtwerk*. Exh. cat., Museum am Ostwall, Dortmund, and Museum Folkwang, Essen. Dortmund, West Germany: Galerie Utermann, 1987.

Vogt, Paul. *Christian Rohlf: Das graphische Werk*. Recklinghausen, West Germany: Aurel Bongers, 1960.

EGON SCHIELE

(b. Vienna, Austria-Hungary, 1890;
d. Vienna, Austria-Hungary, 1918)

Painter and precociously talented draftsman; accepted into Vienna's Academy of Fine Arts in 1906 at age sixteen. From 1907 was mentored by Gustav Klimt, who invited him to exhibit at monumental 1909 Kunstschau exhibition. From 1910, works characterized by virtuosic use of line in penetrating portraits with expressive, contorted, sexually explicit bodies. Lived in small towns of Krumau and Neulengbach from 1910 to 1911, and scandalized the locals with his bohemian, licentious lifestyle. Briefly jailed in 1912, charged with seducing a minor; judge publicly burnt one of his drawings in court.

In 1911 Munich-based Sema artists' group's portfolio project provided impetus to try printmaking, which important patron, critic Arthur Roessler, also encouraged. Appreciated printmaking for potential financial rewards; disliked its technical complexity. Made only seventeen prints: seven lithographs, six etchings, two woodcuts, and four rubbercuts; many published posthumously. Preferred ease of drawing; was prolific in pencil or crayon, often with watercolor. Drafted into Austrian army in 1915. Eventually transferred to a desk job, where he could draw and paint. Exhibition at Vienna Secession in March 1918 heralded financial and critical success. Seven months later, at age twenty-eight, succumbed to the influenza pandemic, three days after his pregnant wife.

Kallir, Jane. *Egon Schiele: Life and Work*. New York: Abrams, 2003.

———. *Egon Schiele: The Complete Works*. New York: Abrams, 1990.

Price, Renée, ed. *Egon Schiele: The Ronald S. Lauder and Serge Sabarsky Collections*. Exh. cat. New York: Neue Galerie, 2005.

KARL SCHMIDT-ROTLUFF

(b. Rottluff, Germany, 1884;
d. West Berlin, West Germany, 1976)

Painter, printmaker. One of four architecture students, including Ernst Ludwig Kirchner, Fritz Bleyl, and childhood friend Erich Heckel, who cofounded Brücke group in Dresden in 1905. The most independent long-term member, from 1910 to 1911, kept a studio in Hamburg, home of several important supporters. Thematically, preferred northern landscapes, many created during summers spent in Dangast from 1908 to 1912, a fishing village, and later in remote Baltic coastal towns Nidden and Hohwacht. Even after moving to Berlin in 1911, shied away from Brücke subjects of urban modernity; began depicting radically stylized nudes and heads, influenced by Cubism and African and Oceanic art. Conscripted in May 1915 and served three years on Eastern front. Although shattered nerves rendered him unable to paint, continued to make woodcuts. Near end of war, seeking spiritual solace, turned to biblical themes.

From the beginning, printmaking fundamental to simplifying and abstracting his style. Made 663 prints, of which nearly 450 were woodcuts. Almost all date between 1905 and 1927. Until 1912 printed most by hand in small editions; thereafter used professional printers, sometimes under commission from publishers, including Pan-Presse, J. B. Neumann, and Kurt Wolff.

In 1933 expelled by Nazis from the Prussian Academy of Arts; eventually prohibited from painting and exhibiting. Nazis confiscated 608 works from public collections. Berlin studio and many works destroyed during World War II.

Moeller, Magdalena M., ed. *Karl Schmidt-Rottluff: Druckgrafik*. Exh. cat. Berlin: Brücke-Museum, 2001.

Schapiro, Rosa. *Karl Schmidt-Rottluffs graphisches Werk bis 1923*. 3 vols. Berlin: Euphorion, 1923.

Thiem, Günter, and Armin Zweite, eds. *Karl Schmidt-Rottluff: Retrospektive*. Exh. cat. Munich: Städtische Galerie im Lenbachhaus, 1989.

NOTES ON THE PUBLISHERS IRIS SCHMEISSER

These entries refer to publishers who issued works found in the Plates section of this volume. Headings refer to cities in which each entity was founded. Selected bibliographic references cite major sources devoted primarily to the individual publisher, or, if no such reference exists, more general references, or sections of references, that proved most informative. A number of other sources have also heavily informed this section, most particularly:

Allen, Roy F. *Literary Life in German Expressionism and the Berlin Circles*. Ann Arbor, MI: UMI Research Press, 1972.

Jentsch, Ralph. *Illustrierte Bücher des deutschen Expressionismus*. Stuttgart: Edition Cantz, 1989.

Junge, Henrike, ed. *Avantgarde und Publikum: Zur Rezeption avantgardistischer Kunst in Deutschland 1905–1933*. Cologne: Böhlau, 1992.

Lang, Lothar. *Buchkunst und Kunstgeschichte im 20. Jahrhundert: Graphik, Illustration, Malerbuch*. Stuttgart: Hiersemann, 2005.

Malke, Lutz S., ed. *Europäische Moderne: Buch und Graphik aus Berliner Kunstverlagen 1890–1933*. Exh. cat. Berlin: Kunstbibliothek, 1989.

Raabe, Paul. *Die Zeitschriften und Sammlungen des literarischen Expressionismus: Repertorium der Zeitschriften, Jahrbücher, Anthologien, Sammelwerke, Schriftenreihen und Almanache 1910–1921*. Stuttgart: Metzler, 1964.

AKADEMISCHER VERBAND FÜR LITERATUR UND MUSIK, VIENNA

“Academic Association for Literature and Music.” Interdisciplinary association of students and their friends, established in 1908 to promote avant-garde art, literature, music, and cultural events. Through the students’ affiliation with the University of Vienna, used lecture halls for the readings, theater performances, and concerts they organized. Mounted art exhibitions, such as *Futurists* in early 1913 (organized by Herwarth Walden’s gallery Der Sturm, Berlin) and *International Black-White Exhibition* in 1913–14, an exhibition of more than five hundred works on paper by fifty-four artists, including Ernst Barlach, Max Beckmann, Lovis Corinth, Oskar Kokoschka, Wilhelm Lehmbruck, and Egon Schiele. Commissioned and published lithographed posters by Kokoschka, Adolf Loos, Arnold Nechansky, and Karl Schwetz to advertise the association’s events. In 1912–13 issued literary and artistic periodical *Der Ruf* (The call). In spring 1913 the Academic Association sponsored a concert of avant-garde music conducted by Arnold Schoenberg, which resulted in a scandal. The subsequent loss in membership ultimately led to the association’s dissolution.

Amann, Klaus, and Armin A. Wallas, eds. *Expressionismus in Österreich*. Vienna: Böhlau, 1994.

Schweiger, Werner J. *Der junge Kokoschka: Leben und Werk 1904–1914*, pp. 209–34. Vienna: Edition Brandstätter, 1983.

ALTERSHILFE DES DEUTSCHEN VOLKES, BERLIN

“Aid for the Aged of the German People.” Social-aid organization for the elderly founded by a group of private welfare institutions in 1921. A shortage of jobs in the early days of the Weimar Republic forced older people to retire sooner than they could afford. Many had lost their savings due to postwar inflation, and public pensions provided insufficient support. To alleviate the resulting wave of poverty among people over sixty-five, the short-lived (and not very successful) Altershilfe launched a national campaign to raise awareness for their predicament. It organized a variety of fund-raising initiatives, including a print edition donated by Käthe Kollwitz.

Knesebeck, Alexandra von dem. *Käthe Kollwitz: Werkverzeichnis der Graphik. Band I & II*. Bern: Kornfeld, 2002.

ANTI-BOLSCHEWISTISCHE LIGA, BERLIN

“Anti-Bolshevist League.” Anti-communist, right-wing group backed by wealthy industrialists, which formed during the November Revolution. Active 1918–19; renamed Liga zum Schutze der deutschen Kultur (League for the Protection of German Culture), in 1919. Had the goal of countering revolutionary forces, specifically the radical left because they aligned themselves with Soviet Russia. Its key ideologist was Eduard Stadtler, a former prisoner of war in Russia and early proponent of National Socialism (he would join the National Socialist German Workers’ Party in 1933). The reactionary group, with main office in Berlin and branches in other cities, financially supported the suppression of left-wing activism during the revolution and the early days of the Weimar Republic, including the paramilitary Freikorps units and the murders of Communist leaders Rosa Luxemburg and Karl Liebknecht. Engaged in defamatory campaigns against the Communist Party and its press organ, *Die rote Fahne* (The red banner), and published Red Scare propaganda material, especially brochures and posters, that drew on sentimentalism and crude stereotypes, often rendered in lurid colors. Among the graphic designers who were commissioned to create anti-Bolshevist posters were Julius Ussy Engelhard, Rudi Feld, Walter Schnackenberg, and Siegmund von Suchodolski. The league also held design competitions and exhibited submitted entries. Its publishing activities ended in 1925.

Simmons, Sherwin. “Grimaces on the Walls: Anti-Bolshevist Posters and the Debate about Kitsch.” *Design Issues* 14, no. 2 (Summer 1998): 16–40.

DRESDNER VERLAG, DRESDEN

Short-lived, politically progressive publishing house established in 1917. Emerged from the pacifist circle of young, politically engaged artists and intellectuals, including artists Peter August Böckstiegel, Conrad Felixmüller, Otto Lange, and Constantin von Mitschke-Collande, and writers Walter Rheiner, Heinar Schilling, and Felix Stierner, among others, who during World War I informally organized themselves as the Expressionist Working Group Dresden. This group later evolved into the Dresden Secession Group 1919. Its aim was to advance contemporary literature, music, and art; to work collectively; and to create a link between artists and the people. From 1918 to 1922, under the aegis of Schilling, published the monthly periodical *Menschen* (Mankind), which included many woodcuts by Felixmüller. In 1921 initiated the portfolio series *Die Graphische Reihe* (The print series), with each volume typically devoted to one artist;

within this series published four portfolios by Otto Dix, as well as others by Karl Jakob Hirsch, Bernhard Kretzschmar, von Mitschke-Collande, and Lasar Segall. After various members of the circle successively left, and facing increasing financing problems due to rising inflation, stopped publishing after 1922.

Kreppl, Ulrich, ed. *Conrad Felixmüller: Die Dresdner Jahre 1910–1934*. Exh. cat. Dresden: Gemäldegalerie, 1997.

Löffler, Fritz. “Dresden from 1913 and the *Dresdner Sezession Gruppe 1919*.” In *German Expressionism, 1915–1925: The Second Generation*, edited by Stephanie Barron, pp. 57–79. Exh. cat. Los Angeles: Los Angeles County Museum of Art, 1988.

EMIL RICHTER, DRESDEN

Gallery established in 1848 by Emil Richter; subsequently owned by Hermann Holst and then R. H. Meier. Renowned at the turn of the century for showing contemporary German and international art. Organized three annual Brücke exhibitions (1907–09), significantly increasing awareness of the artists’ group. Under Holst also established a publishing house with a printshop, which published the galleries’ exhibition catalogues and other related materials. Served as exclusive publisher of all of Käthe Kollwitz’s prints from approximately 1910 to 1930, when Alexander von der Becke took over the gallery’s stock of the artist’s print oeuvre. Also issued two of her print *raisonnés*, in 1913 and 1927. Promoted several second-generation Expressionists, such as the Dresden-born Conrad Felixmüller, who in 1915 and 1918 signed contracts for his graphics with the gallery. Negotiated a one-year sales contract with the activist artists’ group Dresden Secession Group 1919, hosting two exhibitions and issuing both accompanying catalogues. Also published the monthly Expressionist periodical *Neue Blätter für Kunst und Dichtung* (Newspaper for art and poetry) (1918–21), edited by Hugo Zehder, featuring prints by the Dresden Secession Group 1919. Went bankrupt and was forced to close in 1930.

Hoffmann, Meike. *Leben und Schaffen der Künstlergruppe Brücke, 1905–1913: Mit einem kommentierten Werkverzeichnis der Geschäfts- und Ausstellungsgraphik*. Berlin: Reimer, 2005.

Seidel, Anne. “Offen für die Moderne. Galerien in Dresden zur Zeit der Künstlergruppe Brücke.” *Dresdner Kunstblätter* 45, no. 5 (2001): 163–66.

Weinstein, Joan. *The End of Expressionism: Art and the November Revolution in Germany, 1918–19*. Chicago: University of Chicago Press, 1990.

EUPHORION, BERLIN

Publishing house founded in 1920 by young bibliophile Abraham Horodisch and book dealer and graphic artist Siegfried Pfankuch. Aimed to publish literary masterpieces in luxuriously hand-bound editions. Added print publishing in early 1922, which flourished after art patron Ernst Rathenau and art historian Hubert Baumgärtel, who had a particular interest in Expressionist prints, joined the operation the same year. A print collector himself, Rathenau had a decisive influence on Euphorion’s program, especially the periodical in portfolio form *Die Schaffenden* (The creators) (1918–32), which Horodisch acquired from Gustav Kiepenheuer by 1923. He also supported the publishing house financially. Published prints — as single editions or in illustrated books and portfolios — by Lovis Corinth, Otto Dix, Lyonel Feininger, George Grosz, Oskar Kokoschka, Käthe Kollwitz, Alfred Kubin, Ludwig Meidner, Max Pechstein, and Karl Schmidt-Rottluff, among others. Began a special monograph series in 1931 titled *Graphik der Gegenwart* (Contemporary prints), but was unable to publish more than one volume (on Erich Heckel). Issued print catalogues *raisonnés* on Ernst Ludwig Kirchner, Edvard Munch, Emil Nolde, and Schmidt-Rottluff. Experienced sales difficulties after 1924 due to oversaturated print market. Rathenau ran the publishing house by himself from 1927 until the Nazis came to power; he emigrated to the United States in 1938.

Berger, Friedemann, and Beate Jahn, eds. *Die Schaffenden: Eine Auswahl der Jahrgänge I bis III und Katalog des Mappenwerkes*. Leipzig and Weimar: Kiepenheuer; and Berlin: Publica Verlagsgesellschaft, 1984.

Horodisch, Abraham. “Der Euphorion Verlag.” *Imprimatur: ein Jahrbuch für Bücherfreunde*, vol. 6 (1969): 105–12.

FRANKFURTER KUNSTVEREIN

Frankfurt art association established in 1829. One of many *Kunstvereine* founded in the early nineteenth century that reflected the cultural aspirations of the rising bourgeoisie in various German cities, among the oldest being Karlsruhe, Munich, Stuttgart, and Frankfurt. Its aims were to educate the public about art, enable and inspire private art collecting, and promote contemporary (usually local) artists by exhibiting or selling their works in the association’s gallery space. In return for their membership subscription, members could participate in an annual raffle of contemporary artworks; they also received an annual gift, either a reproduction of an artwork or an original print commissioned by the association. In the early twentieth

century the Frankfurter Kunstverein challenged the reactionary art politics of the Wilhelmine state. Georg Swarzenski, a renowned art historian and director of Frankfurt’s Städel Museum, served as a board member beginning 1911 and was instrumental in this regard. Between 1904 and 1930, under director Carl Marcus, the group published prints by Max Beckmann, Ernst Ludwig Kirchner, and Alfred Kubin, among others. During the Nazi era, it came under the supervision of the Reich Culture Chamber, which purged it of its non-Aryan members and “degenerate” artworks. Still active today.

Gravenkamp, Curt. *Rückblick auf Geschichte und Tätigkeit des Frankfurter Kunstvereins vom Jahre 1829 bis zum Jahre 1954*. Frankfurt: Frankfurter Kunstverein, 1954.

Junge, Henrike. *Wohlfeile Kunst: Die Verbreitung von Künstlergraphik seit 1870 und die Griffelkunst-Vereinigung*. Mainz: Philipp von Zabern, 1989.

FRITZ GURLITT, BERLIN

Gallery established in 1880 by Fritz Gurlitt. Promoted contemporary German artists, and was the first to publicly exhibit French Impressionism in Berlin, beginning in 1883. Gurlitt died in 1893 and his son Wolfgang took over the gallery business in 1912 and added Expressionist art to the program, organizing the first and only Brücke group exhibition in Berlin that same year, and giving Ernst Ludwig Kirchner and Erich Heckel their first solo shows in this city in 1913; gave Otto Mueller and Karl Schmidt-Rottluff exhibitions in 1914. Wolfgang also led the gallery to engage in major printmaking activity. By 1915 was representing Max Pechstein and served as primary publisher of his prints from then through 1923, when artist and dealer split. Also published almost all of Lovis Corinth’s prints after the artist’s break with Paul Cassirer in 1913. In 1918, following Cassirer’s example, Gurlitt founded his own printing press, Gurlitt-Press, which issued portfolios and illustrated books by numerous artists, including many by Pechstein and Corinth as well as Oskar Kokoschka and lesser-known Expressionists such as Willi Geiger, Willy Jaeckel, Richard Janthur, and Jakob Steinhardt. From 1919 to 1923 published four almanacs with original prints, the last two titled *Das graphische Jahr* (The graphic year). In 1920, under the aegis of art historian Karl Schwarz, added an imprint for Jewish art and culture, which published prints by Steinhardt and Ludwig Meidner, among others. Exhibition activity diminished due to financial difficulties after 1926, and in 1931 the publishing business was dissolved. The gallery was destroyed in a bomb raid in 1943.

Gropp, Birgit. “Studien zur Kunsthandlung Fritz Gurlitt in Berlin 1880–1943.” PhD diss., Freie Universität, Berlin, 2000.

GUSTAV KIEPENHEUER, WEIMAR

Literary publishing house founded by book dealer Gustav Kiepenheuer in 1909. Initially issued classic texts in bibliophile series; in the later 1910s focused on contemporary literature, and published some prints and illustrated books by artists affiliated with the Weimar Art School (Weimarer Kunstschule). In January 1917 brought out monthly periodical, *Das Kunstblatt* (The art paper), with respected art critic and cultural journalist Paul Westheim as editor; from February 1917 to October 1920 each issue featured a print by a leading Expressionist artist. Goals were to encourage print collecting, support young artists, and offer a platform for contemporary art and architectural and literary criticism. With Westheim commissioning texts from important art critics and Expressionist writers, and Kiepenheuer maintaining lavish production values, competed openly with *Der Sturm* for position as leading Expressionist journal. From 1918 to 1922, published the periodical in portfolio form, *Die Schaffenden* (The creators), a quarterly with ten signed prints by various artists per issue. Also published artists’ monographs and an illustrated book series, *Graphische Bücher*. For largely financial reasons was forced to transfer *Die Schaffenden* and *Das Kunstblatt* to different publishers by 1923 and in 1925, respectively. Relocated to Potsdam in the fall of 1918 and then to Berlin in 1929. Censored in 1933, then closed in 1944 by the Nazi regime. Reestablished in 1946, still exists as an imprint of a larger publishing group.

Berger, Friedemann, and Beate Jahn, eds. *Die Schaffenden: Eine Auswahl der Jahrgänge I bis III und Katalog des Mappenwerkes*. Leipzig and Weimar: Kiepenheuer; and Berlin: Publica Verlagsgesellschaft, 1984.

Windhöfel, Lutz. *Paul Westheim und das Kunstblatt*. Cologne: Böhlau, 1995.

HYPERION, MUNICH

Publishing house for literature and art, established by literary editor and art patron Hans von Weber in 1906. Focused initially on authors of the fin de siècle and on Jugendstil book illustrations. Issued short-lived eponymous literary periodical from 1908 to 1910, edited by the critic Franz Blei and emerging Expressionist author Carl Sternheim. After 1909, emphasized bibliophile editions, including the so-called *Hundertdrucke* (Hundred books) series of classic literary works

issued in limited editions of one hundred, catering to the Wilhelmine bourgeoisie. Sold in 1913 to publisher Ernst Rowohlt, then in 1917 acquired by the expanding publisher Kurt Wolff as an imprint specifically devoted to deluxe editions of prints and illustrated books. Under the aegis of knowledgeable collector Lothar Mohrenwitz, who joined in 1919, Hyperion's art program flourished, issuing portfolios and prints by many leading artists of the day, including Alfred Kubin, Ludwig Meidner, Otto Mueller, Max Pechstein, Karl Schmidt-Rottluff, and Christian Rohlf. Mohrenwitz resigned in 1924; Wolff ceased Hyperion's production in 1927 and then sold it in 1929.

Göbel, Wolfram. "Der Kurt Wolff Verlag (1910–1930)." In *Kurt Wolff: Ein Literat und Gentleman*, edited by Barbara Weidle, pp. 11–42. Bonn: Weidle, 2007.

—. "Vierter Exkurs: Bibliophilie und Weltliteratur – Der Hyperion-Verlag" and "Die Publikationen des Hyperion-Verlages." In *Der Kurt Wolff Verlag 1913–1930: Expressionismus als verlegerische Aufgabe*, pp. 813–23 and 1,410–431. Munich: Buch & Media, 2000.

INTERNATIONALE ARBEITERHILFE, BERLIN

"International Workers' Aid." Humanitarian aid organization established in 1921 by the Communist International functionary Willi Münzenberg, following an appeal from Vladimir Lenin for aid for more than 20 million drought victims in the Russian Volga region. Received support from the Artists' Aid Committee (Komitee Künstlerhilfe), a group of socially conscious artists, including Communists such as George Grosz and Conrad Felixmüller, and more moderate left-leaning activists, such as Käthe Kollwitz; these artists contributed funds raised through the exhibition and sale of their works. After its original task, continued to support workers' causes and children's aid, shifting its focus to inflation-ridden Germany. To generate funds, commissioned posters by Kollwitz, among others, as well as group portfolios with prints or reproductions thematically dedicated to the working class by Grosz, Kollwitz, and Otto Dix, among others. Also fostered intellectual and artistic ties between Germany and the new Soviet Russia, generally. Disbanded in 1933 following rise of National Socialism.

INTERNATIONALE KUNSTSCHAU, VIENNA

Art exhibition organized by a committee, headed by Gustav Klimt, that advocated the equal status of decorative art with painting. The first exhibition, which took place in 1908, was a large survey of contemporary Austrian art, architecture, and design. The second, mounted in 1909, identified itself as "international" because it also featured works by artists from elsewhere in Europe, many of them young and exhibiting for the first time. The 1909 Kunstschau published an exhibition poster by Bertold Löffler and a poster advertising Oskar Kokoschka's scandalous drama, *Murderer, Hope of Women*, which premiered on July 4 at the Kunstschau's Gartentheater. Due to lack of financial success, no further shows of this scale were organized by the group.

Schweiger, Werner J. *Der junge Kokoschka: Leben und Werk 1904–1914*. Vienna: Edition Brandstätter, 1983.

J. B. NEUMANN, BERLIN

Gallery, bookstore, and imprint, known as the Graphisches Kabinett J. B. Neumann, established in 1910 in Berlin by Israel Ber Neumann. Located on the fashionable Kurfürstendamm, strategically across from the Berlin Secession, the independent exhibiting association managed by Paul Cassirer, whose own print publishing business inspired Neumann. Specialized in modern prints, organizing monthly print exhibitions, hosting lectures, and selling prints by a range of artists associated with Expressionism, including Brücke artists Erich Heckel and Karl Schmidt-Rottluff, Berlin Secessionists such as Max Beckmann and Lovis Corinth, and many others, including Edvard Munch. Published prints and portfolios by many of these artists, becoming especially prolific during the print boom of 1919 to 1924. Was particularly committed to promoting Beckmann's work, and published some 130 of his prints between 1912 and 1923. Emigrated to New York in 1923, leaving Karl Nierendorf in charge of his Berlin business. Continued to work as an art dealer, though no longer as a print publisher. Maintaining ties to the German art world, was highly influential in creating an appreciation and a market for modern German art in the United States until his death in 1961.

Bealle, Penny. "Obstacles and Advocates: Factors Influencing the Introduction of Modern Art from Germany to New York City, 1912–33: Major Promoters and Exhibitions." PhD diss., Cornell University, Ithaca, NY, 1990.

Walter-Ris, Anja. *Kunstleidenschaft im Dienst der Moderne: Die Geschichte der Galerie Nierendorf Berlin/ New York 1920–1995*. Zurich: Zurich InterPublishers, 2003.

KARL LANG, MUNICH

Literary publishing house established in 1915 by Albert Karl Lang. Little is known about its early years, which coincided with World War I. In 1919 Hans Theodor Joel purchased the entity, continuing to publish under its name. That same year, together with editor Eduard Trautner, began to issue the short-lived Expressionist periodical *Der Weg* (The path), which featured Expressionist poems, political essays, and exhibition reviews alongside prints by mostly Munich-based artists, such as Heinrich Campendonk, Fritz Schaeffler, Georg Schrimpf, and Maria Uhden. Relocated to Darmstadt in November 1919, where he opened a gallery and bookstore; published prints by several leading artists, including Max Beckmann and former Brücke members Otto Mueller and Karl Schmidt-Rottluff, but more often by lesser-known figures such as Gottfried Graf, Walter Gramatté, and Schaeffler, among others. Published a print almanac for the year 1919, *Das graphische Jahrbuch* (The graphics yearbook), featuring three original prints (woodcuts by Graf and Schmidt-Rottluff and a lithograph by Walter Ruttmann) and reproductions of prints by other Expressionists.

Weinstein, Joan. *The End of Expressionism: Art and the November Revolution in Germany, 1918–19*, pp. 161–218. Chicago: University of Chicago Press, 1990.

KARL NIERENDORF, COLOGNE

Instrumental dealer and promoter of German Expressionist and especially post-Expressionist artists in the 1920s and 1930s. Founded his gallery and publishing house in Cologne in 1920. Championed Otto Dix, who was under exclusive contract from 1922 to 1927; published about twenty individual prints as well as three portfolios: *Death and Resurrection* and *Circus*, in 1922, and his print magnum opus, *The War*, in 1924. Also published prints by Lovis Corinth, Otto Freundlich, George Grosz, F. M. Jansen, and Franz Seiwert. Moved to Berlin in 1923 to become director of Graphisches Kabinett J. B. Neumann after Neumann emigrated to New York. Relocated to a bigger gallery space under the name Galerie Neumann-Nierendorf in 1925, in vicinity of prominent dealers Alfred Flechtheim, Wolfgang Gurlitt, and Paul Cassirer. In 1927 organized first exhibition of New Objectivity (Neue Sachlichkeit) artists in Berlin, including works by Dix, Grosz, Franz Radziwill, and

Georg Scholz, among others. Neumann and Nierendorf dissolved their association in 1933, and the gallery was renamed Galerie Nierendorf. Facing increasing difficulties in exhibiting contemporary German art in the Nazi era, Nierendorf emigrated to New York and operated a branch of gallery there from 1937 until his death in 1947. His brother Josef maintained the Berlin branch until 1939, when it closed. The Berlin gallery was reestablished in 1955 and is still active today.

Kriebel, Susanne. "Cologne." In *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris*, edited by Leah Dickerman and Brigid Doherty, pp. 214–37. Exh. cat. Washington, DC: National Gallery of Art, 2005.

Walter-Ris, Anja. *Kunstleidenschaft im Dienst der Moderne: Die Geschichte der Galerie Nierendorf Berlin/ New York 1920–1995*. Zurich: Zurich InterPublishers, 2003.

KLINKHARDT & BIERMANN, LEIPZIG

Publishing house founded in 1907 by Werner Klinkhardt of the renowned Leipzig publishing house and printshop Julius Klinkhardt, and the art historian Georg Biermann. Specialized in art publications, including fine art, decorative art, and antiquities. From 1909 to 1930 issued the major art periodical *Der Cicerone* (The guide), directed by Biermann, a semimonthly of international scope, which combined essays on classic and contemporary art with information on the art market. In 1919 shifted toward contemporary art launching the small book series *Junge Kunst* (New art), resulting in over fifty monographs on modern European artists. Also published several notable illustrated books with original prints during the graphic wave of the early postwar years: *Deutsche Graphiker der Gegenwart* (German printmakers of our time), an important survey of the leading Expressionist printmakers, edited by Kurt Pfister, illustrated with twenty-four woodcuts, etchings, and lithographs by artists including Max Beckmann, Lovis Corinth, Käthe Kollwitz, Paul Klee, Erich Heckel, and Max Pechstein, among others; and five issues of Biermann's *Jahrbuch der jungen Kunst* (Yearbook of new art), which combined essays on contemporary art with numerous reproductions and between five and eight original prints by contemporary German artists.

KÜNSTLERGRUPPE BRÜCKE, DRESDEN

Artists' group established in 1905 by four young architecture students, Fritz Bleyl, Erich Heckel, Ernst Ludwig Kirchner, and Karl Schmidt-Rottluff, in Dresden; later joined by Emil Nolde, Max Pechstein, and Otto Mueller. Questioned traditional approaches to art and artistic education. Painted in pure, vibrant colors, simplifying form and embracing primitivist style. Cultivated experimental approach to print mediums. Collapsed division between artist, printer, dealer, and publisher by insisting on printing and publishing their prints themselves, and using prints to market their ideas and to finance their work. Recruited "passive members"—sponsors and patrons who received an annual print portfolio in return for their subscription. Published altogether seven portfolios created between 1906 and 1912, issued in edition sizes that varied according to the number of passive members in a given year. Also designed, often hand-printed, and collectively published a variety of group ephemera, such as the Brücke program, signets, letterheads, exhibition catalogues and posters, invitation cards, and a membership index and annual report. By 1911 the major Brücke artists had moved to Berlin, where increasing success and competition resulted in destabilization of group cohesion; an announcement of the group's dissolution in 1913 was its last collectively issued document.

Hoffmann, Meike. *Leben und Schaffen der Künstlergruppe Brücke 1905 bis 1913: Mit einem kommentierten Werkverzeichnis der Geschäfts- und Ausstellungsgraphik*. Berlin: Reimer, 2005.

Moeller, Magdalena M., et al. *Dokumente der Künstlergruppe Brücke*. Munich: Hirmer, 2007.

KURT WOLFF, LEIPZIG

Book publishing house founded by literary historian Kurt Wolff in 1913. Highly significant publisher of Expressionist literature in Germany. Launched the inexpensive "New Writing" series *Der Jüngste Tag* (The Last Judgment), introducing new authors probing the zeitgeist. Wolff took a new direction after his return from military service, adding art department focused on print publishing and art historical publications in 1917; enlisted German bibliophile Hans Marderstein and art historian Carl Georg Heise to serve as editors of a new modern art and literary periodical, *Genius*. Issued in three volumes between 1919 and 1921, *Genius* featured original prints, most by Expressionists, including Erich Heckel, Karl Hofer, Franz Marc, and Karl Schmidt-Rottluff, among others. Also published several landmark illustrated books by artists including Oskar Kokoschka

(*Die träumenden Knaben* [The Dreaming Boys], 1917, and Karl Kraus's *Die chinesische Mauer* [The Chinese wall], 1914), Ernst Ludwig Kirchner (Georg Heym's *Umbra vitae* [Shadow of life], 1924), and Paul Klee (Voltaire's *Kandide*, 1920); as well as important print portfolios by Ludwig Meidner (*Streets and Cafés*, 1916), Hugo Steiner-Prag (*The Golem*, 1916), and Schmidt-Rottluff (*Christ*, 1918). Liquidated in 1930 due to economic difficulties. After living in France and Italy from 1931 to 1941, Wolff emigrated to New York and played a vital role as exile publisher of European literature in the United States.

Ermarth, Michael, ed. *Kurt Wolff: A Portrait in Essays and Letters*. Chicago: University of Chicago Press, 1991.

Göbel, Wolfram. *Der Kurt Wolff Verlag 1913–1930: Expressionismus als verlegerische Aufgabe*. Munich: Buch & Media, 2000.

Weidle, Barbara, ed. *Kurt Wolff: Ein Literat und Gentleman*. Bonn: Weidle, 2007.

MALIK-VERLAG, BERLIN

Leftist publishing house founded in 1917 by intellectual Wieland Herzfelde; known for its connection to the Berlin Dada movement. Named after the novel *Der Malik* (The malik) by the Expressionist writer Else Lasker-Schüler. Published the four-page satirical broadsheet *Jedermann sein eigener Fussball* (Everyone his own soccer ball) (February 15, 1919) and its successor *Die Pleite* (Bankruptcy) (1919–20), both censored. Also issued the radically leftist periodical *Der Gegner* (The adversary) (1919–22/24), with contributions by Herzfelde and George Grosz, as well as Herzfelde's brother, artist John Heartfield, among others. After relocating to larger space near the Potsdamer Platz, opened Galerie Grosz in December 1923, enabling Grosz and other artists whose illustrations were published by Malik-Verlag, such as Heartfield, Heinrich Maria Davringhausen, Rudolf Schlichter, and Otto Schmalhausen, to exhibit and sell their works. Served primarily as publisher of ascerbic, socially critical portfolios and illustrated books by Grosz; issued some ten titles, including *God with Us* (1920), *Ecce Homo* (1922), and *Background* (1928), which resulted in three major censorship trials. Also published numerous books of history, fiction, and theory, typically marked by leftist political agenda. Herzfelde fled to Prague in March 1933; all Malik titles were subject to Nazi confiscation and were included in the infamous book burning of May 10, 1933. Continued publishing activity in exile, first in Prague and, since 1934, also in London. Emigrated to New York in 1939 and cofounded Aurora Press with other German-speaking writers in exile in 1944.

Faure, Ulrich. *Im Knotenpunkt des Weltverkehrs: Herzfelde, Heartfield, Grosz und der Malik-Verlag, 1916–1947*. Berlin: Aufbau, 1992.

Herzfelde, Wieland, ed. *Der Malik-Verlag*. Exh. cat. Berlin: Deutsche Akademie der Künste, 1967.

MARÉES-GESELLSCHAFT, R. PIPER & CO., MUNICH

Bibliophile and art society founded in 1917 as a collaboration between influential art historian and critic Julius Meier-Graefe and avant-garde publisher Reinhard Piper, named after the now largely forgotten German realist painter Hans von Marées (1837–1887), whom Meier-Graefe revered. As special imprint of Piper, issued lavishly produced illustrated books and portfolios. Program reflected Meier-Graefe's taste, which was rooted in a love for French Impressionism and literary classics. Major portfolios included Max Beckmann's *Faces* (1919) and *Annual Fair* (1922) and Lovis Corinth's *Classical Legends* (1919), as well as the group portfolios *Shakespeare Visions* (1918), with thirty-two prints by various artists, including Beckmann, Corinth, and Oskar Kokoschka, and *Rembrandt: Religious Legends* (1920), with prints by Beckmann and others. Between 1919 and 1925 issued five volumes of the yearbook *Ganymed* (named after von Marées's last painting, *The Abduction of Ganymede* [1887]), with features on art, music, and literature, as well as original prints by various artists. The society folded in 1929, and Meier-Graefe, who left Germany for France in 1930, was later denigrated by the Nazis for promoting "degenerate art."

MODERNE GALERIE HEINRICH THANNHAUSER, MUNICH

Gallery established in 1909 by Heinrich Thannhauser at the Arco-Palais, Munich; dedicated to modern and Expressionist art. Cooperated with major gallerists in Berlin and Paris, hosting several milestone exhibitions of European avant-garde art. Also played significant role as supporter of the Blaue Reiter movement, including serving as venue for first exhibition organized by the editors of the *Blaue Reiter* almanac in 1911/12. Artists exhibited in solo or group shows include Max Beckmann, Lovis Corinth, Vasily Kandinsky, Paul Klee, Käthe Kollwitz, Alfred Kubin, Max Liebermann, August Macke, Franz Marc, Edvard Munch, Max Oppenheimer, and Max Pechstein. Issued exhibition catalogues with texts by renowned art historians and critics such as Wilhelm Hausenstein and Julius Meier-Graefe, some with original prints; also published exhibition posters designed by Kandinsky and Oppenheimer. Added print

business in 1919, and sold but never published any prints. Justin Thannhauser, Heinrich's son, an art historian trained in Paris art circles and involved in the gallery from 1912, took over as director in 1921. Opened successful gallery branch in Berlin in 1927 (active until 1936), closing the Munich space a year later, partially due to rising anti-Semitism. Heinrich Thannhauser died in Lucerne, Switzerland, in 1935. Justin moved the gallery to Paris around 1936, then fled to New York in 1940.

Bilski, Emily D. "Heinrich Thannhauser as a Patron of Art and Culture in Munich." In *Sammeln. Stiften. Fördern. Jüdische Mäzene in der deutschen Gesellschaft*, edited by Andrea Baresel-Brand and Peter Müller, pp. 251–63. Magdeburg, Germany: Veröffentlichungen der Koordinierungsstelle für Kulturgutverluste, 2008.

von Lüttichau, Mario-Andreas. "Die Moderne Galerie Heinrich Thannhauser in München." In *Avantgarde und Publikum*, edited by Henrike Junge, pp. 299–306. Cologne: Böhlau, 1992.

MÜLLER & CO., POTSDAM

Print and illustrated book publisher, established in 1919 by Irmgard Kiepenheuer and Hans Müller. Müller had been managing secretary at Gustav Kiepenheuer, the publishing house Irmgard and her husband, Gustav, had run together in Weimar since 1909. After the couple separated, Irmgard founded her own company together with Müller. (In 1925 Müller & Co. changed its name to Müller & Kiepenheuer after winning a lawsuit filed by her former spouse.) Kiepenheuer hosted a cultural salon in Potsdam and was in personal contact with contemporary artists, including many from the Bauhaus in Weimar. From 1921 to 1924 distributed the Bauhaus's portfolio series *New European Graphics*, which constituted an international survey of avant-garde printmakers and also served to raise funds for the Bauhaus. Distributed four such portfolios, including one with a focus on German artists that featured prints by Max Beckmann, George Grosz, Erich Heckel, Ernst Ludwig Kirchner, Oskar Kokoschka, Max Pechstein, Christian Rohlf, and Karl Schmidt-Rottluff, among others. Kiepenheuer had a special interest in book design, and in 1923, under the aegis of writer Franz Blei, began to issue a series of illustrated literary classics, Sanssouci Books. Relocated to Berlin in 1934; closed by decree of the Reich Culture Chamber in 1944. Reestablished after the war and sold in 1962.

Tripmacker, Wolfgang. "Irmgard Kiepenheuer als Verlegerin." *Marginalien* 143, no. 3 (1996): 37–47.

Weber, Klaus, ed. *Punkt, Linie, Fläche: Druckgraphik am Bauhaus*. Berlin: G+H, 1999.

PAUL CASSIRER, BERLIN

Publishing house established in 1908 by influential dealer Paul Cassirer, who became highly successful for promoting French Impressionism, Post-Impressionism, and German artists of the Berlin Secession and Expressionist circles. From 1908 to 1921 operated his own printshop, Pan-Press, which revitalized luxurious hand-printed graphics and illustrated books in Germany. Prolific publisher of prints, portfolios, and illustrated books by artists in his stable, including Ernst Barlach, Max Beckmann, Lovis Corinth, Oskar Kokoschka, and Wilhelm Lehmbruck. In 1910 Cassirer launched the periodical *Pan* (1910–12), embracing Expressionist art and literature. Enlisted in military service in 1914 and served as an ambulance driver in Belgium. Together with Austrian writer and critic Alfred Gold, published the patriotic periodical *Kriegszeit* (Wartime) from August 1914 to March 1916. Each issue included lithographs by various artists interpreting the war. As attitudes toward the war shifted, replaced *Kriegszeit* with the more moderate *Der Bildermann* (The picture man), published from April to December 1916. In 1919 Cassirer took over the periodical *Die weißen Blätter* (The white pages), an important vehicle for Expressionist writers. In 1922 was forced to sell his printing press to the Felsing printshop due to financial difficulties. Committed suicide in 1926; publishing business, run by Cassirer's business partners, continued until 1933.

Caspers, Eva. *Paul Cassirer und die Pan-Press: Ein Beitrag zur deutschen Buchillustration und Graphik im 20. Jahrhundert*. Frankfurt: Buchhändler-Vereinigung, 1989.

Feilchenfeldt, Rahel, and Markus Brandis, eds. *Paul Cassirer Verlag Berlin 1898–1933: Eine kommentierte Bibliographie*. Munich: KG Saur, 2005.

Feilchenfeldt, Rahel, and Thomas Raff, eds. *Ein Fest der Künste: Paul Cassirer. Der Kunsthändler als Verleger*. Munich: C. H. Beck, 2006.

PROPYLÄEN, BERLIN

Established in 1919 as a luxury imprint of publisher Ullstein, Berlin, headed by Emil Herz, with a focus on literature, history, and art. In 1921 renowned literary scholar, art historian, and art collector Julius Elias was appointed director of Propyläen's art program, commissioning bibliophile editions of prints, portfolios, and illustrated books by leading artists of the day, such as Lovis Corinth, Vasily Kandinsky, Max Liebermann, Emil Orlik, Max Pechstein, Max Slevogt, and Hugo Steiner-Prag (who was also primarily responsible for Propyläen's book designs). Between 1924 and 1933 published Alfred Flechtheim's cosmopolitan art and culture magazine *Der Querschnitt* (The cross section). In 1923 Elias initiated the major sixteen-volume art history *Propyläen Kunstgeschichte* (1923–29), recruiting leading art historians such as Wilhelm von Bode, Carl Einstein, Max J. Friedländer, and Eckart von Sydow to contribute. (A further eight volumes were published later.) Was also very active as a literary publisher; one of its most notable successes was Erich Maria Remarque's *All Quiet on the Western Front* (1929). In 1934 the Nazis expropriated Ullstein; it was renamed Deutscher Verlag in 1937, and the Jewish employees were forced to leave and ideologically undesirable contributors were expunged. Ullstein (reestablished in Berlin in 1959) and Propyläen still exist today.

Fleckner, Uwe. *Carl Einstein und sein Jahrhundert*, pp. 159–66. Berlin: Akademie Verlag, 2006.

Schwab-Felisch, Hans. "Bücher über Ullstein." In *Hundert Jahre Ullstein, 1877–1977*, edited by Joachim Freyburg and Hans Wallenberg, pp. 179–216. vol. 1. Berlin: Ullstein, 1977.

R. PIPER & CO., MUNICH

Major book publishing house founded by Reinhard Piper and Georg Müller in 1904. Was primarily a publisher of contemporary literature and poetry, including Fyodor Dostoyevsky's complete works and many titles by Expressionist writers; also published many volumes on art by leading critics and historians, including Wilhelm Hausenstein, Julius Meier-Graefe, and Wilhelm Worringer. Early on Piper established friendships with many prominent artists and writers of the day, including lifelong ties to Ernst Barlach, Max Beckmann, Vasily Kandinsky, Alfred Kubin, and Franz Marc. Published the major books of the Blaue Reiter group, including Kandinsky's *Concerning the Spiritual in Art* (published 1911; dated 1912), Marc and Kandinsky's *Der Blaue Reiter* (1912), and Kandinsky's *Sounds* (1913), all of which featured original woodcuts by the artists. In 1917, in association with Meier-Graefe,

founded the bibliophile society and special imprint Marées-Gesellschaft. As a print publisher, concentrated especially on Beckmann, publishing about eighty of his prints between 1912 and 1927 (some of them within illustrated books and some through Marées-Gesellschaft). In 1923 also began issuing large-format reproductions of famous paintings and pastels. Persisted despite censorship and repression during the Nazi era. Still exists today as a book publisher.

Piper, Ernst, and Bettina Raab. *90 Jahre Piper: Die Geschichte des Verlages von der Gründung bis heute*. Munich: Piper & Co., 1994.

RIKOLA, VERLAG NEUER GRAPHIK, VIENNA

Short-lived print-publishing venture, established in 1921, when Rikola, a large, newly founded commercial publishing group headed by Austrian financier Richard Kola, acquired Verlag Neuer Graphik, a small print publisher founded by young art historian and fledgling art dealer Otto Nirenstein. Nirenstein served as director of both Rikola's art division and its special imprint Verlag Neuer Graphik, which focused on bibliophile print editions, including the posthumously published portfolio *The Graphic Work of Egon Schiele* (1922). In November 1923 Nirenstein canceled his contract with Rikola and opened his own gallery, Neue Galerie, also in Vienna; continued publishing as Johannes-Verlag (named after his son), issuing prints and illustrated books by contemporary artists, including Max Beckmann, Oskar Kokoschka, Alfred Kubin, and Hugo Steiner-Prag, among others. Nirenstein, who changed his name to Kallir-Nirenstein in 1933, was forced to sell his business in 1938, and fled from the Nazis via Switzerland to France. He opened Galerie St. Etienne in Paris in early 1939, and in fall of the same year relocated it to New York, where it remains a leading source for Austrian and German Expressionism. The Rikola group collapsed after the Austrian economy stabilized in 1925, and ultimately dissolved in 1929.

Hall, Murray G. *Österreichische Verlagsgeschichte 1918–1938*. vol. 2. Vienna: Böhlau, 1985.

Kallir, Jane. *Austria's Expressionism*. New York: Galerie St. Etienne and Rizzoli, 1981.

SONDERBUND WESTDEUTSCHER KUNSTFREUNDE UND KÜNSTLER, DÜSSELDORF

"Special League of West-German Art Lovers and Artists." Progressive, internationally minded exhibition organization and art association established in 1909 to promote the major currents of contemporary German and French art in the Rhine region. First president was the collector and patron Karl Ernst Osthaus, founder and director of the pioneering Folkwang Museum in Hagen (1902), the leading public collection of contemporary art at the time; membership included artists, museum professionals, art historians, gallerists, collectors, and "art lovers" (passive members). Associate membership, limited to three hundred, was upon invitation, and these members received an annual print edition for their subscription. The 1913 edition was a lithograph by Emil Nolde, a board member. The name "Sonderbund" — translatable as "Special League" or "Separate League" — was meant to signify resistance against academicism and nationalism. Organized altogether four major exhibitions, including both modern German and French art between 1909 and 1912; the last and most significant one, in Cologne, featured an international survey of more than six hundred works, including Impressionists, Post-Impressionists, Fauvists, and Austrian and German Expressionists. The organization's international outlook and its innovative approach to exhibitions had a significant impact on the contemporary art market. It was dissolved in 1915 due to internal strife.

Herzogenrath, Wulf, ed. *Frühe Kölner Kunstausstellungen: Sonderbund 1912. Werkbund 1914. Pressa USSR 1928*. Cologne: Wienand, 1981.

Moeller, Magdalena M. *Der Sonderbund: Seine Voraussetzungen und Anfänge in Düsseldorf*. Cologne: Rheinland, 1984.

DER STURM, BERLIN

Publishing imprint founded in 1910 by musician, composer, writer, and editor Herwarth Walden (pseudonym for Georg Levin) to publish the periodical *Der Sturm*, an inexpensive, mass-produced newspaper promoting avant-garde art, literature, music, and cultural critique. Originally issued weekly, later less frequently. Last issue (vol. 21) published 1932. First issues included reproductions of drawings by Oskar Kokoschka and Brücke artists Erich Heckel, Ernst Ludwig Kirchner, Emil Nolde, and Max Pechstein, among others; from July 1911 on featured original prints (woodcuts mostly) in some numbers, first by Brücke artists, later by other individuals and Blaue Reiter artists. In 1912 Walden opened a gallery of the same name to exhibit artists associated with the periodical; began to issue

prints published in the periodical in separate hand-printed and signed editions, though more affordable reproductions were also often for sale. Gallery hosted more than 170 exhibitions over its 17-year existence, including the *Erster deutscher Herbstsalon* (First German autumn salon), a huge international survey of contemporary art emphasizing Futurists, Cubists, and artists of the Blaue Reiter in 1913. Fostered cosmopolitan, international network of artists, writers, and intellectuals, simultaneously introducing the major European avant-garde trends to Berlin and serving as a central force in defining and disseminating German Expressionist art and literature. Embracing Communism in the postwar period, Walden moved to the Soviet Union in 1932, where he died in 1941, a victim of Stalinism.

Pirsich, Volker. *Der Sturm: Eine Monographie*. Herzberg, Germany: Bautz, 1985.

VERLAG DES GRAPHISCHEN WERKES VON KÄTHE KOLLWITZ, BERLIN

“Publisher of Käthe Kollwitz’s Printed Work.” Publishing imprint founded in 1931 by art dealer Alexander von der Becke, when he took over the inventory of Käthe Kollwitz’s unsold prints as well as her printing plates after the bankruptcy of Galerie Emil Richter, Dresden, which had published Kollwitz’s prints from about 1910 to 1930. Unlike Richter, von der Becke was unable to secure exclusive rights to publish Kollwitz’s future prints, so with very few exceptions, such as her major series *Death* (executed 1934–37), published reprints of her earlier work in inexpensive, largely unsigned editions. Under the Nazi regime, he suffered from declining sales, as Kollwitz experienced increasing difficulty publishing and exhibiting her work. In 1941 the Gestapo closed his business and confiscated his stock. Reestablished in 1946, and subsequently issued posthumous reprints of the thirty Kollwitz etching plates that survived the war (some in need of repair). After his death in November 1958, wife Johanna and son Bernhard continued the business and opened a branch in Munich in 1963, publishing posthumous Kollwitz reprints until 1972.

Bachert, Hildegard. “Collecting the Art of Käthe Kollwitz. A Survey of Collections, Collectors, and Public Response in Germany and the United States.” In *Käthe Kollwitz*, edited by Elizabeth Prelinger, pp. 117–135. Exh. cat. Washington, DC: National Gallery of Art, 1992.

Knesebeck, Alexandra von dem. *Käthe Kollwitz: Werkverzeichnis der Graphik. Band I & II*. Bern: Kornfeld, 2002.

WERBEDIENST DER DEUTSCHEN REPUBLIK, BERLIN

“Publicity office of the German Republic.” Established by the provisional German government during the November Revolution of 1918. Headed by Expressionist writer Paul Zech. Its primary aims were to call for a return to order amid the civil strife and violence of the immediate postwar period and to advocate for democratic elections for a national assembly. Commissioned graphic designers and artists to design posters and pamphlets conveying such messages. Called particularly on members of the revolutionary artists’ groups Novembergruppe, which included Max Pechstein, César Klein, and Heinz Fuchs, among many others, and the Workers’ Council for the Arts (Arbeitsrat für Kunst), which also comprised politically active artists, including many Expressionists. Werbedienst posters were typically executed in bold colors with heavy black lines and usually bear the signet of a flaming torch, expressing the combined idealistic forces of political and artistic modernity. Dissolved in March 1919, following the successful elections that took place on January 19, 1919.

Rigby, Ida Katherine. “German Expressionist Political Posters 1918–1919: Art and Politics, a Failed Alliance.” *Art Journal* 44, no. 1 (Spring 1984): 33–39.

Vogel, Christian. *Werben für Weimar: Der “Werbedienst der deutschen sozialistischen Republik” in der Novemberrevolution 1918–19*. Berichte aus der Kunstgeschichte. Aachen: Shaker, 2008.

CHRONOLOGY

IRIS SCHMEISSER

This chronology, which covers the years 1905 to 1934, begins with the founding of the artists' group Brücke during the Wilhelmine Empire (1871–1918) and traces the various manifestations of the graphic impulse in Expressionism. These include the activities of key figures (artists, publishers, dealers, and art historians) and the artistic, social, cultural, and historical context in which they were working during the period leading up to and including World War I (1914–18) and the establishment of the Weimar Republic (1919–33). The chronology closes with the advent of the Nazi dictatorship (1933–45) and its vilification of Expressionist art as “degenerate.”

The focus lies on the print medium and its various forms of distribution; entries that specifically relate to these are marked by an asterisk (*).

Quotes from primary sources are noted here; secondary sources are provided in the Selected Bibliography (see p. 276).

Art & Culture: Selected events taking place in Germany are listed in chronological order within each year. Events happening outside of Germany are mentioned last, and are listed by city first.

Exhibitions: Selected exhibitions both in and outside of Germany are listed in chronological order, and with their titles given in their original language first, followed by a translation in parentheses.

Publications: This category includes particularly notable illustrated books, portfolios, and periodicals, as well as influential works of literature and nonfiction. English-language titles are provided for portfolios; for all other publications, the title is given in its original language first, followed by a translation in parentheses.

History: Selected events both in and outside of Germany are listed in chronological order. General events are summarized at the beginning.

Key to political parties

DAP: German Workers' Party (precursor of the NSDAP)
DDP: German Democratic Party (moderate left)
DNVP: German National People's Party (right-wing nationalists)
KPD: Communist Party of Germany (radical left)
NSDAP: National Socialist Workers' Party of Germany (Nazis; radical right)
SPD: Social Democratic Party of Germany (left)
USPD: Independent Social Democratic Party of Germany (left-wing splinter of the SPD)
ZENTRUM: Center Party (center)



Wilhelm II. 1905. Picture postcard by Reichard und Lindner, Berlin

1905

Art & Culture

JUNE 7 Architecture students Fritz Bleyl, Erich Heckel, Ernst Ludwig Kirchner, and Karl Schmidt-Rottluff found the Brücke artists' group in Dresden. Rejecting bourgeois social conventions and the conservatism of academic and state-sponsored art under Wilhelm II, they aspire to establish a new vision of art and culture based on the dissolution of the boundaries between art and life

FALL While in Berlin for an exhibition of his paintings at the gallery of influential art dealer and publisher Paul Cassirer, Emil Nolde creates a series of eight tonal etchings titled *Fantasies*; they are the beginning of his experimental approach to printmaking*

Vienna: In June Gustav Klimt and his followers break with the Vienna Secession (formed in 1897 by a group of progressive artists and architects), reaffirming the relevance of the decorative arts and the *Gesamtkunstwerk*—the synthesis of several individual art forms into one unified project—rather than a purely painterly approach

Exhibitions

Paris: *Salon d'automne*. Grand Palais des Champs-Élysées. October 18–November 20. Includes works by André Derain, Henri Matisse, Maurice de Vlaminck, and others, who came to be known as “*les fauves*”

Dresden: *Vincent van Gogh und Constantin Guys*. Galerie Ernst Arnold. October 26–November 11. Brücke artists visit this major touring exhibition of van Gogh paintings (organized by Paul Cassirer, Berlin)

Leipzig: *Brücke*. Kunsthalle P. H. Beyer & Sohn. November. First Brücke group exhibition, in the gallery's graphics room, featuring works on paper by Bleyl, Heckel, Kirchner, and Schmidt-Rottluff

History

JULY Beginning of the Maji Maji Uprising in German East Africa (today Tanzania, Rwanda, Burundi); various African tribes unite to rebel against the brutal oppression and exploitation of the native population on German colonial plantations

1906

Art & Culture

FEBRUARY Upon invitation Nolde joins Brücke as an active member, followed by Max Pechstein in May and Swiss artist Cuno Amiet in September

SPRING After visiting Brücke artists in Dresden, Nolde begins to explore the woodcut medium, resulting in his series *Fairy Tales**

Exhibitions

Dresden: *III. Deutsche Kunstgewerbeausstellung* (III. Exhibition of German decorative art). May 12–late October. Major survey of art and design organized by Fritz Schumacher, Otto Gussmann, and Gotthard Kuehl. Pechstein executes several mosaics and wall paintings for Saxon House (built for the exhibition by architect Wilhelm Kreis); he meets Heckel there, and joins Brücke shortly thereafter

Munich: *Internationale Ausstellung des Vereins bildender Künstler Münchens Secession* (International exhibition of the association of Munich artists Secession). June. Includes Paul Klee's etching series *Inventions*.* The Munich Secession was an exhibition association established in 1892 by artists seceding from the Künstlergenossenschaft, Munich's leading art association at the time

Dresden: *Künstlergruppe Brücke*. Karl-Max Seifert's lamp factory, Dresden-Löbtau. September 24–late October



Erna Schilling and Ernst Ludwig Kirchner in Kirchner's studio, Durlacher Strasse 14, Berlin, c. 1912–14. Photograph by Ernst Ludwig Kirchner. Kirchner Museum Davos, Switzerland. Gift of the Ernst Ludwig Kirchner Estate

Dresden: *Holzchnittausstellung I/ Künstlergruppe Brücke* (Woodcuts I/ Brücke Artists' Group). Karl-Max Seifert's lamp factory, Dresden-Löbtau. December 3, 1906–January 1907. Includes Brücke artists and guests Kandinsky and Finnish artist Akseli Gallén-Kallela, among others*

Publications

First annual Brücke print portfolio (Bleyl, Heckel, Kirchner). In order to market their work, the Brücke artists' group solicited art collectors and patrons—"passive members"—who would sponsor its activities. An annual print portfolio was distributed to each subscriber at the beginning of each year. A total of seven portfolios was produced from 1906 to 1912*

Brücke aesthetic program published in two versions: as a machine-printed handbill distributed at the group's exhibitions, and as a hand-printed woodcut by Kirchner geared toward passive members*

1907

Art & Culture

MARCH Gallén-Kallela joins Brücke

MAY TO NOVEMBER Schmidt-Rottluff in Dangast and Dangastermoor at the North Sea, near Oldenburg; Heckel joins him in the fall. Intensifying their interest in landscape as subject matter, both would spend the following year at the sea again, Heckel in the spring, and Schmidt-Rottluff from March to October of that year, and again from April to October 1909

LATE SUMMER August Macke travels to Paris, and later in the year to Berlin to study painting with Lovis Corinth

SEPTEMBER Kandinsky and his partner Gabriele Münter travel to Berlin and reside there until April 1908. Immersion in Berlin's music and theater scene; Kandinsky attends lectures by the spiritual philosopher Rudolph Steiner. He executes the first woodcuts for the "musical album" *Klänge* (*Sounds*) this year; progressively moving toward abstraction, he will continue to work on this project until fall 1912*

OCTOBER 6 Peter Behrens, Theodor Fischer, Hermann Muthesius, Fritz Schumacher, and others found the Deutsche Werkbund in Munich, an association of artists, architects, and industrialists seeking to promote German design and cultural reform

LATE FALL Pechstein travels to Italy, visiting Rome, Ravenna, and Florence, among other cities; moves to Paris in December

LATE 1907 Nolde and Bleyl leave Brücke

Max Beckmann joins the Berlin Secession (until 1913), an independent exhibition association founded in 1898 by a group of artists, presided over by Max Liebermann, aiming to break free from the constraints of state-ruled art institutions and official patronage. The group, managed by Cassirer and backed by the wealthy Berlin bourgeoisie, exhibited modern art, mostly German and French Impressionism, Post-Impressionism, and later also some Expressionist art, which led to conflict and loss of clout after 1913

Vienna: Commissioned by Fritz Waerndorfer of the Wiener Werkstätte, Oskar Kokoschka begins to write the text for his "children's" book *Die träumenden Knaben* (*The Dreaming Boys*), an autobiographically inspired fairy tale, around October, and continues to work on the drawings from November to January of the next year

Paris: Pablo Picasso completes *Les Femmes d'Alger*, primitivizing the female nude and shattering stylistic unity

Exhibitions

Dresden: *Brücke*. Galerie Emil Richter. September 1–21. Simultaneous exhibition, *Vertreter der modernsten Richtung in Frankreich* (Representatives of the most modern trends in France), includes works by Fauve artists Derain, Kees van Dongen, and Vlaminck, as well as Jean Metzinger and Picasso, among others

Publications

Second annual Brücke print portfolio (Amiet, Nolde, Schmidt-Rottluff)*

1908

Art & Culture

Pechstein meets artists from the Fauve circle in Paris, including later Brücke member van Dongen; three of his paintings are included in the Salon des Indépendants (an independent association established in 1884 by Georges Seurat, Paul Signac, and other artists opposing the official Salon) in spring; he moves to Berlin in September and exhibits for the first time with the Berlin Secession

Kandinsky and Münter leave Berlin in April, travel in South Tyrol and finally return to Munich in June. From August to September, Kandinsky, Alexei Jawlensky, Münter, and Marianne von Werefkin live and paint together in the Alpine village of Murnau; through painting the Bavarian landscape, they experiment with using form and color expressively

Kandinsky begins friendship with composer Thomas de Hartmann, and works on his first stage composition combining sound, color, and movement

Paris: On December 25, Matisse publishes "Notes d'un peintre" ("Notes of a Painter") in the periodical *La Grande Revue*, arguing for the primacy of "expression" in painting

Exhibitions

Dresden: *Vincent van Gogh/ Paul Cézanne*. Galerie Emil Richter. April–May

Vienna: *Kunstschau* (Art show). June. Large-scale independent survey of contemporary Austrian art, theater, and decorative arts organized by Klimt and his followers; exhibition venue designed by the architect Josef Hoffmann; Kokoschka exhibits his work for the first time there

Dresden: *Brücke*. Galerie Emil Richter. September

Berlin: Brücke artists (Heckel, Kirchner, Pechstein, and Schmidt-Rottluff) participate in the sixteenth exhibition of the Berlin Secession (contact established by Pechstein). December

Publications

Third annual Brücke print portfolio (Heckel, Kirchner, Pechstein)*

Wilhelm Worringer. *Abstraktion und Einfühlung* (Abstraction and empathy). Munich: R. Piper & Co. Worringer's aesthetic theory was influential for many artists and intellectuals because it offered a psychological approach to art combined with a theory of abstraction, comparing naturalistic "classic" with expressive "primitive" and Gothic styles

Cassirer establishes publishing imprint Paul Cassirer Verlag and founds his own printing press, Pan-Press, in Berlin*

History

Germany supports annexation of Bosnia and Herzegovina by Austria-Hungary against the protests of Britain, Serbia, and Russia

The *Daily Telegraph* Affair: An interview with Wilhelm II revealing the goals of his foreign policy published in the British newspaper the *Daily Telegraph* on October 28, offends Britain, France and Russia, and severely undermines the prestige and authority of the Kaiser at home, leading to a political crisis in Germany

1909

Art & Culture

JANUARY Van Dongen joins Brücke (contact established by Pechstein in Paris); the group also considers inviting Matisse and Edvard Munch

MARCH 22 Founding of the independent exhibition group New Artists' Association Munich (Neue Künstlervereinigung München, or NKVM) including Kandinsky (president), Jawlensky (vice president), Münter, Werefkin, and others; the group challenged the exhibiting policy of the influential state-sponsored Munich Secession by granting each member the right to exhibit two works without



Vasily Kandinsky in his apartment, 36 Ainmillerstrasse, Munich, looking at a watercolor sketch for his woodcut *Three Riders in Red, Blue and Black*, published in the illustrated book *Klänge (Sounds)* in 1913. June 1911. Photograph by Gabriele Münter. Gabriele Münter- und Johannes Eichner-Stiftung, Munich

a jury; in spring, Jawlensky, Kandinsky, Münter, and Werefkin together in Murnau; Münter buys a house there in the summer where she and Kandinsky live intermittently until summer 1914; Kandinsky paints first Improvisations, a group of works he classifies as “largely unconscious, spontaneous” expressions of “inner character, the nonmaterial nature”¹

APRIL TO OCTOBER Schmidt-Rottluff withdraws to Dangast (where Heckel joins him in fall) and Dangastermoor, at the North Sea

JUNE TO LATE JULY Pechstein retreats to the small fishing village of Nidden, on the Baltic Sea

LATE AUGUST Heckel, Kirchner, and Pechstein work closely together at the Moritzburg lakes near Dresden, painting the nude in motion in a natural environment; as a result, their individual styles become increasingly similar

Otto Dix moves to Dresden to study at the Grossherzoglich-Sächsische Kunstgewerbeschule

Vienna: Premiere of Kokoschka’s one-act play *Murderer, Hope of Women* at the Gartentheater of the *Internationale Kunstschau* (International art show), an exhibition organized by Klimt and his followers (July 4)

Paris: F. T. Marinetti. First Futurist manifesto published on the front page of *Le Figaro*

Paris: Picasso and Georges Braque develop Analytical Cubism

Exhibitions

Berlin: *Henri Matisse*. Galerie Paul Cassirer. January

Dresden: *Brücke*. Galerie Emil Richter. June 15–30. Includes works by Amiet, Heckel, Kirchner, Pechstein, and Schmidt-Rottluff

Munich: *Neue Künstlervereinigung München* (New Artists’ Association Munich). Galerie Thannhauser. December 1–15. First exhibition of the NKVM. Includes works by Karl Hofer, Jawlensky, Kandinsky, Alfred Kubin, Münter, and Werefkin, among others; Franz Marc sees the show. The exhibition went on tour to various cities until October 1910

Publications

Fourth annual *Brücke* print portfolio (three prints by Schmidt-Rottluff, cover by Kirchner)*

Hermann Struck. *Die Kunst des Radierens* (The art of intaglio). Berlin: Paul Cassirer. Struck’s influential technical manual (announced in 1908), which featured original prints, offered a survey of all printmaking techniques*



Oskar Kokoschka (with copy of the periodical *Der Sturm*) and Herwarth Walden at Walden’s home in Berlin. c. 1912. On the wall are illustrations by Kokoschka. From Nell Walden, *Herwarth Walden. Ein Lebensbild* (Berlin: Bei Florian Kupferberg, 1963)



J. B. Neumann’s gallery, Kurfürstendamm, Berlin. Dated November 1913. Reproduced in Neumann’s advertising brochure *Das Graphische Kabinett J. B. Neumann, Berlin, 1910–1917* (Berlin: Das Kabinett, 1917). The Getty Research Institute, Los Angeles

History

MARCH In response to the Bosnian annexation crisis, Chancellor von Bülow expresses allegiance of the German empire to Austria-Hungary in his address to the German Reichstag

JULY Theobald von Bethmann-Hollweg becomes chancellor after von Bülow forced to resign

1910

Art & Culture

JANUARY Macke contacts Marc after seeing several lithographs by the artist at Josef Brakl’s gallery in Munich and initiates the beginning of a continuous artistic exchange

FEBRUARY Kokoschka meets musician, composer, writer, and editor Herwarth Walden in Vienna; in March and at the end of May, he travels to Berlin

LATE FEBRUARY TO EARLY MAY Nolde works on Hamburg harbor series of prints and drawings*

MARCH Walden launches periodical (and publishing house) *Der Sturm* in Berlin; he will open Galerie Der Sturm in 1912

SPRING Heckel and Kirchner visit Pechstein in Berlin; during the summer, Heckel, Kirchner, and Otto Mueller work together at the Moritzburg lakes near Dresden



Exhibition of the Brücke Artists' Group, Galerie Ernst Arnold, Dresden. September 1910. Photograph by Ernst Ludwig Kirchner. Kirchner Museum Davos, Switzerland. Gift of the Ernst Ludwig Kirchner Estate

APRIL New Secession, Berlin, established, an exhibition association of artists rejected from the twentieth exhibition of the Berlin Secession (members include Heckel, Kirchner, Pechstein, and Schmidt-Rottluff, among others)

LATE OCTOBER Marc meets artists of the NKVM, including Jawlensky, Werefkin, Alexander Kanoldt, and Adolf Erbslöh, after visiting the group's unfavorably reviewed exhibition and writing a positive critique in response to demonstrate his allegiance. On New Year's Eve, at Jawlensky and Werefkin's salon, he finally meets Kandinsky

LATE 1910 Mueller joins Brücke

LATE 1910 Dealer J. B. (Israel Ber) Neumann establishes his combined gallery, art/antiquarian bookstore, and imprint Graphisches Kabinett J. B. Neumann in Berlin*

Kandinsky paints first *Composition*, an "expression of a slowly formed inner feeling, which comes to utterance only after long maturing"²

Reopening of the Museum für Völkerkunde (Ethnographic museum), Dresden; increasing interest of Brücke artists in tribal objects and non-Western art

Exhibitions

Munich: *Franz Marc*. Galerie Josef Brakl. February. First solo exhibition of the artist

Berlin: *Kunstaussstellung Zurückgewiesener der Secession Berlin 1910* (Art exhibition of those rejected by the Berlin Secession 1910). May 15–July 15. Organized by the New Secession at the Galerie Maximilian Macht; included works by Brücke artists and Mueller; the exhibition, which challenged the powerful Berlin Secession, caused a scandal

Düsseldorf: *Sonderbund Ausstellung* (Exhibition of the Special League). Kunstpalast. July 16–October 9. Shows German art (including Brücke artists Kirchner and Schmidt-Rottluff, as well as Ernst Barlach, Hofer, Kandinsky, and Liebermann) and decorative art together with French artists (including Braque, Cézanne, Derain, Édouard Manet, Matisse, and Signac), as well as Vincent van Gogh. The Special League of West-German Art Lovers and Artists (1909–15) was an association of artists and patrons (including Karl Ernst Osthaus, Museum Folkwang, Hagen; Ernst Gosebruch, director of the Museum at Essen; gallerist Alfred Flechtheim; and art historian Wilhelm Niemeyer, among others)

Munich: Second exhibition of the NKVM. Galerie Thannhauser. September 1–14. Includes guest artists Braque, Derain, van Dongen, Picasso, Georges Rouault, and Vlaminck, among others. The show tours to Karlsruhe, Mannheim, Hagen, Berlin, Dresden, and Weimar

Dresden: *Brücke*. Galerie Ernst Arnold. September 1–30. Shown at the same time as *Sonder-Ausstellung Paul Gauguin, 1848–1903* (Special exhibition Paul Gauguin, 1848–1903) (September 7–October 7). The gallery issues a special exhibition catalogue, *KG* [Künstlergruppe] *Brücke* (Brücke Artists' Group), with twenty woodcuts by Heckel, Kirchner, Pechstein, and Schmidt-Rottluff*

Berlin: *Neue Secession/I Graphische Ausstellung* (New Secession/I Graphic Exhibition). Galerie Maximilian Macht. October 1–November 30. Includes works on paper by Brücke artists and Nolde, among others*

Publications

Fifth annual Brücke print portfolio (three prints by Kirchner, cover by Heckel)*

First version of Kokoschka's play *Murderer, Hope of Women* published in *Der Sturm*, vol. 1, no. 20 (July 14)

History

With a population of more than 2 million, Berlin now the third largest city in Europe, after Paris and London; foreigners comprise approximately nineteen percent of the country's population (as opposed to around 5 percent in 1871)

1911

Art & Culture

JANUARY 2 Jawlensky, Kandinsky, Marc, Münter, and Werefkin attend concert by Arnold Schoenberg (also an amateur painter); the next day Kandinsky paints *Impression III*, one from a group of increasingly abstract works he describes as a "direct impression of outward nature, expressed in purely artistic form";³ beginning of exchange between Kandinsky and Schoenberg

APRIL In a pamphlet titled *Ein Protest deutscher Künstler* (A protest by German artists), painter Carl Vinnen spearheads a protest by more than 120 German artists against the presumably increasing predominance of French art in German public collections, advocating the cultivation of a national art instead; in June, spurred on by Marc, Piper publishes *Im Kampf um die Kunst* (The battle for art) in which artists (including Beckmann, Corinth, Kandinsky, Macke, Pechstein, and others), gallerists, collectors, and writers speak up against Vinnen's polemic

JUNE 19 In a letter to Marc, Kandinsky mentions his plan to publish an almanac "with reproductions and essays by artists only"; from September on, he and Marc begin to work on its publication, to be titled *Der Blaue Reiter*

SUMMER Heckel, Kirchner, and Pechstein together for the last time at the Moritzburg lakes near Dresden

AUGUST Klee (in Munich since 1906) meets Macke, and later, in the fall, Kandinsky for the first time; he subsequently joins the Blaue Reiter group in winter

FALL Heckel, Kirchner, and Schmidt-Rottluff move to Berlin; in December Pechstein and Kirchner briefly open up art school MUIM (Moderner Unterricht in Malerei) (Modern classes in painting) in Berlin-Wilmersdorf (due primarily to a lack of students, it closes in September 1912)

LATE 1911 Marc visits Heckel, Kirchner, and Pechstein in Berlin to select works for the second Blaue Reiter exhibition; one reproduction each (all prints) by Heckel, Kirchner, Mueller, and Pechstein included in the almanac*

Beckmann meets Neumann (who begins publishing his prints in 1912) in Berlin

Exhibitions

Berlin: Twenty-second exhibition of the Berlin Secession. April. Includes works by international avant-garde artists Braque, Derain, van Dongen, Othon Friesz, Albert Marquet, and Picasso. In his foreword to the exhibition catalogue, Corinth notes that "we were able to include several works by younger French painters, the Expressionists."⁴ Brücke artists, however, were not included in the exhibition; they exhibited separately with the New Secession

Munich: Kandinsky, Marc (a member since February), and Münter break with the NKVM after Kandinsky's painting *Composition V*, submitted for the association's upcoming third exhibition, is rejected by the jury on November 30; they organize their own exhibition, *Erste Ausstellung der Redaktion der Blaue Reiter* (First exhibition by the editors of the Blaue Reiter), Galerie Thannhauser, December 18, 1911–January 1, 1912. Includes works by Campendonk, Kandinsky, Macke, Marc, Münter, and Schoenberg, among others, as well as French artists Henri Rousseau and Robert Delaunay. The exhibition travels (the checklist changed based on sales and new additions) to eleven other venues until summer 1914: Cologne, Berlin, Bremen, Hagen, Frankfurt, Hamburg, Budapest, Oslo, Helsinki, Trondheim, and Göteborg

Publications

FEBRUARY Franz Pfemfert issues the first number of the periodical *Die Aktion. Wochenschrift für freiheitliche Politik und Literatur* (1911–32), a "weekly for free politics and literature" (in 1912 subtitle changed to "weekly for politics, literature, and art"). Pfemfert was involved in anarchist circles at the turn of the century, and his radical cultural and political ideas informed *Die Aktion's* agenda, which, along with *Der Sturm*, was the most influential Expressionist periodical

Walden begins to publish original prints (woodcuts mostly) in some of the numbers of *Der Sturm* (since July), first Brücke artists, later other individuals and Blaue Reiter artists*



Bathers in the Baltic Sea off Fehmarn. Summer 1913. Photograph by Ernst Ludwig Kirchner. Kirchner Museum Davos, Switzerland. Gift of the Ernst Ludwig Kirchner Estate

Vasily Kandinsky. *Über das Geistige in der Kunst* (Concerning the spiritual in art) (issued in December and sold at the first Blaue Reiter exhibition in 1911; date of publication on book: 1912). Kandinsky's theory of abstraction assigns a spiritual function to art, and offers an analysis of colors and forms based on their emotional qualities*

Sixth annual Brücke print portfolio (three prints by Heckel, cover by Pechstein); in its annual report from 1911/12, Brücke announces the publication of a chronicle with reproductions of paintings and original prints by current and former members documenting the history of the group*

Arnold Schönberg. *Harmonielehre* (Theory of harmony). Leipzig: Universal-Editionen

1912

Art & Culture

Franz and Maria Marc in Berlin at beginning of the year; they visit Brücke artists and others in their studios

SPRING Founding of the Pathetiker group by three artists affiliated with the literary circle of the Neopathetisches Cabaret in Berlin: Ludwig Meidner, Jakob Steinhardt, Richard Janthur; emphasis on "pathos" as primary trajectory of expression; focus on emotional subject matter expressed in a dynamic style

APRIL Klee visits Delaunay in Paris, working on his abstract series *Windows*, composed of flat blocks of color; Marc and Macke meet Delaunay in fall; Klee translates the artist's essay "La Lumière" (Light) into German, published the following year in *Der Sturm*, vol. 3, no. 144/145 (January 1913)

Brücke artists collectively resign from the New Secession; aim to exhibit exclusively as a group in the future in order to strengthen cohesion, which suffered after the group moved to Berlin; Pechstein, persuaded by Cassirer to rejoin the Berlin Secession and to participate in its summer exhibition, violates the group's agreement and is forced to quit Brücke in May

SEPTEMBER Kokoschka meets Marc at sixth venue of the touring exhibition of *Der Blaue Reiter* at Galerie Goldschmidt, Frankfurt

Vienna: Kokoschka, *Vom Bewusstsein der Gesichte* (On the nature of visions), lecture presented at the Akademischer Verband für Literatur und Musik (January 26)

Exhibitions

Munich: *Zweite Ausstellung der Redaktion der Blaue Reiter. Schwarz-Weiss* (Second exhibition by the editors of the Blaue Reiter. Black-white). Galerie Hans Goltz. February 12–mid-April. Includes works on paper (watercolors, drawings, and prints) by international avant-garde artists Derain, Picasso, Vlaminck, Jean Arp, Natalia Goncharova, Mikhail Larionov, Oskar Lüthy, and Kazimir Malevich; Brücke artists Kirchner, Mueller, Nolde, Pechstein; and Klee, Kubin, and Georg Tappert*

Berlin: *Der Blaue Reiter, Franz Flamm, Oskar Kokoschka, Expressionisten*. March 12–April 10. Inaugural exhibition for Walden's new Galerie Der Sturm on Tiergartenstrasse, showing the first touring exhibition of the Blaue Reiter together with other artists. First appearance of term "Expressionism" (used synonymously with modernism) in an exhibition title

Berlin: *Brücke*. Galerie Fritz Gurlitt. April 2–27. First Brücke group exhibition in Berlin. Includes works by Amiet, Heckel, Kirchner, Mueller, Pechstein, and Schmidt-Rottluff

Berlin: *Die Futuristen* (The Futurists). Galerie Der Sturm. April 12–May 31

Cologne: *Internationale Kunstausstellung des Sonderbundes Westdeutscher Kunstfreunde und Künstler* (International art exhibition of the Special League of West-German Art Lovers and Artists). Städtische Ausstellungshalle am Aachener Tor. May 25–September 30. As announced in the foreword to the exhibition catalogue, the league's aim was to "offer a survey of the most recent trends in painting after atmospheric Naturalism and Impressionism... a movement which has come to be known as Expressionism."⁵ This international exhibition, which equated Expressionism with modernism, includes Blaue Reiter artists, Brücke artists, and Barlach and Wilhelm Lehmbruck; it also features works by Braque, Cézanne, Derain, Gauguin, van Gogh, Matisse, Munch, Picasso, and Vlaminck, among others. Heckel and Kirchner create paintings on the interior walls and ceiling (covered with jute cloth) of the Sonderbund chapel

Paris: *Salon de la Section d'or*. Galerie la Boétie. October. Guillaume Apollinaire coins the term Orphism, suggesting an analogy between music and color abstraction in the work of Delaunay shown at the exhibition

Berlin: *Die Pathetiker*. Galerie Der Sturm. November 2–15

Publications

Vasily Kandinsky and Franz Marc, eds. *Der Blaue Reiter*. Munich: Piper & Co.

Seventh and last annual Brücke print portfolio compiled, but never distributed (three prints by Pechstein, cover by Mueller); since Pechstein quit the group in spring, the portfolio was not issued to the passive members (except by special order)*

Walden begins to issue hand-printed woodcuts published in his periodical *Der Sturm* in separate editions for collectors*

Albert Gleizes and Jean Metzinger. *Du Cubisme* (On Cubism). Paris: Figuière

History

The Social Democratic Party (SPD) becomes largest party in the Reichstag

Balkan Wars of 1912 and 1913 contribute to tensions among Russia, Austria-Hungary, Great Britain, France, and Germany; due to recurring international crises over spheres of influence and foreign markets, German military increasingly convinced that war seems inevitable

1913

Art & Culture

MARCH Marc plans to issue a Blaue Reiter-illustrated Bible edition; he contacts Kandinsky, Kubin, Heckel, Kokoschka, and Klee for contributions; the project comes to an end when Marc is drafted in August 1914

SPRING Nolde works on a series of thirteen large-scale color lithographs at the Westphalen printshop, Flensburg, printing several of them in different color variations*

MAY 27 After Heckel resigned from his position as secretary, Brücke announces its dissolution on a card distributed to its passive members, the last document issued by the group. It is signed by Amiet, Heckel, Mueller, and Schmidt-Rottluff; Kirchner's name is missing (the text he wrote for the forthcoming chronicle lacked objectivity and a group perspective according to the other members, and therefore antagonized them). Increasing internal differences and diversification of each artist within the group that emerged since the group's move to Berlin ultimately led to its disintegration: among the contributing factors were the group's ambivalent relation with Berlin's leading art institutions, the Secession (which they collectively quit in 1910, and which Pechstein rejoined in 1912) on the one hand, and Galerie Der Sturm (which had stronger ties to the Blaue Reiter group) on the other hand

OCTOBER 2 Emil and Ada Nolde accompany the Department for Colonial Affairs' German New Guinea expedition to the South Seas; they begin their way back at the end of May 1914, returning to the island of Alsen in mid-September 1914, after the outbreak of the war



Ada Nolde on Manus Island, Papua New Guinea (German New Guinea at the time). April 23, 1914. Nolde Stiftung, Seebüll, Germany



Reservists on a truck during the mobilization in Berlin. 1914. Allgemeiner Deutscher Nachrichtendienst. Bundesarchiv, Berlin

FALL Kirchner begins his *Street Scene* series of paintings

FALL Cassirer, and Liebermann, Beckmann, and more than thirty other artists—the most significant members—leave the Berlin Secession due to a conflict over jury selections for the upcoming fall exhibition, and form the Free Secession in spring 1914

MID-NOVEMBER Kokoschka travels to Berlin, meeting with Walden and Gurlitt

Exhibitions

EARLY 1913 Last Brücke group exhibitions, held at Kunsthalle Basel and at Paul Ferdinand Schmidt and Max Dietzel's gallery Der Neue Kunstsalon, Munich

New York: *International Exhibition of Modern Art* (Armory Show). February 15–March 15. Includes works by Kandinsky, Kirchner, Lehbruck, and Max Slevogt

Berlin: *Erster deutscher Herbstsalon* (First German autumn salon). Galerie Der Sturm. September 20–December 1. Organized by Herwarth Walden. Major international survey of avant-garde movements, including Futurism, Orphism, Cubism, and Expressionism; 366 works by almost 90 artists from 12 countries (including Campendonk, Lyonel Feininger, Kandinsky, Klee, Kokoschka, Kubin, Macke, Marc, Münter, Steinhardt, and Werefkin); Macke and Marc assist in hanging the works. Brücke artists are not included; they exhibit with Cassirer's less significant *Herbstausstellung* instead

Berlin: *Herbstausstellung* (Autumn exhibition). Organized by Paul Cassirer. Includes eighteen works by former Brücke artists as well as twelve by Munch, eleven by Beckmann, and more than twenty by Picasso, among others

Publications

Vasily Kandinsky. *Klänge* (*Sounds*). Includes fifty-six woodcuts. Munich: R. Piper & Co.*

Paul Zech et al., eds. *Das Neue Pathos* (*The new pathos*) (1913–20). Berlin: E. W. Tieffenbach. Periodical with illustrations and prints by Heckel, Meidner, Steinhardt, and others. First number published in May*

Kurt Wolff begins to publish new writing series, *Der Jüngste Tag* (*The Last Judgment*), by contemporary authors

1914

Art & Culture

SPRING Klee, Macke, and Louis Moilliet travel together to Tunis; both Klee and Macke create a major series of semiabstract watercolors, combining luminous colors with geometric shapes

APRIL Blaue Reiter artists Kandinsky, Kubin, and Marc collaborate with writer Hugo Ball on a last group project on theater art; plans for a book on Expressionist theater are disrupted when the war breaks out

APRIL Pechstein begins his travels to the South Seas, reaching the Palau Islands in June; intending to stay there for about two years, he is forced to leave prematurely when the war breaks out and Japan occupies the archipelago, deporting him and his wife to Nagasaki. He arrives in New York, via Manila, Honolulu, and San Francisco, in May 1915; returns to Europe in August, first to Rotterdam, then to Berlin

AUGUST 3 Kandinsky and Münter leave Munich for Switzerland; in November Kandinsky moves back to Moscow via Odessa

SEPTEMBER 26 Death of August Macke in combat, Perthes-lès-Hurlus, France

OCTOBER 22 Käthe Kollwitz's son Peter, who volunteered for military service, dies in Flanders

The following artists, among others, are drafted or volunteer for military duty in 1914 (or after): Beckmann, Campendonk, Conrad Felixmüller, George Grosz, Heckel, Kirchner, Klee, Kokoschka, Kolbe, Lehbruck, Macke, Marc, Meidner, Mueller, Max Oppenheimer (MOPP), Pechstein, Egon Schiele, and Schmidt-Rottluff

Exhibitions

Berlin: *Ausstellung der Freien Sezession* (Exhibition of the Free Secession). April 12–late September. Participating artists include former Brücke artists Heckel, Kirchner, Mueller, Pechstein, and Schmidt-Rottluff; and Barlach, Beckmann, Liebermann, Macke, and Meidner, among many others (altogether 344 works exhibited)

Publications

Pfemfert begins to include woodcuts by former Brücke and other artists in his periodical *Die Aktion* (since April)*

Cassirer (on active duty) publishes *Kriegszeit* (*Wartime*) (August 1914–March 1916), edited by Cassirer and Alfred Gold, a not-for-profit publication (proceeds went to a war fund for visual artists); the first issues in particular featured a number of crude and patriotic interpretations of the war. With lithographs by many leading German artists*

Julius Bard Verlag publishes the periodical in portfolio form *Krieg und Kunst. Original-Steinzeichnungen der Berliner Sezession* (*War and art. Original lithographs by the Berlin Secession*) (1914–17), initiated to support the war*

Paul Fechter. *Der Expressionismus* (*Expressionism*). Munich: R. Piper & Co. First monograph on Expressionism; Fechter defines it as a national style, encompassing Blaue Reiter and Brücke artists as well as other individuals, and emphasizes their “Gothic” (implying Germanic) origins

Heinrich Mann completes his novel *Der Untertan* (*The loyal subject*). Due to censorship, it is not published until 1918

History

JUNE 28 Assassination of Archduke Franz Ferdinand, heir to the Austrian throne, in Sarajevo, Bosnia

JULY 28 Outbreak of World War I: Austria-Hungary declares war on Serbia (July 28); Germany declares war on Russia (August 1) and France (August 3); Britain declares war on Germany (August 4)

Euphoric patriotism among German population; all parties (including the Social Democrats) in the Reichstag approve war bonds to finance “defensive war”; establishment of Eastern Front (Eastern Prussia and Galicia) and Western Front (from the Belgian coast to the Swiss-French border)

1915

Art & Culture

WINTER 1914–15 Marc, serving at the Western Front, begins to write a collection of one hundred aphorisms, and from March through June creates thirty-six abstract drawings in pencil and ink depicting nature and animal scenes, some inspired by the biblical myth of creation; these drawings come to be known as *Sketchbook from the Field*

FEBRUARY Beckmann is transferred from East Prussia to Belgium, where he continues to serve as a medical orderly. After seeing the countless wounded and dead during and in the aftermath of battle and gas warfare, he has a mental breakdown, and is ultimately dismissed from military service. From 1914 to 1918 he creates more than 150 sketches and drawings and ten drypoints relating to his experience of the war*



Max Beckmann as a medical orderly in Ypres, Belgium. 1915. Max Beckmann Archive, Munich

MARCH Nolde returns to the Westphalen printshop in Flensburg to work on a series of vibrant color lithographs, reworking presumably unsold impressions from eleven of his transfer lithographs printed in black in 1907*

MAY Grosz is dismissed as unfit for military service. He will remain in Berlin until January 1917, when he is drafted once more, and finally released for good in May 1917, never having seen active combat



Erich Heckel (standing in the middle back) at the collecting point for the wounded of the 4th Army at Westrozebeke, near Poelkapelle, Belgium. April 1915. Estate of Erich Heckel, Hemmenhofen, Germany

MAY Heckel is stationed as a medical orderly in different cities in Flanders, mostly in Ostend (May 1915–March 1916; August 1916–October 1918). Together with other artists under the command of Walter Kaesbach, an art historian, he is able to continue painting and making prints during the war

JULY Kirchner begins military training in field artillery; he is temporarily released in September 1915 due to stress-related illness, and in November declared unfit for service. Back in Berlin, he creates paintings and prints through which he processes the trauma of the war



Ernst Ludwig Kirchner. Self-portrait in uniform in his studio, Körnerstrasse 45, Berlin. 1915. Kirchner Museum Davos, Switzerland. Gift of the Ernst Ludwig Kirchner Estate

SEPTEMBER Dix joins the trench war on the Western Front in France (Second Battle of Champagne); he is promoted to sergeant in November and fights in the Battle of the Somme in summer and fall 1916, and in other confrontations; moves to the Eastern Front in winter 1917; in combat again on the Western Front (northern France and Flanders) at the beginning of 1918, promoted to vice-sergeant. While on the front as a machine-gunner and troop leader, creates a large number of Futurist-Expressionist drawings and gouaches on thin wove paper that fit in his knapsack

Exhibitions

Petrograd: *Poslednyaya futuristicheskaya vystavka kartin: 0.10* (The last Futurist exhibition of paintings: 0.10). Dobychina Gallery, December. Features Malevich's completely nonrepresentational canvases, including his emblematic *Black Square* (1915), inaugurating the style he would name Suprematism

Publications

Carl Einstein. *Negerplastik* ("Negro" sculpture). Leipzig: Verlag der weissen Bücher

History

On the Western Front, in fall 1914, and on the Eastern Front, in winter 1915–16, the battle stagnates into an agonizing trench war, with soldiers taking cover in muddy dugouts and barbed-wired shelters infested with vermin and rats, where they are exposed to decaying corpses

Modern technology escalates the horrors of war; soldiers are exposed to psychological and physical violence never before witnessed (about half of the dead in World War I were killed by artillery-gun fire); in the Second Battle of Ypres (April 22–May 25), Flanders, the German army uses chlorine gas for the first time, killing 3,000 allied soldiers and introducing chemical warfare to the conflict



Otto Dix (pictured in front) with his machine-gun platoon at the front in Champagne, France. 1916. Otto Dix Sammlung, Kunstgalerie, Gera, Germany

1916

Art & Culture

MARCH 4 Death of Franz Marc, near Verdun

SPRING After military training at Zwickau, Pechstein sees combat at the Western Front; in July he is transferred to the divisional headquarters to draw maps of enemy emplacements based on aerial photographs

AUGUST Having served on the Eastern Front since July 1915, Kokoschka is severely injured, and later dismissed due to shell shock. In the fall he signs a contract with Cassirer, who will publish many of his prints*

SUMMER Georg Gross changes his name to George Grosz, symbolically resisting nationalist war propaganda

OCTOBER Having previously served in the supply battalion on the front in Lithuania, Schmidt-Rottluff is transferred to the press office of the military headquarters in Kowno; traumatized, he finds himself unable to paint, and works predominantly in woodcut and wood sculpture; he will turn to religious subject matter in 1917

Zurich: On February 5 Cabaret Voltaire, cradle of the Zurich Dada movement, opens

Exhibitions

Dresden: *Deutsche Expressionisten* (Exhibition of German Expressionists). Galerie Emil Richter. September 17–October 5

Berlin: *Franz Marc. Gedächtnisausstellung* (Franz Marc. Memorial exhibition). Galerie Der Sturm. November

Publications

Oskar Kokoschka. *Mörder, Hoffnung der Frauen* (*Murderer, Hope of Women*). With five line-block reproductions after drawings by the artist. Berlin: Der Sturm

Der Bildermann (The picture man) (April–December). Edited by Paul Cassirer and Leo Kestenberg. Berlin: Paul Cassirer. Cassirer, whose support of the war waned under the experience of active service, returned to Berlin after his demobilization and replaced the periodical *Kriegszeit* with the more moderate *Der Bildermann*. Each issue includes lithographs by various artists (including Barlach, Heckel, Kirchner, Kokoschka, Slevogt, and others)*

Hermann Bahr. *Der Expressionismus* (Expressionism). Munich: Delphin. Major monograph on Expressionism by the Viennese critic and writer

Max Beckmann. *Briefe im Krieg* (Letters during the war). Berlin: Bruno Cassirer. Collection of Beckmann's letters to his wife, Minna Beckmann-Tube

History

FEBRUARY 22 German artillery offensive in Verdun begins and continues until July; heavy casualties on both sides. The endless rows of dead bodies and shell craters on the battlefield epitomize the madness of trench warfare

JULY 1 Beginning of the Battle of the Somme, the British and French counter-offensive, near Amiens (until November) that resulted in small territorial gains for the British and French and altogether 1.2 million casualties

LATE AUGUST Paul von Hindenburg and Erich Ludendorff take over as Supreme Military Command; they call for total mobilization, including unlimited submarine warfare and massive expansion of war production

WINTER Falling agricultural production causes extreme food shortages and results in a supply crisis in winter 1916–17 (more than 700,000 Germans died of hunger or malnutrition during the war); the mass deaths at the front, the hunger crisis, and rising inflation at home lead to an increasing war weariness among the German population

Steel helmets, which offer better protection against grenade splinters and artillery fire, replace the pickelhaube (spiked leather helmet) previously worn by the German army

1917

Art & Culture

JANUARY Kirchner, having spent time in sanatoriums for treatment of his nervous condition and substance abuse, travels to Davos, in the Swiss Alps, for the first time (it will become his permanent residence in 1918)

SPRING Pechstein is released from military duty and returns to Berlin to concentrate on painting after a three-year hiatus; he also begins to work on several print portfolio and illustrated book projects to be published by his dealer Fritz Gurlitt (who had financed the artist's journey to the Palau Islands in 1914–15 and subsequently asked for compensation)

SEPTEMBER Dresden artists Felixmüller, August Böckstiegel, Otto Lange, and Constantin von Mitschke-Collande, and writers Heinar Schilling, Walter Rheiner, and Felix Stiemer, among others begin to organize Expressionist soirées at Felixmüller's studio, which would evolve into the Expressionist Working Group Dresden (Expressionistische Arbeitsgemeinschaft Dresden) by the end of the year; the group promoted pacifism, socialist ideas, and politically engaged art

FALL Wieland Herzfelde establishes leftist publishing house Malik-Verlag

FALL Kirchner begins treatment at sanatorium in Kreuzlingen, Switzerland. Though his productivity is limited due to a paralysis of his hands, he creates several remarkable woodcut portraits using a knife*

Beckmann creates several religious paintings inspired by Gothic and Northern Renaissance panel painting (which he absorbed while stationed in Belgium), including *Descent from the Cross*

Art historian and art critic Julius Meier-Graefe and Munich publisher Reinhard Piper establish the bibliophile and art society Marées-Gesellschaft (1917–29)*

Publications

George Grosz. *The First George Grosz Portfolio*. Portfolio of nine lithographs. Berlin: Malik-Verlag*

George Grosz. *The Small Grosz Portfolio*. Portfolio of twenty lithographs. Berlin: Malik-Verlag*

Paul Westheim, ed. *Das Kunstblatt* (The art paper) (1917–32). Weimar: Kiepenheuer (publisher changed several times from 1926 on). Includes original prints*

Franz Pfemfert, ed. *Das Aktionsbuch*. Berlin: Die Aktion. Almanac. With cover illustration by Felixmüller, contributions by Expressionist writers, and reproductions of woodcuts and drawings by various artists

Herwarth Walden, ed. *Einblick in die Kunst. Expressionismus, Futurismus, Kubismus* (Insights into art. Expressionism, Futurism, Cubism). Berlin: Der Sturm

History

Mass uprisings in St. Petersburg and other cities in Russia in February call for the abdication of Czar Nicholas II, and lead to the collapse of the czarist regime. In November the Bolshevik Party, under Vladimir Lenin and Leon Trotsky's leadership, takes power; in December Germany agrees to peace negotiations with Russia, and on December 15 armistice signed in Brest-Litovsk

APRIL Responding to the intense submarine offensives (violating international law), the United States declares war on Germany

JULY 19 The Reichstag passes a resolution for peace, initiated by Matthias Erzberger of the Center Party; the Kaiser and the Supreme Military Command reject the resolution

NOVEMBER Large-scale British offensive in the Battle of Cambrai

1918

Art & Culture

FEBRUARY 6 Death of Gustav Klimt

SEPTEMBER Beckmann writes an essay for Kasimir Edschmid's collection of artists' statements, "Schöpferische Konfession" (Creative credo) (not published until 1920), in which he argues for a "transcendental objectivity"*

OCTOBER 31 Death of Egon Schiele

NOVEMBER Artists and intellectuals, politicized as a result of the war and the prospect of radical social change, form the Workers' Council for the Arts (Arbeitsrat für Kunst) (1918–21) in Berlin, under the leadership of architects Adolf Behne, Walter Gropius, and Bruno Taut; among the artists who

sign the first public statement issued in December are former Brücke members Heckel, Mueller, Nolde, Pechstein, and Schmidt-Rottluff. The group aims to organize collectively, to socialize art, and to abolish existing Wilhelmine art organizations

DECEMBER 3 First meeting of the Novembergruppe (1919–32) in Berlin: founding members include Pechstein, César Klein, Moritz Melzer, Heinrich Richter-Berlin, and Georg Tappert. The aim is to unite artists across disciplines—writers, architects, painters, composers, and so on—to make art a tool of social and political transformation, and to organize annual exhibitions: "We stand on the fertile soil of the revolution. Our slogan is: LIBERTY, EQUALITY, FRATERNITY!"¹⁷⁷ The Council of People's Representatives' propaganda organ, the Publicity Office (Werbedienst der deutschen Republik) (dissolved in March 1919), under the aegis of the Expressionist writer Paul Zech, enlists artists of the Novembergruppe in a political poster and pamphlet campaign in support of the provisional revolutionary government and national assembly elections*

Kollwitz begins to work on her cycle *War* (executed 1918–22/23)*

Founding of Gurlitt-Press, printing press established by Wolfgang Gurlitt of Fritz Gurlitt Verlag, Berlin*

Zurich: On July 23 Tristan Tzara reads "Manifeste Dada 1918" at Meise Hall

Exhibitions

Mannheim: *Neue religiöse Kunst* (New religious art). Kunsthalle Mannheim. January–February. Organized by Gustav Hartlaub. Includes Barlach, Beckmann, Kokoschka, Meidner, Nolde, and others

Munich: *Der Expressionistische Holzschnitt* (Expressionist woodcut). Galerie Hans Goltz. June 15–July 15*

Publications

Shakespeare Visions. Portfolio of thirty-two prints by various artists, including Beckmann, Corinth, Hofer, Kokoschka, Kubin, Rudolf Grossmann, and others. Munich: Marées-Gesellschaft, R. Piper & Co.*

Max Pechstein. *Somme 1916*. Portfolio of seven etchings and drypoints (executed 1918). Berlin: Fritz Gurlitt*

Karl Schmidt-Rottluff. *9 Woodcuts*. Known as the "Christ" portfolio. Leipzig: Kurt Wolff*

Kasimir Edschmid. *Die Fürstin* (The duchess). With six drypoints by Max Beckmann. Weimar: Kiepenheuer*

Menschen (Mankind) (1918–22). First issue edited by Felix Stiemer and Heinar Schilling. Dresden: Dresdner Verlag. Includes woodcuts by Felixmüller and others*

Die Schaffenden (1918–32). Edited by Paul Westheim. Deluxe periodical in portfolio form with prints by various artists and accompanying text. Leipzig: Kiepenheuer (later Euphorion, Munich). Aims to offer a survey of contemporary printmaking*

Herwarth Walden, ed. *Expressionismus. Die Kunstwende* (Expressionism. The artistic turn). Berlin: Der Sturm

History

JANUARY/FEBRUARY The pacifist-socialist group Spartacus League calls for mass strikes; demonstrations break out in major German cities demanding "peace for bread"; the government and the military intervene and suppress the uprisings

MARCH 3 The Treaty of Brest-Litovsk, an agreement between Russia and Germany is signed; Germany imposes annexation of a huge part of the occupied territory in the East

SEPTEMBER The Supreme Military Command informs the Kaiser that the war is lost and demands the initiation of peace negotiations

OCTOBER 29 Sailors mutiny in the cities of Kiel and Wilhelmshaven; within a few days, strikes and uprisings spread throughout other German cities, and soldiers' and workers' councils take over local city governments, inaugurating the November Revolution; one of the centers of the revolution is Munich, where Kurt Eisner, a founding member of the Independent Social Democratic Party (USPD), proclaims Bavaria a republic on November 7

NOVEMBER 9 In Berlin the German chancellor, Max von Baden, under pressure from the revolting masses, announces the abdication of the Kaiser (without Wilhelm II's consent), and designates Friedrich Ebert, party leader of the SPD, the new chancellor; at 2 p.m. on that day, Social Democrat Philipp Scheidemann, acting without Ebert's approval, proclaims a parliamentary republic from a window of the Reichstag, preceding the proclamation by Karl Liebknecht, leader of the Spartacus League, of a free socialist republic from the Berlin Palace by a few hours; the next day the SPD and USPD join forces and establish a provisional revolutionary government, the Council of People's Representatives, backed by the assembly of Berlin soldiers' and workers' councils; Germany signs the armistice at Compiègne, France, the following day. At the war's end, total casualties stand at almost 9 million dead and 21 million wounded

Exhibitions

Berlin: *Ernst Barlach*. Galerie Paul Cassirer. November. First solo exhibition of the artist's work

Berlin: *Max Beckmann Graphik* (Max Beckmann works on paper). Galerie J. B. Neumann. November. Includes 110 prints and 100 drawings*



The Social Democrat Philipp Scheidemann declares the end of the German Empire and proclaims a parliamentary republic from the window of the Reichskanzlei. November 9, 1918. Bundesarchiv, Berlin

DECEMBER 30 Founding of the German Communist Party (Kommunistische Partei Deutschlands, or KPD)

1919

Art & Culture

JANUARY The Dresden Secession Group 1919, a revolutionary Expressionist artists' group and exhibition association, is founded under the leadership of Felixmüller and architect/writer Hugo Zehder; Dix is among the members. The group aims to work collectively to politicize Expressionism

JANUARY Kollwitz becomes a member of the Prussian Academy of Arts, the first woman artist admitted to the institution. Earlier in the month, she sketches the body of Spartacus leader Karl Liebknecht (murdered on January 15 by members of the Freikorps, a volunteer paramilitary group composed of ex-soldiers), on display at the morgue. Working over several months through various preparatory sketches and prints, she executes the final print, *In Memorium Karl Liebknecht*, as a woodcut, in 1920*

FEBRUARY Action Committee of Revolutionary Artists (Aktionsausschuss revolutionärer Künstler) founded in Munich; members include artists Campendonk, Klee, Hans Richter, and Georg Schrimpf, among others

MARCH After the KPD calls for a general strike and street fighting breaks out in Berlin, Herzfelde, the publisher of Malik-Verlag and editor of the periodicals *Jedermann sein eigener Fussball* and *Die Neue Jugend* is taken into "protective custody"; Grosz, also at risk, is forced to hide at his fiancée's home



Severely disabled soldiers demonstrating for compensation in front of the Ministry of War, Berlin, December 1, 1918. The Granger Collection, New York



Spartacists fighting in the newspaper district of Berlin, using newspapers as a barricade. January 1919

MARCH 25 Suicide of Wilhelm Lehbruck

APRIL Staatliches Bauhaus opens in Weimar, under the directorship of Gropius

LATE DECEMBER Felixmüller, Grosz, Heartfield, and Herzfelde join the KPD

Exhibitions

Dresden: *Gruppe 1919*. Galerie Emil Richter. April

Berlin: *Kunstaussstellung Berlin 1919* (Berlin art exhibition 1919). Glasspalast am Lehrter Bahnhof. July 24–September 30. The annual Berlin art exhibition (held since 1886), previously presenting only conservative art approved by the state and the academy, for the first time opens up to modern art groups (including the Berlin Secession, the Free Secession, and the Novembergruppe)

Publications

Max Beckmann. *Faces*. Portfolio of nineteen drypoints. Munich: Marées-Gesellschaft, R. Piper & Co.*

Max Beckmann. *Hell*. Portfolio of eleven lithographs. Berlin: J. B. Neumann*

Lovis Corinth. *Classical Legends*. Portfolio of twelve drypoints. Munich: Marées-Gesellschaft, R. Piper & Co.*

Max Pechstein. *Woodcuts 1919*. Portfolio of eleven woodcuts. Berlin: Fritz Gurlitt*

Karl Schmidt-Rottluff. *10 Woodcuts*. Portfolio. Berlin: J. B. Neumann*

Julius Meier-Graefe, ed. *Ganymed*. Illustrated yearbook. Altogether five volumes issued until 1925, with prints by various artists. Munich: Marées-Gesellschaft, R. Piper & Co.*

Reinhold von Walter. *Der Kopf* (The head). With ten woodcuts by Ernst Barlach. Berlin: Paul Cassirer*

Genius (1919–21). Edited by Carl Georg Heise and Hans Mardersteig (and Kurt Pinthus, vol. 1 only). Includes prints by various artists. Munich: Kurt Wolff*

Gustav Hartlaub. *Kunst und Religion: Ein Versuch über die Möglichkeit neuer religiöser Kunst* (Art and religion: An essay on the possibility of new religious art). Leipzig: Kurt Wolff

Karl Kraus. *Die letzten Tage der Menschheit* (The last days of humanity). Vienna: Die Fackel

Frederick W. Mott. *War Neuroses and Shell Shock*. London: H. Frowde, Oxford University Press

Kurt Pinthus, ed. *Die Menschheitsdämmerung. Symphonie jüngster Dichtung* (Dawn of humanity. Symphony of newest poetry). Berlin: Ernst Rowohlt (issued at the end of 1919, book dated 1920). Most important anthology of Expressionist poetry

An alle Künstler! (To all artists!). With illustrations by artists of the Novembergruppe. Includes a mission statement, "Was wir wollen" (What we want) by Pechstein, and texts by Johannes R. Becher, Kurt Eisner, Walter Hasenclever, and Zech, among others. Berlin: Werbedienst der deutschen Republik

Das politische Plakat (The political poster). Essays by Adolph Behne, Paul Landau, and Herbert Löwing. Reproductions of posters and illustrations by Feininger, Fuchs, Pechstein, Richter-Berlin, and Tappert. Berlin: Verlag "Das Plakat." According to Behne: "The posters reproduced in this issue show the first attempt by a government agency to recruit radical artists, Expressionists and Cubists, for purposes of publicity"⁷⁸

History

JANUARY 5 Beginning of the Spartacus uprising in Berlin: members of the KPD and the USPD call for armed resistance against national assembly elections and in support of a Soviet republic; Gustav Noske (SPD), the people's representative of the provisional government in charge of the army, calls in the military, who with the aid of the Freikorps suppresses the revolt; 165 die. On January 15 Freikorps agents murder the Communist leaders Rosa Luxemburg and Karl Liebknecht; even Germans not sympathetic to the extreme left are shocked by the brutality of the murders and the acquittal of the agents in May

JANUARY 19 Elections are held to select delegates to a constitutional convention, and the SPD emerges as the majority

FEBRUARY While political unrest continues in the streets of Berlin, the constitutional assembly convenes in the small city of Weimar; Ebert is elected president, and Scheidemann forms a coalition government of the SPD, DDP (German Democratic Party), and the Center Party

MARCH In Berlin, followers of the KPD call for a general strike and coup against the new government; the Prussian State Ministry declares state of emergency; Noske, now minister of defense, orders in 40,000 Freikorps agents who brutally suppress the rebels; 1,200 die

APRIL 7 In Munich the USPD members of the workers' and soldiers' council's Central Committee declare the "free state" of Bavaria a Soviet republic and establish a Red Army; the Freikorps brutally suppress the Bavarian socialist government in May; 600 die

JUNE 28 Signing of the Treaty of Versailles. Germany, blamed for the war, will be held to considerable reparations; it gives up one-seventh of its former territory and all of its colonial possessions, and the German army is reduced. There is strong resistance to the treaty, especially from the right

AUGUST 11 President Ebert signs the Weimar Constitution into law; Germany becomes a parliamentary democracy; women gain the right to vote

NOVEMBER General von Hindenburg, in a hearing in front of the national assembly, declares that the German army lost the war because it was "stabbed in the back" by the left, above all the Social Democratic Party, sabotaging the war at home

1920

Art & Culture

FEBRUARY Berlin premiere of the film *The Cabinet of Dr. Caligari*, directed by Robert Wiene

SPRING Cologne art dealer Karl Nierendorf opens a gallery for contemporary German art, Nierendorf-Neue Kunst (Nierendorf-new art), in Cologne

JUNE 30 Opening of the International Dada Fair, Berlin, including Grosz's print portfolio *God with Us*, a political satire on the German military; results in a first censorship trial against the artist and Wieland Herzfelde (the publisher of Malik-Verlag) for libel against the German army; in April 1921 the Berlin state court orders the confiscation and destruction of the printing plates*

JULY Felixmüller visits the industrial Ruhr region and creates several paintings, drawings, and woodcuts showing the social plight of the coal miners*

OCTOBER Feininger becomes head of the Bauhaus printshop*

Exhibitions

Munich: *George Grosz*. Galerie Hans Goltz. April–May. First solo exhibition of the artist's work

Bremen: *Munch und die Künstler der Brücke* (Munch and the artists of Brücke). Kunsthalle Bremen. October–November*

Publications

George Grosz. *God with Us*. Portfolio of nine photolithographs. Berlin: Malik-Verlag*

George Grosz. *In the Shadows*. Portfolio of nine photolithographs. Berlin: Malik-Verlag*

Lyonel Feininger. *Twelve Woodcuts*. Portfolio. Weimar: Staatliches Bauhaus*

Hans Theodor Joel, ed. *Das graphische Jahrbuch* (The graphics yearbook). Darmstadt: Karl Lang*

Ludwig Meidner. *Septemberschrei* (September scream). Berlin: Paul Cassirer. Includes fourteen lithographs by the artist*

Georg Biermann, ed. *Jahrbuch der jungen Kunst* (Yearbook of new art). First issue of the publisher's almanac (1920–24). With prints by various artists. Leipzig: Klinkhardt & Biermann*

Kurt Pfister, ed. *Deutsche Graphiker der Gegenwart* (German graphic artists of our time). Leipzig: Klinkhardt & Biermann. Includes prints by various artists (including Barlach, Beckmann, Corinth, Grosz, Heckel, Klee, Kollwitz, Mueller, Pechstein, and others)*

Kasimir Edschmid, ed. *Schöpferische Konfession* (Creative confession). Berlin: Reiss. Expressionist anthology

Gustav Hartlaub. *Die neue deutsche Graphik* (New German graphics). Berlin: Reiss*

Franz Marc. *Briefe, Aufzeichnungen, Aphorismen* (Letters, notes, aphorisms). Berlin: Paul Cassirer. Posthumously published selection of writings by the artist

History

Political instability, economic crises, social problems, and collective traumatization from the war challenge the early republic, which right-wing extremists exploit

FEBRUARY First mass meeting of the anti-Semitic nationalist German Workers' Party (Deutsche Arbeiterpartei, or DAP) (founded January 1919) in Munich. Adolf Hitler announces the party program as well as the renaming of the DAP to the National Socialist German Workers' Party (Nationalsozialistische Arbeiterpartei Deutschlands, or NSDAP), and adopts the swastika as a party symbol

1921

Art & Culture

JANUARY Klee begins teaching at the Bauhaus, Weimar (appointed October 1920)

OCTOBER Dix visits Düsseldorf upon invitation of gallery owner Johanna Ey and is introduced to the progressive artists' group Young Rhineland (contact established via Felixmüller)

OCTOBER Galerie Alfred Flechtheim opens a branch in Berlin

Publications

Otto Dix. *Five Etchings*. Portfolio. Dresden: Heinar Schilling*

Otto Dix. *Six Drypoint Etchings*. Portfolio. Dresden: Heinar Schilling*

Erich Heckel. *Eleven Woodcuts, 1912–1919*. Portfolio. Berlin: J. B. Neumann*

Max Pechstein. *The Lord's Prayer*. Portfolio of thirteen woodcuts (including cover) by the artist. Berlin: Propyläen*

Gropius initiates the Bauhaus portfolio series *New European Graphics*, offering an international survey of avant-garde printmakers to enhance the state institution's budget during times of rising inflation*

Paul Westheim. *Das Holzschnittbuch* (The woodcut book). Potsdam: Kiepenheuer. Deluxe edition with woodcuts by Campendonk, Feininger, Heckel, and Schmidt-Rottluff*

History

APRIL The Allied Reparations Committee sets German war reparations at 132 billion gold marks (payable over forty-two years) and imposes a six-day ultimatum; unwilling to take political responsibility, the current administration resigns; the new administration, under Chancellor Joseph Wirth (Center Party), reluctantly agrees to comply to the ultimatum to avoid the Allies' impending occupation of the Ruhr Valley

NOVEMBER The NSDAP establishes the Storm Troopers (Sturmabteilung, or SA) in Munich, consisting primarily of former Freikorps members

1922

Art & Culture

MARCH Premiere of the film *Nosferatu*, directed by F. W. Murnau

SPRING Premiere of the film *Dr. Mabuse, the Gambler* (two parts), directed by Fritz Lang

JUNE Kandinsky joins the Bauhaus, Weimar

SUMMER Grosz joins writer Martin Andersen Nexø in Denmark for a five-month trip to Soviet Russia to collaborate on a book project about it. On that trip he meets artist Vladimir Tatlin at his home, and attends speeches by Lenin and Trotsky at the Kremlin; increasingly disillusioned, he decides to quit the KPD in 1923

SEPTEMBER International Congress of Constructivists and Dadaists takes place in Weimar. Organized by Theo van Doesburg

SEPTEMBER Dix signs exclusive contract with Nierendorf, including the publication of his prints; in the fall he moves to Düsseldorf, and studies etching/aquatint under Wilhelm Herberholz at the academy*

Beckmann creates more than ninety prints (between 1922 and 1923)*

Exhibitions

Berlin: *Erste Russische Kunstausstellung* (First Russian art exhibition). Galerie van Diemen & Co. October–November. Proceeds donated to victims of famine in Russia

Publications

Ernst Barlach. *The Transformations of God*. Portfolio of seven woodcuts. Berlin: Paul Cassirer*

Max Beckmann. *Annual Fair*. Portfolio of ten drypoints. Munich: Marées-Gesellschaft, R. Piper & Co.*

Max Beckmann. *Trip to Berlin 1922*. Portfolio of eleven lithographs (including cover). Berlin: J. B. Neumann*

Lovis Corinth. *Dance of Death*. Portfolio of four etchings and one etching and drypoint. Berlin: Euphorion*

Otto Dix. *Nine Woodcuts*. Portfolio. Dresden: Heinar Schilling*

Otto Dix. *Circus*. Portfolio of ten drypoints. Cologne: Karl Nierendorf*

Otto Dix. *Death and Resurrection*. Portfolio of six drypoints. Cologne: Karl Nierendorf*

George Grosz. *Ecce Homo*. Portfolio of one hundred offset lithographs after drawings (executed between 1915 and 1922). Also published as an illustrated book. Berlin: Malik-Verlag*

George Grosz. *The Robbers*. Portfolio of ten photolithographs (including cover). Berlin: Malik-Verlag*

Vasily Kandinsky. *Small Worlds*. Portfolio of twelve prints. Berlin: Propyläen*

Egon Schiele. *The Graphic Work of Egon Schiele*. Portfolio of six drypoints and two lithographs. Vienna: Rikola (published posthumously)*

History

Drastic currency devaluation and spiraling national debt continue; as a result, Germans increasingly invest in material assets, including art. In the years 1922–23 the “print wave” is at its high tide

APRIL Chancellor Wirth and Foreign Minister Walther Rathenau sign the Treaty of Rapallo between Germany and Soviet Russia: both sides agree to cancel each other’s reparations and resume diplomatic relations (which ended in November 1918); on June 24 Rathenau is assassinated by anti-Semitic right-wing extremists for his liberal internationalist agenda; protests against Rathenau’s murder arise in major German cities

DECEMBER 30 Founding of the Soviet Union

1923

Art & Culture

SPRING Pechstein cancels his contract with the publisher/dealer Gurlitt; his printmaking activity decreases

FALL Neumann emigrates to New York, and Nierendorf takes over Neumann’s Berlin gallery beginning in October, under the name Galerie Neumann–Nierendorf

FALL Dix begins to work on the etchings for his portfolio *The War**

Exhibitions

Weimar: *Staatliches Bauhaus Weimar* (State Bauhaus Weimar). August 15–September 30. Displayed works by Bauhaus masters and students

Publications

Käthe Kollwitz. *War*. Portfolio of seven woodcuts and one woodcut cover. Dresden: Emil Richter*

Paul Fechter. “Die nachexpressionistische Situation” (The post-Expressionist situation). *Das Kunstblatt*, vol. 7, no. 11/12 (December)



Selling money by weight at the height of hyperinflation. November 1923. Paper money is worth more by weight than old bones, but less than rags

History

LATE JANUARY The NSDAP, with approximately 20,000 members, holds its first party rally in Munich, and in February begins to issue its daily newspaper and prime propaganda medium *Völkischer Beobachter*

FALL Hyperinflation reaches its peak (1 dollar equals 4 billion marks); millions of people lose their savings. On November 15 reform is enacted to curb the spiraling currency devaluation; the Rentenmark will replace the Reichsmark the following year

NOVEMBER 9 In Munich, Hitler unsuccessfully initiates a putsch; as a result, the NSDAP is temporarily banned, and Hitler, in April of the following year, is sentenced to five years in prison for treason

1924

Art & Culture

FEBRUARY 16 Second censorship trial against Grosz and Malik-Verlag publishers Herzfelde and Julian Gumperz for the portfolio/illustrated book *Ecce Homo* (1922), which featured one hundred offset lithographs after satirical drawings by Grosz; the Berlin state court orders the confiscation of the advertising brochure, and for twenty-two “immoral” prints to be removed and the printing plates destroyed*

JUNE Dix’s monumental painting *Trench* (1923) is exhibited at the Berlin Academy and draws vehement criticism for its perceived antiwar imagery; Liebermann defends Dix’s work

Paris: The first issue of the periodical *La Révolution surréaliste* (The Surrealist revolution) appears in December

Publications

Otto Dix. *The War*. Portfolio of fifty etching, aquatint, and drypoints. Berlin: Karl Nierendorf*

Georg Heym. *Umbra vitae* (Shadow of life). Munich: Kurt Wolff. Includes fifty woodcuts by Ernst Ludwig Kirchner*

History

With the currency reform of 1923 and the Dawes Plan, beginning of relative economic and political stabilization; in the Reichstag elections on December 7, the radical parties lose supporters and the SPD wins 26 percent of the vote. The recovery of the economy ends inflation but also leads to the collapse of the print market

SEPTEMBER Enactment of the Dawes Plan, a major step toward economic recovery: the Allied Reparations Commission agrees to significantly reduce the reparations and to enable foreign loans

DECEMBER Hitler is prematurely released from prison, where he finished the first volume of *Mein Kampf* (My struggle) (to be published in 1925)

1925

Art & Culture

APRIL The Bauhaus moves from Weimar to Dessau, after a conservative-nationalist majority replaces the former Bauhaus-friendly Social Democratic government in Thuringia; the Bauhaus Printshop, Weimar, is property of the state of Thuringia and its inventory therefore has to remain in Weimar; Klee supervises the printshop until October*

JULY 17 Death of Lovis Corinth

FALL Encouraged by his dealer Nierendorf, Dix moves to Berlin, where he creates a major group of portraits inspired by the city’s cultural bohemia and demimonde; close contact with Grosz

DECEMBER Kirchner returns to Germany for the first time since he left for Davos in 1918; stays for about three months visiting friends and dealers in Frankfurt, Chemnitz, Dresden, and Berlin

Moscow: On December 21 premiere of the film *The Battleship Potemkin*, directed by Sergey M. Eisenstein

Exhibitions

Mannheim: *Neue Sachlichkeit. Deutsche Malerei seit dem Expressionismus* (New Objectivity. German painting since Expressionism). Kunsthalle Mannheim. June 14–September 13. Organized by Hartlaub, who coined the term in 1923. He differentiates between two post-Expressionist figurative trends: the “left-wing” or “Verists,” focusing on contemporary issues, on the one hand; and the “classicists,” interested in timeless phenomena, on the other. Includes Beckmann, Dix, Grosz, Kanoldt, Schlichter, and Georg Scholz, among more than thirty artists. The exhibition traveled to other German cities

Berlin: *Werke lebender deutscher Künstler* (Works by living German artists). Galerie Neumann–Nierendorf. October 18–November. Inaugural exhibition of the dealer’s new space. Includes works by Beckmann, Dix, former Brücke artists, and Bauhaus artists, among others

Paris: *La Peinture surréaliste* (Surrealist painting). Galerie Pierre. November

Publications

Franz Roh. *Nach-Expressionismus, magischer Realismus. Probleme der neuesten Europäischen Malerei* (Post-Expressionism, Magic Realism. Problems of newest European painting). Leipzig: Klinkhardt & Biermann

History

FEBRUARY Hitler reconstructs the NSDAP in Munich, adopting new “legal” tactics to undermine the republic through broadening the party base

APRIL The monarchist and former general field marshal Hindenburg, candidate of the political right, including the conservative right German National People’s Party (Deutschnationale Volkspartei, or DNVP) and others, is elected president, at the age of seventy-eight

1926

Art & Culture

JANUARY 7 Suicide of Paul Cassirer; Walther Feilchenfeldt and Grete Ring take over Cassirer's publishing house and gallery

JANUARY 14 Josephine Baker performs for the first time in Berlin, at the Nelson Theater

APRIL 29 Berlin premiere of *The Battleship Potemkin* (after ban imposed in March had been lifted)

OCTOBER 14 Berlin premiere of the film *Faust*, directed by F. W. Murnau

Publications

Lyonel Feininger. *10 woodcuts*. Portfolio. Berlin: Euphorion*

Gustav Schiefler. *Die Graphik Ernst Ludwig Kirchners bis 1924* (Ernst Ludwig Kirchner's prints to 1924). Vol. 1. Catalogue raisonné with fifty-two woodcuts by the artist. Berlin: Euphorion*

Vasily Kandinsky. *Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente* (Point and line to plane. Contribution to the analysis of the pictorial elements). Munich: Albert Langen Verlag (vol. 9 of the Bauhaus book series published between 1925 and 1930). Includes formal analysis of etching, woodcut, and lithography techniques*

History

Frequently changing cabinets (twenty altogether from 1919 to 1933), many of which are formed without a parliamentary majority of any one party, characterize the fragile political system of the Weimar Republic; three cabinets are formed and dissolved between January 20, 1926, and January 29, 1927

EARLY JULY Formation of the Hitler-Jugend (Hitler Youth) at the second party convention of the NSDAP in Weimar

SEPTEMBER Germany joins the League of Nations

1927

Art & Culture

JANUARY Premiere of the film *Metropolis*, directed by Fritz Lang, at the UFA Pavillon, Nollendorfplatz, Berlin, with silver-painted exterior facade by graphic designer Rudi Feld

SPRING Dix moves to Dresden to take up teaching at the Academy of Fine Art, where he succeeds Kokoschka

SEPTEMBER Berlin premiere of Walter Ruttmann's experimental film *Symphony of a Great City*

NOVEMBER Kollwitz attends the World Congress of Friends of the Soviet Union in Moscow as a representative of the Society of Friends of the New Russia; the Congress takes place November 9–12 and coincides with the tenth anniversary of the Russian Revolution. Exhibitions of Kollwitz's work take place in Moscow and Leningrad this year

Exhibitions

Berlin: *Neue Sachlichkeit*. Galerie Neumann-Nierendorf. March–April. Inspired by Hartlaub's exhibition of the same name, which opened at the Kunsthalle Mannheim in 1925 and traveled to other cities, but not to Berlin

Publications

Gustav Schiefler. *Das graphische Werk von Emil Nolde, 1910–1925* (Emil Nolde's print oeuvre, 1910–1925). Catalogue raisonné with thirty-three woodcuts and two lithographs by the artist. Berlin: Euphorion*

Gustav Schiefler. *Meine Graphiksammlung* (My print collection). Hamburg: Gesellschaft der Bücherfreunde*

Arnold Zweig. *Der Streit um den Sergeanten Grischa* (The case of Sergeant Grischa). Berlin-Potsdam: Gustav Kiepenheuer. Popular antiwar novel. The play version premiered in Berlin on March 31, 1930, with scenery and costume design by Grosz and Traugott Müller

History

LATE JANUARY Chancellor Wilhelm Marx (Center Party) forms a new cabinet, including the DNVP, at the time the second largest party in the Reichstag

JULY The Reichstag passes a compulsory federal unemployment insurance law; conceived during a time of relative economic stability, state support for the unemployed would lead to severe financial strain during the world economic crisis that begins in 1929

1928

Art & Culture

JANUARY Anti-Semite Alfred Rosenberg, NSDAP member since 1920 and chief editor of the *Völkischer Beobachter*, establishes the National Socialist Society for German Culture (Nationalsozialistische Gesellschaft für deutsche Kultur) in Munich, later known as Combat League for German Culture (Kampfbund für deutsche Kultur), a cultural nationalist

propaganda organ against modern art and precursor to the “degenerate” art campaign

JANUARY 23 Berlin premiere of the play *The Adventures of the Good Soldier Schweik* (based on the novel by Jaroslav Hašek), directed by Erwin Piscator in collaboration with Bertolt Brecht, and with theatrical designs by Grosz, who created approximately three hundred drawings for the play, the majority used in an animation projected onto the background of the stage

SPRING Founding of the Association of Revolutionary Visual Artists of Germany (Assoziation revolutionärer bildender Künstler Deutschlands) in Berlin, modeled after the Soviet Union's Association of the Artists of Revolutionary Russia. Aim to put art in the service of the KPD and the proletariat

AUGUST Berlin premiere of *The Threepenny Opera*, with text by Brecht and music by Kurt Weill

Exhibitions

Mannheim: *Max Beckmann*. Kunsthalle Mannheim. February 19–April 1. Retrospective

Publications

George Grosz. *Background*. Berlin: Malik-Verlag. Portfolio of seventeen reproductions after drawings for the play *The Adventures of the Good Soldier Schweik*. Three prints included in the portfolio—*Bow to the Authorities*, *The Outpouring of the Holy Spirit*, and *Shut Up and Do Your Duty* (showing Christ with a gas mask)—have been subject to confiscation in Berlin and other cities since April, and would lead to charges against Herzfelde and Grosz for blasphemy in May. The ensuing trial ends almost four years later, in November 1931, ordering the destruction of the plate and all reproductions of *Shut Up and Do Your Duty**

Paul Schultze-Naumburg. *Kunst und Rasse* (Art and race). Munich: Lehmann. Precursor of Nazi art ideology and racial doctrine, which correlates modern art with photographs of the mentally ill and physically disabled

History

MAY 20 Reichstag elections are held. The economic recovery of the past years is reflected in gains for the democratic political spectrum: The SPD gains the majority, with 29.8 percent of the vote; the right-wing DNVP wins 14.2 percent (losing more than 6 percent compared to the last election), the KPD 10.6 percent, and the NSDAP, participating in elections for the first time since its refoundation in 1925, just 2.6 percent. The Social Democrats join a stable coalition with the moderate to conservative middle bloc,

forming what would be the longest-lived cabinet of the Weimar Republic, under Chancellor Hermann Müller (until end of March 1930)

OCTOBER Influential industrialist, media tycoon, and enemy of the Republic Alfred Hugenberg becomes party leader of the DNVP, steering its course further to the right

1929

Art & Culture

A decade after the end of the war, Dix begins work on his triptych *The War* (completed in 1932), using a sequential arrangement to show its different aspects, some inspired by scenes from Erich Maria Remarque's *All Quiet on the Western Front*

New York: On November 8 The Museum of Modern Art opens at 730 Fifth Avenue. Its first acquisition, a gift by Paul J. Sachs, comprises eight prints, by Beckmann, Feininger, Grosz, Kokoschka, Pechstein, and Scholz, and one drawing by Grosz

Exhibitions

Amsterdam: *Neue Sachlichkeit*. Stedelijk Museum. May 11–June 10

Stuttgart: *Film und Foto* (Film and photo). May 18–July 7. International exhibition organized by the Deutsche Werkbund

Publications

Alfred Döblin. *Berlin Alexanderplatz*. Berlin: S. Fischer

Karl Mannheim. *Ideologie und Utopie* (Ideology and utopia). Bonn: F. Cohen

Erich Maria Remarque. *Im Westen nichts Neues* (*All Quiet on the Western Front*). Berlin: Propyläen. The first book edition of 30,000, released in January 1929, sells out immediately. After reading the novel, Dix sends Remarque a copy of his portfolio *The War*

History

LATE OCTOBER The New York Stock Exchange crashes, triggering worldwide economic crisis. Short-term loans (primarily from the United States), which had enabled German economic recovery, are withdrawn; exports drop; and industrial production between 1928 and 1932 declines by more than 43 percent. Unemployment spirals to approximately 6 million by the end of 1932; the crisis overpowers the social-security system, and famine and poverty surge

1930

Art & Culture

MARCH Premiere of the opera *The Rise and Fall of the City of Mahagonny*, with text by Brecht and music by Weill, in Leipzig

APRIL Berlin premiere of the film *The Blue Angel* (with Marlene Dietrich and Emil Jannings), directed by Josef von Sternberg

AUGUST Hannes Meyer, the left-leaning director of the Bauhaus, Dessau, is dismissed by the state government after pressure from conservative-right circles; Ludwig Mies van der Rohe becomes his successor

SEPTEMBER 24 Death of Otto Mueller

OCTOBER Architect and antimodernist Paul Schultze-Naumburg, the new director of the State Academy for Architecture, Visual Arts, and Crafts (Staatliche Hochschule für Baukunst, bildende Künste und Handwerk) in Weimar, orders the destruction of Oskar Schlemmer's 1923 wall design for the stairway of the former Bauhaus building (following the Bauhaus's move to Dessau in 1925, the building houses the architecture school first headed by Otto Bartnig and now by Schultze-Naumburg); several days later Wilhelm Frick, new NSDAP minister of the interior and education of the state government of Thuringia, orders the removal of approximately seventy modern paintings from the Schlossmuseum, Weimar

DECEMBER National Socialists protest the Berlin premiere of Lewis Milestone's *All Quiet on the Western Front* (based on the novel by Remarque)

Publications

Special issue of *Der Sturm*, vol. 20, no. 5/6 (March–April), on the Soviet Union

Sigmund Freud. *Das Unbehagen der Kultur* (Civilization and its discontents). Vienna: Internationaler psychoanalytischer Verlag

History

The world economic crisis foments anticapitalist sentiments throughout Germany, which combine with existing nationalist and anti-Semitic prejudices to undermine the democratic political order. In return the political crisis fuels cultural pessimism and antimodern resentments, paving the ground for right-wing propaganda

JULY Early elections take place on September 14, resulting in a major breakthrough for the National Socialist Party (which went from 12 to 107 seats) that make it the second largest party in parliament after the Social Democrats

1931

Art & Culture

MAY Berlin premiere of the film *M*, directed by Fritz Lang

Exhibitions

New York: *Modern German Painting and Sculpture*. The Museum of Modern Art. March 12–April 26. Organized by Alfred H. Barr, Jr. in close collaboration with Neumann, the exhibition surveys German art since 1905. The list of artists includes Barlach, Beckmann, Campendonk, Dix, Grosz, Heckel, Kirchner, Klee, Kokoschka, Kolbe, Marc, Marcks, Mueller, Nolde, Pechstein, Christian Rohlf, Schlemmer, and Schmidt-Rotluff, among others

Publications

Gustav Schiefler. *Die Graphik Ernst Ludwig Kirchners, 1927–1931* (Ernst Ludwig Kirchner's prints, 1927–1931). Catalogue raisonné with sixty-one woodcuts by the artist. Berlin: Euphorion*

Euphorion begins a special monograph series under the title *Graphik der Gegenwart* (Contemporary prints), but is unable to publish more than one volume (on Heckel)

History

German unemployment rises to more than 4.5 million

Storm Trooper (SA) membership rises (will be 400,000 by 1933). There is an increase of political and anti-Semitic violence in the streets: on the eve of the Jewish New Year in September, a large mob of SA members verbally and physically attacks Jewish citizens on the Kurfürstendamm in Berlin

1932

Art & Culture

MAY In Frankfurt, Beckmann begins work on his triptych *Departure* (completed in December 1933 in Berlin, during the first year of the Nazi dictatorship, and now in the collection of The Museum of Modern Art)

JUNE Walden emigrates to the Soviet Union (where he died, a victim of Stalinism, in a prison in 1941)

OCTOBER The city legislature of Dessau, with a right-wing state government in place since May, terminates classes at the Bauhaus; Mies van der Rohe moves the school to Berlin and continues it as an independent institution in Berlin

Publications

Last issues of *Der Sturm* and *Die Aktion*

History

Mass unemployment reaches its peak (5.6 million, or every third person capable of gainful employment)

APRIL 10 Presidential elections are held. Hindenburg (at age eighty-five) is reelected, winning 53 percent of the vote, after the Social Democrats rally for his support to prevent Hitler, his major opponent, from winning; Hitler wins 36.8 percent of the vote

JULY 31 Early elections are held after Hindenburg dissolves the Reichstag. The NSDAP wins 37.3 percent of the vote (230 seats in parliament), more than doubling its votes since the last election; the Communists win 14.3 percent. Before the July elections (and again in February 1933, before the March Reichstag elections), Kollwitz, author Heinrich Mann, and others sign a public appeal issued by the Socialist Combat League (Internationaler Sozialistischer Kampfbund) to promote strategic cooperation between the KPD and SPD against the rise of fascism, warning against “the impending elimination of all personal and political freedoms in Germany”⁹

NOVEMBER Early Reichstag elections are held again; despite about a 4 percent loss of the vote, the NSDAP (with 196 seats) is still the strongest party in the parliament

1933

Art & Culture

FEBRUARY Kollwitz and Mann are forced to quit the Prussian Academy

APRIL 7 The Law for the Restoration of Civil Service with Tenure (Gesetz zur Wiederherstellung des Berufsbeamtentums), which allows for dismissal of civil servants of “non-Aryan” descent and political opponents, is passed; as a result, Jewish and politically undesirable artists teaching at public art institutions, and museum directors supportive of modern art, could be discharged. Beckmann (Städel Art School, Frankfurt); Campendonk (Art Academy Düsseldorf); Dix (Art Academy Dresden); and Klee (Art Academy Düsseldorf), among many others, are dismissed from their teaching posts in 1933 or after

APRIL 11 Police and National Socialist militia close the Bauhaus, Berlin; after months of negotiations with the Gestapo, Mies van der Rohe announces its official dissolution on August 10

SEPTEMBER 22 Establishment of the Reich Culture Chamber (Reichskulturkammer), under Joseph Goebbels, the minister of Public Enlightenment and Propaganda, leads to centralized state supervision of culture and purging of “non-Aryans” and nonconformists from art and cultural institutions. Exclusion from membership in the Reich Chamber of Art resulted in an occupational ban, forcing many artists to emigrate or work in private

OCTOBER 15 Hitler inaugurates the construction of the Haus der deutschen Kunst (House of German art) in Munich

NSDAP party functionaries disagree over status of Expressionism (particularly former Brücke artists and Barlach) as “national style”; whereas Goebbels's cultural nationalism initially approves of certain modern artists (later changing his course), Rosenberg rejects all nontraditional aesthetic styles and forms of modern art denounced as “bolshevist” or “international”

The following artists emigrate in 1933 or later: Beckmann (The Netherlands, 1937); Campendonk (Belgium, 1934); Feininger (repatriated to the United States, 1937); Grosz (United States, 1933); Kandinsky (France, 1933); Klee (Switzerland, 1933); and Meidner (England, 1939)

Exhibitions

Stuttgart: *Oskar Schlemmer*. Württembergischer Kunstverein. Schlemmer's retrospective, to open in March, is closed after attacks by the National Socialist press

“Defamatory exhibitions” are held in various German cities, including Karlsruhe, Stuttgart, Chemnitz, Mannheim, Dessau, Nuremberg, and Dresden; these mark the beginning of the “degenerate art” campaign, which culminates in the 1937 *Degenerate Art* exhibition in Munich

History

JANUARY 30 Hindenburg appoints Hitler as chancellor; among the new cabinet members are Wilhelm Frick (NSDAP) as minister of the interior; Hugenberg (DNVP) as minister of finance; and Hermann Goering (NSDAP) as minister without portfolio

FEBRUARY 27 Burning of the Reichstag, Berlin; emergency decree enables large-scale persecution of political dissidents, specifically KPD members and Jewish citizens

MARCH 5 Reichstag elections are held. The NSDAP wins 43.9 percent and the DNVP 8 percent, resulting in a right-wing coalition and absolute majority in the parliament

MARCH 12 Ministry of Public Enlightenment and Propaganda is established under Goebbels. It aims to organize and supervise cultural and political indoctrination and propaganda at home and abroad

MARCH 23 The Enabling Act (Ermächtigungsgesetz), which abolishes legislative control by parliament and the president, is passed

LATE MARCH The first concentration camps are built

APRIL 1 Call for boycott of Jewish stores, doctors, and lawyers

MAY 10 Burning of “un-German” books in Berlin and elsewhere

NOVEMBER Germany quits the League of Nations

1934

Art & Culture

FALL Kollwitz creates the first lithographs of her series *Tod* (Death) (executed between 1934 and 1937)*

Exhibitions

New York: *The War: Etchings by Otto Dix*. The Museum of Modern Art. July 30–September 13

Publications

Emil Nolde. *Jahre der Kämpfe* (Years of battle). Berlin: Rembrandt-Verlag. Nolde’s controversial memoir contains *völkisch* and anti-Semitic references

History

AUGUST 2 Death of Hindenburg; Hitler becomes president and commander-in-chief of the army; confirmed in a referendum on August 19 by 89 percent of voters

SEPTEMBER The NSDAP’s Reichs Party Convention of Unity and Power (Reichsparteitag der Einheit und Stärke) takes place in Nuremberg. In his annual cultural speech at the convention, Hitler denounces all forms of modern art—“Cubists, Futurists, Dadaists and so on.”¹⁰ Filming on site with several camera teams, Leni Riefenstahl creates the propaganda documentary Hitler would name *Triumph of the Will*



Woodcuts by Karl Schmidt-Rottluff in the exhibition *Degenerate Art* (July 19–November 30, 1937), Hofgarten, Munich. A text banner with a decontextualized quote by Wieland Herzfelde, publisher of Malik-Verlag, ran above the works on display. Large labels with texts by defamed art historians, similarly taken out of context, were inserted between the prints in the vitrines and those carelessly pinned to the walls



The exhibition *Degenerate Art*, Haus der Kunst, Berlin. February 26–May 8, 1938

IN 1937 the Nazi regime’s suppression of modern art takes a new radical turn with the preparation of the *Entartete Kunstausstellung* (Degenerate art exhibition), which opened on July 19 at the Hofgarten in Munich: following a decree issued by Goebbels on June 30, Adolf Ziegler, the militant president of the Reichs Chamber of Art, and his commission begin to confiscate works of art declared “degenerate” from German state collections. After the opening of the exhibition (which included approximately 730 works by 112 artists and from February 1938 to April 1941 traveled to Berlin, Leipzig, Düsseldorf, Salzburg, Hamburg, Stettin, Weimar, Vienna, Frankfurt am Main, Chemnitz, Waldenburg, and Halle), the campaign continued, seizing altogether some 5,000 paintings and

12,000 works on paper (some scholars estimate a total closer to 20,000) from more than one hundred museums through 1938. On May 31, 1938, Goebbels passes the Law on the Confiscation of Products of Degenerate Art (Gesetz über Einziehung von Erzeugnissen entarteter Kunst), retroactively legalizing the purges. The confiscated works are either destroyed or sold in exchange for foreign currency

Notes

- 1 Vasily Kandinsky, *Concerning the Spiritual in Art*, trans. Michael T. H. Sadler (Boston: MFA Publications, 2006), p. 111.
- 2 Ibid.
- 3 Ibid.
- 4 Lovis Corinth, “Vorwort,” in *Katalog der XXII. Ausstellung der Berliner Secession* (Berlin, 1911), p. 11. The original German reads: “Ferner haben wir noch eine Anzahl Werke jüngerer französischer Werke jüngerer französischer Maler, der Expressionisten, untergebracht.” Translation by Iris Schmeisser. See Ron Manheim, “Expressionismus. Zur Entstehung eines kunsthistorischen Stil- und Epochenbegriffs,” *Zeitschrift für Kunstgeschichte* 49, no. 1 (1986): 73–91.
- 5 Richard Reiche, “Vorwort,” in *Internationale Kunstausstellung des Sonderbundes Westdeutscher Kunstfreunde und Künstler zu Köln* (Cologne: Dumont Schauberg, 1912), p. 3. The original German reads: “. . . will einen Überblick über den Stand der jüngsten Bewegung in der Malerei geben, die nach dem atmosphärischen Naturalismus und dem Impressionismus der Bewegung aufgetreten ist. . . einen Überblick über jene Bewegung, die man als Expressionismus bezeichnet hat.” Translation by Iris Schmeisser.
- 6 Max Beckmann, “Creative Credo,” in Barbara Copeland Buenger, ed., *Max Beckmann: Self-Portrait in Words. Collected Writings and Statements, 1903–1950* (Chicago: University of Chicago Press, 1997), p. 185.
- 7 Quoted in Helga Kliemann, *Die Novembergruppe* (Berlin: Mann, 1969), p. 56: “Wir stehen auf dem fruchtbaren Boden der Revolution. Unser Wahlspruch heisst: FREIHEIT, GLEICHHEIT, BRÜDERLICHKEIT!”
- 8 Adolf Behne, “Alte und neue Plakate” (Old and new posters), in *Das politische Plakat* (Berlin: Verlag “Das Plakat,” 1919), p. 5: “Die Plakate, die in diesem Heft abgebildet sind, stellen den ersten Versuch einer Behörde dar, für Werbezwecke radikale Künstler, Expressionisten und Kubisten, heranzuziehen.” Translation by Iris Schmeisser.
- 9 “Die Vernichtung aller persönlichen und politischen Freiheit in Deutschland steht unmittelbar bevor. . .” Quoted in Annette Seeler, “Käthe Kollwitz in Berlin,” in *Käthe Kollwitz. Zeichnung, Graphik, Plastik*, ed. Martin Fritsch (Leipzig: Seemann, 2004), p. 37.
- 10 “Kubisten, Futuristen, Dadaisten, usw.” Quoted in Hildegard Brenner, “Die Kunst im politischen Machtkampf der Jahre 1933/34,” *Vierteljahresschrift für Zeitgeschichte* 10, no. 1 (January 1962): 38.

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