Toward Expressionism: Edvard Munch and James Ensor
Edvard Munch, (1863-1944), Norwegian painter, printmaker and draughtsman. Especially concerned with the expressive representation of emotions and personal relationships, he was associated with the international development of Symbolism during the 1890s and recognized as a precursor of Expressionism.

Self Portrait with Skeleton Arm, 1895
I was walking along a path with two friends—the sun was setting—suddenly the sky turned blood red—I paused, feeling exhausted, and leaned on the fence—there was blood and tongues of fire above the blue-black fjord and the city—my friends walked on, and I stood there trembling with anxiety—and I sensed an infinite scream passing through nature.

—Edvard Munch

Edvard Munch, *The Scream* 1893. Tempera and casein on board, 36" x 29".
Edvard Munch. 
*Madonna.* (1895-1902). 
Lithograph, 23 13/16 x 17 1/2" (60.5 x 44.5cm);
In 2004, Madonna, along with a version of The Scream, were stolen from the Munch Museum by masked men wielding firearms.

Both paintings were recovered by Oslo Police on 31 August 2006.

Edvard Munch, *Madonna*, 1894-1902
James Ensor, (1860 - 1949)
A Belgian painter and printmaker, an important precursor to Expressionism and Surrealism. He was associated with the Belgian avant-guard group Les XX. He lived in Ostend for almost his entire life.
James Ensor, *Portrait of the Artist Surrounded by Masks*, 1899. Oil on Canvas, 47x31”
James Ensor, *Portrait of the Artist Surrounded by Masks*, 1899. Oil on Canvas, 47x31”

Peter Paul Rubens (Flemish Baroque painter) *Self Portrait*, 1623
James Ensor, Self-Portrait With Flowered Hat, 1883 / 1888

My Portrait as a Skeleton, 1889

My Portrait, 1884.
James Ensor, *Entry of Christ into Brussels* 1898

1888-9, Oil on canvas  99 1/2 x 169 1/2 in. (It was listed at the 1889 catalog for Les XX exhibition, but was not shown. In fact, it was not shown publically until 1929.)
Ensor's Christ functioned as a political spokesman for the poor and oppressed—a humble leader of the true religion, in opposition to the atheist social reformer Emile Littré, shown in bishop's garb holding a drum major's baton leading on the eager, mindless crowd.

James Ensor, *Entry of Christ into Brussels 1898. Detail* 1888-9, Oil on canvas 99 1/2 x 169 1/2 in.
James Ensor, Entry of Christ into Brussels 1898. Detail

1888-9, Oil on canvas 99 1/2 x 169 1/2 in.
The Carnival in the Belgian city of Binche.

James Ensor, *Entry of Christ into Brussels* 1898. Detail
Pieter Bruegel (Flemish Renaissance painter) *The Fight Between Carnival and Lent*. 1559. Oil on wood. 118 × 164 cm

James Ensor, *Entry of Christ into Brussels*. 1898
GEORGES SEURAT, *A Sunday on La Grande Jatte* 1884–1886. Oil on canvas, approx. 6’ 9” – 10’.

In response to the French pointillist style, Ensor used palette knives, spatulas, and both ends of his brush to put down patches of colors with expressive freedom.

James Ensor, *Entry of Christ into Brussels* 1898

1888-9, Oil on canvas 99 1/2 x 169 1/2 in.
Expressionism in Germany
Expressionism: artistic style in which the artist depicts not objective reality but the subjective emotions that objects or events arouse.

This aim is accomplished through the distortion and exaggeration of shape and the vivid or violent application of color.
Expressionism roots are found in the works of Vincent van Gogh, Edvard Munch, James Ensor and the Fauves.
Paula Modersohn-Becker (1876-1907), German painter.

- Studied art in London and Paris, and introduced French Post-Impressionism into German art.

- Since her painting is more concerned with the expression of her inner feelings than with the accurate portrayal of reality, she is frequently called an early Expressionist.

- Paula Modersohn-Becker gave birth to her daughter Matilde on November 2, 1907. Eighteen days later, the artist died of an embolism. She had just turned 31 years old.
Modersohn-Becker admired the Egyptian mummy portraits that she saw at the Louvre and received a volume of mummy portraits reproductions for her thirty-first birthday.

Young Woman with a Gold Pectoral, from Fayum, 100-150 C.E. Encaustic on wood, height 12 5/8". Musée du Louvre
Paula Modersohn-Becker, *Kneeling Mother and Child*, 1907. Oil on canvas, 113 × 74 cm. Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Berlin
Paula Modersohn-Becker
*Self-Portrait on Her Sixth Wedding Anniversary*
1906. Oil on cardboard
101.8 x 70.2 cm
Paula Modersohn-Becker Museum, Bremen.
Paula Modersohn-Becker
*Self-Portrait on Her Sixth Wedding Anniversary*, 1906.

Titian, *Venus of Urbino*, 1540s

Paula Modersohn-Becker
*Reclining Mother and Child*, 1906

Ingres, *La Grand Odalisque*, 1814
German Expressionism, 1905-1925:

Two German movements, Die Brücke and Der Blaue Reiter, both of which utilized heightened, non-naturalistic color and striking forms to key up the emotional content of their work.
**Die Brücke,** (The Bridge)

German expressionist art movement that was founded in 1905 by four architectural students at the Dresden Technical School: Fritz Bleyl, Ernst Kirchner, Erich Heckel, and Karl Schmidt-Rottluff; other members included Emil Nolde and Kies van Dongen.

• The group disbanded in 1913.
“What is great in man is that he is a bridge and not a goal.”

Friedrich Nietzsche

*Thus Spoke Zarathustra*, 1891

The name “The Bridge” reflects the artists’ hope that their work would be a bridge to the art of the future.
Manifesto:

A public declaration of intentions.

In art, a public declaration of the theories and directions of a movement.

The manifestos issued by various individual artists or groups of artists, in the first half of the twentieth century served to reveal their motivations and stimulated support for or reactions against them.
Die Brücke Published their group manifesto in 1906:

‘With faith in progress and in a new generation of creators and spectators we call together all youth. As youth, we carry the future, and want to create for ourselves freedom of life and of movement against the long-established older forces. We claim as our own everyone who reproduces that which drives him to creation with directness and authenticity.’

Die Brücke’s manifesto, which Kirchner carved into wood.
Die Brücke’s manifesto, which Kirchner carved into wood.
Ernst Ludwig Kirchner (1880 – 1938)  
A German expressionist painter and printmaker and one of the founders of the artists group Die Brücke or "The Bridge".  
He volunteered for army service in the First World War, but soon suffered a nervous breakdown and was discharged.  
In 1933, his work was branded as "degenerate" by the Nazis and in 1937 over 600 of his works were sold or destroyed. In 1938 he committed suicide.
Ernst Ludwig Kirchner. *Nude Playing Under a Tree*. 1910 Oil on canvas
Erich Heckel. *Group on a Day of Rest.* 1909

Ernst Ludwig Kirchner  
*Nude Walking into the Sea,* 1912
Ernst Ludwig Kirchner, *Street in Dresden*, 1907, oil on canvas
Edvard Munch, *The Scream*, 1894-1902


Ernst Ludwig Kirchner, *Street in Dresden*, 1907, oil on canvas.
Kirchner once wrote, "The more I mixed with people, the more I felt my loneliness."
World War I

A war fought from 1914 to 1918, in which Great Britain, France, Russia, Belgium, Italy, Japan, the United States (the Allies), defeated Germany, Austria-Hungary, Turkey, and Bulgaria (The Central Powers).

The total number of casualties in World War I, both military and civilian, were about 37 million: 16 million deaths and 21 million wounded.

There were many causes of World War One. Among them:

- Militarism
- Alliances
- Imperialism
- Nationalism

British and German wounded, Bernafay Wood, 19 July 1916
Ernst Ludwig Kirchner, *Self-Portrait as a Soldier* (1915)
Ernst Ludwig Kirchner. 
Oil on canvas, 
78 3/4" x 59 1/4". 
Staatliche Museum. Berlin
Potsdamer Platz around 1900
Oil on canvas,
78 3/4" x 59 1/4".
Staatliche Museum. Berlin

VAN GOGH, The Night Café
1888. Oil on canvas, approx. 2’ 4 1/2” x 3’. Yale University Art Gallery, New Haven
Erich Heckel (1883-1970), German painter, printmaker, and sculptor.

He is best known for his paintings and bold woodcuts of nudes and landscapes.


Franzi Fehrman and Peter. Photo by Kirchner. 1910.
• The German Expressionist were influenced by “primitive art”, German woodcut tradition, and the prints of Edvard Munch.

• Contributed to the 20th-century revival of the woodcut.

Albrecht Durer, *St. Michael's fight against the dragon*, 1498, Woodcut
A print is an image made from a block or plate or other object that is covered with wet color/ink and then pressed onto a flat surface, such as paper or textile.

Woodcut: a print made by cutting a design in side-grain of a block of wood, also called a woodblock print. The ink is transferred from the raised surfaces to paper.
Emil Nolde, (1867-1956)
German Expressionist painter, printmaker, and watercolorist.

Emil Nolde, *The Prophet*, woodcut, 1912
James Ensor, *Entry of Christ into Brussels* 1898, (detail) 1888, Oil on canvas

Emil Nolde, *Dance Around the Golden Calf*, 1910
88 x 105.5 cm
Degenerate Art is a term adopted by the Nazi regime in Germany to describe virtually all modern art. Such art was banned on the grounds that it was un-German or Jewish Bolshevist in nature, and those identified as degenerate artists were subjected to sanctions.

Degenerate Art was also the title of an exhibition, mounted by the Nazis in Munich in 1937, consisting of modernist artworks chaotically hung and accompanied by text labels deriding the art. http://youtu.be/1QE4Ld1mkoM (Intro and 37:50)
Käthe Kollwitz (1867-1945), German graphic artist and sculptor.

Käthe Kollwitz
*Self Portrait with Hand on Her Forehead.* 1910.
Etching, 6x5”

“While I drew, and wept with the terrified children I was drawing, I really felt the burden I was bearing. I felt that I have no right to withdraw from the responsibility of being an advocate.”

Käthe Kollwitz
It is my duty to voice the suffering of men, the never-ending sufferings heaped mountain-high.

Kathe Kollwitz
Virgin with the Dead Christ from the Rhineland, Germany, ca. 1300–1325. Painted wood, 2’ 10 1/2” high.

Michelangelo, *Pieta*, c. 1500. marble, H 5’ 8 1/2” St. Peter's, Vatican, Rome.

Rogier van der Weyden. *Pieta*. 1450, Oil on panel.

Kathe Kollwitz. *Woman with Dead Child*, 1903, etching

*Virgin with the Dead Christ*
Kathe Kollwitz, *Never Again War*, (poster) 1924, charcoal on paper
Kathe Kollwitz, *Death Seizing a Woman*, 1934, lithograph
Der Blaue Reiter (The Blue Rider): 1911-14

German expressionist art movement, formed in Munich. This second wave of expressionism was led by Kandinsky, Marc, Klee, and Macke.

Their works ranged from pure abstraction to romantic imagery, attempting to express spiritual truths.

The group disintegrated at the outbreak of World War I. Marc and Macke were killed in battle.
Vasily Kandinsky (1866-1944),

Russian painter who spent his career in Russia (1914-21), Germany (1922-33) and France.

A pioneer of pure abstraction (non-representational art) in modern painting.

He was 30 when he rejected a law professorship in Estonia and went to study art in Munich.

In 1901 he formed a new artists’ association and opened his own school of art.

*Portrait of Wassily Kandinsky* by Gabriele Münter 1906. Color woodcut
Gabriele Munter, *Boating*, 1910. Oil on canvas, Milwaukee Art Museum, WI.
The name “Blue Rider”, was taken from a book published by Kandinsky and Mark, which had taken its name from a painting by Vassily Kandinsky.

"The horse carries the rider with strength and swiftness. But it is the rider who guides the horse. A talent will bring an artist with strength and swiftness to great heights, but it is the artist that directs his own talent.”

Wassily Kandinsky

Vassily Kandinsky. *The Blue Rider*. 1903. Oil on canvas
Kandinsky’s major undertaking with the group was to create an illustrated almanac that they would sell to the public.

It featured art from many of the progressive European artists, and also included many relevant articles on the theories of art.

We both loved blue," Kandinsky recalled. "Marc loved horses, I loved riders. So the name came naturally."
**St. George**, Russian Icon, 15th Century

**Kandinsky. Cover of Der Blaue Reiter Almanac** (a woodcut of St. George), 1912
Vassily Kandinsky. *Two riders on a red background*, 1911, color woodcut

Vassily Kandinsky. *Blue Mountain*, 1908-1909, Oil on canvas
Nonrepresentational Art (Nonobjective. Sometimes called “Abstract”): contains no reference to the natural world as we see it.

Kandinsky, *Untitled* ('first abstract watercolor') 1910
“Generally speaking, color influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibration in the soul.”

Vasily Kandinsky

In 1912, Kandinsky published a book entitled *Concerning the Spiritual in Art*, most of which centered on the role of music in painting, comparing the expressiveness of forms and colour to qualities in music.
Vasilyi Kandinsky. *Black Lines No. 189*. 1913. Oil on Canvas, 51X51”.
Guggenheim Mus. NY

Claude Monet, *Haystacks (sunset)*
1890-91
MFA, Boston

Kandinsky about the Haystacks: “What suddenly became clear to me was the unsuspected power of the palette, which I had not understood before and which surpassed my wildest dreams.”
By 1910 many of the artist’s abstract canvases shared a common literary source, the Revelation of Saint John the Divine; the rider came to signify the Horsemen of the Apocalypse, who will bring epic destruction after which the world will be redeemed.

And I saw, and behold, a white horse, and its rider had a bow... When he opened the second seal, I heard the second living creature say, 'Come!' And out came another horse, bright red; its rider was permitted to take peace from the earth, so that men should slay one another… When he opened the third seal, I heard the third living creature say, 'Come!' And I saw, and behold, a black horse, and its rider had a balance in his hand; … When he opened the fourth seal, I heard the voice of the fourth living creature say, 'Come!' And I saw, and behold, a pale horse, and its rider's name was Death, and Hades followed him; and they were given great power over a fourth of the earth; to kill with sword and with famine and with pestilence and by wild beasts of the earth. “Book of Revelation (6:1–8)
A Nazi raid on the Bauhaus in the 1930s resulted in the confiscation of Kandinsky's first three Compositions. They were displayed in the State-sponsored exhibit "Degenerate Art", and then destroyed (along with works by Paul Klee, Franz Marc and other modern artists).

Vasily Kandinsky, *Composition VII*, 1913, oil on canvas. 79 × 119 in
200.7 × 302.3 cm

Vasily Kandinsky, *Composition VII*, 1913, oil on canvas
In his Theory of Relativity, Einstein suggested that space and time are not absolute and separate, independent entities but rather are relative to the observer and linked in a four-dimensional continuum called space-time. He also concluded that matter, rather than a solid, tangible reality, was actually another form of energy.

Scientific discoveries of the early 20th century

In 1908, Rutherford was awarded the Nobel Prize for Chemistry for "his investigations into the disintegration of the elements, and the chemistry of radioactive substances."

These theories had called into question the “reality” of tangible object, strengthening Kandinsky’s conviction that art should be concerned with the spiritual rather than the material world; and with abstraction instead of mimetic representations of the world.
In 1913, Kandinsky wrote that "the disintegration of the atom was to me like the disintegration of the whole world."
Music of Gounod. from the book
THOUGHT-FORMS
By the Theosophical writers ANNIE BESANT AND C.W. LEADBEATER

Vasily Kandinsky, Composition VII, 1913, oil on canvas
Franz Marc (1880-1916), German painter.

In 1911 he co-founded the Blaue Reiter group.

He believed that spiritual essence is best revealed through abstraction and was passionately interested in the art of "primitive" peoples, children, and the mentally ill.
Marc associated blue with masculinity, and red and yellow with femininity since they are more earthy colors, but he also associated yellow with joy and happiness.
Matisse, *Woman with the Hat*, 1905. SF MOMA

Franz Marc, *The Large Blue Horses*, 1911, oil on canvas
Franz Marc. *The Fate of the Animals.*
1913. oil on canvas. 77 x 105 inches (195 x 266 cm). Kunstmuseum, Basel
Franz Marc, *Stables*, 1913, Oil on canvas
Compare and contrast the Fauves and the German Expressionists.
Cite specific examples in your answer.

Henri Matisse, *The Joy of Life (Le Joie de vivre)*, 1905-06, oil on canvas

Maurice de Vlaminck, *Portrait of André Derain*, 1906, oil on cardboard, 10x8”

Vasily Kandinsky, *Composition VII*, 1913, oil on canvas

Andre Derain, *Turning Road, L’Estaque*, 1906, oil on canvas

Emil Nolde, *The Last Supper*, 1909, oil on canvas. 88 X 108cm,

Ernst Ludwig Kirchner, *Potsdamer Plaza*, 1914-15. Oil on canvas, 78 3/4" x 59 1/4".

Maurice de Vlaminck, *Portrait of André Derain*, 1906, oil on cardboard, 10x8”