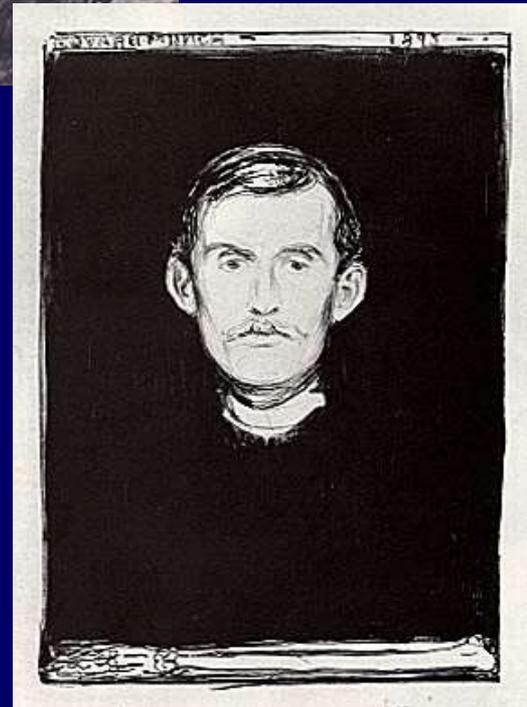
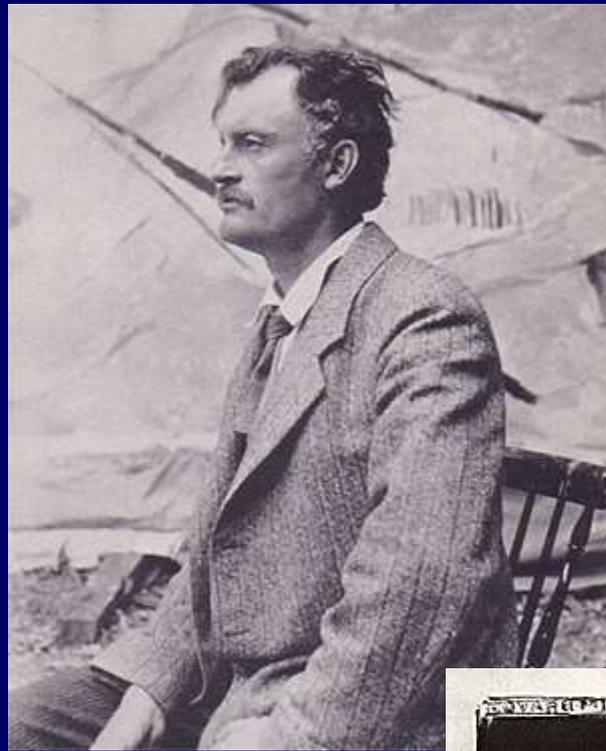


Toward Expressionism: Edvard Munch and James Ensor

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

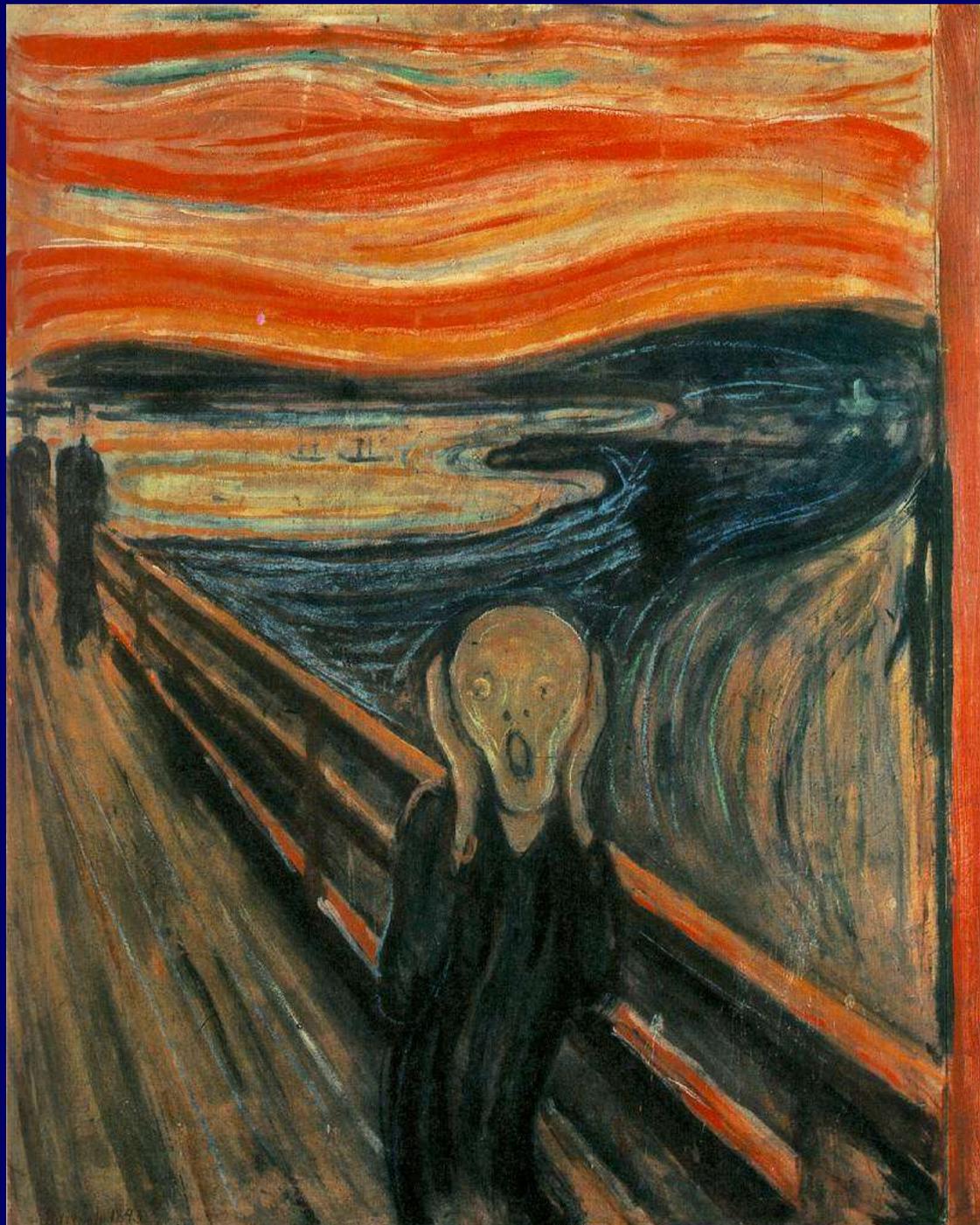
I was walking along a path with two friends—the sun was setting—suddenly the sky turned blood red—I paused, feeling exhausted, and leaned on the fence—there was blood and tongues of fire above the blue-black fjord and the city—my friends walked on, and I stood there trembling with anxiety—and I sensed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

—Edvard Munch

Edvard Munch, *The Scream*
1893. Tempera and casein on board, 36" x 29".

Munch-Museet.

Nasjonalgalleriet, Oslo,
Norway.



Edvard Munch.
Madonna. (1895-1902).
Lithograph, 23 13/16 x
17 1/2" (60.5 x 44.5cm);



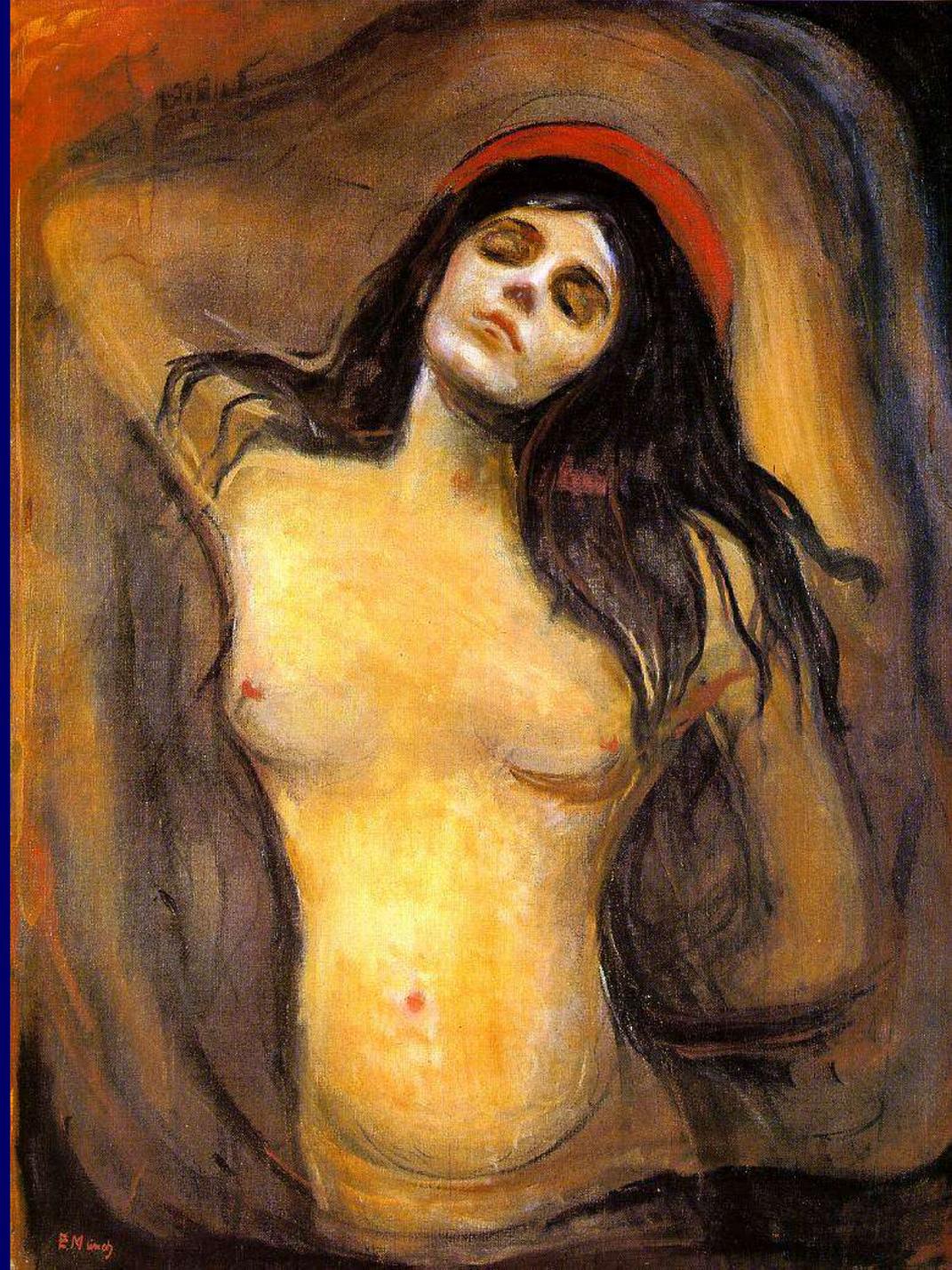
Ed. Munch

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

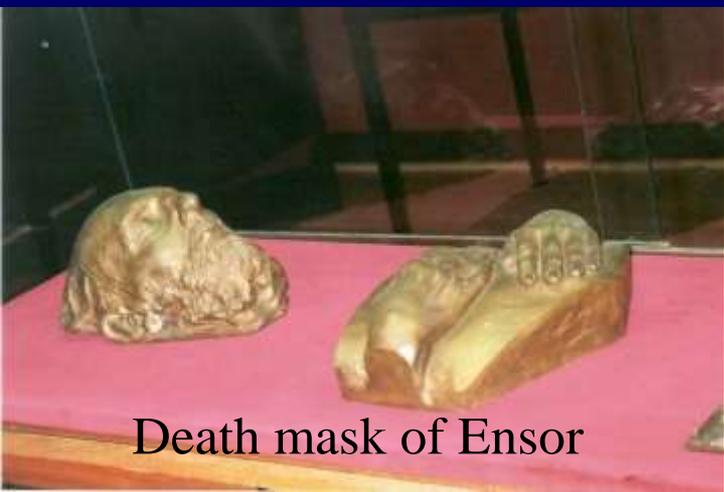
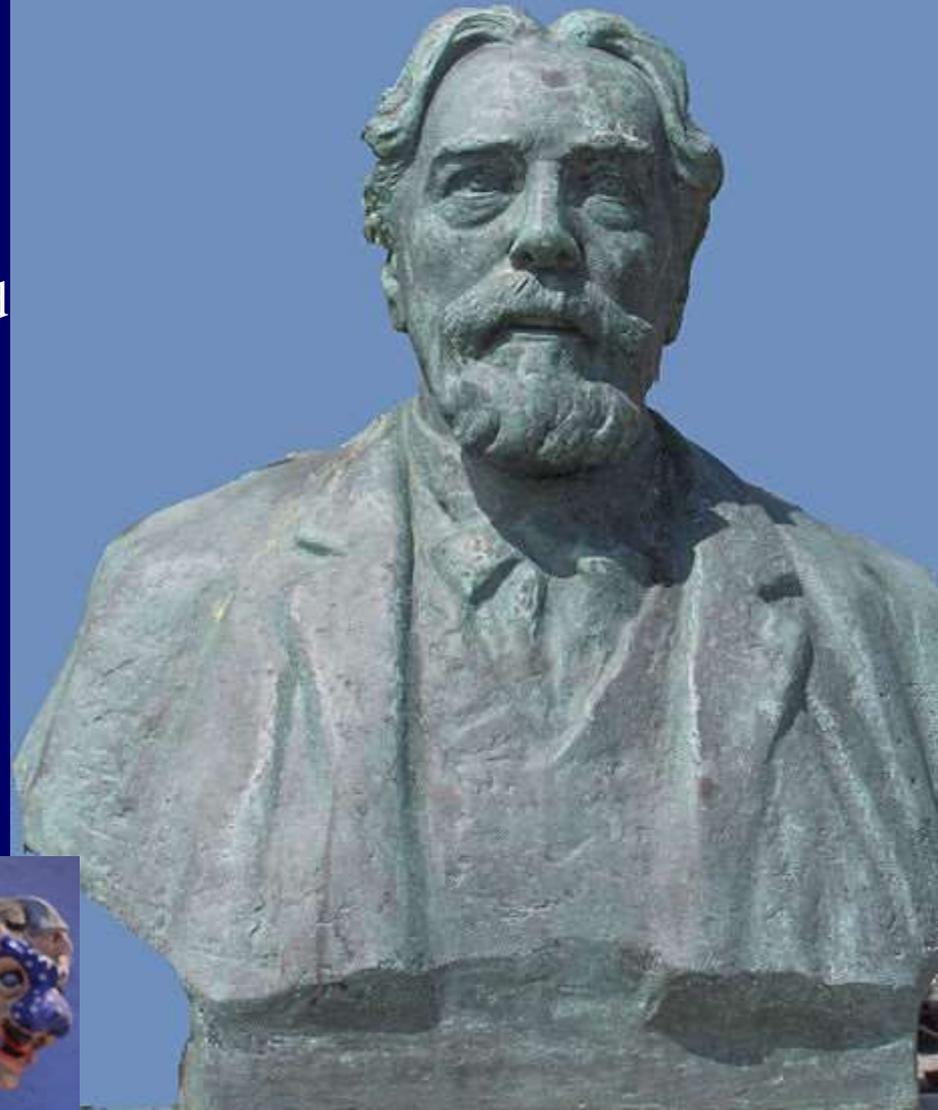


Edvard Munch , *Madonna*,
1894-1902



James Ensor, (1860 - 1949)

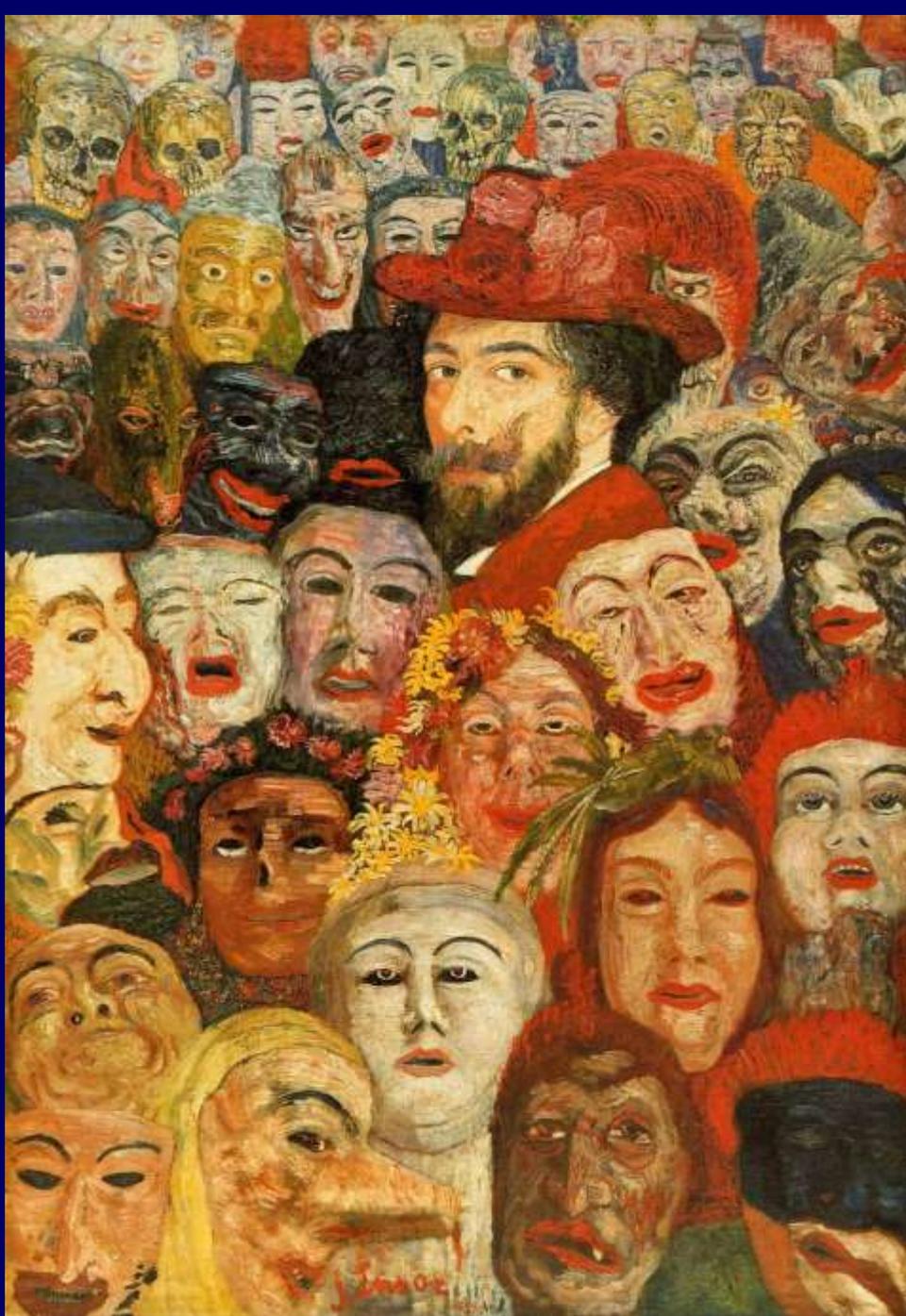
A Belgian painter and printmaker, an important precursor to Expressionism and Surrealism. He was associated with the Belgian avant-garde group Les XX. He lived in Ostend for almost his entire life.



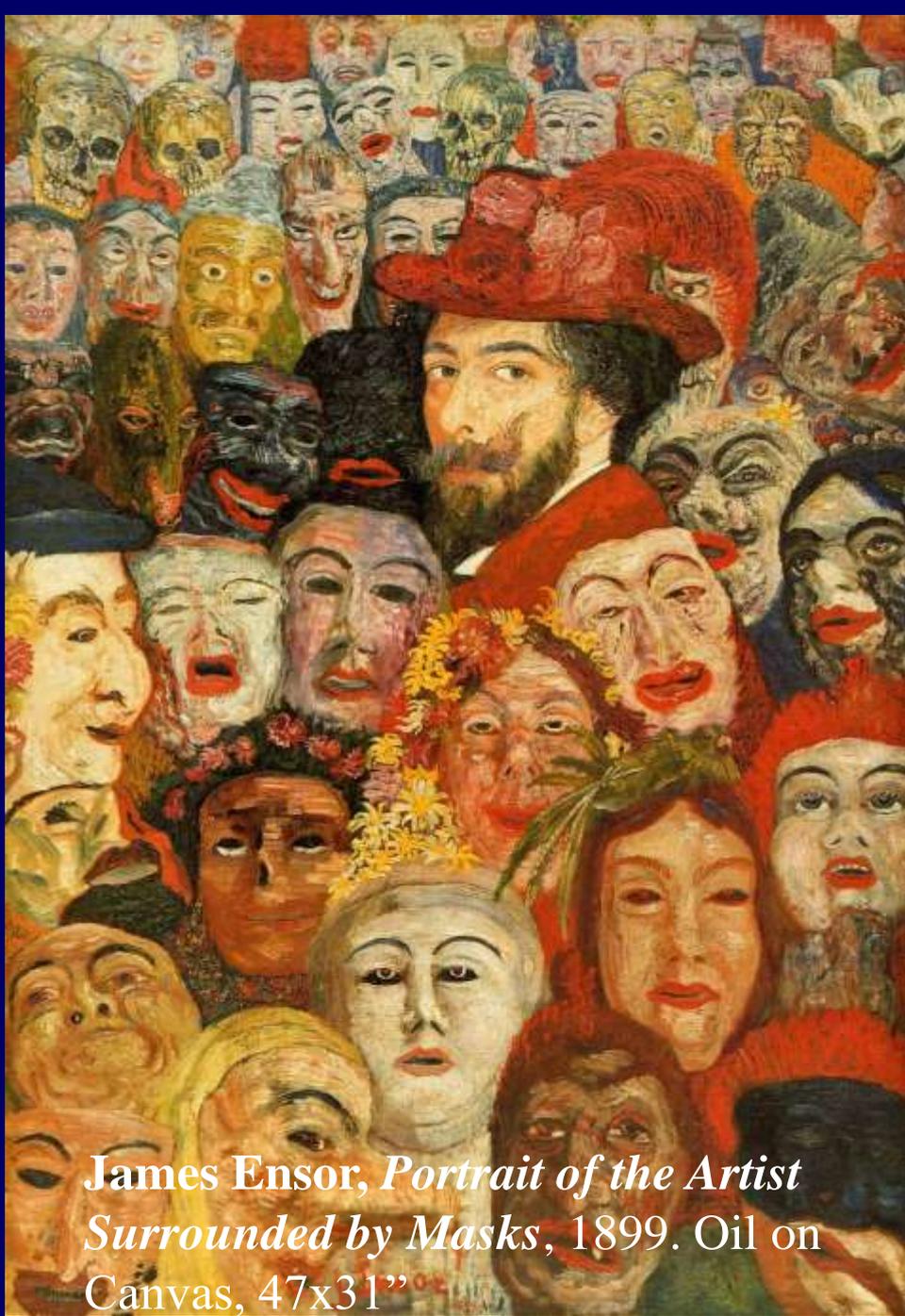
Death mask of Ensor



Bust of James Ensor
by Edmond de
Valériola,



James Ensor, *Portrait of the Artist Surrounded by Masks*, 1899. Oil on Canvas, 47x31”



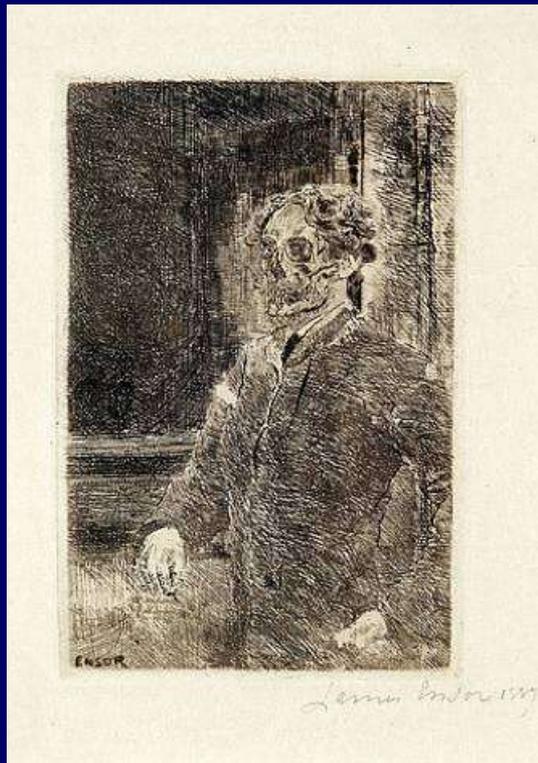
James Ensor, *Portrait of the Artist Surrounded by Masks*, 1899. Oil on Canvas, 47x31"



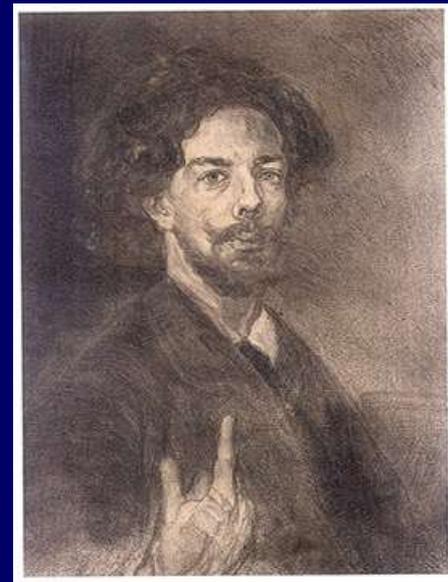
Peter Paul Rubens (Flemish Baroque painter) *Self Portrait*, 1623



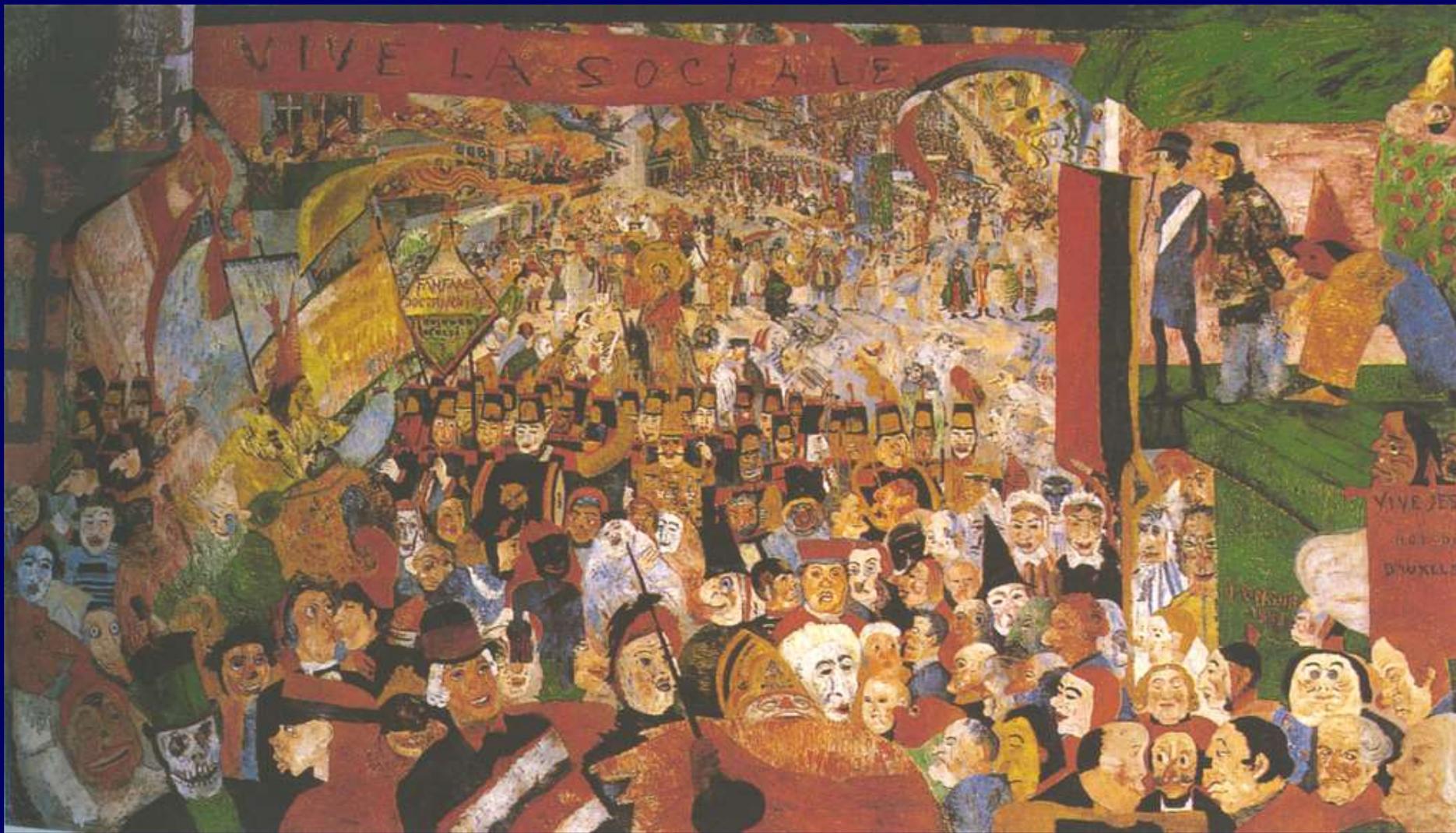
James Ensor, *Self-Portrait With Flowered Hat*, 1883 / 1888



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

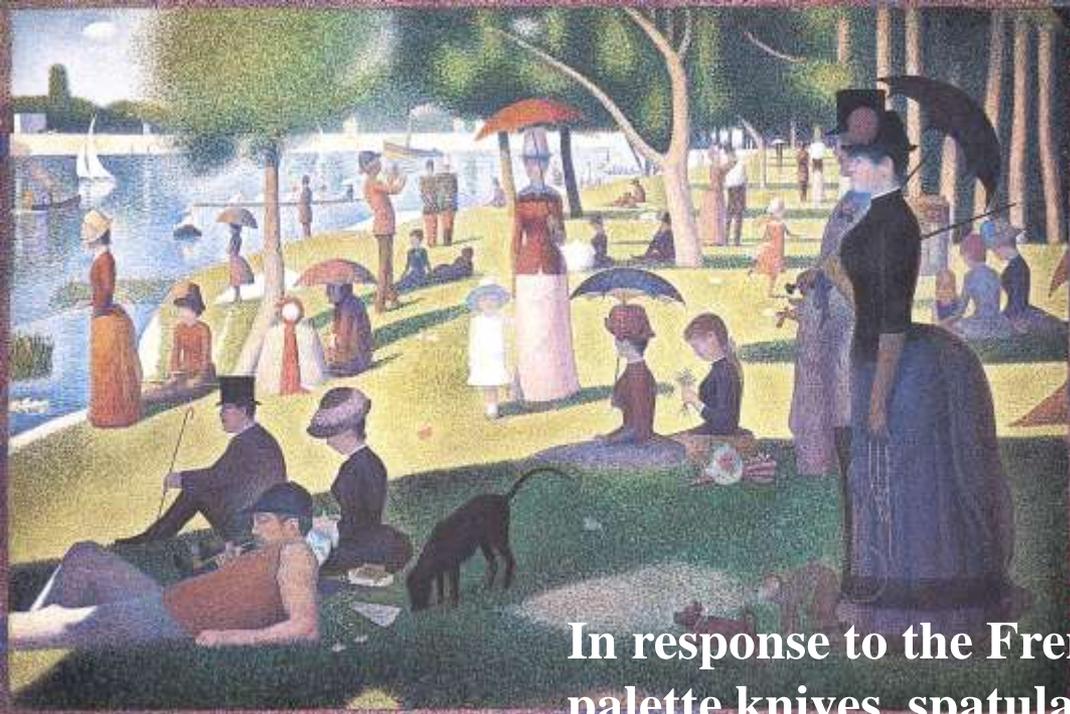


**Pieter Bruegel (Flemish
Renaissance painter) *The Fight
Between Carnival and Lent.* 1559.
Oil on wood. 118 × 164 cm**



**James Ensor,
*Entry of Christ
into Brussels 1898***





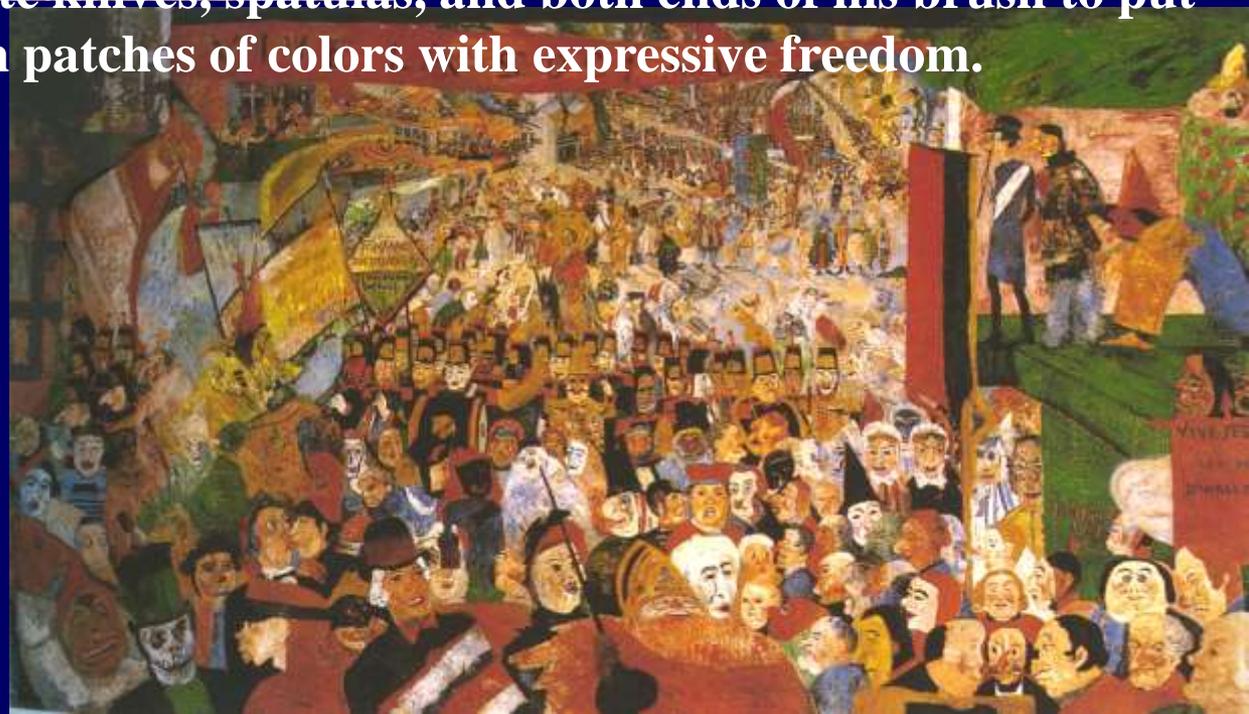
GEORGES SEURAT, *A Sunday on La Grande Jatte*

1884–1886. Oil on canvas,
approx. 6' 9" x 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*

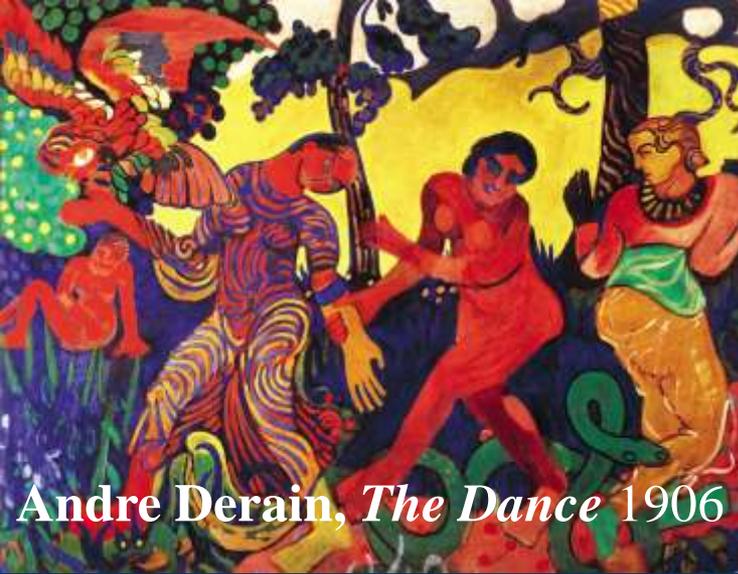
1888-9, Oil on canvas 99
1/2 x 169 1/2 in.



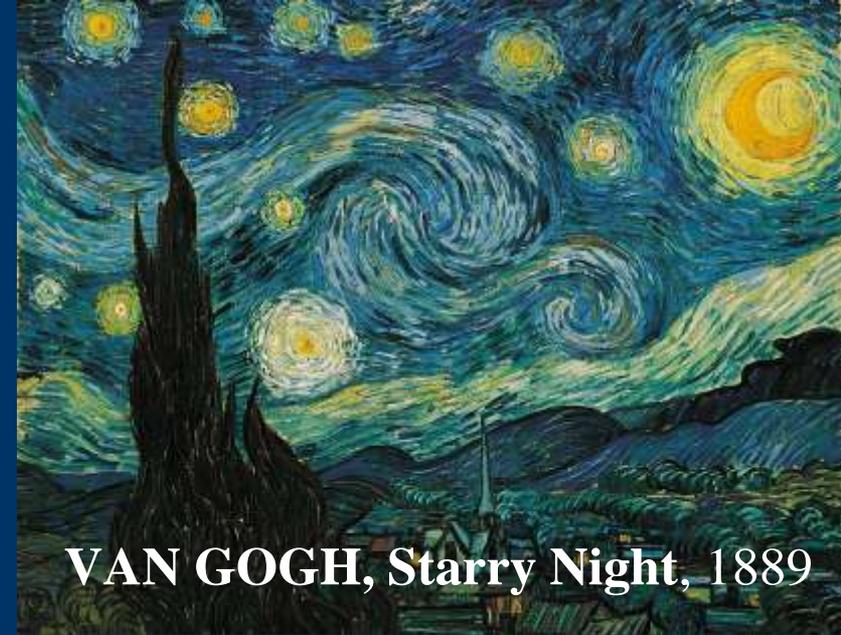
Expressionism in Germany

Expressionism: artistic style in which the artist depicts not objective reality but the subjective emotions that objects or events arouse.

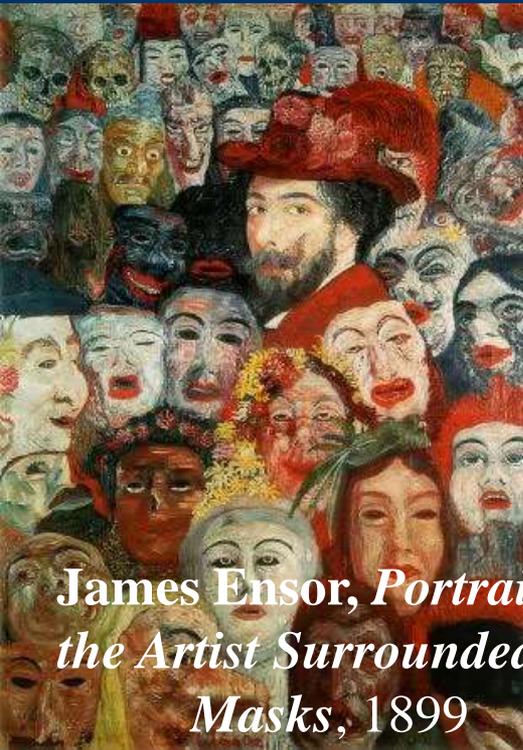
This aim is accomplished through the distortion and exaggeration of shape and the vivid or violent application of color.



Andre Derain, *The Dance* 1906

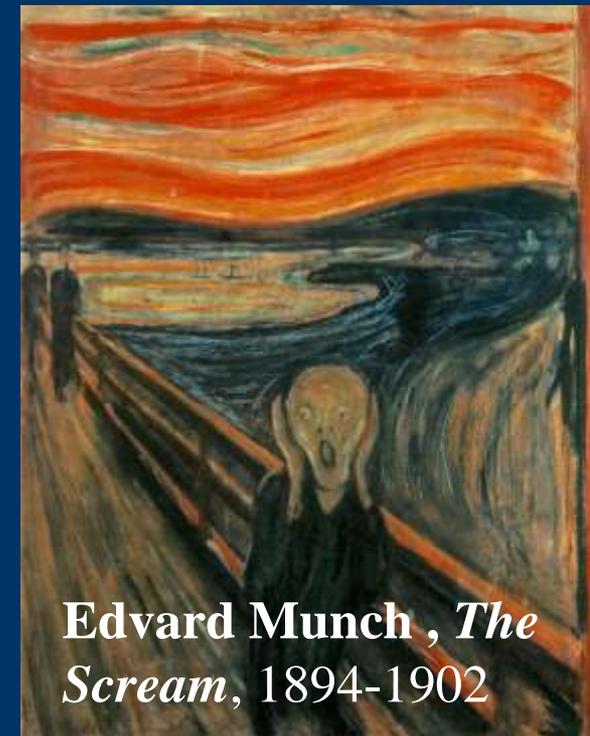


VAN GOGH, *Starry Night*, 1889



James Ensor, *Portrait of the Artist Surrounded by Masks*, 1899

Expressionism roots are found in the works of Vincent van Gogh, Edvard Munch, James Ensor and the Fauves.



Edvard Munch, *The Scream*, 1894-1902

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.





*Self-Portrait with
Camellia Branch*
(1907), oil on
paperboard.

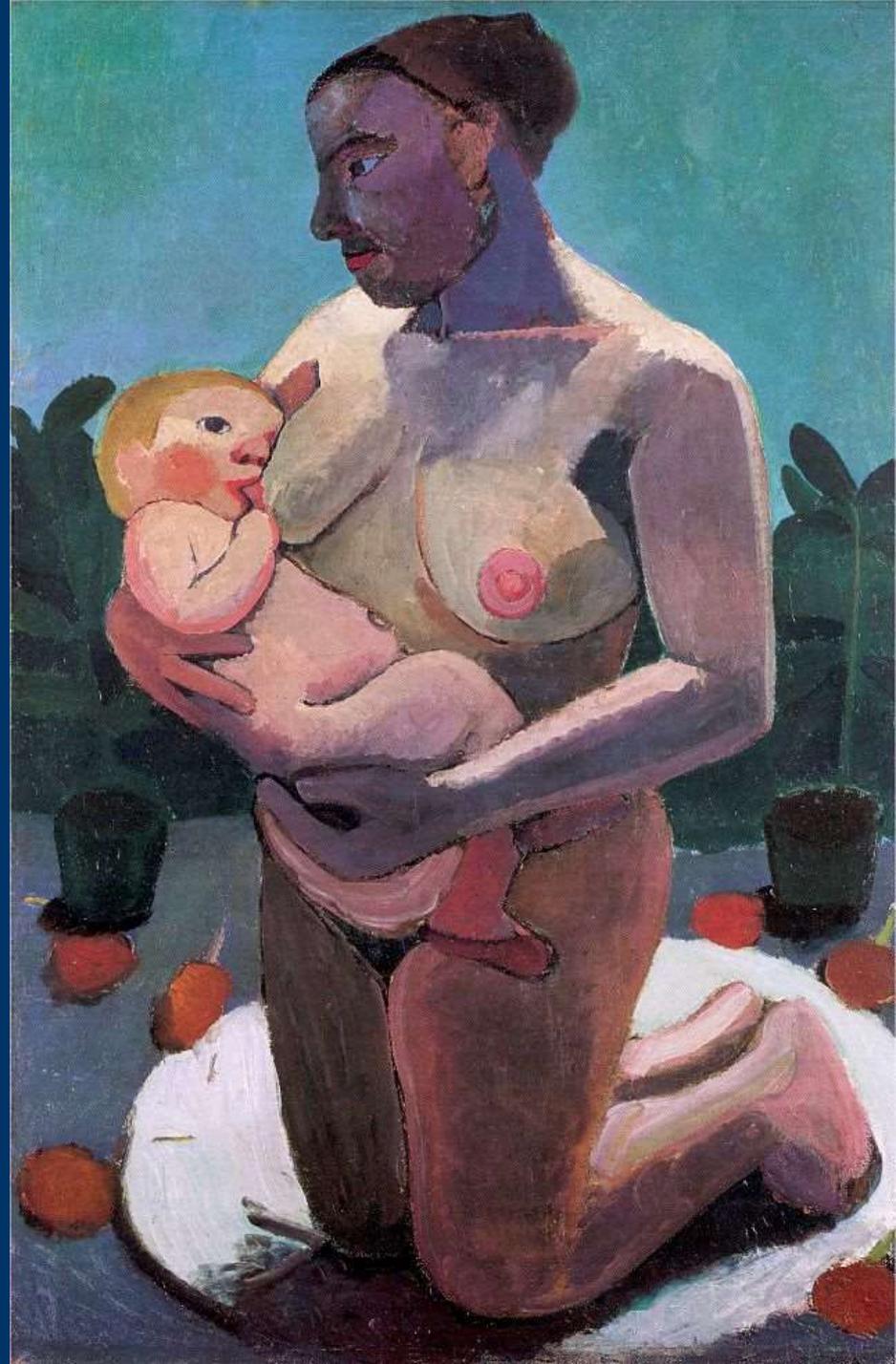


Modersohn-Becker
admired the Egyptian
mummy portraits that
she saw at the Louvre
and received a volume
of mummy portraits
reproductions for her
thirty-first birthday.

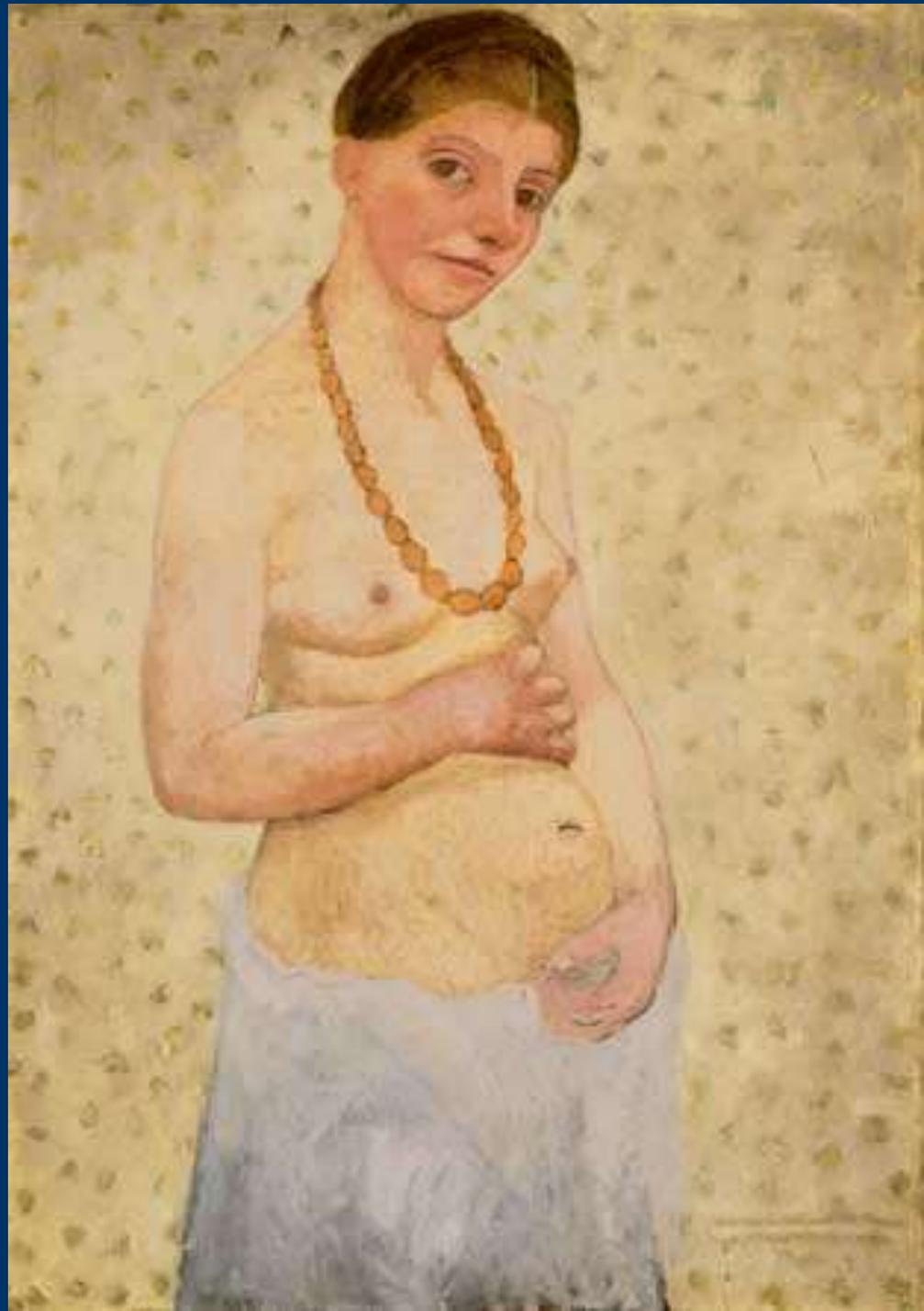


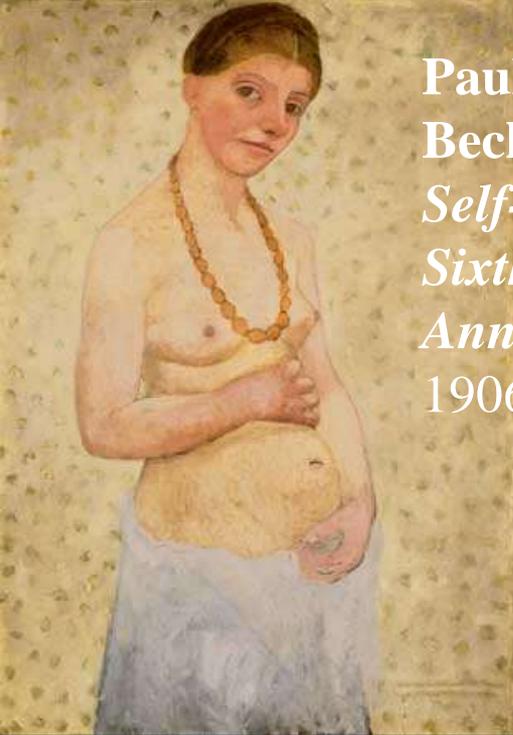
*Young Woman with a Gold
Pectoral*, from Fayum, 100-150
C.E. Encaustic on wood, height 12
5/8". Musée du Louvre

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.

WART DEM GLEICHEN
AN ENTWICKLUNG
AN EINER NEUE GE-
NERATION DER SCHAFFEN

Die Brücke's
manifesto, which
Kirchner carved
into wood.



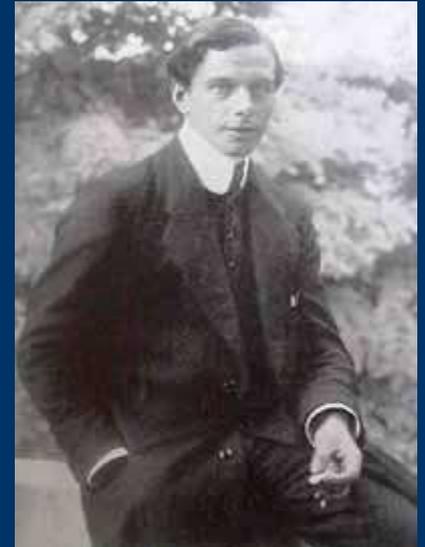


Ernst Ludwig Kirchner (1880 – 1938)

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

Ernst Ludwig Kirchner

Nude Walking into the Sea, 1912



Erich Heckel. *Group on a Day of Rest.* 1909

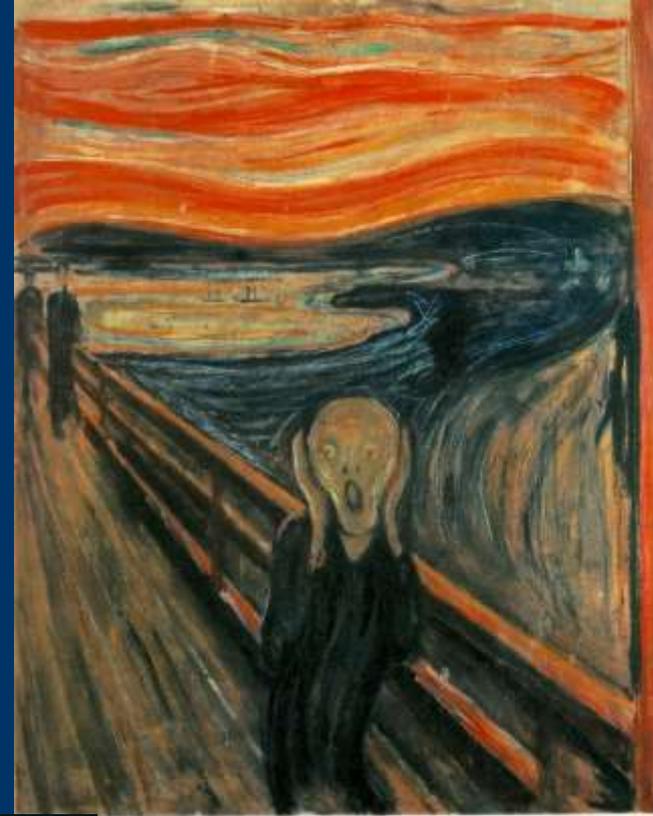


Kirchner's Berlin Studio (1915). One of his students and Erna Schilling, Kirchner's life-partner, are seated on the bed in the background. An unknown woman in white and the Expressionist dancer Hugo Biallowons, who is naked, occupy the foreground. Photograph by Kirchner



Ernst Ludwig Kirchner, *Street in Dresden*, 1907, oil on canvas

**Edvard
Munch , *The
Scream*,
1894-1902**



**James Ensor,
*Portrait of the Artist
Surrounded by
Masks*, 1899.**



**Ernst Ludwig
Kirchner, *Street in
Dresden*, 1907, oil
on canvas**

- Use of non-local colors
- Crowded pictures plane
- Mask-like representations of faces and people.
- Claustrophobic scene.



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.

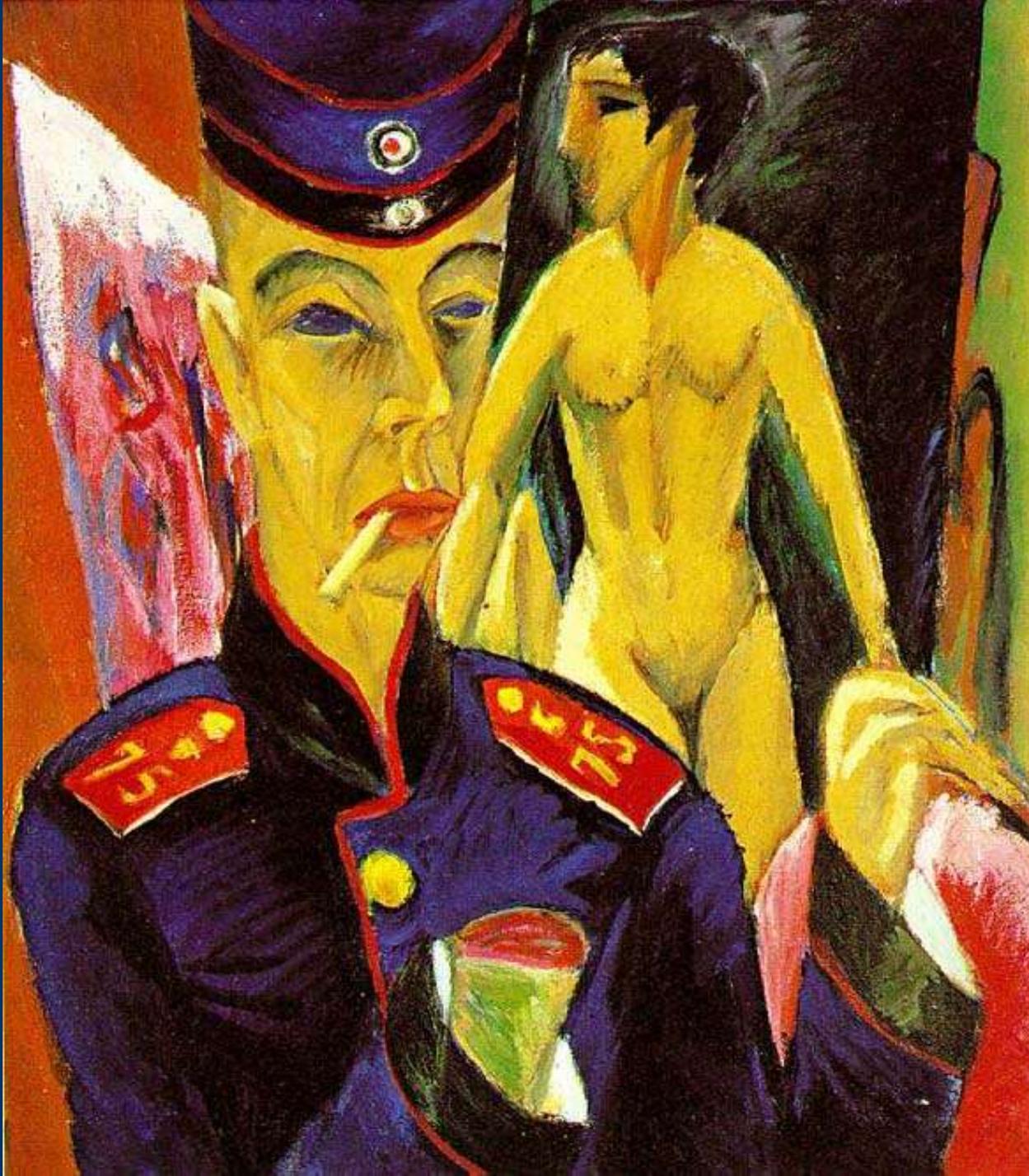


There were many causes of World War One. Among them:

- Militarism
- Alliances
- Imperialism
- Nationalism

British and German wounded,
Bernafay Wood, 19 July 1916

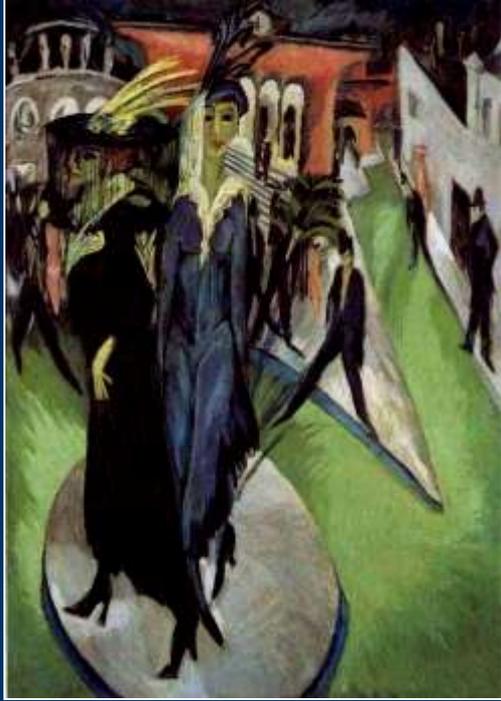
Ernst Ludwig Kirchner,
Self-Portrait as a Soldier
(1915)





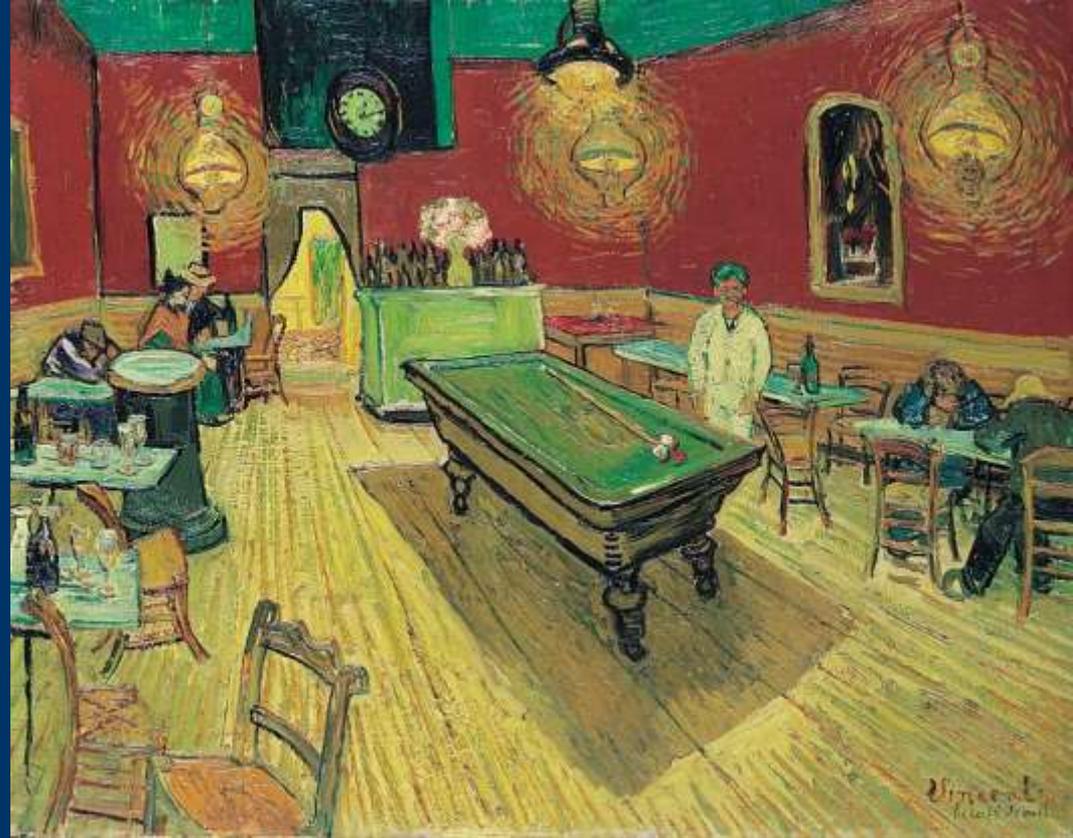
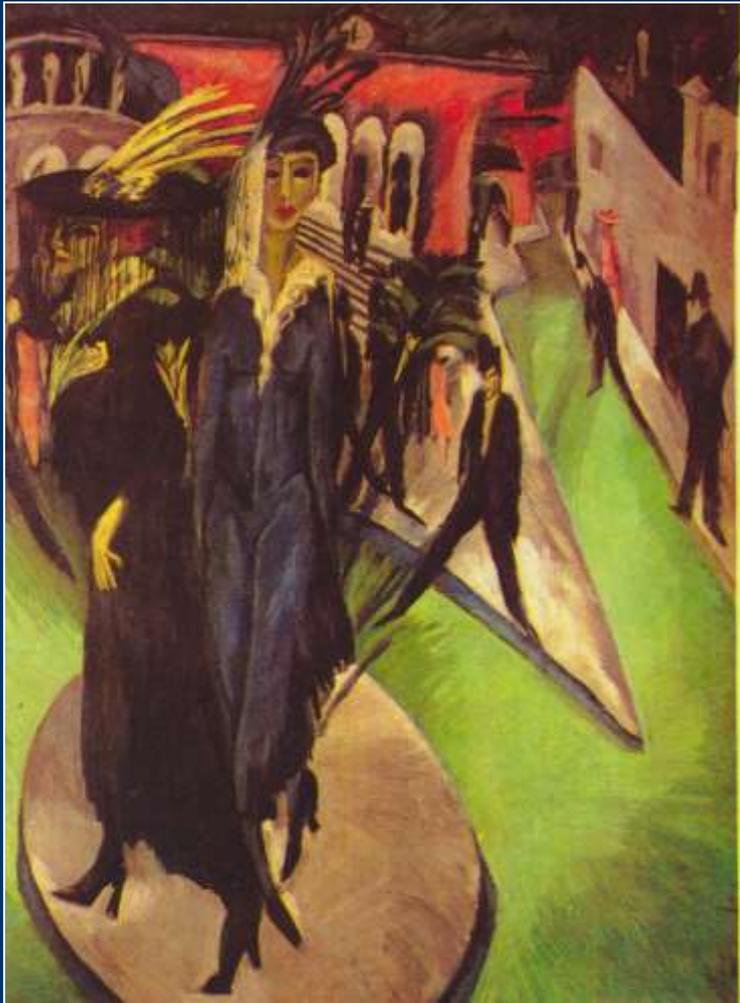
Ernst Ludwig Kirchner.
Potsdamer Plaza, 1914-15.
Oil on canvas,
78 3/4" x 59 1/4".
Staatliche Museum. Berlin





*Potsdamer Platz
around 1900*

Potsdamer Plaza, 1914-15.
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.

Erich Heckel. *Standing Child*, woodcut, 1910.



Franzi Fehrman and Peter. Photo by
Kirchner. 1910

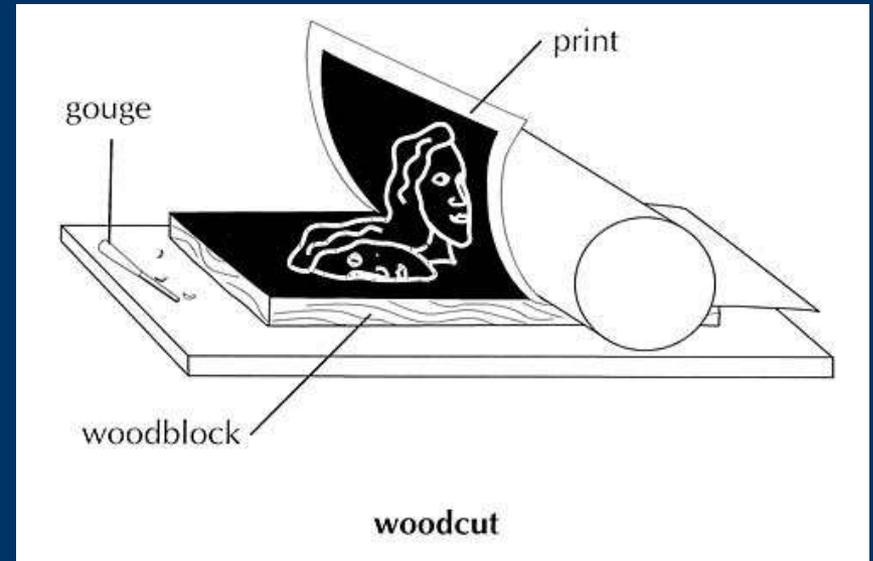
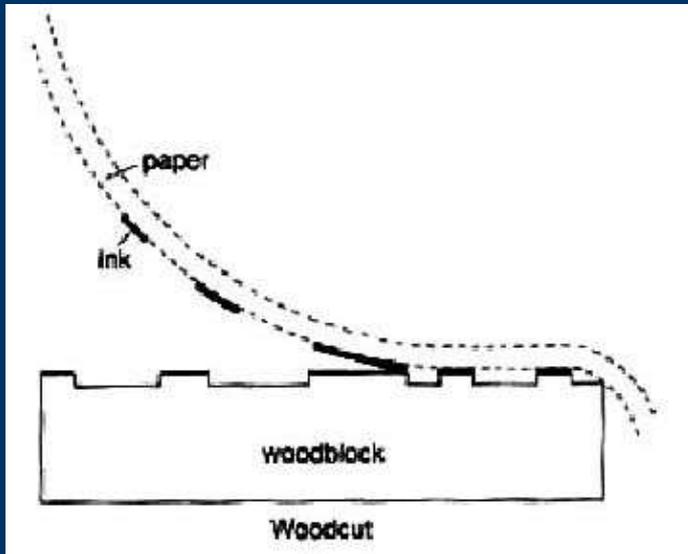
Erich Heckel. *Standing Child*, woodcut, 1910.

- 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



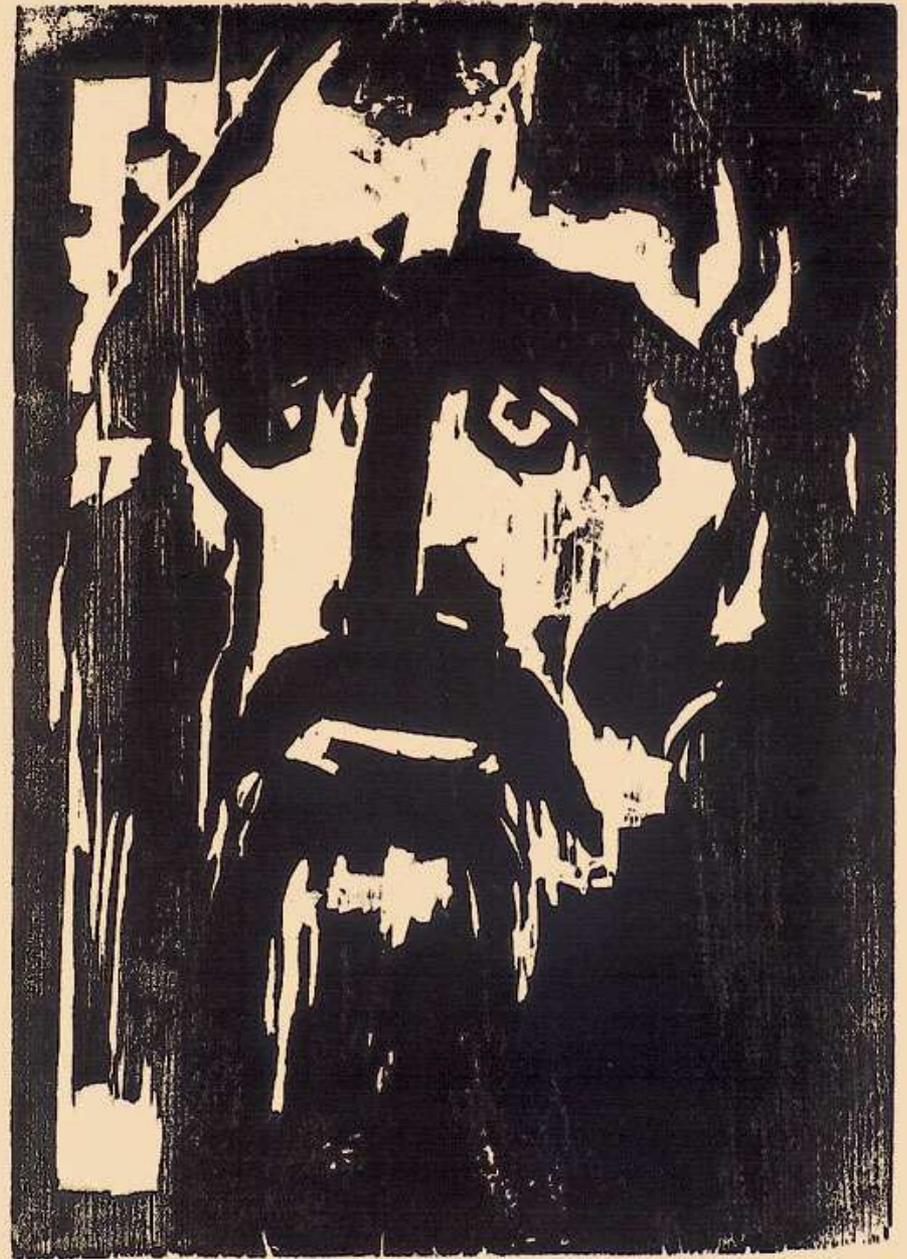
A **print** is an image made from a block or plate or other object that is covered with wet color/ink and then pressed onto a flat surface, such as paper or textile.



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.

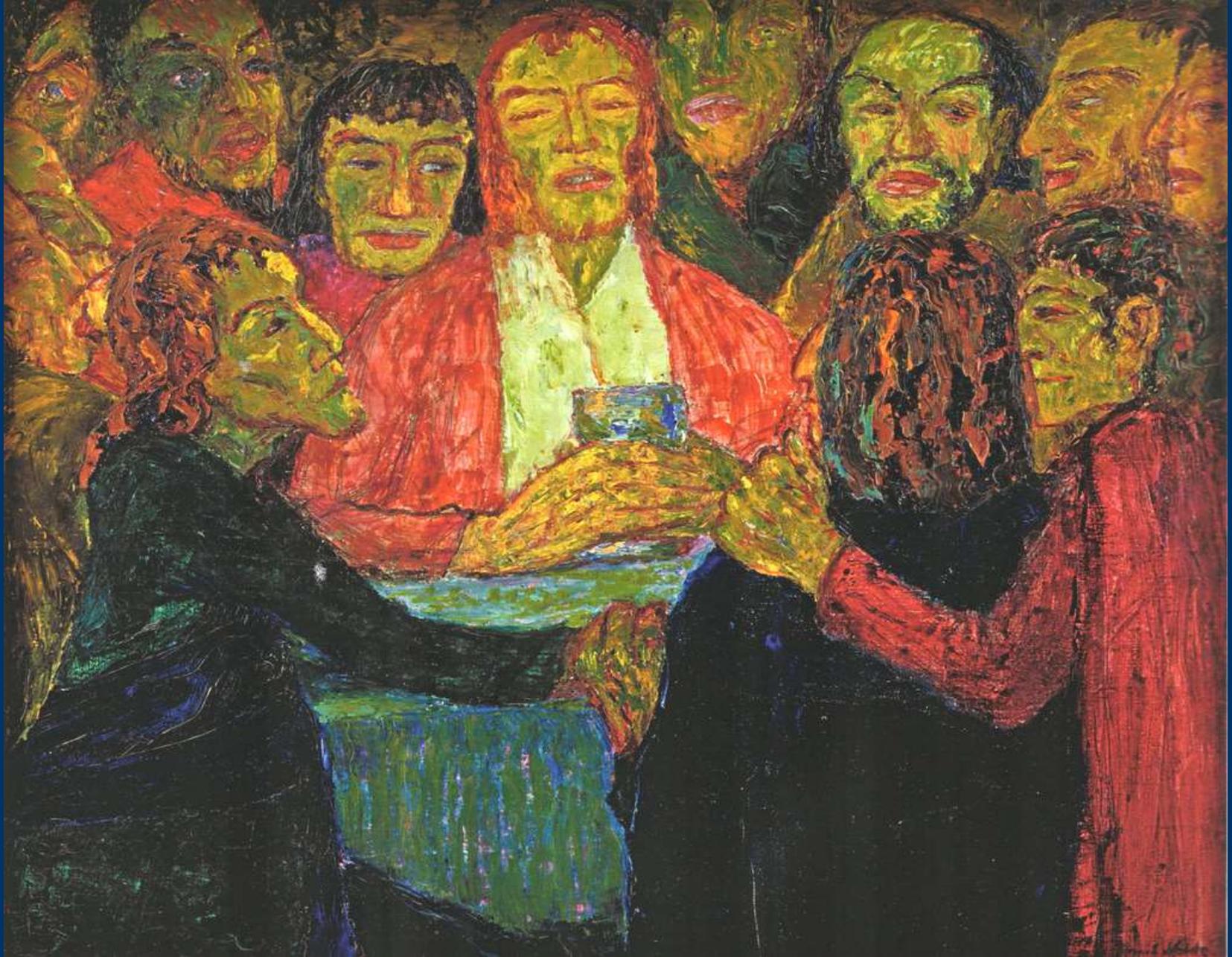
Emil Nolde, (1867-1956)

German Expressionist painter,
printmaker, and watercolorist.

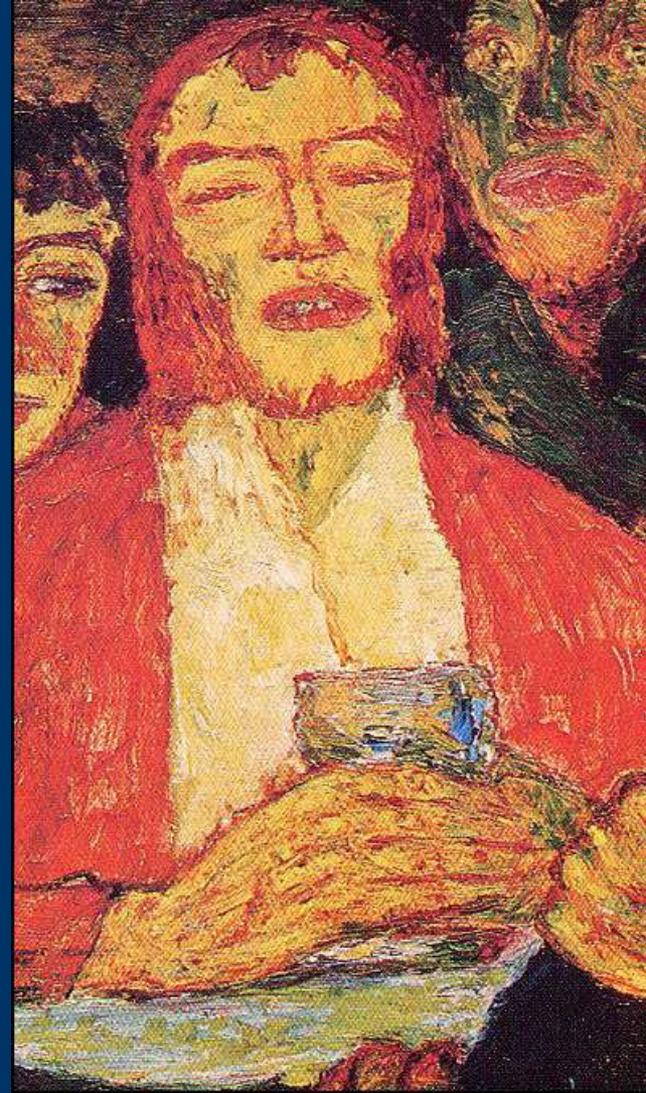
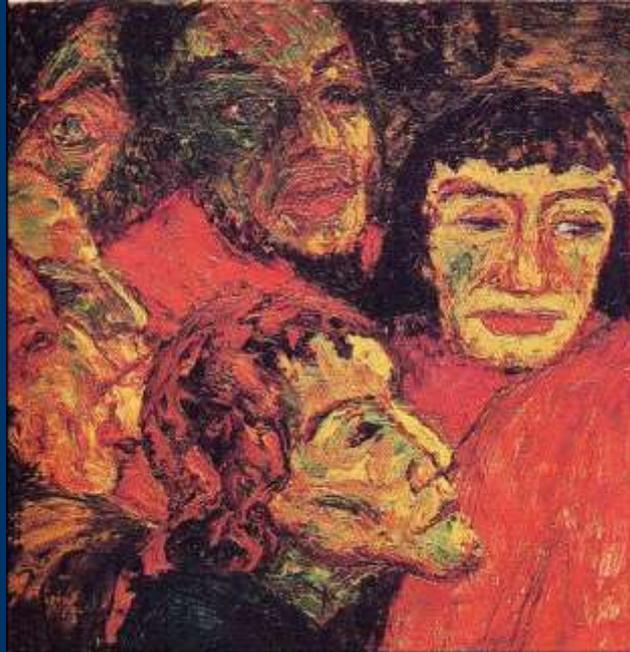
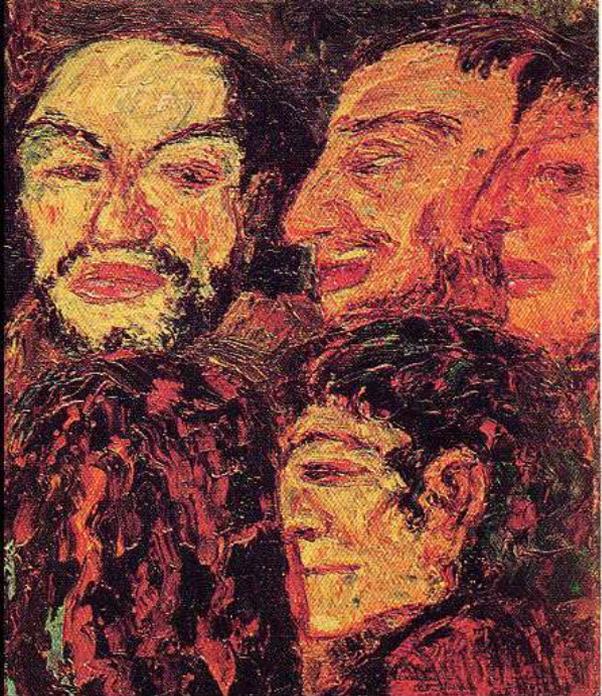


Emil Nolde.

Emil Nolde, *The Prophet*,
woodcut, 1912



Emil Nolde. *The Last Supper*, 1909, oil on canvas. 88 X 108cm,
Statens Museum for Kunst, Copenhagen.



James Ensor, *Entry of Christ into Brussels*
1898, (detail) 1888, Oil on canvas



Ghirlandaio, Domenico. *Last Supper.*

c. 1486. Fresco, 400 x 800 cm. San Marco, Florence



Leonardo da Vinci. *The Last Supper* (after restoration). C. 1495-97. Fresco. 15X28'. Refectory (dining hall), Santa Maria delle Grazie, Milan.



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)

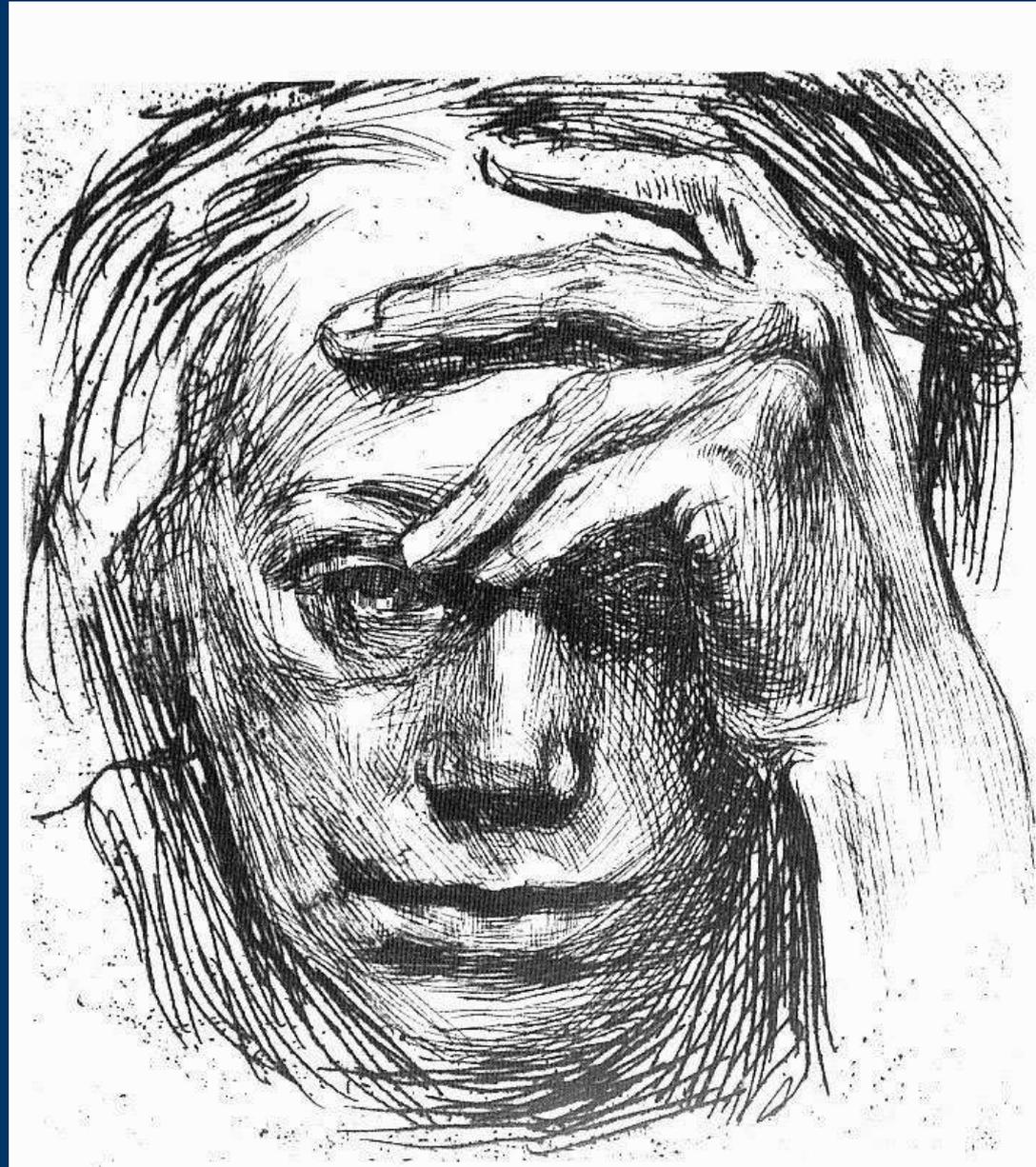


Kathe Kollwitz (1867-1945), German graphic artist and sculptor.

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

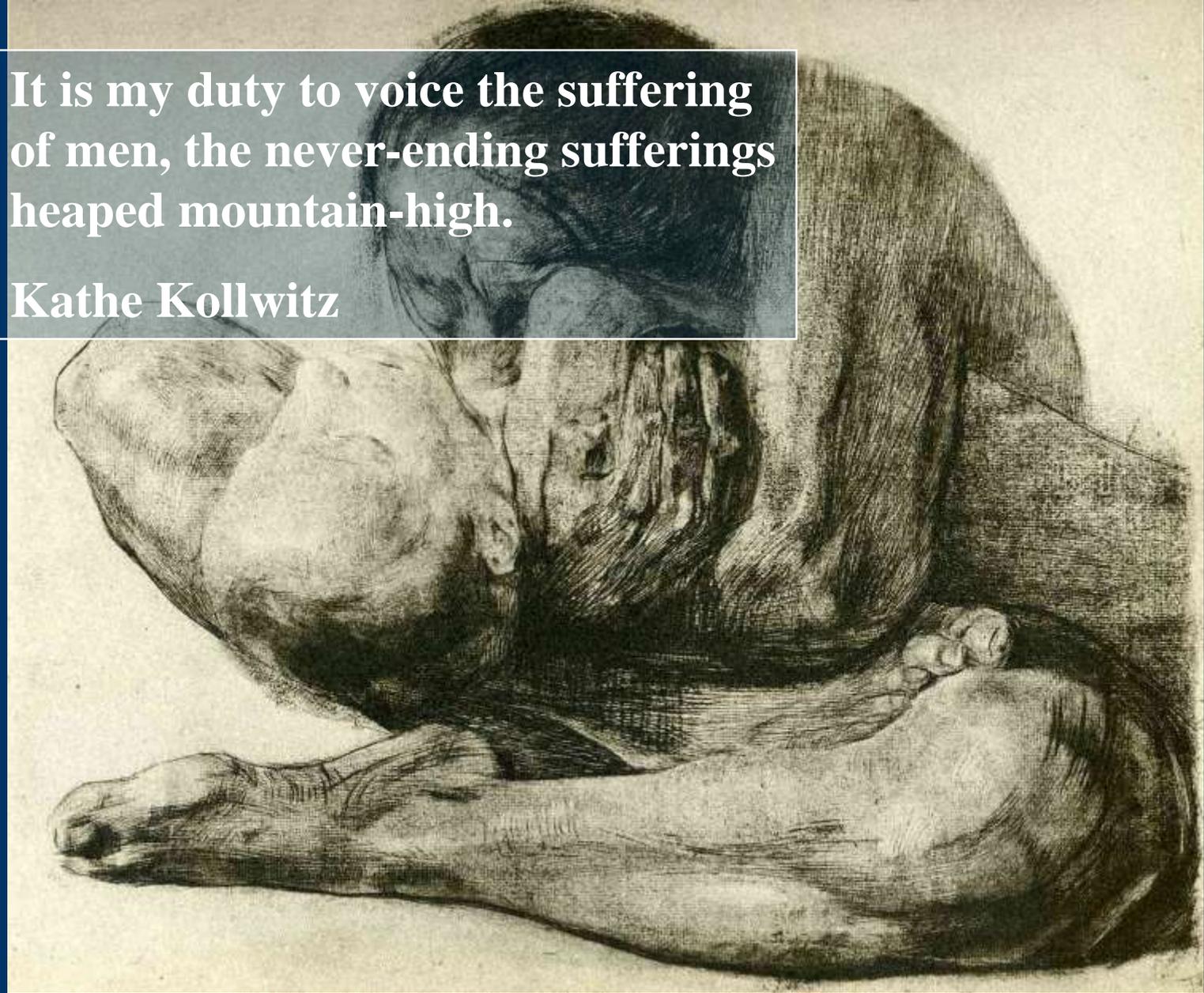
“While I drew, and wept with the terrified children I was drawing, I really felt the burden I was bearing. I felt that I have no right to withdraw from the responsibility of being an advocate.”

Käthe Kollwitz



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

Kathe Kollwitz



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

<http://youtu.be/Ou08HU3LM60> 8:57



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

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



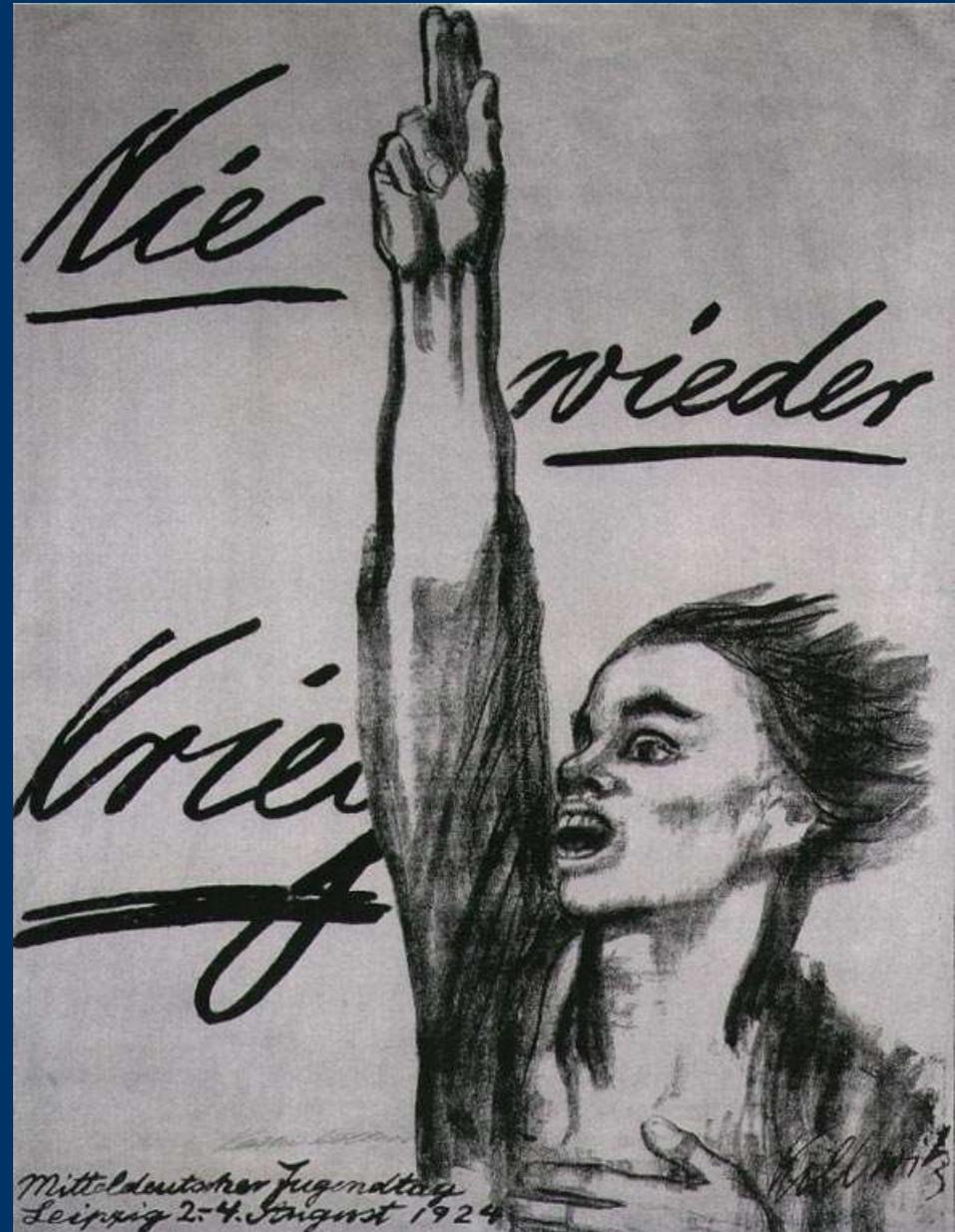
Kathe Kollwitz. *Woman with Dead Child*, 1903, etching



Virgin with the Dead Christ
from the Rhineland,
Germany, ca.
1300–1325.
Painted wood, 2'
10 1/2" high.



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.

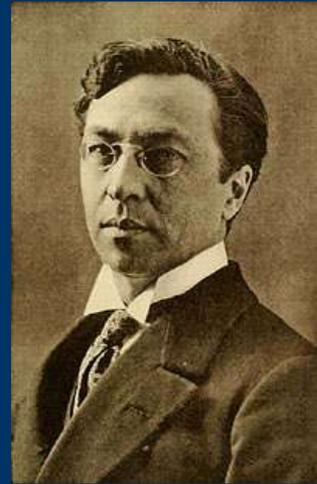
Vasily Kandinsky (1866-1944),

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.

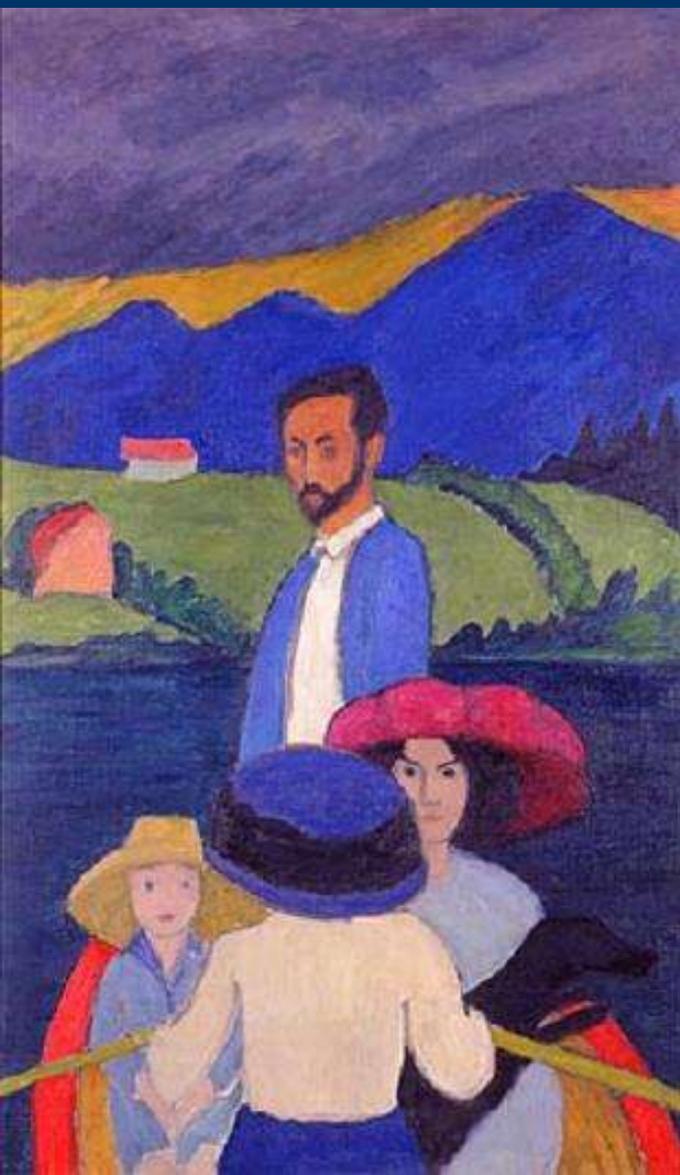
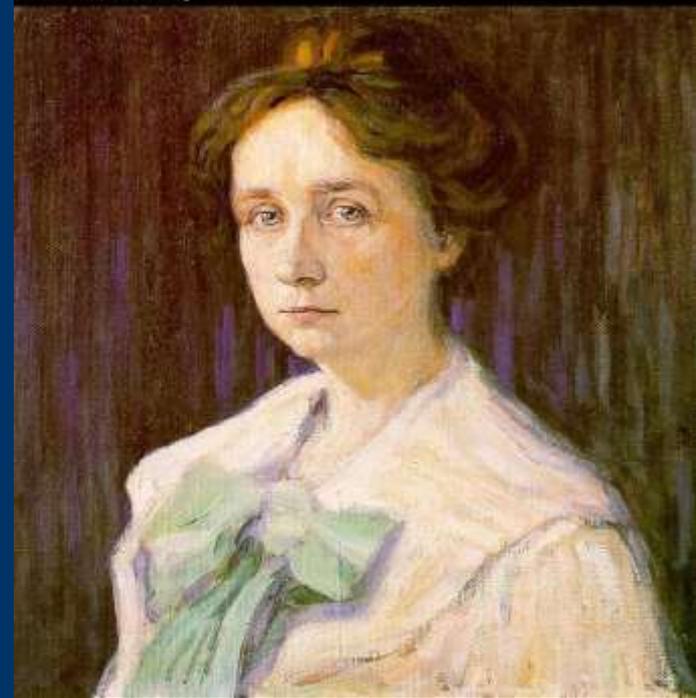
He was 30 when he rejected a law professorship in Estonia and went to study art in Munich.

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

**Wassily
Kandinsky,
*Portrait of
Gabriele
Munter*
1905**



**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

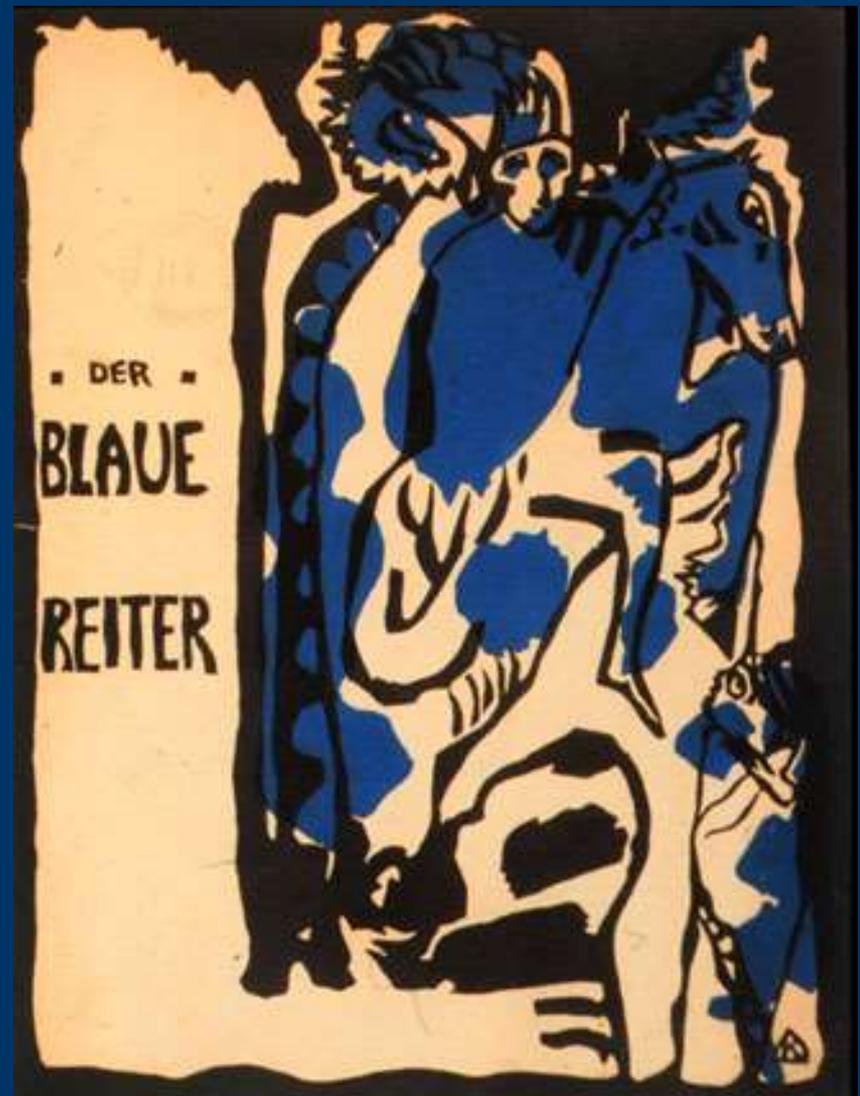


Vassily Kandinsky. *The Blue Rider*.
1903. Oil on canvas

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.

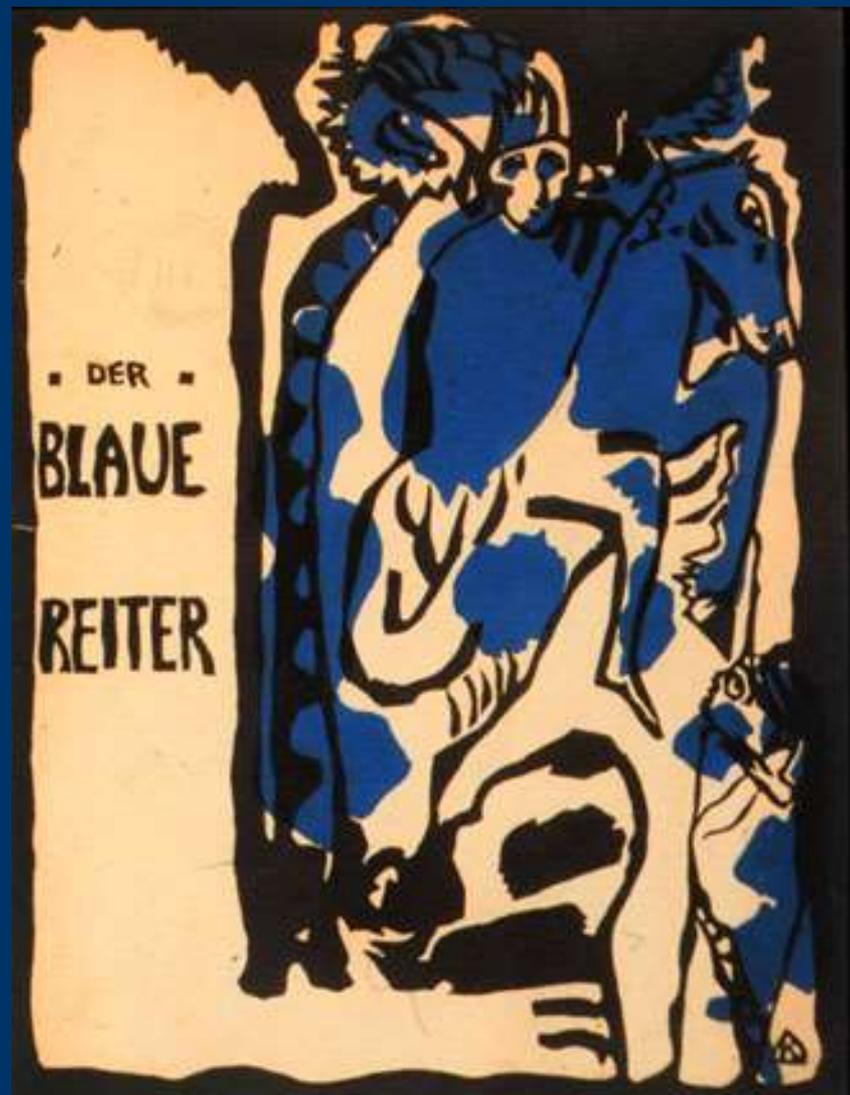
We both loved blue," Kandinsky recalled. "Marc loved horses, I loved riders. So the name came naturally."



Kandinsky. Cover of Der Blaue Reiter Almanac (a woodcut of St. George), 1912



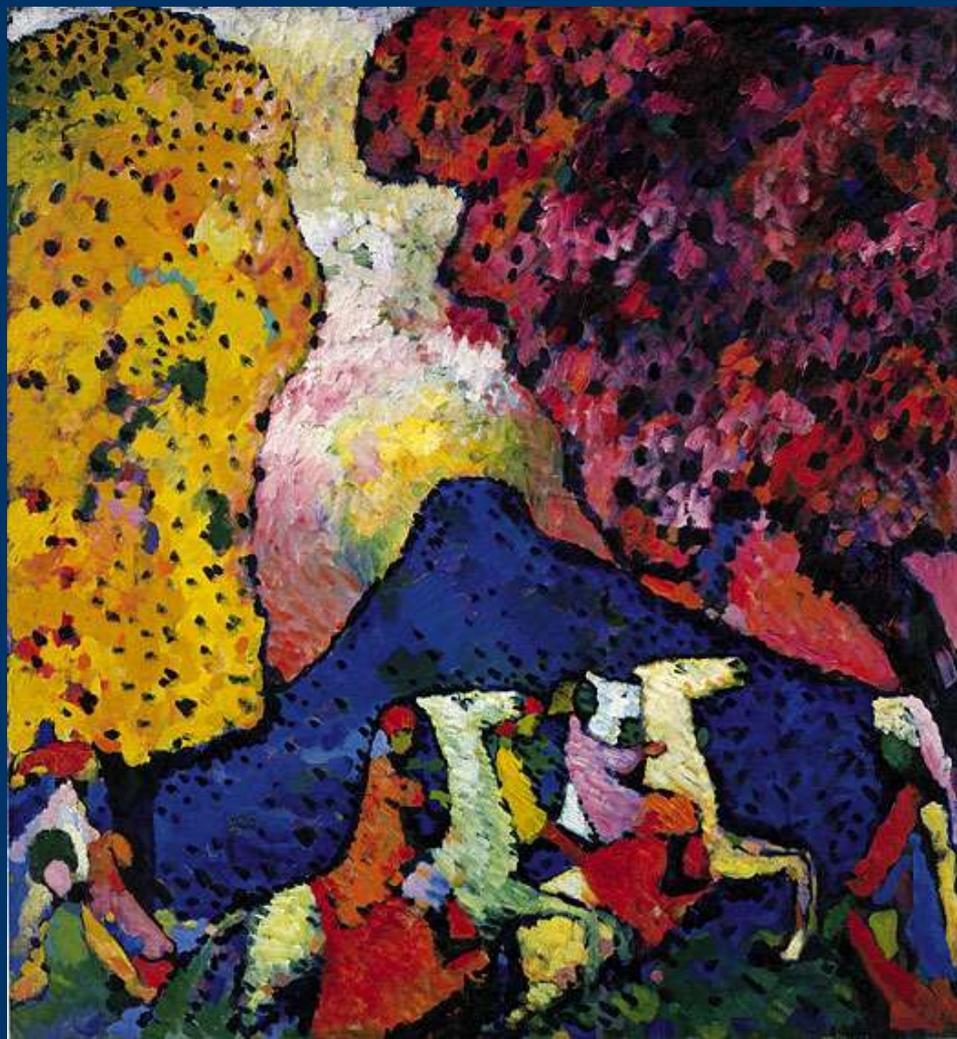
St. George, Russian Icon,
15th Century



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**



Vasily Kandinsky. *Black Lines No. 189*. 1913. Oil on Canvas, 51X51". Guggenheim Mus. NY

“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.

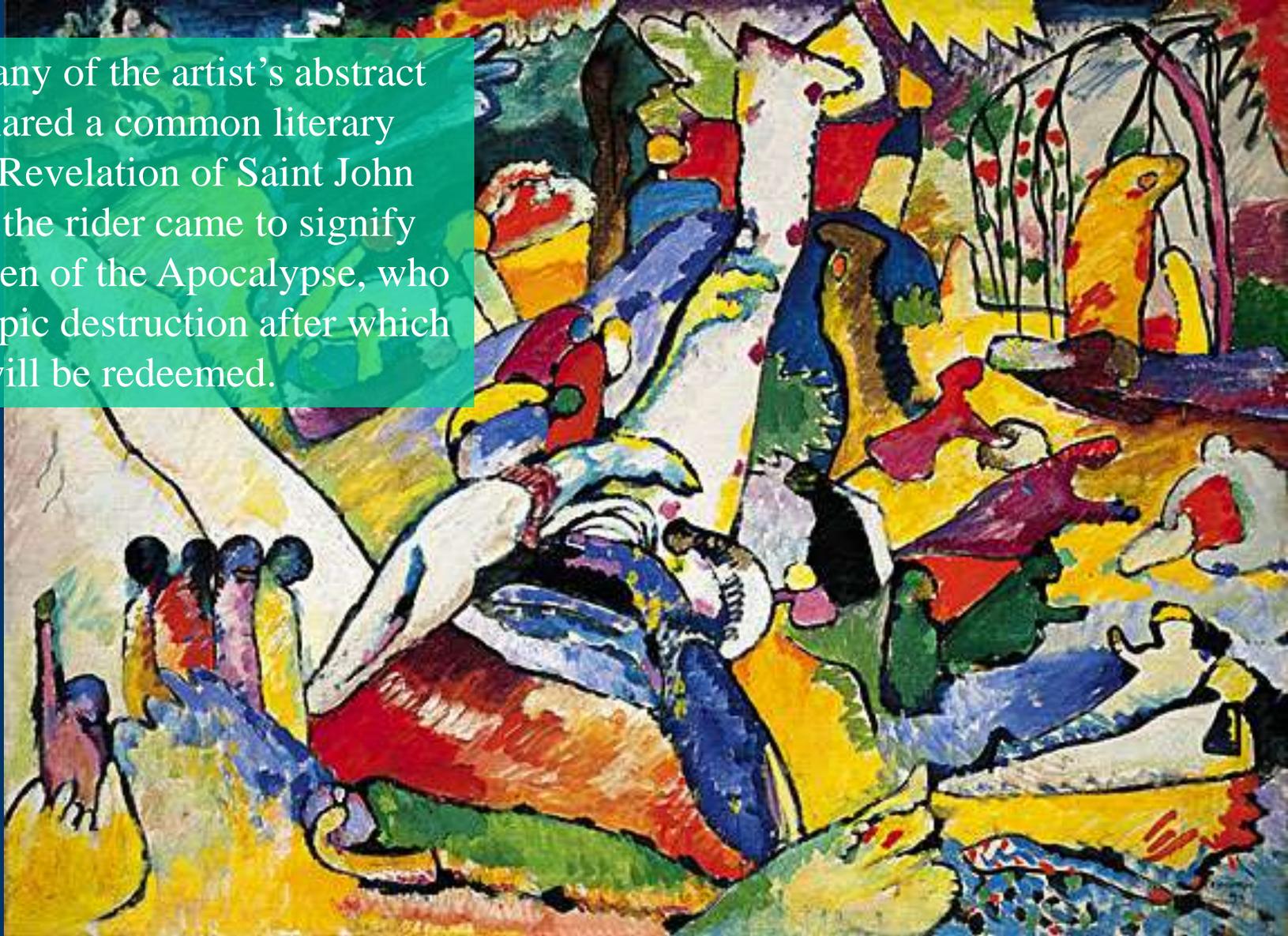
Vasily Kandinsky. *Black Lines No. 189*. 1913. Oil on Canvas, 51X51".
Guggenheim Mus. NY



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.

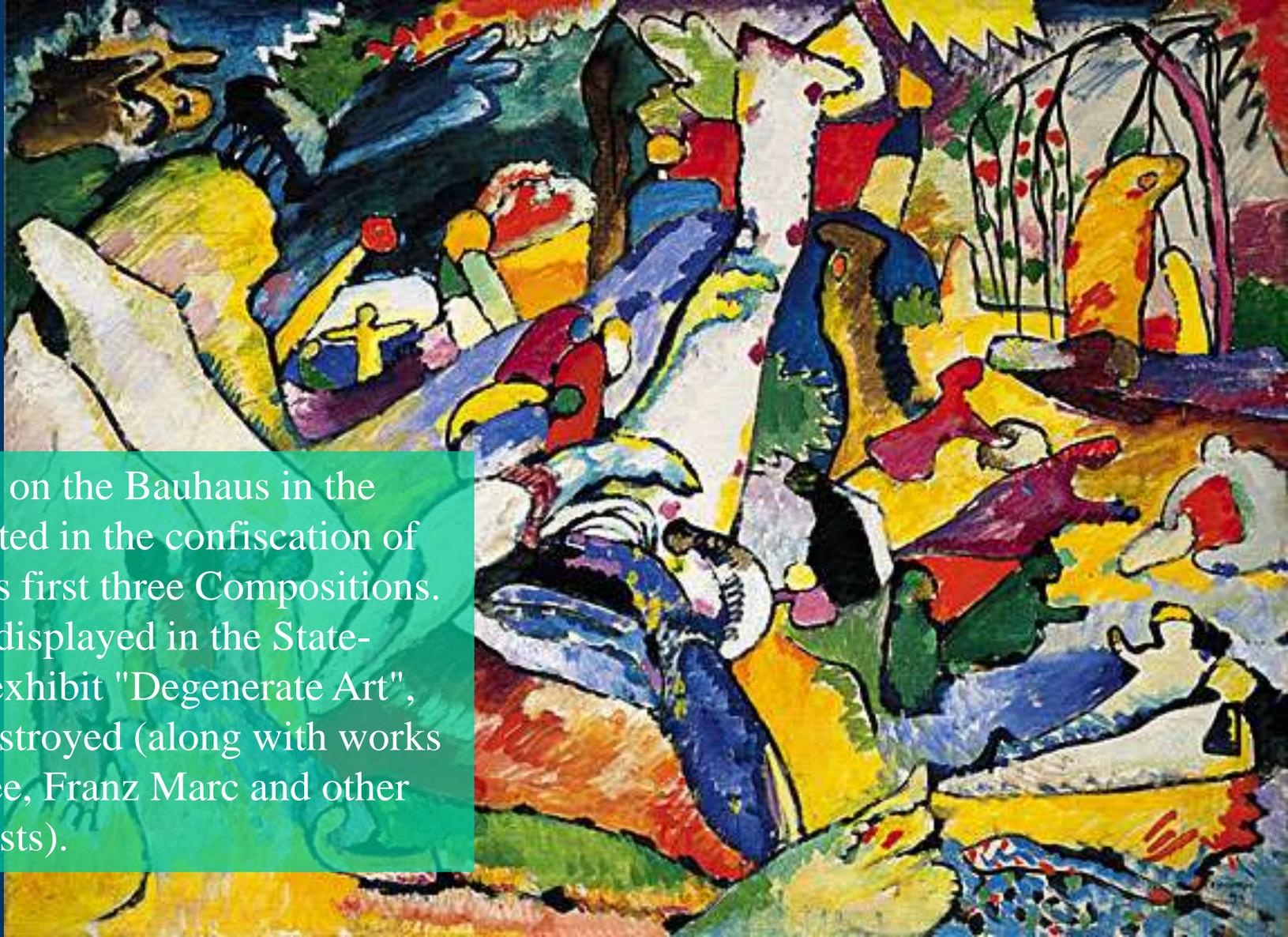


Vassily Kandinsky. *Sketch for Composition II*, 1909-1910. Oil on canvas, 38 3/8 x 51 5/8 inches. Solomon R. Guggenheim Museum



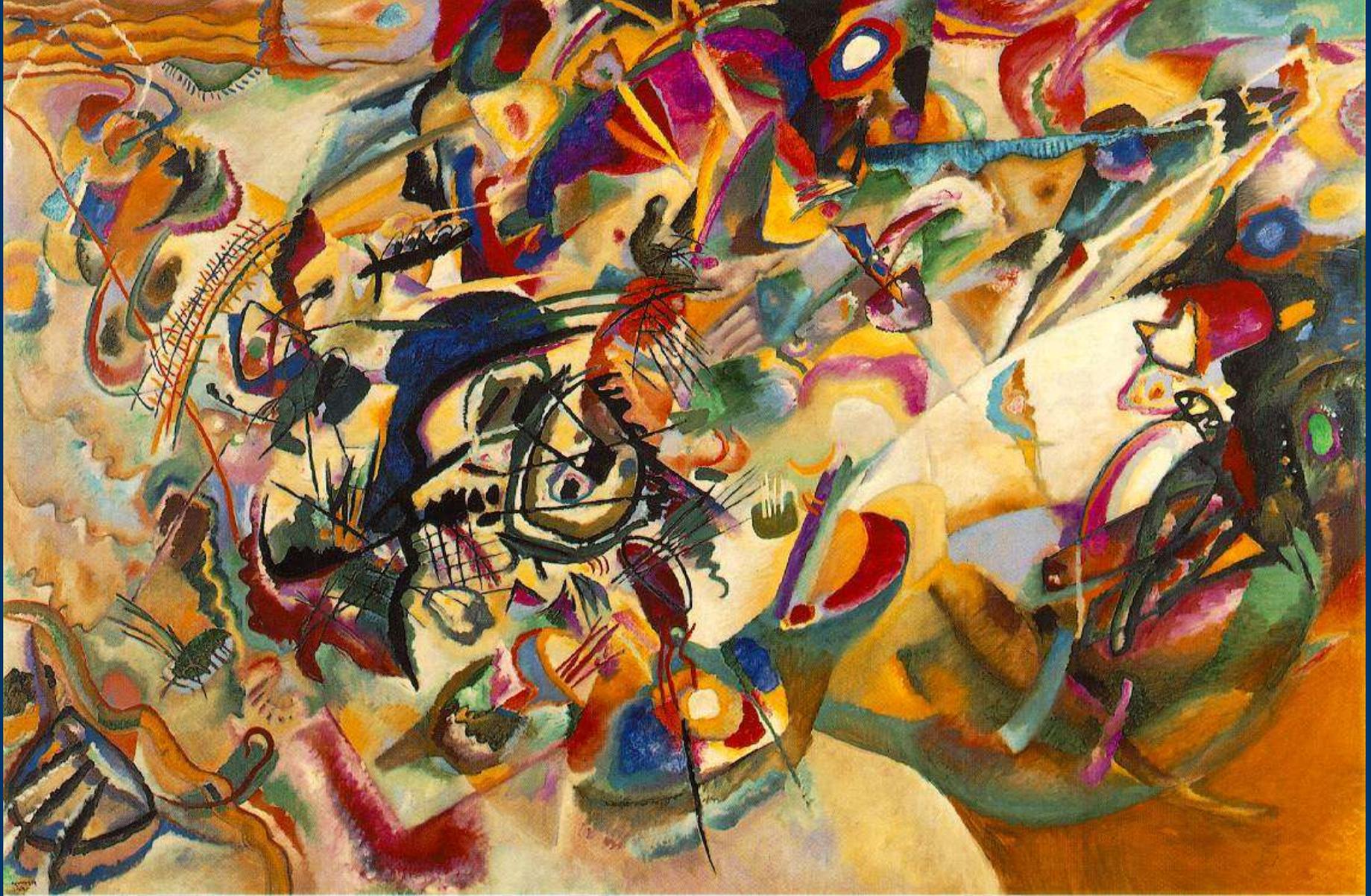
Albrecht Dürer (German, 1471–1528) *Four Horsemen of the Apocalypse*, ca. 1497–98
Woodcut; 15 3/8 x 11 in.

"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).

Vassily Kandinsky. *Sketch for Composition II*, 1909-1910. Oil on canvas, 38 3/8 x 51 5/8 inches. Solomon R. Guggenheim Museum



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

Vassily Kandinsky. *Sketch for Composition II*, 1909-1910. Oil on canvas, 38 3/8 x 51 5/8 inches. Solomon R. Guggenheim Museum



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

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."

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.

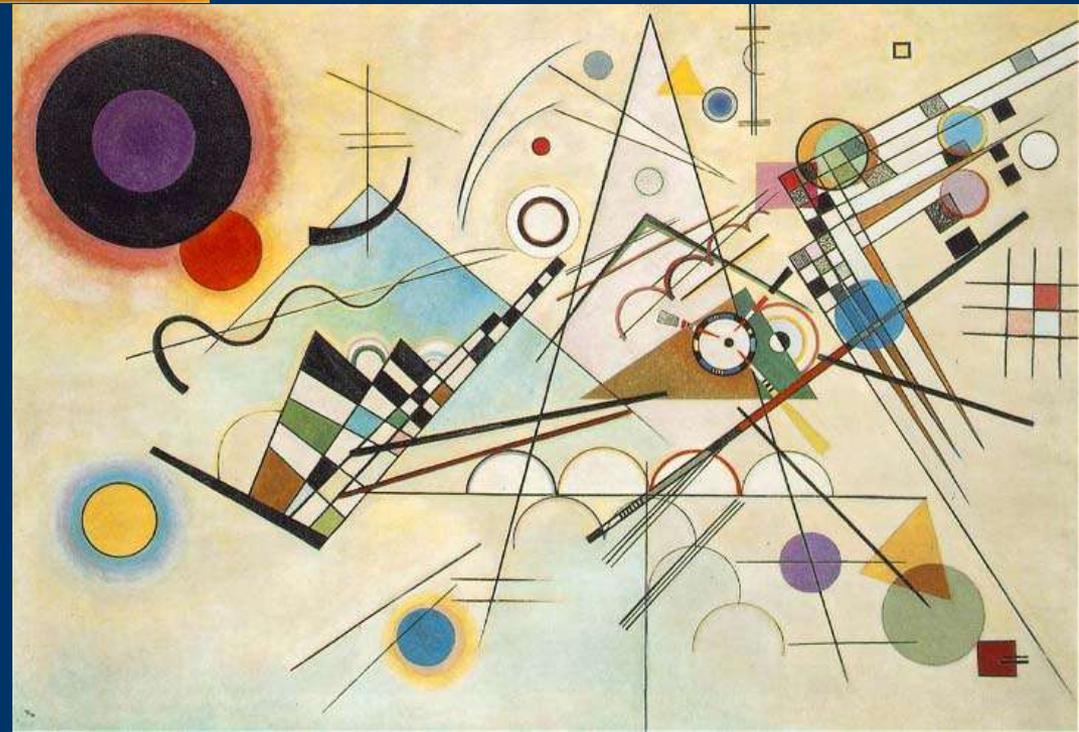
These theories had called into question the "reality" of tangible object, strengthening Kandinsky's conviction that art should be concerned with the spiritual rather than the material world; and with abstraction instead of mimetic representations of the world.

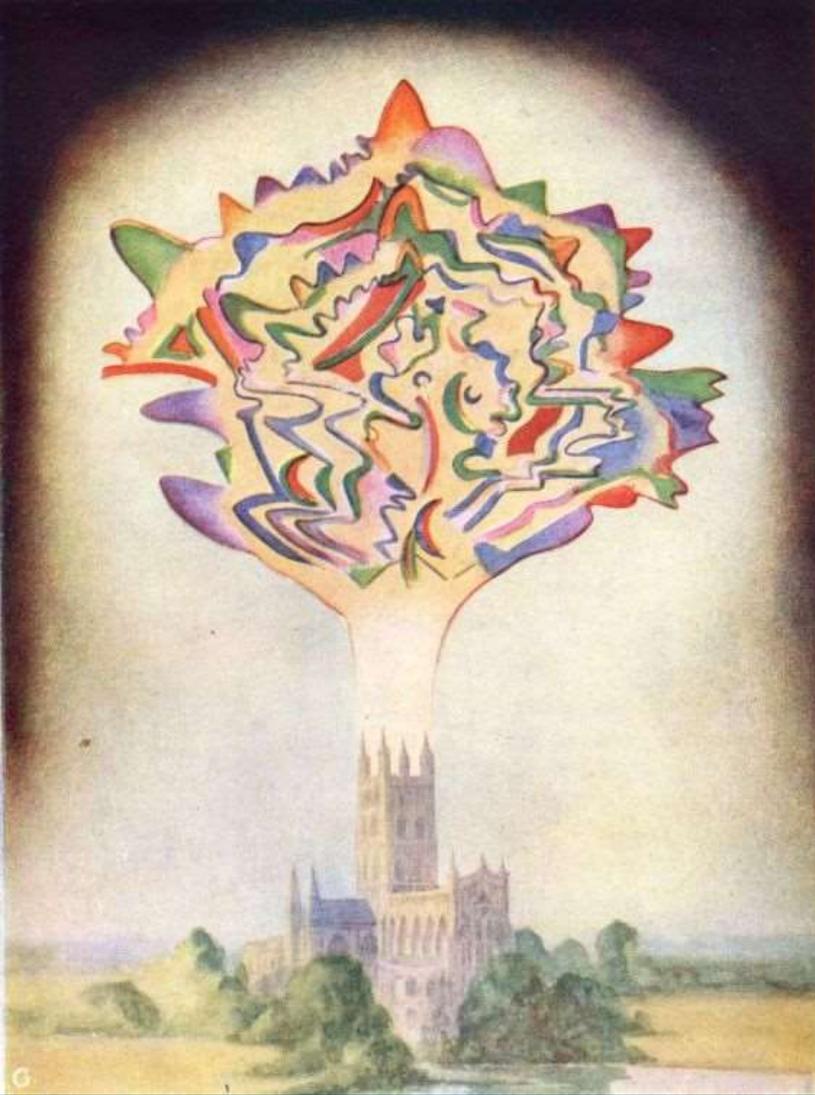


Vasily Kandinsky, *Composition VII*, 1913, oil on canvas

In 1913, Kandinsky wrote that "the disintegration of the atom was to me like the disintegration of the whole world."

Vasily Kandinsky, *Composition VIII*, 1923, oil on canvas





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



Music of Gounod. from the book
THOUGHT-FORMS
By the Theosophical writers ANNIE
BESANT AND C.W.
LEADBEATER

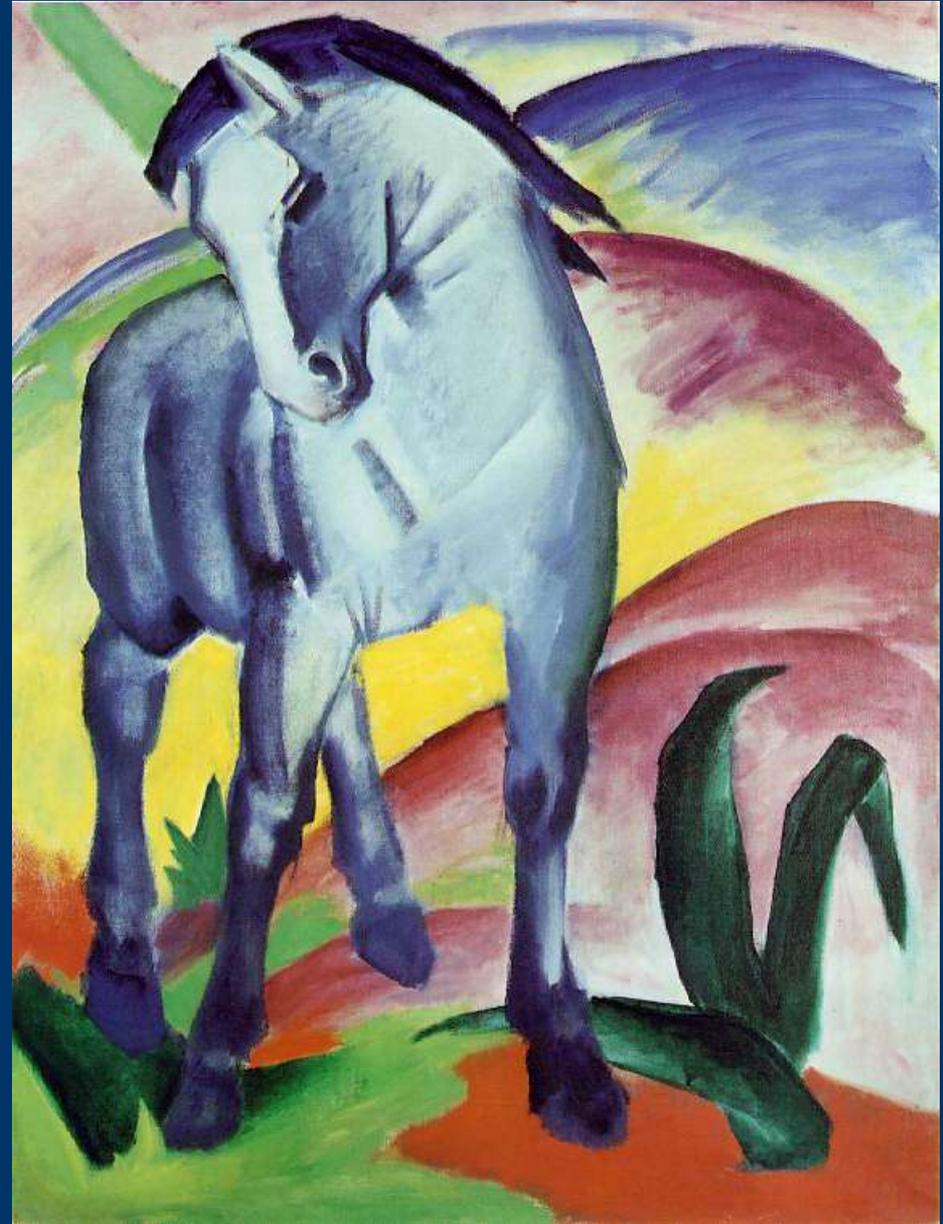
Franz Marc, *Blue Horse I*, 1911, Oil on canvas

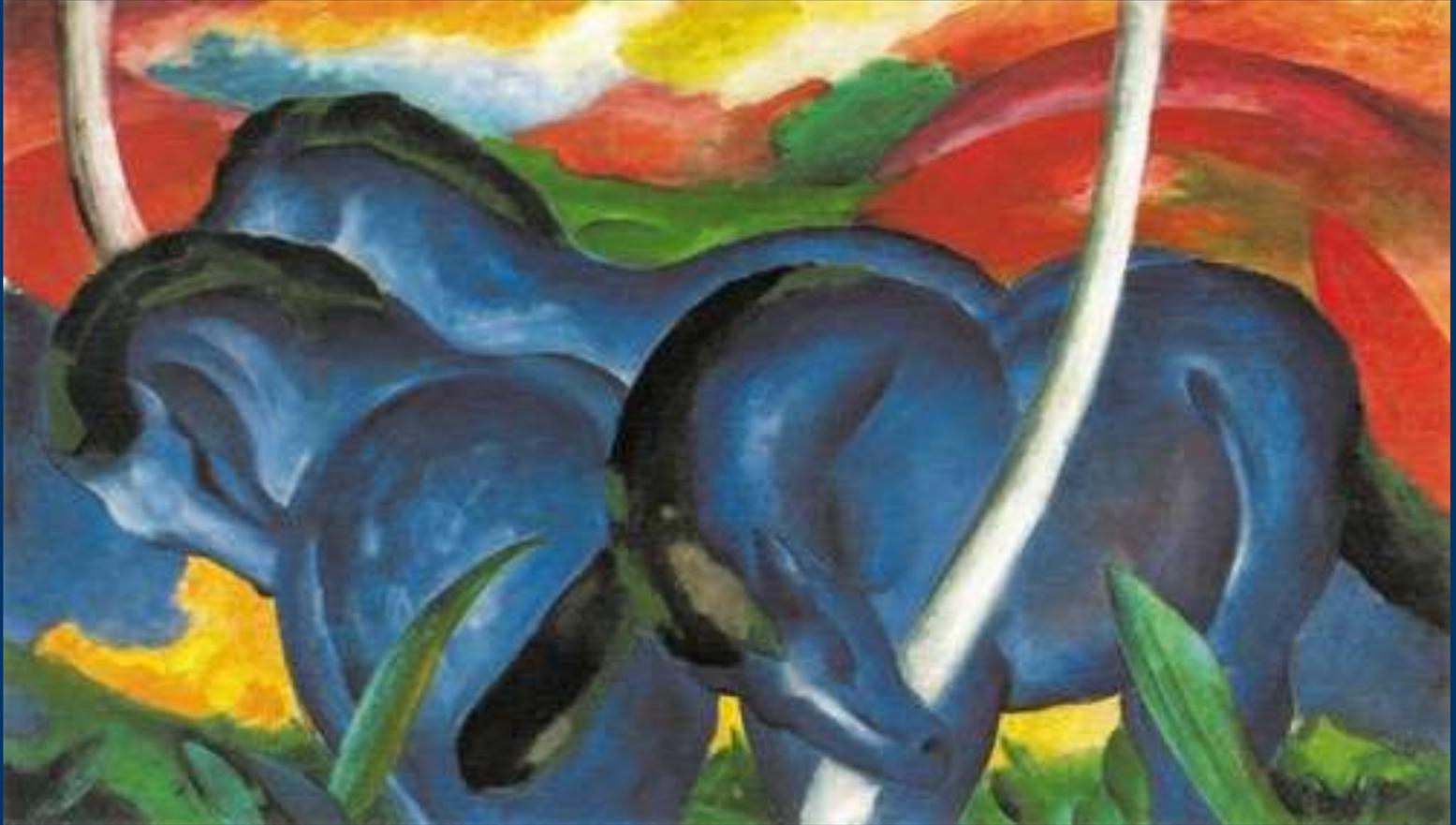


Franz Marc (1880-1916),
German painter.

In 1911 he co-founded the Blaue
Reiter group.

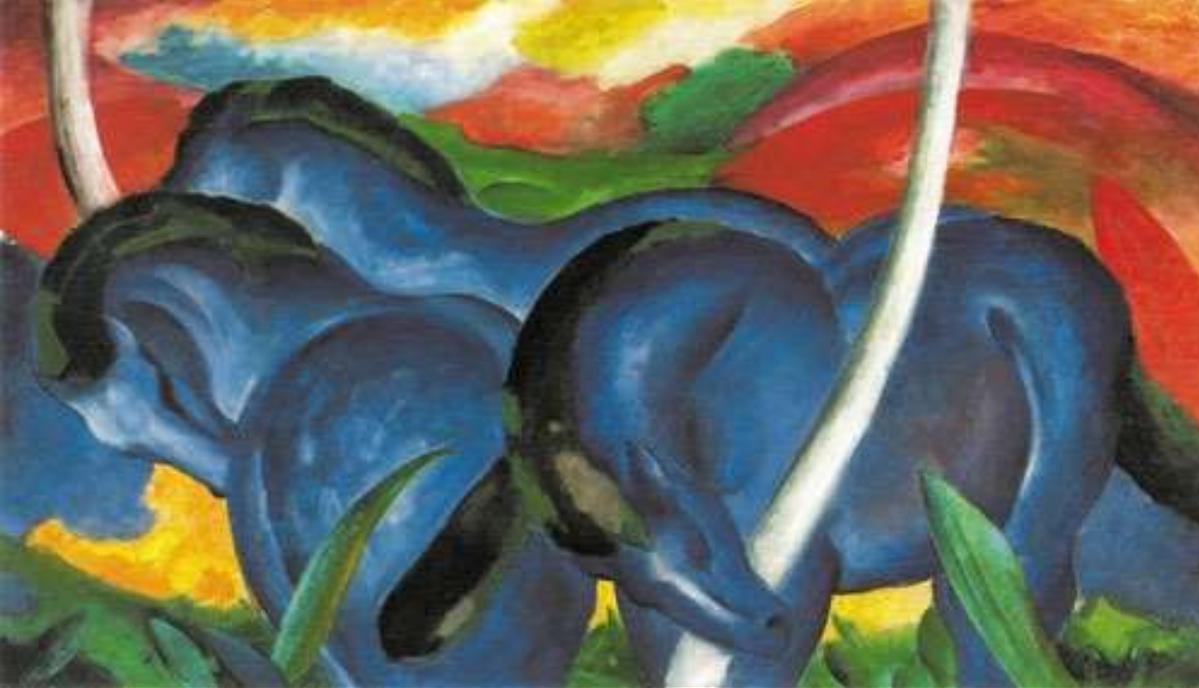
He believed that spiritual essence is
best revealed through abstraction
and was passionately interested in
the art of "primitive" peoples,
children, and the mentally ill.





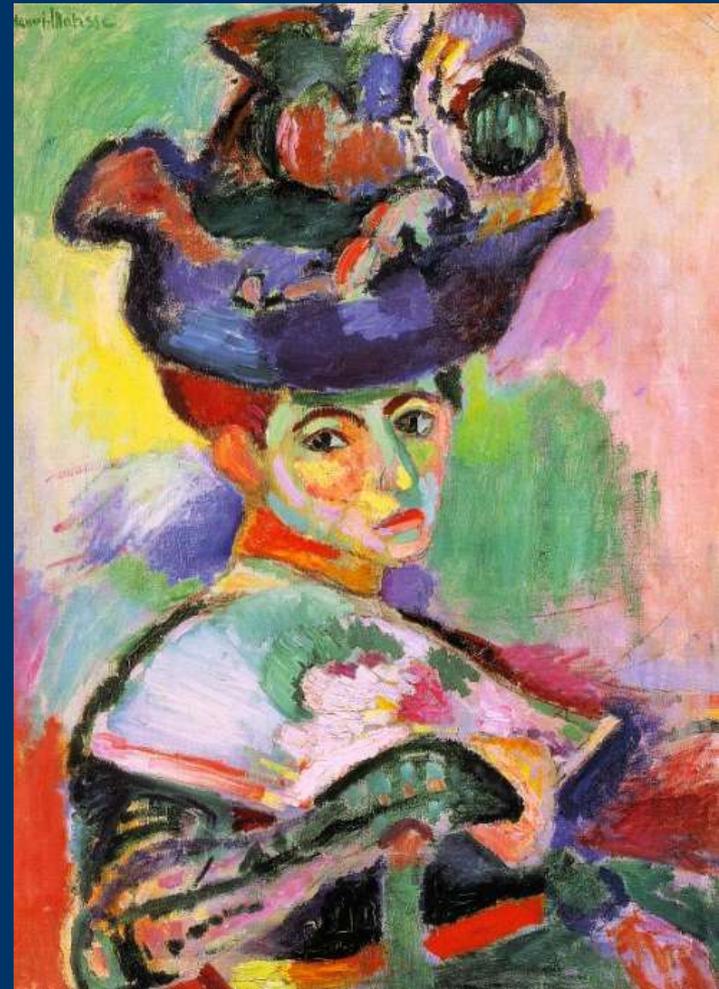
Franz Marc, *The Large Blue Horses*, 1911, oil on canvas

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.



**Franz Marc, *The Large Blue Horses*,
1911, oil on canvas**

**Matisse, *Woman with the
Hat*, 1905. SF MOMA**



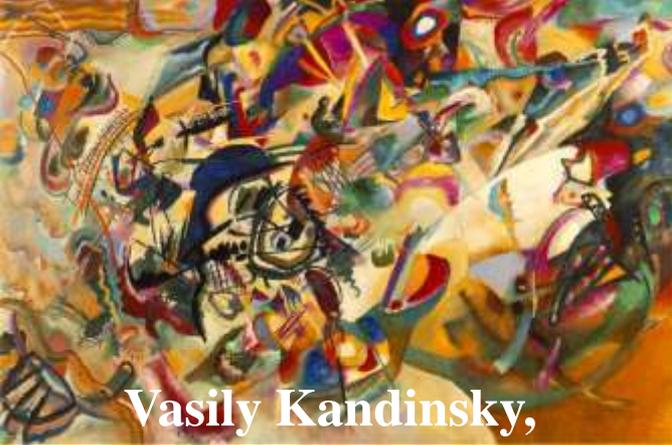


Franz Marc. *The Fate of the Animals.*

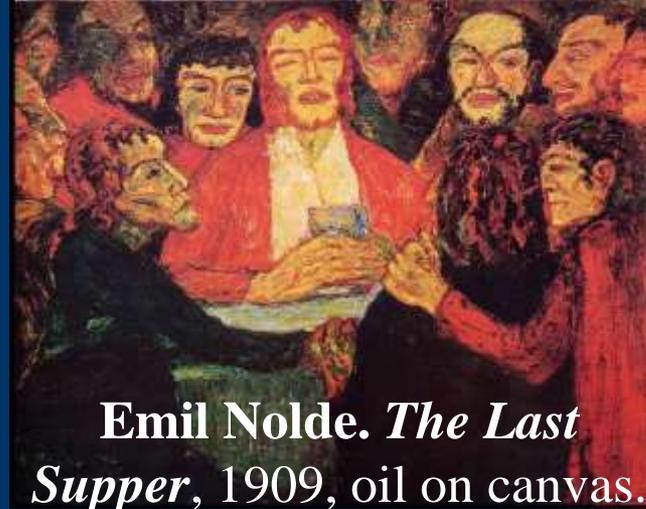
1913. oil on canvas. 77 x 105 inches (195 x 266 cm). Kunstmuseum, Basel



Franz Marc, *Stables*, 1913, Oil on canvas



Vasily Kandinsky,
Composition VII, 1913, oil
on canvas



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



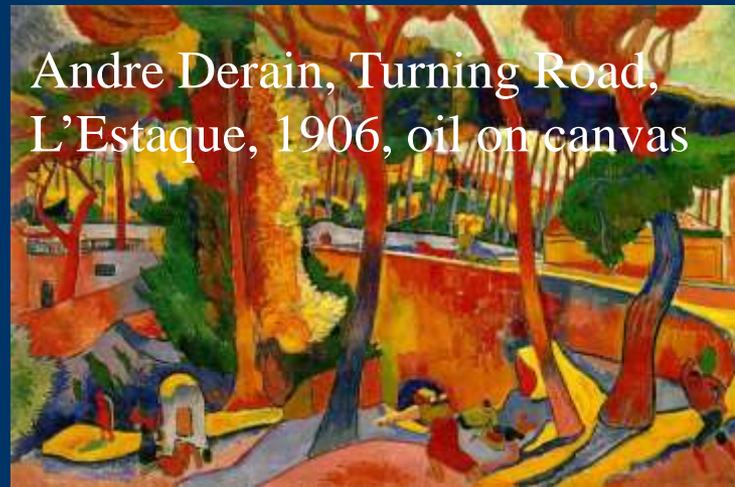
Ernst Ludwig
Kirchner.
*Potsdamer
Plaza*, 1914-15.
Oil on canvas,
78 3/4" x 59
1/4".

Compare and contrast the Fauves and the German Expressionists.

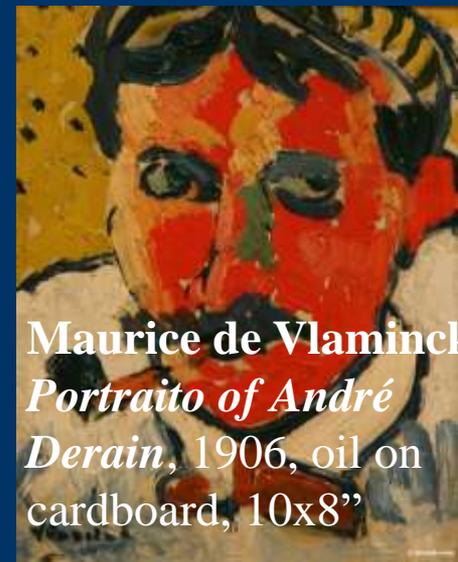
Cite specific examples in your answer.



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



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



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