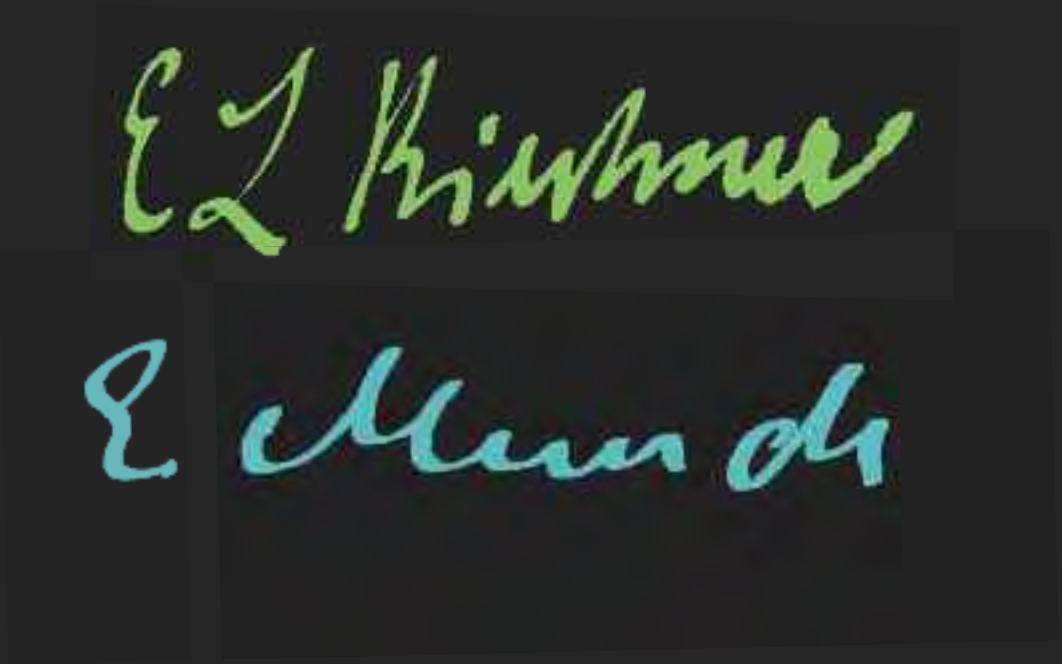
ERNST LUDWIG KIRCHNER
EDVARD MUNCH



GALERIE THOMAS

ERNST LUDWIG KIRCHNER
EDVARD MUNCH

November 9, 2012 - February 23, 2013

Curated by
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GALERIE THOMAS

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FOREWORD

One of our great pleasures as a gallery is the many opportunities we have to engage with the works of Edvard Munch and of course those of Ernst Ludwig Kirchner, both of whom have been the subject of solo exhibitions at the Galerie Thomas. But this is the first time that we have exhibited the works of these two great artists alongside each other and have explored exactly how and where they differ and converge here in this catalogue.

The German Ernst Ludwig Kirchner and Norwegian Edvard Munch met in person only once, at the Sonderbund exhibition in Cologne in 1912, although the meeting was so brief that they can hardly be said to have become acquainted.

Although Kirchner, who was very protective of his autonomy, vehemently denied ever having been influenced by any other artist – except Dürer and Rembrandt – there can be no doubt that Munch, who was seventeen years his senior, played an important role in laying the groundwork for the German Expressionist. Yet it is also true to say that Munch's later paintings show signs of his having been influenced by the artists of the 'Brücke' as well, and especially the bold colours that were such a distinctive feature of their works.

The biographical points in common between the two artists, who being mentally fragile both suffered major psychological crises, led them to break with the social milieus they had hitherto inhabited and to flee to the country. The motifs which Munch found at Ekely in Norway and that Kirchner discovered in the mountains of Davos were those most immediately apparent to them, and this very immediacy was part of what made them so important to the reclusive artists who had sought refuge in their midst.

Another overlap is the artists' shared fascination with prints, especially woodcuts and lithographs. The creativity and love of experimentation they both brought to bear on these media gave rise to some of their most powerful works.

Our exhibition is not just about what Munch and Kirchner had in common, however; it is also about what makes them each, in his own way, distinctive, which becomes most clearly apparent when their works are viewed side by side. One of the most important points to mention here is brushstroke, which in Kirchner's case evinces an unparalleled expressiveness. Even in the woodcuts, it is frequently the vitality of the line that dominates, whereas Munch's compositions tend to be defined more by his mastery of area. The two artists' very different approach to portraiture is also very much in evidence. Munch had sufficient business acumen to be able to win a number of portrait commissions, in which he demonstrated an astonishingly free hand. Kirchner's portraits, by contrast, attest to the relentlessness of his self-regard, which is always subliminally present no matter who the subject may be.

Special thanks are due to all those who have kindly supported our undertaking by lending us the works in their possession. I am also sincerely grateful to Dr. Dieter Buchhart, who as an expert in the works of Edvard Munch brought his extensive knowledge and understanding of that artist to bear in curating this exhibition with us.

Silke Thomas

PORTRAIT

Ernst Ludwig Kirchner *Head of Ludwig Schames* 1918 (p.136)

Portraits play an important part in Munch's oeuvre. His first such works were of members of his own family, friends and acquaintances – most of them fellow artists. After the turn of the century, however, he received more and more commissions from patrons, friends and collectors, and portrait-painting became one of the artist's principal sources of income. Munch's skills as a portraitist also attracted the notice of the press: "The portraits radiate life and are masterfully characteristic in expression and movement," wrote one commentator.[1]

Munch often varied his portraits by producing several versions of the same work, sometimes using different techniques or formats. His portraits are not just likenesses but highly expressive works, which in the manner of Henrik Ibsen and other contemporary writers analyse the personality and seek to draw out facets of the subject that might otherwise remain hidden. One good example of this is the Portrait of Inger Desideria Barth (p.14), née Jahn (1885–1950), commissioned by her husband, the consultant physician, Peter Barth. Decrying it as an example of 'degenerate' art, the Nazis removed it from the Hamburg Kunsthalle and sold it to the Oslo-based art dealer Holst Halvorsen, who in 1939 organized an auction of paintings by Munch from German museums.

While there are echoes of Munch's approach to portraiture in Kirchner's works, too, the German Expressionist invariably found solutions of his own. Most of Kirchner's portraits are of friends and acquaintances, although the portrait as a genre was never as important to him as it was to Munch. Nor did Kirchner ever produce two or more versions of the same painting. His 1918 portrait of Nele van de Velde (p.16) shows the daughter of the architect and designer, Henry van de Velde, whom Kirchner had got to know earlier that same year. The subject is shown holding a red sculpture carved by Kirchner but gazing into space, as if she were trying to identify the object without actually looking at it. In terms of both line and painterly density, the work recalls the angular, dynamic style that Kirchner developed before the First World War, when he turned himself into a chronicler of life in the big city. Yet the inner emptiness and the concentration on colours and shapes contrast sharply with Munch's search for a mirror of the soul, for "some of the portraits [by Munch] give you the sense that what you are looking at is the very essence, down to the last detail, of the person portrayed."[2] Kirchner's striving for artfulness is even more apparent in his woodcut portraits, such as the *Head of Ludwig Schames* (p.136) of 1918. Here we see the artist defying the hardness of his material to produce a finely nuanced work of great intensity, achieved in part through very fine hatching and interlocking lines. As in the portrait of Nele van de Velde (p.16) with her large blue eyes, Kirchner pays close attention to the modelling of the eyes. In his introduction to the second volume of the drawings and prints, Gustav Schiefler singled this out for special mention: "Highly remarkable – and at the same time revelatory of the essence of hieroglyphs – is the manifold and ever-changing manner in which Kirchner draws the eyes, making them a consistently surprising source of light and life in the face. He generally treats right and left as utterly divergent, moreover, attributing to each its own special function in characterization."[3] *DB*

1 Report in Morgenbladet, 17 Oct. 1904, unpag.
2 Rosenhagen, Hans in Der Tag, 7 Jan. 1905. unpag.
3 Gustav Schiefler (ed.), Die Graphik E. L. Kirchners. Band II, Berlin 1931, p. 14

EDVARD MUNCH

Inger Barth

oil on canvas
1921
130,5 x 100,5 cm / 51 3/8 x 39 1/2 in.
signed and dated lower right
Woll 1400

Provenance
- Kunsthalle Hamburg (1923 - 37)
- In the course of the seizure of 'degenerate art', the work was removed from the museum and sold.
- Harald Holst Halvorsen Kunsthandel (1939)
- Thomas Olsen (1939)
- Private collection

Exhibited
- Commeter, Hamburg 1921. Damenbildnis. No. 12 (not certain)
- Harald Holst Halvorsen, Oslo 1939. Dame i blatt. No. 38
- Kunstnernes Hus, Oslo 1951. Edvard Munch. No. 96
- Kunstnerforbundet, Olso 1958. Edvard Munch. No. 34
- Steinernes Haus, Frankfurt am Main 1962-63. Edvard Munch. No. 55
- Kunsthalle, Kiel 1979. Edvard Munch. No. 24
- Munich, Hamburg, Berlin, 1994-95. No. 29
- Pinacothèque de Paris, Paris 2010. Edvard Munch ou 'l'Anti-Cri'. No. 90, col. ill.
- Kunsthal Rotterdam, Rotterdam 2010/2011. Edvard Munch

Literature
- Bischoff, Ulrich. Edvard Munch. Cologne 1993. P. 80 f.
- Eggum, Arne. Edvard Munch. Portretter. Oslo 1994. P. 221
- Bischoff, Ulrich. Edvard Munch. 1994. P. 113

Peter Christian Barth (1872–1941), a physician, was a personal friend of Edvard Munch. He commissioned the artist in 1921 to paint a portrait of his wife, Inger Desideria Barth, née Jahn (1884–1950). As was his usual practice, Munch painted two versions of the portrait.
Only two years after its completion, the portrait became part of the collection of the Kunsthalle Hamburg. In 1937, it was confiscated as 'degenerate' and acquired by the art dealer Harald Holst Halvorsen in Oslo. After 1937, he owned a large part of the works confiscated from German museums, which he had legally bought. Through his own gallery and Norwegian auction houses, Halvorsen sold those works into the 1950s. The painting *Inger Barth* was bought in 1939 by the millionaire shipping magnate Thomas Olsen, who also acquired *The Scream* from Holsten, which was sold in 2011 for a record price.

ERNST LUDWIG KIRCHNER

Portrait Nele van de Velde

oil on canvas
1918
71 x 60 cm / 28 x 23 5/8 in.
signed and dated upper left
verso signed, dated and titled, with the estate no. Da/Ba 4
Gordon 514
Kirchner dated the painting 1917, although he really painted it in March/April of 1918, which is documented by his letter to Nele in 1919. In 1918 Kirchner also created the woodcut *Junges Mädchen mit Zigarette (Nele van de Velde)* (Young Girl with Cigarette), Dube 332, the composition of which is similar to that of the painting.

Provenance
- Estate of the Artist
- Galerie Würthle, Vienna (1963)
- Galerie des 20. Jahrhunderts, Vienna – on extended loan
- Galerie Thomas, Munich (1992)
- Private collection

Exhibited
- Kunstmuseum, Sankt Gallen; Kunstverein, Hamburg; Kestner-Gesellschaft, Hannover; Kunsthalle, Bremen; Von der Heydt-Museum, Wuppertal, 1950/51. Ernst Ludwig Kirchner. Werke aus dem Nachlass zum ersten Mal in Deutschland aus Anlass seines 70. Geburtstages (Works from the estate, shown for the first time in Germany on the occasion of his 70th Birthday). No. 15

Literature
- Kirchner Archive, Wichtrach. Photoalbum III, 66 '1917'
- Grohmann, Will. Das Werk Ernst Ludwig Kirchners (The Oeuvre of E.L. Kirchner). Munich 1926. Ill. 54
- Kirchner, Ernst Ludwig. Briefe an Nele (Letters to Nele). Munich 1961. With ill. on the cover
- Galerie Thomas, Munich 2008. Masterpieces IV - Works of German Expressionism. Pp. 80 -89, col.ill. p. 81

Henry van de Velde visited his friend Kirchner in 1918 at the Bellevue Sanatorium and brought his daughter Nele. The artist and the young girl, a budding artist, started a correspondence. Again and again he requested that she come to Davos. But it took more than two years before Nele arrived in Davos in October 1920, accompanied by her mother. Every day she would climb the steep path from Frauenkirch to Kirchners tiny hut at the northern end of the 'Stafel', bringing her pencil and sketch pad. The artist, usually distrustful, confided the secrets of his studio and shared his thoughts with her. After the visit, they continued their correspondence but never saw each other again. The painting meant much to Kirchner, even in financial straits, he did not part with it. It attests to a precious human encounter and a dialogue between the painter and his disciple.

EDVARD MUNCH

Seated Young Woman

oil on canvas
1916
136 x 110 cm / 53 1/2 x 43 3/8 in.
signed and dated lower right
Woll 1204

Provenance
- Städtische Galerie Frankfurt a.M. (1921-1937)
- Harald Holst Halvorsen (1939)
- Thomas Olsen
- Private collection

Exhibited
- Kleis, Kopenhagen 1917, Edvard Munch. No. 25 (title: Ung sortklædt Kvinde)
- Blomqvist, Kristiania 1918. Edvard Munch. No. 32 (Ung pike)
- Valand, Göteborg 1918. Edvard Munch. (Ung sittanda flicka)
- Städel, Frankfurt 1931. Edvard Munch. No. 174 (Sitzende Dame)
- Harald Holst Halvorsen, Oslo 1939. Edvard Munch. No. 33 (Sittende dame - portrett av fru B.)
- Kunstnernes Hus, Oslo 1951. Edvard Munch. No. 84
- Kunsthaus, Zürich 1952. Edvard Munch. No. 60
- Sao Paulo, Biennal1953-54. No. 13
- Steinernes Haus, Frankfurt am Main 1962-63. Edvard Munch. No. 49
- Museum Allerheiligen, Schaffhausen 1968. Edvard Munch. No. 77
- Kunsthalle, Kiel 1979. Edvard Munch. P. 50, no. 19

Literature
- Bischoff, Ulrich. Edvard Munch. 1985. P. 126 f.
- ReVision – Die Moderne im Städel 1906-1937. Stuttgart 1991/92. P.106;
- Bischoff, Ulrich. Edvard Munch. 1994. P.. 113

In 1916, Munch had for several years lived at Kragerø, Norway and had also bought the manor Ekely near Oslo. He used these spacious houses as studios and also built large outdoor studios where his paintings could 'harden'. Munch filled all the rooms with his paintings for he enjoyed being surrounded by them. Munch had been painting portraits all his life. There were portraits that had been commissioned but increasingly also paintings of friends and acquaintances who visited him and whom he would use as models. In this case it was his friend Frøydis Mjølstad who had been sitting for him, a woman Munch painted several times from 1916 onwards.

EDVARD MUNCH

The Sick Child I

colour lithograph on paper
1896
42 x 56 cm / 16 1/2 x 22 in. image
signed lower right
Woll 72 III, Schiefler 59

Provenance
- Private collection, Nice

In the painting *The Sick Child* (ill. p. 64) and in the present work, Munch dealt with the death of his sister Sophie, who had died from tuberculosis in 1877 at the age of fifteen.

EDVARD MUNCH – ERNST LUDWIG KIRCHNER

DIETER BUCHHART

Ernst Ludwig Kirchner and Edvard Munch met face to face only once, at the 'Sonderbund' exhibition in Cologne in 1912. At the personal level, Kirchner was impressed: "Got to know Munch in Cöln," he wrote to a friend and patron. "I found him very amiable, a fine character."[1]

At the artistic level, however, he fiercely denied having been influenced by Munch his whole life long: "I'm sorry, but Gauguin and Munch are definitely not my fathers."[2] Munch for his part followed the development of the German Expressionists with interest. In his review of a 1932 exhibition of modern German art, the artist he explicitly singles out for praise is Kirchner: "Perhaps Kirchner did best this time."[3]

This juxtaposition of the works of Munch and Kirchner brings together two, truly great artists. Munch, a native of Norway, was one of the great pioneers of modernism, an artist whose haunting studies of loneliness, love and death remain unparalleled to this day. Munch visualized mortality, moments of crisis and the disappearance of the individual in the age of industrialization. As both a precursor and co-founder of Expressionism, he set out to convey the deepest of all human emotions, the essence of all human experience, incisively and unsparingly. His work, riven and rocked by existential crises yet of the utmost consequence throughout, is here placed alongside that of Kirchner, a German artist sixteen years his junior.

Kirchner, a German painter, graphic artist and sculptor, and a founding member of the artists' group 'Brücke', was a leading exponent of Expressionism.

As one of the most versatile of the 'Brücke' artists and influenced by Vincent van Gogh, Munch, the Fauves as well as African and Polynesian art, he developed an expressive idiom of his own, a dynamic and sharply angular style with which – at least in his early years – he became a chronicler of life in the big city.

Most books about the 'Brücke' or about Kirchner individually mention his debt to Munch. In his catalogue raisonné of 1968, for example, Donald E. Gordon more than once draws attention to the influence of Munch's work, including the frontality of the figures in the early works.[4]

In Horst Jähner's history of the 'Brücke' of 1991, Munch is listed alongside van Gogh and Paul Gauguin as one of the Expressionists' "great model[s],"[5] while Gerd Presler in 2007 avails himself of Munch's own description of himself as the "snowplough" who "cleared a path for the coming generation".[6]

In a research paper on Munch, meanwhile, Jürgen Schultze analyses the visible differences and parallels between the two artists as well as Kirchner's fierce denial of all influence.[7] Dorothee Hansen notes how the "Brücke painters" were stimulated "by the dynamic, late impressionist brushstroke of van Gogh," which under Munch's influence they turned into a "calmer, more expansive style".[8] Curiously, it is of all people the great Munch specialist Arne Eggum who regards Munch's influence on Kirchner as negligible.

To his mind, the characterization of Munch as "a precondition of the Brücke" is either erroneous or at any rate greatly exaggerated.[9] The term "precondition" may have the ring of hyperbole at first, yet the perception of Munch as a "snowplough" for coming generations would indeed make him a "precondition" of German Expressionism – and hence of Kirchner, too; it would also place him alongside Albrecht Dürer, van Gogh and Gauguin – all of them artists who brought

Edvard Munch with etching plate and burin in Dr. Linde's garden, Lübeck 1902

about a decisive change that broadened the definition of what art is.

Reviewing the 'Sonderbund' show, Curt Glaser wrote how "Munch remains far removed from the new movement even now. This makes his ties to the same all the more mysterious. He has the large, simple forms, he has pure colour, he has expression and soul. He typifies what the new age calls for, yet his key works were produced some twenty years ago. The points in common extend even to the details. There are woodcuts by Munch in which the human bodies are blue. It was madness at the time he created them. Today, the method has been found. He drew heads with huge eyes. No one understood him. Today the meaning is clear. Today all this is being rediscovered, these things are being remembered."[10]

That Munch was one of the towering figures of art history, a pioneer, a trailblazer, yes, indeed, a snowplough for the artists of the twentieth century who came after him, is beyond dispute.

The parallels between him and Kirchner, both in their art and in their lives, will be discussed in due course after first taking a closer look at Munch's radicalism as an artist.

Munch's Radicalism

Munch's contribution to modernism was highly experimental and unconventional. His notion of 'wounding' the surface of his pictures is just as unorthodox as his painting technique and the radical experiments with his materials that he conducted in the last two decades of the nineteenth century.[11]

Munch emphasized the materiality of both the support and the paint with unprecedented radicalism and in doing so made an idiosyncratic and at the same time decisive contribution to modernism, even if the interpretation of his works tends to be biographical and Symbolist in thrust, with an unwavering focus on his poignant and unsparing exposure of the deepest human emotions and experiences.[12] And because Munch, like Kirchner, never entirely abandoned figuration in any of his many developmental phases, there is something almost untimely about the works he produced after the turn of the century.

Munch himself described his persistent refusal to make the leap to abstraction as the very antithesis of the modern style – a comment which could be interpreted as deliberate opposition to 'modernism'.[13] Yet this was no reactionary adherence to antiquated ways; it was rather a logical continuation of the journey that Munch had embarked on even in his earliest works – a journey fraught with fault lines, shifts and substitutions.

The experiment as a bold undertaking of uncertain outcome is part of the underlying concept and informs both Munch's unconventional handling of material as well as his overstepping of the boundaries that conventionally separate prints, drawings, painting, sculpture, photography and film.[14]

Not until the mid-nineteen-forties did artists like Jean Fautrier, Jean Dubuffet, Emil Schumacher, and Jackson Pollock begin to defy the traditional relationship between painting and form with a radicalism comparable to that of Munch. The attempt made by the German artist Emil Schumacher "to incorporate the act of destruction in the picture"[15] has been interpreted as an "ongoing, repeated assault on the picture," arising out of the artist's need for "material resistance". The materials thus abused, the paint and the support, tell of "their story, their fate, their sufferings".[16] Armed with a palette-knife, knife or nail, Schumacher scratches, stabs, scrapes or cuts his layers of paint just as Munch did more than half a century before him and then makes the cracks, furrows and islands of paint, formed as the impasto dries, an integral part of his pictorial idiom.

But whereas most art critics of the nineteen-fifties interpreted the "injuries" that Schumacher inflicted on his paintings as an expression of the disaster of the Second World War, the "dramatic, suffering face of the Earth",[17] Munch's unconventional handling of his materials in the eighteen-eighties and nineties was dismissed as "random experiments with paint".[18] Unveiled at the Høstudstillingen in Kristiania (Oslo) in the autumn of 1886, Munch's *Sick Child* (p.64) sparked off a storm of protest. Critics decried his Study – as the work was then called – as "crudely executed"[19] or as a "half-finished draft"[20], and mistook the fragmentary for the fleeting.

Edvard Munch in his outdoor studio at Ekely, c. 1927

The Sick Child (Study) brought together Munch's earlier exploration of the materiality of painting as a medium and his experiments with materialization and dematerialization of the eighteen-eighties. His intensive grappling with paint as an autonomous, image-making substance can be read as a processual calibration of the dialectic of destruction and creation, in which brushstrokes, sweeps of the palette-knife, mixed pigments and scratches are retained as tactile, relief-like relics of the process itself. It was above all the fractured quality of Munch's works of the eighteen-eighties and early nineties that attracted critics' notice; for them, it was a pointer to the works' intrinsically fragmentary character, which as a widely discussed aspect of modernism can be understood as an expression of transience and the propensity to disintegration.

Munch's handling of both paint and support is highly unconventional.

The figures that fade away, become one with the background or wantonly spill over the edge, the scratches in the painted surface of some of his canvases and 'drastic treatment' of others, even to the point of exposing them to rain and snow (see photograph above), show us Munch grappling with growth and decay, creation and destruction. He was constantly experimenting with the fragmentary nature of both material and motif. His interest in the immediacy and experimental quality of his painting technique and his unconventional handling of his motifs and materials afforded viewers at the dawn of the new century a glimpse of what was yet to come. Experimentation and chance are an integral part of Munch's artistic concept. His handling of the motifs and materials and his emphasis on the work as a process in the course of which the matter disappears mark him out as a pioneer far ahead of his own generation.

The 'drastic treatment' of his works mentioned above was a way of making not just chance but also the natural process of decay an integral part of the creative process. In his late works, he declares the processual, ephemeral aspects of the work as manifested in the physical disappearance of the material to be expressive of the transience of his own, material-based brand of modernism.

Edvard Munch *Caricature Portrait of Henrik Lund*
1905, oil on canvas, Woll 643, Munch-museet

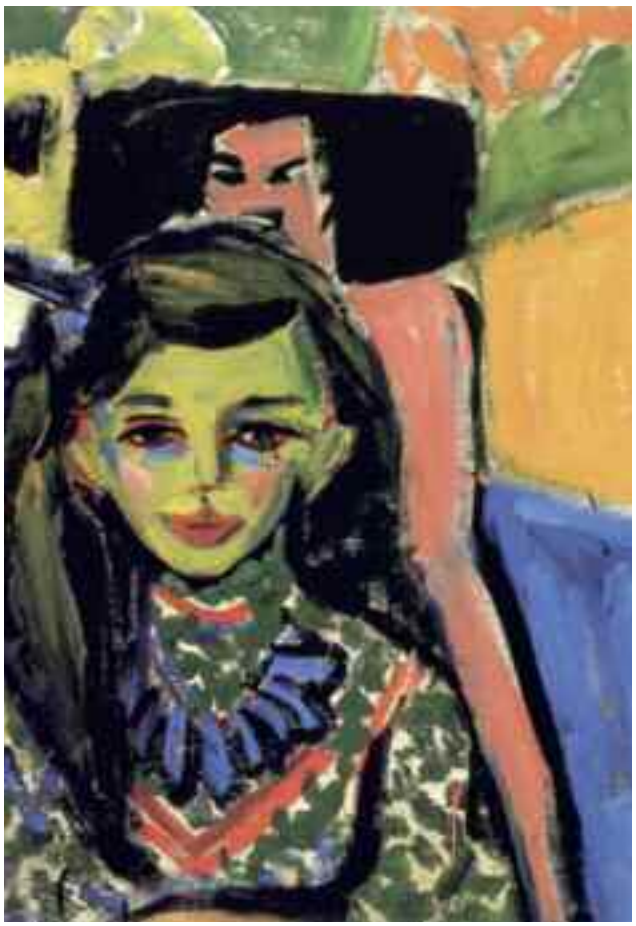
Kirchner's Encounter with the Works of Munch

Kirchner must have set eyes on the works of Munch no later than 1906, one year after the 'Brücke' was founded in Dresden. From 11 to 25 February of that year Munch had a show at Dresden's Sächsischer Kunstverein that set out to present "Munch's expressive use of colour" in a selection of twenty key works.[21] Most of them dated from the turn of the century and were chosen to demonstrate the artist's decorative use of colour, line and area and his striving for monumentality.

In those days, the young Kirchner would have had countless opportunities to see Munch's works in Germany.[22]

But Stanislaw Przybyszewski's Munch monograph of 1894[23] was also well known and widely available, as were illustrations of the artist's works in various art magazines and periodicals.[24] Members of the 'Brücke' later tried to get in touch with Munch to invite him to take part in one of their exhibitions.[25] Kirchner began applying Munch's "frontality principle"[26] to his foreground figures even in very early works such as *Erich Heckel and Model in the Studio* of 1905 (Gordon 5) and *Woman's Head in Front of a Vase* of 1906 (Gordon 11), and like Munch allowed his figures to spill over the edge of the canvas. The palette that Munch used for paintings such as *Harry Graf Kessler* (p. 29) of 1905 and the *House on the Fjord* (Woll 535) also found its way into Kirchner's early works.

There are in fact a number of works which, when placed alongside each other, reveal some striking parallels between the two artists. The frontality principle is applied with comparable clarity in Munch's *Caricature of Henrik Lund* (upper left) and in Kirchner's



Ernst Ludwig Kirchner *Fränzi in Carved Chair*
1910, oil on canvas, Gordon 122, Museo Thyssen-Bornemisza, Madrid

Fränzi in Front of a Carved Chair (upper right). Not only do Henrik Lund and Fränzi have yellowy-green faces rendered in loose brushstrokes but both are positioned slightly off centre and confront the viewer with an immediacy comparable to an aggressive close-up photograph. The middle ground in both cases is defined by a figurative motif.

In Munch's work it is the yellow-faced figure of Mrs. Lund, who is facing a bouquet of flowers to the right and whose cinnabar-red dress appears to have moulded itself to the right side of Lund's head and shoulder; the same space in Kirchner's work is occupied by the womanly curves of the carved chair of the title, which like the dress appears to have attached itself to Fränzi like a coloured shadow. Yet the backgrounds of the two works are very different: Munch's interior is drastically foreshortened and the purple walls end in a pale, airy ceiling; Kirchner, by contrast, sets in motion a largely abstract play of coloured shapes that reaches beyond Munch's psychologically charged space as if he had committed himself to the emancipation of form and colour. Munch's expressive use of colour looks ahead to the oppressively cramped interiors of his cycle of joyless love motifs: *The Green Room*, for example, was painted during a stay at the seaside resort of Warnemünde in 1907 and 1908. It was a very productive time for Munch and the experiments in both painting and photography that he conducted there ushered in some significant stylistic changes, especially in his painting.

The work *Henrik Lund* looks ahead to those expressive works painted in bold colours and with such exceptional immediacy.

But there are echoes of Munch's approach to portraiture in Kirchner's works, too.[27] His *Portrait of Erich Heckel* of 1910/20 (p.29, left) recalls Munch's portraits of men and his *Harry Graf Kessler* of 1906 (p.29, right) in particular. Both works are full-length portraits of a man sporting a hat and suit against a background cut diagonally in two by a path. But whereas Heckel has his left hand thrust casually into his trouser pocket, Kessler's is hidden behind his jacket, where it is resting on a walking stick.

Yet Munch could also convey nonchalance, as is borne out by his portraits of *Walter Rathenau* (Woll 744/745) and his friend, *Jappe Nilssen* (Woll 832).

For all the similarities, however, the fact is that Kirchner's composition – and Heckel's right shoe and shoulder in particular – follows the diagonal orientation of the path very closely, whereas Munch's figure actually runs counter to the angularity, if anything. Thus, while there are indeed traces of Munch to be found in Kirchner's portraits, the German Expressionist is invariably artful enough to find a new solution of his own. For all his angry refutations, there is no denying Kirchner's indebtedness to Munch.[28] Not that he was a mere epigone; he did indeed adopt some of Munch's pictorial strategies, but he always translated them into images of his own. As Max Pechstein wrote to Georg Biermann in 1919: "We acknowledged our shared yearning, our shared enthusiasm for the van Goghs and the Munchs that we had seen [...] Kirchner was especially thrilled with the latter."[29] The enthusiasm with Munch that Pechstein describes here is especially apparent in Kirchner's early works, although he always went his own way.

Munch's Encounter with the Works of the German Expressionists and Kirchner

The painting of the Fauves and German Expressionists soon found its way into the works of Munch as well.[30] This is evident from the experiments conducted during his stay in Warnemünde on the Baltic coast in the years 1907 and 1908, which led to some striking stylistic changes, especially in his painted oeuvre. His works were defined by their expressive use of colour and by the immediacy of the brush work.

We know from an entry in the diary of Munch's patron Gustav Schiefler that the painter's reactions to the works of the young Expressionists could be very forceful indeed: "When Munch was with us, I opened a packet of lithographs which Schmidt-Rottluff had sent me to look at. On seeing the sheets, he said: 'He's mad!' But almost immediately added: 'Now I'm saying the same about him that others always used to say about me. God help us, there are difficult times up ahead.' But he finds the distribution of black and white very good."[31] Munch was shocked by the radicalism of the works but found them interesting nonetheless. Schiefler told Schmidt-Rottluff of Munch's shocked reaction and continued as follows: "The following day he said he couldn't stop thinking about the lithographs. There was something very strange about them and he was anxious to see more of them."[32] Schmidt-Rottluff was delighted to hear this and reminded Schiefler: "I think very highly of Munch."[33]

Munch told Schiefler of his interest in the avant-garde movement in a letter of 9 May 1908: "Read with great pleasure of the exhibition 'Die Brücke' in the Norwegian papers – / – I would like to be together with them one day – The show will do very well in Kristiania and will attract a lot of attention."[34] These comments can be understood in two ways: either Munch wished to become acquainted with the members of the 'Brücke' or he wanted to exhibit alongside them.[35]

Munch must have told other 'Brücke' artists of his readiness to take part in their shows, as a letter from Schmidt-Rottluff to him dated 18 June 1908 includes the following sentence: "I was delighted to hear of your wish to exhibit with the 'Brücke'."[36] Munch apparently agreed to take part in an exhibition at Emil Richter's Kunstsalon in Dresden but never sent any pictures – possibly because he was in such a poor state of physical and mental health at the time. In fact, he never took part in a 'Brücke' exhibition.[37] While his interest in the works being done by the 'Brücke' cannot be doubted, it seems he did not attach much importance to participating in their shows. Not only had Munch always been sceptical of groups of artists, but as one who was enjoying ever more recognition without belonging to any group or movement at all, he had little to gain from forging such an alliance and would run the risk of becoming a mere figurehead.[38]

Ernst Ludwig Kirchner *Portrait of Erich Heckel*
1910, oil on canvas, Gordon 167
Karl Ernst Osthaus Museum, Hagen

Edvard Munch *Harry Graf Kessler*
1906, oil on canvas, Woll 696
Neue Nationalgalerie, Berlin

That Munch kept abreast of what his contemporaries were doing is evident from a comment he made in 1913, expressing his aversion to the formation of groups and to the habit of pinning artists to one specific current: "If a painter commits himself to any one current, he is basically tying himself down. There are no currents. There are tasks, new tasks that are discovered. Now it's the turn of the shadows. For Realism it was the façade. For Impressionism character. Now it is shadows and movements. Shadows like those a prisoner sees in his cell, strange, grey shadows that flee and then come together. That fan apart and then close ranks again, that bend, and divide."[39]

But even after Warnemünde, Munch's post-1912 nudes and landscapes show the influence of Kirchner and the German Expressionists. With their increasingly free and expansive applications of bold colours, these works are clearly inching away from their figurative references. The schematic figures in *Grain Harvest* (p.92) of 1917 are scarcely modelled in colour at all; the field fragments into free-floating patches of pink, yellow and green applied in brushstrokes of great vibrancy. And even the sky with its large areas of primed canvas left bare and crudely applied patches of pale pink and blue resembles an abstract composition.

Parallels in the Woodcuts of Munch and Kirchner

Munch began his exploration of the woodcut in the autumn of 1896 and not long after produced his first five works in this medium, among them *Moonlight I* (p.132) and *Melancholy I*. The first prints are strongly experimental in character. Munch was interested in the printing process itself, in the transfer of the image from one material to another, and wanted to sound out the inherent potential of both his raw materials: printing inks and wood.

Munch's integration of the wood grain, even in the early prints, was an innovation almost entirely his own. Gauguin's prints of *Noa Noa* of 1893/94 also evince a transparency attributable to the sparing use of ink; but Gauguin used end-grain woodblocks, which being much more resilient render the grain all but insignificant.

Otherwise, it is impossible to find any contemporary sources for Munch's practice – unless it be Paul Herrmann's coloured woodcuts combined with lithographs, which are remarkable primarily for the restraint with which they are drawn. It is tempting to link Munch's interest in the nature of wood to his Berlin experiments with the properties of the materials out of which pictures are made. The factor of chance, moreover, plays an important role both in the Berlin works and in the woodcuts, as does the loss of a neutral ground, which in the case of the print physically shifts from one material to another, leaving behind only an impression or imprint.

In most of his woodcuts, Munch reproduces the creative process of nature itself by transferring the grain of the wood to the print. The continued presence of the raw material amounts to more than just the reproduction of a natural structure; it is also a pointer to the annual growth of that structure and hence to the time factor, which this random sample represents and visualizes. What Munch prints into and onto paper as his ground and support is both an impression of nature and at the same time the materiality of wood. His creative process, in other words, fuses with that of nature itself.

Munch's woodcuts are remarkable for their accentuation of the wood grain and for their experiments in form and colour. The artist developed his own hallmark method which frequently entailed sawing up his blocks with a fretsaw and then piecing them together again like a puzzle in order to print them as a single contiguous piece. It was a method that allowed the most diverse combinations and a very varied palette. The changing hues and toned-down effects were obtained through experimentation with viscous, greasy paints, uneven or sparing applications of paint, the porosity of the wood grain and the decision to leave the roller marks on the block.

Munch extended his experiments to paints and inks, form and composition using a range of colours on unsawn woodblocks, coloured paper, accentuations of the colour of the paper and even paper stencils, to say nothing of added linocuts, combinations of the woodcut with other printing techniques or colouring by hand after printing.[40]

Edvard Munch *Towards the Forest*
1897, woodcut, Woll 112

Ernst Ludwig Kirchner *Windswept Firs*
1919, woodcut, Dube 392

Kirchner grappled with the artistic challenges of the woodcut right from the start.[41] His large graphic oeuvre is itself testimony to the medium's importance to him, for as he himself wrote: "Nowhere does one get to know an artist better than in his prints."[42] The woodcut for Kirchner was "the most graphic of all the graphic techniques,"[43] and counted among his most important means of expression. As Horst Jähner noted in his history of the 'Brücke': "Having begun with a purely two-dimensional style which contained telltale echoes of Jugendstil and which made the wood structure an integral part of the design, rather like in Munch, he gradually inched towards a more refined form of communication."[44]

Placing Munch's and Kirchner's woodcuts alongside each other reveals both parallels and significant differences in their approach to colour. Munch's *Towards the Forest I* (above, left) of 1897, for example, shows a couple locked in an embrace walking towards a forest that looms ahead of them like an impenetrable wall. Viewed from behind so that we see only their backs, the lovers fuse together in a single form. The man wearing a dark suit is outlined by fine lines scored into the wood, whereas the seemingly naked body of the woman derives her shape from what has been scraped away. The line below her feet, however, looks like the hem of a completely see-through robe, whose transparency sets in motion an interplay between bared and covered flesh.

The light-dark contrast of the bodies at the same time marks them out as opposites, which in turn makes their melting together seem implausible.

Kirchner's *Windswept Firs* of 1919 (above, right), on the other hand, shows two human figures standing at the foot of the gigantic trees of the title like two tiny shadows. Whereas the firs in this work are in the foreground, Munch's focus is on the lovers, whose emotional state seems to be reflected in the changing colours of the forest. Where Munch's lines are smooth

Sonderbund exhibition
in Cologne in 1912

and rounded, Kirchner's are sharp and jagged, his frenzied hatching just one of the many different ways in which he works the wood. Both artists experiment with the most diverse range of colours in their woodcuts, prints and drawings. While the wood grain invariably has prominence in Munch's works, this is not always true of the German Expressionist, even if he does emphasize it on occasion. Kirchner is concerned more with his own artistic reworking of the material than with what is bound to be an arbitrary wood grain.

The hatching and ornamentation of blocks of colour in his portraits, for example, is incomparably nuanced, thus transforming them into vehicles of expression.

The fact that both artists produced countless single pieces attests to the relentlessness of their quest and their determination to sound out the experimental potential of their own production processes, themes and motifs without being bound by historically defined genres.

The Sonderbund Exhibition

The "Sonderbund" exhibition in Cologne in 1912 saw Munch presented, and above all celebrated, as an equal of Paul Cézanne, Vincent van Gogh and Paul Gauguin: "One encounters Cézanne, van Gogh, Gauguin as the fathers of the most recent past. … But there remains a fourth, whose work is even deeper and mysteriously bound up with our times, namely the Norwegian, Edvard Munch."[45] He was the only living artist to have a whole room – room 20 – to himself, and who "alongside van Gogh was cast in the role of the Expressionists' founding father".[46] The encounter with several of the 'Brücke' artists whose works were likewise exhibited there underscored his "position within Expressionist art".

Kirchner had three paintings on show in Cologne – *Park Landscape*, *The Bosquet*, and *Bathers*[47] – presented in room 16 alongside works by other 'Brücke' painters. Perhaps it was this talk of Munch's "role of the Expressionists' founding father" that triggered Kirchner's furious rejection of any relationship of dependency between himself and Munch. "I never had

anything to do with Munch and am the complete opposite of him not just in terms of composition but in content and emotional expression, too", he wrote.[48]

Kirchner was numbered among Germany's young avant-garde at the 'Sonderbund' exhibition, in other words among those artists who acknowledged their idols but who at the same time sought to distance themselves from them.

That Munch was something of a special case and an artist whom the other 'Brücke' artists continued to hold in awe is evident from a letter to Munch from August Macke: "You must be very pleased that so many of our youngest and liveliest artists now view your work with great reverence. You are above all the major conflicts that we are fighting out among ourselves. We 'young ones' hold you up on our shield."[49]

The Existential Crises in the Lives of Munch and Kirchner and Their Retreat into Nature

His success and breakthrough in Germany in the early years of the century did not in any way diminish the deep crisis that Munch suffered in the years that followed – reflected in his alcohol dependency and psychological problems.

After suffering a nervous breakdown accompanied by hallucinations, paranoia and the first signs of paralysis in his legs, to say nothing of alcohol abuse, on 3 October 1908 he checked himself into the mental hospital run by the psychiatrist Dr. Daniel Jacobson on Kochsvej 21 in Copenhagen. He was to receive seven months of treatment at the hands of Dr. Jacobson and left the sanatorium in a physically and mentally stable condition in early May 1909.[50]

After returning to Norway, Munch rented 'Skrubben', a spacious wooden house in the little town of Kragerø on the south coast of Norway, and there installed his first large open-air atelier.

It was here that he began exposing his works to the elements – irrespective of subject-matter – and using weathering itself to lend expression to the process of aging and decay. He selected motifs from his immediate surroundings, from the garden, forest, islands or his studio, and in his landscapes showed a preference for panoramic views of the rugged and raw coastline of the fjord, which with its hundreds of little islands was very different from the lake views he had been painting around the turn of the century. The vast snowfields of the winter landscapes are further enhanced by a finely nuanced palette, which unlike in the paintings of rocks and meadows celebrates the dynamism of form and the sheer reach of nature experienced at first hand.

Alongside landscape and portrait painting, Munch embarked on an intensive exploration of the nude, since only now was he in a position to hire models without difficulty. His first models were hired for his entry to the competition to decorate the Great Hall of the University of Kristiania. But once that project was nearing completion, he began working on the nude for its own sake. Munch's double nudes enabled him to grapple with both same-sex relationships – between two women – and the relationship between a man and a woman, including that between the artist and his model.

After buying the Ekely estate, Munch continued painting landscapes, scenes of farm labourers at work in the fields, gardens and interiors, always drawing on his immediate surroundings. He was also preoccupied with themes such as the relationship between the sexes, the role of the seducer, and the artist as social outcast. A bout of the Spanish 'flu in 1919 induced him to revisit the themes of death and mortality and variations on the same. Though he began to keep his distance from women generally and even from friends and acquaintances, and lived as a recluse at Ekely, he continued engaging female models to the very end.

Kirchner, too, experienced an existential crisis, which in his case was triggered by the First World War. After the 'Brücke' disbanded on 27 May 1913, Kirchner reluctantly volunteered for military service in the mistaken belief that this would enable him to choose his unit. In the spring of 1915, he was drafted into the Mansfeld Field Artillery based at Halle an der Saale. There, unable to cope with military drill, he suffered a nervous breakdown before seeing any active service at all, and was eventually discharged in November of the same year. His despair and

psychological fragility is clearly visible in the self-portraits painted in the years following. After a stay at Dr. Oscar Kohnstamm's sanatorium in Königstein im Taunus followed by visits to various sanatoria in Berlin and Königsstein, he was found to be dependent on the sedative veronal and on morphine – an addiction that would worsen in future years. His quest for a cure in 1917 took him to Davos and a year later he moved to nearby Stafelalp above Frauenkirch in Switzerland for good. By 1921 he had weaned himself off the drugs and began to enjoy a period of more stable health, even if he found the cold winters in Davos very trying and became increasingly depressive.[51]

Residing first on Stafelalp, later in the house called 'In den Lärchen' and finally on the Wildboden, Kirchner remained as prolific as ever. He painted peasants at work and visionary landscapes in which he sought to capture the majesty and power of the High Alps.

Alongside his paintings and drawings, he also returned to making furniture and sculpting.

Munch's work *The Murderer* (p.35, top) of 1910 was painted shortly after his return to health, just as Kirchner's *The Wanderer* of 1922 (p.35, bottom) belongs to the period of his recovery, too.

The former work shows a three-quarter-length figure clad in dark purple and cobalt blue striding towards the viewer, his forward motion apparent from the transparency of his extended right leg and the fleeting quality of the figure. The path leading into the picture is outlined in red and winds along some rock formations reminiscent of those at Kragerø, even if the background landscape stops at the level of the *Murderer's* brow.

The chiaroscuro rendering of the rock underscores the human divide between positive and negative, good and evil. The translucent green face coarsely filled in with yellowy white applied in broad brushstrokes has neither a mouth nor a nose but on the contrary evinces a mask-like anonymity. The figure striding forwards, the maimed fingers of his tensed hands thrown into relief against the paler background, and the red and purple paint trickling down the side to the right of the figure greatly add to the drama of the scene.

Whether the deed has already been done and the perpetrator is now fleeing, as some scholars have argued,[52] or whether the man is on his way to his victim, inexorably on course to becoming an assassin, is left open.

The transparency, however, is expressive of both physical and psychological movement, as the tension-laden porosity of past and future, of what has happened and what is yet to come.

Kirchner's painting *The Wanderer* is almost identical in size and resembles Munch's work in that it shows a man walking along a path – albeit in this case a path delimited not by rocks but by a hillside and the landscape in the background. Both artists place their protagonist in just the kind of landscape with which they themselves were surrounded. But whereas Munch has his murderer advance menacingly towards the viewer, Kirchner shows a frail wanderer leaning heavily on his stick.

Here we see the convalescent but weakened artist looking suspiciously out of the picture, and from this perspective looking significantly larger – almost like a giant striding through the landscape. The painting is dominated by a greenish-blue palette interrupted only by a yellowish chapel and a few isolated purple contours. In terms of both motif and palette, Kirchner's ailing wanderer with a scowling face might almost have been a deliberate counterfoil to Munch's famous *Murderer*. In Kirchner's work, however, the fleeing assassin or man in the act of committing a capital crime becomes a mirror image of the sceptic looking ahead to an uncertain future.

The artist's deep mistrust of his friends and business partners later found its way into the memoirs of the art dealer Günther Franke: "One can almost feel his pathological attitude to criticism with which he wounds even his closest friends and patrons."[53]

There are significant differences in the two artists' depictions of farm work such as the reaping shown in Munch's *Autumn by the Greenhouse* (p. 36 top and p. 45) of 1923–25 and Kirchner's *Hay Harvest* (p. 36 bottom and p. 93) of the mid-twenties.

Edvard Munch *The Murderer* 1910, Woll 906

Ernst Ludwig Kirchner *The Wanderer* 1922, Gordon 677

Edvard Munch *Autumn by the Greenhouse* 1923-25 (p.45)

Ernst Ludwig Kirchner *Hay Harvest* 1924-26 (p.93)

While Munch positions the act of reaping itself in the middle ground, allowing the scene to be dominated and vitalized by the flowering yellow bushes on the left, Kirchner fills his canvas with some rather awkward-looking figures performing a range of tasks. Yet even works like *Mountain Forest Trees* (Gordon 530) of 1918 mark a clear departure from Munch's attempt to lend dynamism and vibrancy to the landscape – to set it in motion, as it were.

Around 1925, Kirchner's painting style became flatter and Munch's ever more fleeting, as is apparent in *The Red House* (Woll 1570) of 1926.

By the late nineteen-twenties, Kirchner had developed a very idiosyncratic style, which although still figurative was increasingly abstract. In both form and style, the two artists were at last veering quite visibly apart.

After branding the art of both Kirchner and Munch 'degenerate', the Nazis removed their works – 639 works by Kirchner and eighty-two by Munch – from Germany's museums and private collections. The defamation of himself and his work to which Kirchner was subjected exacerbated his ongoing personal crisis, which in 1932 had again led him to seek consolation in morphine. On 15 June 1938 he took his own life. Munch heard of his suicide at the very latest from Ottilie Schiefler: "You will have heard that Kirchner bid farewell to this life, being unable to bear the burden of the times in which we now live."[54]

Living in self-imposed isolation, Munch spent his last years wrestling with loneliness and the process of aging: "How strange it is to disappear completely – that you must – that the hour must come when you can say to yourself, just ten minutes more, then five minutes, and then it happens – you feel yourself gradually becoming nothing."[55] Edvard Munch died at his house in Ekely on 23 January 1944.

Munch's influence on Kirchner the painter and printmaker can be traced from the early works all the way through to his mature period. Yet Munch was himself influenced by the flat style of painting cultivated by the artists of the 'Brücke' and by their use of colour. No less striking are the parallels in the lives of both men, the existential crises they both suffered and at least temporarily overcame.

Both artists, the one at home in the fjords of Norway, the other in the Swiss Alps, eventually turned their attention to motifs in their immediate surroundings, to gardens and woods, the islands dotted along the coast of the fjord, the mountains, and their own studios. The parallels between these two famous artists, who met only once in person but who influenced each other if not in their choice of motif then certainly in form and style, are astonishing. One is almost tempted to agree, at least up to a point, with Kirchner's assertion that he was "the complete opposite of [Munch] not just in terms of composition but in content and emotional expression, too".[56] If they adopted each other's pictorial strategies, then never as epigones but as artists in their own right for whom they served as a springboard for new and radical invention.

ANNOTATIONS

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2 Gerd Presler, "Ernst Ludwig Kirchner. Die Skizzenbücher. Ekstase des ersten Sehens, Monographie mit Werkverzeichnis", Davos and Karlsruhe 1996, Skb 38–45.
3 Draft letter from Edvard Munch to Luise Schiefler of December 1932. In "Edvard Munch, Gustav Schiefler, Briefwechsel, Band II 1915–1935/43", Hamburg 1990, No. 859a.
4 Donald E. Gordon, "Ernst Ludwig Kirchner, Werkverzeichnis", Munich 1968, i. a. pp. 48 and 65.
5 Horst Jähner, "Künstlergruppe Brücke. Geschichte einer Gemeinschaft und das Lebenswerk ihrer Repräsentanten", Berlin 1991, pp. 33–5.
6 Cf. Gerd Presler, "'What have I got to do with Munch?' Ernst Ludwig Kirchner und Edvard Munch," in this publication, and idem, "Die Brücke", Reinbek near Hamburg 2007, p. 112.
7 Jürgen Schultze, "Beobachtungen zum Thema: 'Munch und der deutsche Expressionismus,'" in Henning Bock and Günter Busch (eds.), "Edvard Munch. Probleme – Forschungen – Thesen", Munich 1973.
8 Cf. Dorothee Hansen, "Wir 'Jungen' heben Sie auf den Schild," in "Munch und Deutschland", Hamburger Kunsthalle (9 December 1994–12 February 1995), Hamburg 1994, p. 231.
9 Arne Eggum first published his ideas in the exhibition catalogue "Die Brücke – Edvard Munch", for the show at the Munch-museet in 1978. Quoted here from the German translation of that work: Arne Eggum, "Die Brücke und Edvard Munch", in 1905–1935: "Expresjon! Edvard Munch – tysk og norsk kunst i tre tiår", exh. cat., Munch-museet (13 October 2005–8 January 2006), Oslo 2005, p. 72.
10 Curt Glaser, "Entwicklungsprobleme," in "Der Tag", Berlin 28 September 1912, unpag.
11 Cf. Dieter Buchhart, "Das Verschwinden im Werk Edvard Munchs. Experimente mit Materialisierung und Dematerialisierung", Dissertation, Vienna 2004, pp. 69ff.
12 Cf. Øivind Storm Bjerke, "Form und Sinngehalt in den Werken von Edvard Munch", in Dieter Buchhart (ed.), "Edvard Munch – Zeichen der Moderne", Fondation Beyeler (18 March – 15 July 2007), Basel and Ostfildern 2007, pp. 24–31. Mørstad, Erik (ed.): "Edvard Munch. An Anthology", Oslo 2006.
13 Cf. i. a. Loshak, David, "Space, Time and Edvard Munch", in Burlington Magazine, April 1989, pp. 273ff.
14 Cf. Dieter Buchhart, "Edvard Munch – du 'traitement de cheval,' de la photographie et du film muet en tant qu'expression de la peinture moderne du xxème siècle", in idem, "Edvard Munch ou l'"Anti-Cri", exh. cat., Pinacothèque de Paris (19 February – 18 July 2010), Paris 2010, unpag.
15 Emil Schumacher, "Sieben Aphorismen", quoted from "Emil Schumacher Retrospektive", exh. cat., Galerie nationale Jeu de Paume, Paris, Hamburger Kunsthalle, Hamburg, Haus der Kunst, Munich 1997, p. 145.
16 Werner Schmalenbach, "Emil Schumacher", Cologne 1981, p. 43.
17 Albert Schulze-Vellinghausen (1961), quoted from "Emil Schumacher", Cologne 1981, p. 64.
18 Anonymous, "Kunst und Wissenschaft. Edvard Munch," in "Deutscher Reichs-Anzeiger und Königlich Preußischer Staats-Anzeiger", No. 269, 12 November 1892, unpag.
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22 Ibid., pp. 189–243.
23 Stanislaw Przybyszewski, "Das Werk des Edvard Munch. Vier Beiträge von Stanislaw Przybyszewski, Franz Servaes, Willy Pastor, Julius Meier-Graefe", Berlin 1894.
24 Cf. also Horst Jähner, as in note 5, p. 35.
25 For a more detailed account of the contacts between the Brücke and Munch, including the invitations to participate in exhibitions, see Gerd Presler, "'What have I got to do with Munch?' Ernst Ludwig Kirchner and Edvard Munch," in this publication.
26 Werner Hofmann, "Zu einem Bildmittel Edvard Munchs," in "Alte und Neue Kunst. Wiener Kunstwissenschaftliche Blätter", Sonderabdruck from No. 3, Vol. 1, Vienna 1954, p. 36.
27 Cf. also Dorothee Hansen, as in note 2, p. 231.
28 Cf. Gerd Presler, "'What have I got to do with Munch?' Ernst Ludwig Kirchner and Edvard Munch," in this publication.
29 Quoted from Arne Eggum, "Die Brücke und Edvard Munch", in "1905–1935: Expresjon! Edvard Munch – tysk og norsk kunst i tre tiår", exh. cat., Munch-museet (13 October 2005 – 8 January 2006), Oslo 2005, p. 60; Der Reichsbote, Berlin, 26 April 1906, unpag.
30 Cf. also Dorothee, as in note 2, p. 231.
31 Entry in Gustav Schiefler's diary of 29 April 1907, in "Edvard Munch, Gustav Schiefler, Briefwechsel, Band I 1902–1914", Hamburg 1987, No. 319, p. 244.
32 Letter from Gustav Schiefler to Karl Schmidt-Rottluff of 4 May 1907, in which he describes the visit of Edvard Munch and Richard Dehmel. Quoted from Arne Eggum, "Die Brücke und Edvard Munch", in "1905–1935: Expresjon! Edvard Munch – tysk og norsk kunst i tre tiår", exh. cat. Munch-museet (13 October 2005 – 8 January 2006), Oslo 2005, p. 62.
33 Letter from Karl Schmidt-Rottluff to Gustav Schiefler, undated. Quoted from Arne Eggum, as in note 32.
34 Letter from Edvard Munch to Gustav Schiefler of 9 May 1909, as in note 1, No. 387, p. 278.
35 Cf. Arne Eggum's comment in "Edvard Munch, Gustav Schiefler, Briefwechsel, Band I 1902–1914", Hamburg 1987, No. 387, p. 278.
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38 Cf. Jan Kneher, "Edvard Munch in seinen Ausstellungen zwischen 1892 und 1912", Worms am Rhein 1994, p. 243, and Arne Eggum, as in note 32, pp. 64–72.
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40 Cf. Dieter Buchhart, "Das Verschwinden im Werk Edvard Munchs. Experimente mit Materialisierung und Dematerialisierung", Diss., Vienna 2004, pp. 124–81.
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43 Ibid., p. 191.
44 Horst Jähner, as in note 5, p. 180.
45 Curt Glaser, "Entwicklungsproblem", in Der Tag, Berlin, 28 September 1912.
46 Arne Eggum, as in note 9, p. 72.
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51 Cf. i. a. Donald E. Gordon, "Ernst Ludwig Kirchner, Werkverzeichnis", Munich 1968, pp. 107–44. Magdalena M. Moeller and Roland Scotti (eds.), "Ernst Ludwig Kirchner: Gemälde, Aquarelle, Zeichnungen und Druckgrafik", exh. cat. Kunstforum Wien (8 December 1998–28 February 1999), Munich 1998.
52 Cf. u.a. Arne Eggum, "James Ensor and Edvard Munch. Mask and Reality," in "James Ensor. Edvard Munch, Emil Nolde", Norman Mackenzie Art Gallery University of Regina, Saskatchewan (Canada) 1980, p. 29; Matthias Arnold, "Edvard Munch", Reinbek near Hamburg 1986, p. 123; Simon Maurer in, Guido Magnaguagno (eds.), "Edvard Munch", Museum Folkwang Essen (18 September–8 November 1987), Kunsthaus Zürich (19 November 1987–14 February 1988), Bern 1987, cat. 86.
53 Doris Schmidt (ed.), "Briefe von Günther Franke, Porträt eines deutschen Kunsthändlers", Cologne 1970, p. 125
54 Draft letter from Ottilie Schiefler to Edvard Munch of 12 October 1938 in "Edvard Munch, Gustav Schiefler, Briefwechsel, Band II 1915—1935/43", Hamburg 1990, No. 892.
55 Manuscript Munch-museet T 2761, ca. 1889, p. 21.
56 Hans Delfs (ed.), as in note 48, No. 3315.

II

LANDSCAPE

Edvard Munch *Mystery on the Shore* 1892, oil on canvas, Woll 281, Würth Collection

Edvard Munch *Mystical Shore* 1897 (p.128)

Most of Munch's landscapes are spaces into which human moods and emotions are projected. The inter - action between a figure and a landscape in works such as *Dance of Life* (p.56) or *Tree of Life* (p.52) for him became a way of expressing feelings such as loneliness and melancholy.

Munch produced his first symbolic landscapes at Åsgårdstrand in the summer of 1892; among them was the work *Mystery on the Shore* (upper left): "The mystical will always be there – will arise – the more is discovered, the more there will be things that cannot be explained."[1] The mysticism manifests itself in a bizarre-looking, tentacular organism, amorphous rocks and a white, troll-like figure. A critic writing for the 'Aftenposten' described it dryly as a "large squid with long arms sprawled face down on the ground".[2] Yet the metamorphosis of nature and the personification of elements are also redolent of the Nordic sagas. When Munch translated the same motif into a woodcut in 1897, he dispensed with the symbolic set-pieces of mystical sea monsters. Instead, he transformed *Mystery on the Shore* into *Mystical Shore* (lower left and p.128), whose phallic reflections of light and tree stump with tentacle-like roots we naturally associate with the 'squid' of its precursor.

The shoreline provides the setting for Munch's grappling with interpersonal relations, too, as in *The Lonely Ones* (p.126), *Boys Bathing* (p.146) and *Bathing Boys* (p.124). While *The Lonely Ones* lends expression to the isolation of the two protagonists, for whom communication, it seems, has become impossible, *Boys Bathing* and *Bathing Boys* show one of the bathers feeling all the pain of exclusion from the group. While the boy coyly covering his sex in the painting appears to touch on the theme of puberty, the fully grown young man of the woodcut uses body language – demonstratively folded arms – to signal rejection.

Kirchner, too, used landscapes, even heavily abstracted landscapes made up of coloured shapes, as a backdrop for his figural compositions. This is certainly true of the works he painted before the First World War, including *Two Green Girls with Red Hair* (p.148). In works such as *Landscape, Path with Trees* (p.44), *Village on Fehmarn* (p.50 bottom) and *Coastal Landscape* (p.50 top), however, he focused solely on reproducing the landscape. With a vigorous brushstroke influenced by van Gogh, his *Landscape, Path with Trees* sets in motion a play of colours and shapes of astonishing immediacy. If the women and children in his watercolour, *Women and Children on a Pedestrian Bridge* (p.51) are still extras, the nudes in *Two Green Girls with Red Hair* dominate the whole canvas.

Both artists fled to the country following a major psychological crisis and once there began to look at the natural world in a different way. Landscapes became Kirchner's central theme, even if the cabins, villages, peasants at work and animals are simply part of the scenery without any narrative function of their own. Works such as *Walkers Resting* (p.100) and *Sunday in the Alps* (p.95) show de-individualized protagonists, much as they would appear in a group portrait in front of a landscape backdrop. While the landscape in *Hay Harvest* (p.93) is mere background matter, it is everything in the woodcut *Fir Trees in the Fog* (p.105).

With their bleak fjords and myriad coastal islands, the landscape panoramas that Munch painted after his return to Norway in 1909 are very different from the lakeside idylls he produced around the turn of the century. The two farmhands in *Autumn by the Greenhouse* (p.45) are mere extras in his lively depiction of the landscape. Munch's decision to retreat into the country becomes obvious. *DB*

1 Quoted from Stang, Ragna. Edvard Munch. Der Mensch und der Künstler. Königstein 1979. p. 79

2 A critic of the Aftenposten reviewing Munch's solo exhibition at Tostrup the Jeweller in Kristiania on 14 Sept. 1892.

ERNST LUDWIG KIRCHNER

Landscape, Path with Trees

EDVARD MUNCH

Autumn by the Greenhouse

ERNST LUDWIG KIRCHNER

Landscape, Path with Trees

oil on artist board
1907
35,1 x 40,9 cm / 13 7/8 x 16 1/8 in.
verso signed
Gordon 25

Provenance
- Erna Kirchner, Frauenkirch near Davos
- Walter Kern, Uttwil (acquired in 1939)
- Rätus Kern, Zurich (since 1968, by descent from the above)
- Private collection, England

Exhibited
- Seattle Art Museum, Seattle 1968-1969; Pasadena Art Museum, Pasadena 1969; Museum of Fine Arts, Boston 1969. Ernst Ludwig Kirchner - A Retrospective Exhibition. No. 6, p. 40 with ill.

Literature
- Museum Ludwig, Köln 1996. Die Expressionisten, Vom Aufbruch bis zur Verfemung. P. 52/53, ill. no. 56

One artist whose influence Kirchner did not refute was Vincent van Gogh. Initially, Kirchner and his friends had only seen reproductions of his works, but in 1905, Galerie Arnold in Dresden, which was dedicated to promoting the international avant-garde, presented an exhibition with fifty paintings by van Gogh. Three years later a major retrospective with one hundred paintings was shown by Kunstsalon Richter in Dresden. The 'Brücke' artists were overwhelmed by the colours, the brush stroke and the expression. Van Gogh had mastered what the young artists were aspiring to.

EDVARD MUNCH

Autumn by the Greenhouse

oil on canvas
1923-25
73,5 x 91,1 cm / 28 7/8 x 35 7/8 in.
signed lower right
Woll 1481

Provenance
- Rolf Hansen (1949)
- Private collection

EDVARD MUNCH

Young Woman and Buttercups

oil on canvas
1909
52,5 x 85 cm / 20 5/8 x 33 1/2 in.
signed lower right
Woll 901

Provenance
- Private colletion Conrad Langaard, Galleri K, Oslo 1987
- Private collection, Stockholm 1993
- Private collection Kunsthuset, Oslo 1995
- Private collection

Exhibited
- Dioramalokalet, Kristiania 1911. Edvard Munch. pige og smorblomster, no. 85
- Thannhauser, Munich 1912. Edvard Munch. Junges Weib, no. 21
- Salong Joël, Stockholm 1913, Edvard Munch.
- Complesso del Vittoriano, Rome, 2005. Edvard Munch. No. 34
- Pinacothèque de Paris, Paris 2010, Edvard Munch ou 'l'Anti-Cri'. No. 63, col. ill.

ERNST LUDWIG KIRCHNER

Coastal Landscape

ink on paper
1913
26,5 x 34,3 cm / 10 1/2 x 13 1/2 in.
verso with estate stamp
and inscribed 'F Be/Aa 4'

ERNST LUDWIG KIRCHNER

Village on Fehmarn

lithograph on laid paper
1908
27,7 x 32,7 cm / 10 7/8 x 12 7/8 in. image
signed lower right,
inscribed lower left 'Handdruck'
verso stamped 'not for sale E.L.Kirchner'
and with stamp of the estate and numbered
'L 52I', 'K 3598' and '3222'
Dube L 49 I
Only 7 examples of this print are known.

ERNST LUDWIG KIRCHNER

Woman and Children on a Pedestrian Bridge

watercolour on paper
1905
33,8 x 42,7 cm / 13 1/4 x 16 3/4 in.
signed and dated lower left
verso stamp of the estate, inscribed 'A Dre/Aa 1'

The work is documented in the Ernst Ludwig Kirchner Archiv Wichtrach/Bern.
There it is dated 1907, contrary to the artist's dating.
Kirchner presumably destroyed his early works and pre-dated later works.

EDVARD MUNCH

Tree of Life

watercolour and colour chalk on paper
c. 1910
25 x 76 cm / 9 7/8 x 29 7/8 in.
With a confirmation by the Munch Museum, Oslo, 17.07.2009 that the work is registered in their archive.

Provenance
- Private collection Norway (1910 - 2010)
- Private collection Germany

Exhibited
- Pinacothèque de Paris, 2010. Edvard Munch ou l'Anti-Cri. No. 67 col. ill.

Munch created the painting *Life* (Woll 938) for the Oslo City Hall, where it hangs in the 'Edvard Munch-Room'. The watercolour is one of the preparatory studies.

EDVARD MUNCH

Life

watercolour on paper
1910
13 x 21 cm / 5 1/8 x 8 1/4 in.

Provenance
- Private collection, Norway
- Private collection, Norway

Exhibited
- Pinacothèque de Paris, Paris 2010, Edvard Munch ou 'l'Anti-Cri'. No. 68, col. ill.

The work is another preparatory study for the painting *Life*, that Munch created for the Oslo City Hall (see p. 52).

EDVARD MUNCH

The Dance of Life

colour crayon on paper
c. 1900
25,6 x 40,8 cm / 10 x 16 in.
signed lower right
With a confirmation by the Munch Museum, Oslo, 10.02.2009 that the work is registered in their archive.

Provenance
- Berta Folkedal
- Private collection (until 1980)
- Private collection, Oslo

Exhibited
- Pinacothèque de Paris, Paris 2010, Edvard Munch ou 'l'Anti-Cri'. No. 47, col. ill.

The scene, set on the Asgardstrand of Oslo Fjord, depicts the three stages of a woman's life: girl, woman and old woman. We see the young girl on the left, in a light floral dress. The grown woman is in the centre, in a red dress, with a man at her side, while the old woman, withdrawn and with folded hands, is standing on the right side in a dark dress.

"What have I got to do with Munch?" Ernst Ludwig Kirchner and Edvard Munch

Gerd Presler

A lonely encounter

Ernst Ludwig Kirchner and Edvard Munch met only once, and then but briefly. The "active members of the Brücke", Kirchner, Heckel[1] and Schmidt-Rottluff, were among those to exhibit their works at the 'Sonderbund' show in Cologne from 25 May to 30 September 1912. And they were in illustrious company, for among the works on display there were Vincent van Gogh's *Potato Eaters* and *Self-Portrait with Palette* and Paul Cezanne's *Peasant in a Blue Smock*, and Franz Marc had finished work on his *Tiger* just in time for the show. Edvard Munch, meanwhile, had a whole room of the house 'Am Aachener Tor' to himself and had filled it with thirty-two of his paintings.

He wrote proudly of the event in a letter to a friend in Oslo: "I was allotted a very large room, 10 m x 15 m. This is the greatest exhibition … assembled here is the wildest of everything now being painted in Europe … Cologne Cathedral itself will be shaken to the core."[2]

The 'Sonderbund' show celebrated Munch as a pioneer of modern art alongside van Gogh and Cezanne.

August Macke wrote to congratulate him and assure him of his esteem: "You must be very pleased that so many of our youngest and liveliest artists now view your work with great reverence. You are above all the major conflicts that we are fighting out among ourselves. We 'young ones' hold you up on our shield."[3]

Kirchner, too, was impressed. "Got to know Munch in Cöln …. I found him very amiable, a fine character,"[4] he remarked in a letter to a patron of his, the judge and director of Hamburg Regional Court Gustav Schiefler. "I saw him once in Cöln, where we spent half an hour surveying the [Sonderbund] exhibition together".[5]

E.L. Kirchner 1923

On the defensive – for life

Especially striking is his use of the terms "amiable" and "a fine character", which tell us something about the Norwegian's personality but not about his art. The members of the 'Brücke' (Bridge) thought highly of Munch the man, not Munch the artist. They fiercely resisted being compared with him or mentioned in the same breath as him.

Kirchner categorically refuted the existence of any link at all between the 'Brücke' and Munch his whole life long: "We are cast as descendents of Munch. A falsification of history …" he wrote, adding that Munch was not "the father of us all".[6]

Kirchner was especially vehement in his rejection of the 'fairytale' of his own Munch lineage: "What have I got to do with Munch?" he railed. "We are opposites. I have never made any secret of the fact … that I learned a lot from Dürer and from Rembrandt … But I never thought anything of Munch; there is nothing to be learned from him; he is too weak for that, in form and in style."[7]

He became increasingly defensive over the years and in the end overweening and abusive: "it always niggled me when my work, my pure and naïve work which grew out of my life and my emotions, was judged to be a kind of appendage or offshoot of Munch. If it had been Dürer and Rembrandt – but a feeble hypochondriac like Munch!"[8]

That was in 1924. When the Galerie Ferdinand Möller staged a show of seventy prints by Munch from 1 April to 1 May 1929, the catalogue hinted that it was Munch who had given "the artists of the 'Brücke' the first impetus for their emancipation of the print from the strictures of convention". Kirchner instantly took pen to paper and launched into a frontal assault on the gallerist: "Why you, as a promoter of German art, should be exhibiting this saccharine Norwegian and in doing so lending credibility to the nonsense of his alleged paternity escapes me."[9]

The abrasive tone is a feature not just of the discourse conducted in Kirchner's letters and publications. It had long since seeped into that lonely inner self that found expression in the sketchbook: "Munch feeble and poor … lacking all life and sensuality", wrote Kirchner there to himself.[10]

His two letters to the art dealer Curt Valentin of 1937 read like a peroration: "I never had anything to do with Munch and am the complete opposite of him not just in terms of composition but in content and emotional expression, too." he writes.

"My work, my whole path, my character is the very antithesis of Munch. He is an end, I am a beginning … My pictures, the early ones especially, exude a love of life and desire; there is nothing melancholy or decadent about them as there is in Munch's."[11]

Kirchner's objection touches on a fundamental problem. The two artists are indeed all too readily compared, lines of descent all too readily purported, even today. In most cases it is a purely associative way of seeing that is to blame: what look like points in common are misinterpreted as dependencies; no matter that they were discovered by each artist independently. Kirchner found this hard to take: "Another idiot reviewing my show at Cassirer's writes of my origins in Munch; always the same stupidity and injustice … I doubt that this stupidity will ever be eradicated."[12]

"Why," he asks elsewhere, "do all things powerful now have to be influenced from without?"[13] He saw himself as a pioneer and describes his work as distinctive and independent: "I'm sorry, but Gauguin and Munch are definitely not my fathers."[14]

Such a reaction is understandable, as is the vehemence of it. No artist likes to hear it said that he or she paints, draws, sketches like someone else; the overtones of poaching on another's terrain are simply too strong. Kirchner was extremely sensitive on this point. He continued asserting his independence and throughout his life angrily refuted even the tiniest hint that he himself might be an epigone.[15]

One good example of this is his response to Gustav Schiefler's book about Munch's prints (ill. p.63), published in 1923.[16] The author posted it to Kirchner in July – "I've just finished packing up the … Munch book … and will send it to you as printed matter"[17] – and on 6 August 1923 Kirchner confirmed his receipt of it, albeit through gritted teeth: "Your Munch book … is very fine." On studying the work more closely, he noticed that Schiefler had made no mention of him

Ernst Ludwig Kirchner, Poster of the Paul Gauguin exhibition at Galerie Arnold Dresden 1910, Dube H 713

Gustav Schiefler, Edvard Munch's Graphic Art, 1923

at all but had concentrated instead on those artists who in his eyes were spearheading a new departure in art: Cezanne, Picasso, van Gogh and Matisse. Worst of all, however, was the way Schiefler expatiated on Munch's singularity: "Scarcely ever has the revolution of form from one form of artistic expression to another … been accomplished as unequivocally as … through the advent of Edvard Munch."

And Munch's truly groundbreaking achievement, Schiefler argues, is to be found in the prints: "Munch left his personal stamp on every single technique," he writes, extolling the Norwegian's ability to "turn the wood grain to his advantage" and "to soften it by using a shallow gouge that allows intermediate shades and transitions".[18]

This evidently touched a nerve.[19] Kirchner wrote to Schiefler to contradict him without delay: "I most certainly do work with gouges, especially the V-gouge, which is the tool I used to make many of my woodcuts. And I was the first one to use hatching again back in 1910."[20]

"I was the first" – that is what he wants to have acknowledged, and by Schiefler more than anybody else. Hence his demand that Schiefler reset the balance: "Should you be so inclined and an opportunity arise, I would not be averse to having Arnold publish such a book about my own work. You would write the texts and I would choose the illustrations … the result would be a fine book containing some 100 illustrations."[21]

Kirchner's assertion of his own primacy knows no bounds, as is evident in his claim: "No one who has once drunk of my wine will want anything else."[22]

His perception of himself as an artist does not allow him to behave otherwise. Schiefler gives in,[23] and credits Kirchner with being his own benchmark: "Indeed I must admit that when I call to mind your series of prints, for example, it is hard to see any connection to Munch at all."[24]

Yet he, who wishes to keep out of the controversy, remains adamant on one crucial point: "I do not


VEREIN BERLINER KÜNSTLER

KATALOG

der

SONDER-AUSSTELLUNG

des Malers

EDVARD MUNCH

aus Christiania

vom 5. bis 19. November 1892

Society of Berlin Artists, catalogue of the special exhibition of the painter Edvard Munch from Christiania from November 5 to 19, 1892

opposite: Edvard Munch *The Sick Child*, 1885/86, oil on canvas, Woll 130
Nasjonalgalleriet, Oslo

concur with your estimation of Munch … but that is not the point. At any rate, the talk of affinity cannot be meant in anything other than the most general … sense, that two people living in the same epoch are of the same epoch."

Edvard Munch – the 'snowplough'

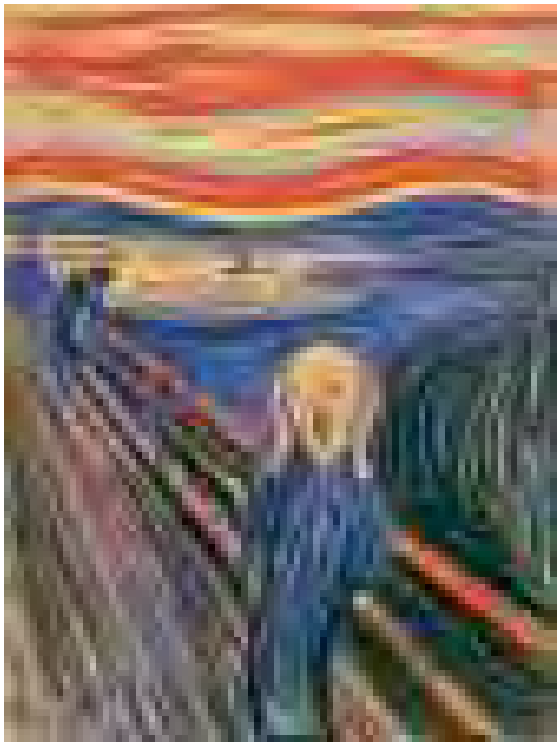
Calm, composed, and for once firm, Schiefler reminds Kirchner of something that he would prefer to skate over or ignore: the 'Brücke' painters, and above all Kirchner himself, enjoy an unprecedented degree of freedom as artists, and by no means the least of those they have to thank for this is Edvard Munch; for it was Munch, the taciturn Norwegian, who fought for this freedom, who endured years of isolation, who was wounded by defamation, unjustly spurned and made a target of public ridicule. When his painting *The Sick Child* (p.64) was unveiled in Oslo in 1886, the art historian Andreas Aubert wrote that: "There is genius in Munch. But there is also the danger that it will go to the dogs … In its present form this 'study' is merely a discarded, half-rubbed out sketch."[25]

The experience was a bitter one for Munch: "No other painting created so much outrage in Norway" he recalled later. "When on the opening day I entered the room where it had been hung, people were in a cluster in front of the picture – I could hear cries and laughter."[26]

Such scenes of incomprehension, or rather of a refusal to comprehend, were to recur on several occasions. One particularly incredible instance happened in 1892: the critics who reviewed the exhibition at the 'Berlin Artists' Association' (poster ill. above) chose to home in on what they saw as the "unfinished" quality of Munch's paintings. They spoke of the "fantasies of a paint box run wild" and of paintings "scrubbed onto canvas or cardboard in precipitate haste".[27] To put an end to the 'horror', the show closed early "with a terrible rumpus … whistling and jeering and in the end an out-and-out brawl"[28] and notwithstanding the effrontery to the artist, who after all was a guest from abroad. Munch took it all in his stride and wrote to Oslo: "Yes, the exhibition has now opened – and is causing a great commotion …

Edvard Munch, *The Shouting*
1895, colour lithograph
Schiefler 32, Woll 38

Edvard Munch, *The Scream*
1895, pastel on cardboard, Woll 372. Auction Sotheby's may 3, 2012, sold for 119.9 Million Dollar



the newspapers are behaving abominably."[29] "It's incredible that something as innocent as painting should have created such a stir. You ask whether I am nervous – I have put on 6 pounds and was never so well in my whole life."[30]

The incident had taught him a lesson for life: where was the journalist, where the exhibition visitor, capable of handling the bold radicalism of a life such as his, and the disintegration of all that had gone before?

When Munch exhibited twenty paintings in Dresden in 1906, the art critics again moved in for the kill: "Indifferent to all graphic form … he slaps down his portraits and figures in the crassest of colours and in the manner of uncultivated primitive peoples."[31] But Munch was by then beyond their reach. Looking back on those years of relentless rejection in 1908/9, he recalled being "just as lonely as I have always been".[32] Dr. Max Linde, an ophthalmologist of Lübeck and a collector of Munch's works, knew what he was talking about when, in 1908, he wrote: "The years of disregard, the scorn poured on him by the press and the martyrdom of emotional and physical suffering … have made him shun the limelight."[33] But there was no end to the 'martyrdom'; it just went on and on. In a letter to Kirchner dated 4 January 1924 Schiefler describes "how the reviewer of a Catholic newspaper [has] branded some of Munch's prints obscene".[34]

There can be no disputing the fact that the one who bore the brunt of the rejection, repudiation and disparagement of the new age then dawning was Edvard Munch.

And by standing firm he cleared a path for the coming generation – like a 'snowplough', as he himself once put it. Among those to reap the fruits of his services were the painters of the 'Brücke', including Ernst Ludwig Kirchner.

This act of liberation is especially clear from the following example: Dr. Linde had written of the "artistic ecstasy" in Munch "ushering in a new, creative remodelling of natural values"[35] as early as 1902. Linde had been discerning enough to realize that

Munch had relieved the line of its statically descriptive, memorializing function. The whole composition of *The Scream*,[36] for example, is energized by resonating waves, whose purpose is not to delineate but rather to express in distilled form a dynamic, long-drawn-out and ever-expanding acoustic event. The line takes up the plot: it bends in tension, it bundles waves of energy, and it captures the figure in the foreground as he reels from the impact of the collision.

This was Munch's precious legacy, and one of those who laid claim to the freedoms he had fought for – and won – was Kirchner.

Will Grohmann sees a clear link here and speaks of the "line which appears to follow a special law, you could call it the law of tension … The world, life itself, is full of such energies borne of tension".[37]

The way Kirchner captures the acoustic dynamism of a city or a scene in the High Alps without having to abide by the laws of perspective, the way he conveys the concentrated energy of the dance or the circus in lines alone, may be undeniably his hand; but it cannot be denied that the land that he is working is land which a snowplough by the name of Edvard Munch cleared for him.

Poisoned Arrows

Ernst Ludwig Kirchner did not see any of this and was unable to appreciate what Edvard Munch had made possible. His egocentric character did not allow him to give credit to others. "His soft, formless paintings and prints repelled me if anything",[38] he wrote in 1930. Recognition and gratitude were not part of his psychological makeup. What he could do was to shoot poisoned arrows – and not just at rivals and adversaries, but at friends, too, including Gustav Schiefler.[39]

The latter's high esteem for Munch and above all his advocacy on behalf of both Munch the man and his works as an artist was a thorn in the side for Kirchner.[40]

Year after year, his letters are full of remarks attesting to his own warped point of view. After visiting an exhibition of works by international artists in Zurich in 1925,

Edvard Munch *Kneeling Nude*
1920, oil on canvas, Woll 1322
Sarah Campbell Blaffer Foundation, Houston

Ernst Ludwig Kirchner *Brown Nude at the Window*
1912, oil on canvas, Gordon 260
Private collection

for example, he wrote to Schiefler as follows: "The Germans represented by Nolde and Schmidt-Rottluff do best, the French are all softness and Salon-style polish, Munch very dull and poor … Munch in his old age is becoming utterly naturalistic and very crude and unfeeling in his use of colour. It is a sad sight to behold."[41] No sooner has he delivered this damning verdict than he begins talking about himself. He tells Schiefler that after his visit to the exhibition, he "resumed work in high spirits, full of confidence and self-assurance".

The background to this self-aggrandizement is provided in a letter of 1927: "When talking about Munch, it would be good if the distinction between his work and mine were drawn rather more clearly," he wrote to Schiefler in 1927. "Munch's pictures depict emotional states whereas mine reveal truths fundamental to all humanity. Most important of all, the means are completely different."[42]

The put-down can scarcely have gone unnoticed; it was clearly meant to hit home. Just a few days later, Kirchner asked Schiefler for advice on the pricing of his prints. The gallery owner Ludwig Gutbier of Dresden 43 had proposed a price of between 50 and 80 marks per sheet on the grounds that "not even Munch has higher prices!" Kirchner was incensed, his acid rejoinder: "I don't give a fig what Mr Munch asks."[44]

It was invariably trivialities that aroused Kirchner's ire. 'Meine Graphik-Sammlung' (My Collection of Graphic Works), for example, the brochure that Schiefler launched at the 'Gesellschaft der Bücherfreunde' in Hamburg in 1927, devotes three chapters exclusively to Munch, while Kirchner is subsumed under the heading of 'The Artists of the Brücke'. For Kirchner, this was a deliberate provocation, as Schiefler knew very well that he had long since parted company with the 'Brücke'. When Schiefler does finally get round to discussing Kirchner under the heading 'The Post-1914 Years', he describes his dealings with the artist as follows: "The outstanding artist Ernst Ludwig Kirchner has featured in my field of vision since 1914 … In late 1916 he asked me … whether I would write a book for him … a critical acclaim of his prints, for which he sent me a fat portfolio containing the quintessence of his work. Leafing through this cross-section of his printed oeuvre confirmed me in my estimation of his pre-eminence … and so my collection of prints by Kirchner now takes first place, in quantity as in quality, alongside that of Munch."[45]

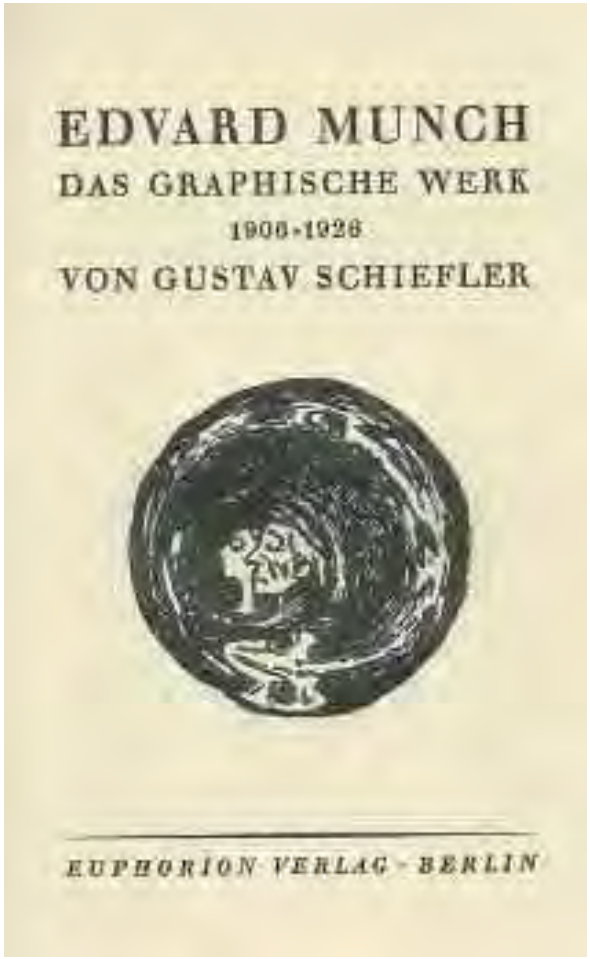
That last remark might have gone some way towards appeasing Kirchner; but it did not go far enough.

The year 1928 afforded him yet another chance to demand primacy and Kirchner would not have been Kirchner had he let this opportunity slip: Schiefler had just published the second volume of his catalogue of Munch's prints (ill. p.69) and on 29 July 1928 wrote to Kirchner as follows: "I'm curious to hear what you have to say about the Munch book."[46]

Kirchner replied just two days later: "Dear Herr Director, many thanks for your kind words and for the Munch catalogue. The dedication inscribed in all the other books I have from you is sadly missing from this one. The book design is good and the publisher appears to have learned a lot – in the positive sense – from mine,[47] only the cover looks boring and does not really fit. Munch's late lithos are very smooth and the portraits photographic. But an artist who chooses to venture into society has no choice but to work thus, as otherwise he will not be accepted. I preferred the first volume, despite the poorer design, simply because it is the stronger of the two artistically. Munch's forms have become blurred in his old age. In fact, he no longer has any. Your text is very good, superbly written and without a doubt correct. His debt to modern German art is evident from the illustrations … He is without a doubt a most amiable phenomenon and easier to deal with than I am."[48]

Especially glaring here is Kirchner's recourse to the same 'strategy' as that used in 1923, when Schiefler sent him his book 'Edvard Munchs Graphische Kunst'.[49]

First he tries to undermine him by making a barbed remark. Then he takes credit for the successful design of the catalogue: "the publisher appears to have learned a lot – in the positive sense – from mine." Munch is then cast as a conformist, an artist who is indebted to modern German art and whose powers are on the



Gustav Schiefler, Edvard Munch.
The Graphic Work, vol. 2, Euphorion Verlag, 1928

wane. All of which brings us back to the artist whom Kirchner rates more highly than any other – Kirchner himself. He even puts the cart before the horse by asserting that Munch, far from being an influence, had himself been influenced by German art, whose most important exponent in Kirchner's mind is – of course – Kirchner himself.

Schiefler's reply is terse: "I'm sorry I forgot the dedication in the Munch catalogue; the omission was not, of course, deliberate."[50] But he does not respond to Kirchner's goading. He must know by now that disagreement is pointless. Kirchner himself, however, is incapable of letting the matter rest and three days later makes another attempt to elicit a response more to his liking: "Munch's lithos seem to me very dull and anodyne, as elegant as they may be. You must forgive me if I tell you my honest opinion … I have no doubt that Munch is an amiable person. But his art has defected from the pursuit of the real goals … I cannot understand that. Perhaps it was never strong enough to go its own way … which is not to say anything against his art of course, only to show that it is wrong to cast him as the father of German modernism."[51]

This last letter proves too much for the long-suffering lawyer, however, and the letter that Schiefler pens in reply is unusually strident: "If you suspect Munch of having any social aspirations at all then you are undoubtedly wrong. If you saw the absolute isolation in which he lives and that his only concern in life is for his art, you would not say that."[52] Kirchner is unperturbed.

Impervious as ever, he offers Schiefler a stiff, half-hearted apology for his choice of words, but does not retract any of his harsh judgments of Munch's later works: "I received your letter of the 18th. It was very kind of you to take my rudeness in connection with Munch's prints in such good measure … Perhaps being repeatedly and publicly accused of being an

imitator of Munch has made me … prejudiced against him." He then goes on to talk of other matters, before hitting back yet again: "I would regard it as an artistic and personal setback were I, like Munch, to lapse into a soft late style after the formal rigour of the earlier works. Art is evolving all the time."[53]

That Kirchner could not bring himself to give so much as a millimetre of ground in his views on Munch is clear from the memoirs of the Munich-based art dealer Günther Franke, who visited him in Frauenkirch in August 1928: "I spent a few days with him and was surprised and even shocked at this sensitive person, who launched into razor-sharp condemnations of anything which did not match his own ideas. Hence his railing against Munch … One can almost feel his pathological attitude to criticism with which he wounds even his closest friends and patrons."[54]

"As lonely as I always was"

So how did this unpleasant exchange of letters, Kirchner's unsparing verdicts, and his recourse to means both fair and foul to have his views on Munch prevail at all costs come about? The crux of the matter is obvious: Kirchner was simply too close to Munch for comfort and so was constantly pushing him away. His egocentric personality could not endure anyone other than himself being the number one and being treated accordingly.

Yet this was the intolerable situation that arose in the spring of 1928 when he received the following lines from Schiefler: "My wife and I want to go to Norway for a few days and to visit Munch there, too, he having explicitly invited us – though not to stay with him. His bachelor quarters are not properly appointed for that, and it would be too much for him. But we are looking forward to seeing him again."[55]

On 27 July, Schiefler again wrote to Kirchner to tell him all about his trip: "We very much enjoyed our trip. We first spent 4 days with Munch in Oslo…."[56] Kirchner felt snubbed and took offence. Schiefler and his wife had chosen to visit not him but Munch.

This was what sparked off the quarrel that led to his hurling the following accusation at the author of the Munch catalogue: "He is without a doubt a most amia - ble phenomenon and easier to deal with than I am."[57]

Smouldering away in the background here is the unfinished second volume of the catalogue of prints by Kirchner himself,[58] in other words the catalogue raisonné of his prints. The preparatory work had been dragging on for years. Schiefler had visited Kirchner in Frauenkirch in 1923 in hopes of expediting the project, but year after year had then passed without any real progress being made. By no means the least of those to blame for the delay was the publisher Dr. Rathenau, as Kirchner well knew. He and Schiefler had discussed it often enough in their letters. But now that the second volume of the Munch catalogue was out, edited by none other than Schiefler, Kirchner felt only one thing: that there were others more important to Schiefler than he was. This made him lash out – not just at Munch, but at Schiefler, too, whom he accused of dragging his feet and setting his own publication aside in favour of other works.

Schiefler replied as follows: "Dear Herr Kirchner, rarely have I been as surprised as I was by your letter … While I understand your displeasure at the slowness of our progress, the conclusions you draw are wide of the mark … But to defend myself against this charge would be in poor taste. You seem to be fated to offend and alienate those very same people who take pains on your behalf … I would be very sorry if, through your impatience, which as I said is certainly justified, and through your distrust the completion of this fine work were to be jeopardized now, at the eleventh hour. But I refuse to abandon the hope that you may yet collect yourself."[59] Schiefler is generous; he does not lose his composure.

Kirchner realizes he has gone too far and regrets his "belligerence … I owe you a great debt of thanks for your many years of patronage, and my only wish now is to see our second volume published soon".[60] But he never did 'collect himself'. In fact, he never overcame the trauma of hearing it said that his own work as an artist would have been inconceivable without Munch, that he was among those to have followed in the wake of Munch's 'snowplough'.

In a letter to Ludwig Justi [61] of 1931 he wrote: "We must wait until the German people are ready to acknowledge German painters on their own merits without having to find such pseudo-fathers for them as Munch."[62]

Kirchner: unforgiving – 'Brücke' reconciled

"What have I got to do with Munch?" Kirchner angrily protested. The two artists saw each other only once.

Not a single letter, not a single salutation ever found its way to Oslo; yet the far-away Norwegian remained a thorn in the flesh for Kirchner, a rival who had to be put down at every opportunity. He was still at war with Munch when he died in 1938 and nowhere in all his writings is there a single line to suggest a softening of his categorical rejection of the man whose loneliness was matched only by his own.

Two painters who were active in the 'Brücke' both in Dresden and in Berlin showed greater strength of character. Max Pechstein wrote in his memoirs: "To bourgeois conformists we were welcome objects of derision and ridicule. But that did not deter us. We believed ourselves to be bearers of a mission and took pride in our artistic affinity to the Dutchman van Gogh and the Norwegian Edvard Munch."[63]

And Erich Heckel on 12 December 1938 sent birthday greetings to Munch, who by then was living out his days as a recluse on his Ekely estate near Oslo: "On this, your 75th birthday, my thoughts of you are coupled with my sincerest good wishes for you and your work, which in its intensity and humanity I will always admire, and which will always mean a lot to me. With deepest respects, Your Erich Heckel."

That is noble. Heckel's personality was very different from Kirchner's. Discord and offence were always finite for him. His words capture in a nutshell the true nature of the relationship between Edvard Munch and the painters of the 'Brücke'. Sadly, they are words that Ernst Ludwig Kirchner never found.

Postscript

Ernst Ludwig Kirchner and Edvard Munch were certainly very similar as men. They were both living proof that art can make such exacting demands of its practitioners that every other relationship has to take second place. Munch described this need for exclusivity in one of his sketchbooks: "I went alone … as lonely as I always was."[64]

In 1913/14, he wrote how "throughout my life, my art has laid claim to my whole person … has demanded of me all my energies".[65] And taking stock again on 14 April 1933, he wrote: "My life, which in the past forty years I have devoted to art, was like a ride on a wild horse. On this wild ride, the rider plucked lots of fruits from the crowns of the trees – and he was afforded views of unusual, extraordinary landscapes. Now, looking back, I see all that I tore down during that wild ride."[66] Finally, on 10 January 1934, a good ten years before his death, he wrote: "I live utterly like a hermit."[67]

Much the same is true of Ernst Ludwig Kirchner. He, too, confided in his sketchbook that "art is my only lover. I was always true to her. Which is why she never left me".[68] He revisits the theme in an exhibition catalogue of 1919: "My work comes out of my desire for loneliness. I was always alone, the more I was among people, [the more] I felt my loneliness, that sense of having been expelled although no one had expelled me … Wanting alone makes us lonely … That is the reason for loneliness, that I always had to press on. I felt all the pain, all the joy. The world is so rich, how little I was able to make of it, how little I helped. I was never allowed to belong, I am homeless. In the end I was left with nothing but my own loneliness and the desire to press on."[69]

Munch sought the solitude of his Ekely estate, or hid in one of the forty-three studios he had strung around the northern end of Oslo Fjord; Kirchner sought the remoteness of the Landwasser Valley in the mountains near Davos, where he could concentrate exclusively on his art.

Both sought solitude, and both were tormented by it, endured it, and in doing so found those forces that define their works.

To Ruth Kainen and Sarah Epstein

ANNOTATIONS

1 Erich Heckel had already met Munch on a visit to Hamburg in 1907, when they were introduced to each other by Gustav Schiefler.
2 Letter to Jappe Nilssen, Munch-museet, Oslo
3 Letter from August Macke to Munch of 29 March 1913, Munch-museet, Oslo. Munch remarked later: "I received a letter from him after the 'Sonderbund' exhibition in Cologne in 1912 … in which he wrote: We will carry you on our shield. Here in Oslo I spent twenty years stuck between shields."
4 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910-1935/38', Stuttgart 1990, letter 27, June/July 1913
5 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 131
6 Kirchner, Schmidt-Rottluff, Nolde, Nay … 'Briefe an den Sammler und Mäzen Carl Hagemann, 1906–1940', Ostfildern-Ruit 2004, letter from Kirchner of 23 December 1930, No. 354
7 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 264 of November 1924
8 Ernst Ludwig Kirchner, "Der gesamte Briefwechsel, 'Die absolute Wahrheit, so wie ich sie fühle', Vol. 2, Briefe von 1924 bis 1929, edited and annotated by Hans Delfs, Zurich 2010, No. 1354, letter to Will Grohmann of 11 November 1924
9 Eberhard Roters, 'Galerie Ferdinand Möller. Die Geschichte einer Galerie für Moderne Kunst in Deutschland 1917–1956', Berlin 1984, pp.104ff, letter of 27 April 1929
10 Presler Skb 102/36. Gerd Presler, 'Ernst Ludwig Kirchner. Die Skizzenbücher, Monographie und Werkverzeichnis', Davos/Karlsruhe 1996. In 'Das Werk Ernst Ludwig Kirchners', Munich 1926, p. 12, W. Grohmann quotes the following passage "To be full of form to him means to be full of reality … but the point of form … seems to him to be met only when the sensuality of experience … remains visible."
11 Ernst Ludwig Kirchner, 'Der gesamte Briefwechsel', 'Die absolute Wahrheit, so wie ich sie fühle', Vol. 3, Briefe von 1930 bis 1942, edited and annotated by Hans Delfs, Zurich 2010, Nos. 3315, 3406
12 As in note 11. No.1369, letter to Will Grohmann of 28 November 1928
13 Presler Skb 38/45
14 Presler Skb 38/45
15 He frequently resorted to antedating his works to underscore this point.
16 Schiefler 'Edvard Munchs Graphische Kunst', Verlagsanstalt Ernst Arnold, Dresden, Arnolds Graphische Bücher 6, Dresden 1923
17 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 207 of 29 July 1923
18 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 208
19 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 73. In an earlier letter dated 23 March 1917, Kirchner had already told Schiefler: "I was the one who many years ago dug up and breathed new life into the woodcut."

20 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 229 of 6 December1923. Kirchner reiterated his claim to be a pioneer of the woodcut in another letter to Schiefler dated 26 March 1927 (No. 379) in which he was even more emphatic: "Permit me to repeat to you, on my honour and in good conscience, the truth of the matter here … which is that as a student I had to touch up and recut some old signs for a paper factory cut in wood, and it was through this that I learned the attractions and the techniques of wood carving, which I then used for my own work." As proof that he had produced woodcuts even as a student, Kirchner used some of these early woodcuts as illustrations in 'Die Graphik Ernst Ludwig Kirchners von Gustav Schiefler', Vol. II, 1917–1924: Dube H 915,919,922,932

21 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 208

22 Presler Skb 73/56. See also: 'Davoser Tagebuch', 6 August 1919. "Yes, yes, no one who has once drunk of my wine will want anything else."

23 Writing in 1923, Schiefler noted: "He has an innate sense of what befits him, and therefore has the right to be his own benchmark." 'Das Kunstblatt, E. L. Kirchner in Davos', Potsdam 1923, p. 83

24 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 268 of 4 January 1925.

25 Quoted from Arne Eggum, 'Edvard Munch. Gemälde, Zeichnungen und Studien', Stuttgart 1986, p. 46

26 Edvard Munch, "Livsfrisens tilblivelse "[place and year of publication unknown] pp. 10/11

27 R.S. [Reinhold Schlingmann]: 'Aus unseren Kunstsalons', in Berliner Tageblatt, 8 November 1892

28 Erich Büttner, afterword in Jens Thiis, 'Edvard Munch', Berlin 1934, p. 83

29 Undated letter to Munch's aunt Karen Bjölstad, in 'Familien-Briefe' 1949, No. 126

30 Letter to Karen Bjölstad of 17 November 1892, Munch-museet, Oslo, 'Familien-Briefe' No. 129

31 Bruno Gersch, 'Kunst und Kultur. Sächsischer Kunstverein', in 'Deutsche Wacht', Dresden, February 1906

32 Presler Skb 41/25

33 Dr. Max Linde 1908 to Eberhard Grisebach in 'Maler des Expressionismus im Briefwechsel mit Eberhard Grisebach', Hamburg 1962, p.10

34 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 268

35 Max Linde, 'Edvard Munch und die Kunst der Zukunft', Berlin 1902

36 As also in the lithograph (Schiefler 32, Woll 38) that retains the original title, *Das Geschrei* (*The Shouting*).

37 Will Grohmann, 'Handzeichnungen von Ernst Ludwig Kirchner', Dresden 1925, pp. 35/36.

38 As in note 4, letter 354

39 "It was upsetting to see how he could deeply hurt even his best friends." Brochure on Hans Delfs, 'Ernst Ludwig Kirchner, Der gesamte Briefwechsel', Zurich 2010

40 'Davoser Tagebuch', November/December 1926: "The 'Zürcher Zeitung' quotes Munch as saying he had painted a work 'like Kirchner.' People read that as praise. But I know that Munch has long been looking at what I do and has already imitated lots of things. But for the public the cart is put before the horse so that I am the one who stole from him. It is all so base – what can one do?"

41 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 331 of 2 October 1925

42 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 411 of 20 October 1927

43 1873–1951

44 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 414a of 16 November 1927. See also Presler Skb 38/63-66

45 p. 64

46 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 450 of 29 July 1928

47 Gustav Schiefler, 'Die Graphik E. L. Kirchners', Vol. 1: bis 1916, Euphorion-Verlag, 1926, Bolliger 70

48 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 451 of 31 July 1928

49 See note 16

50 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 452 of 5 August 1928

51 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 453 of 8 August 1928

52 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 454 of 18 August 1928

53 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 455 of 24 August 1928

54 'Briefe an Günther Franke, Porträt eines deutschen Kunsthändlers', edited by Doris Schmidt, Cologne 1970, p. 125

55 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 448

56 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 449

57 See note 45

58 Published by Euphorion Verlag, Berlin 1931

59 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 496 of 3 January 1929

60 Ernst Ludwig Kirchner – Gustav Schiefler, 'Briefwechsel 1910–1935/38', Stuttgart 1990, letter 497 of 7 January 1929

61 1876–1957, director of the Nationalgalerie in Berlin

62 Ernst Ludwig Kirchner, 'Der gesamte Briefwechsel, 'Die absolute Wahrheit, so wie ich sie fühle', Vol. 3, Briefe von 1930 bis 1942, edited and annotated by Hans Delfs, Zurich 2010, No. 2502 of 23 March 1931

63 Max Pechstein, 'Erinnerungen', Wiesbaden 1960, p. 23

64 Presler Skb 41/25

65 Presler Skb 79/4

66 Presler Skb 148/6R

67 Edvard Munch, 'Katalog Kunstverein Hamburg' 1985, p. 25

68 "Painting is a passionate lover whom I woo with a thousand stabs of pain, yet she affords me hours of pleasure as would a sweet fair woman." (Presler Skb 62/3)

69 Bolliger 5. Galerie Ludwig Schames in Frankfurt

III

SELF-PORTRAIT

left: Ernst Ludwig Kirchner *The Drinker, Self Portrait* 1915, oil on canvas, Gordon 428 Germanisches Nationalmuseum, Nürnberg

centre: Edvard Munch, *Self-portrait with a Cigar* 1908/09 (see p. 80)

right: 'A loving lady – she loves tobacco' Caricature in the magazine 'Vikingen' on October 12, 1895, about an exhibition at Blomqvist gallery in Kristiania.

"My path led along an abyss, bottomless deeps. I had to jump from one stepping stone to another. From time to time I left the path and threw myself into the throng, into life. But I always had to return to the path along the abyss. And I must follow this path until I plunge down into the deeps. Fear of life has been with me for as long as I can remember,"[1] wrote Munch. Scarcely any other artist grappled with himself as intensively and as mercilessly, or alluded to the autobiographical roots of his oeuvre in self-portraits both literal and allegorical, as did Munch.

The famous *Self-Portrait with Cigarette* of 1895 portrays him as the "epitome of the modern painter,"[2] while the lithograph *Self-Portrait (with Skeleton Arm)* is a much more symbolic work. Here, the artist's disembodied face looms up out of the gloom, his name and date immortalized in block letters along the top of the work, as if it were a memorial plaque. Framing the likeness at the bottom, however, is a lower arm alarmingly pared down to the bare bones.

After a shooting accident in 1902 and the ensuing crisis, Munch produced a series of self-portraits parading that very same vulnerability that he had become aware of through the painful loss of one of his finger joints. "It is the wounds from Norway that have made my life a kind of hell", he wrote in a letter to his friend Jappe Nilssen of 12 November 1908. Although Munch made his breakthrough as an artist in Germany, the self-portraits produced during this period reflect the mounting crisis brought on by a combination of psychological problems and alcohol abuse. After a major nervous breakdown suffered in Copenhagen in 1908, he admitted himself to Dr. Daniel Jacobson's psychiatric clinic. It was during his stay there that he produced a lithograph called *Self-Portrait with Cigar* (above and p.80), which

paraphrases certain compositional elements of his *Madonna* (p.156) – the position of her head and 'waves' surrounding her, for example – as if they were set-pieces. Half his face is deep in shade and despite the cigar, he looks tired and drained.

Kirchner's struggles with himself intensified after the outbreak of the First World War. Finding the drill and discipline of army life following his conscription impossible to bear, he eventually had a nervous breakdown and in November 1915 was discharged as unfit for service. His self-portraits from this period, among them a drawing dating from 1915, visualize his deep despair and extreme fragility. Especially striking are the parallels with his famous painting *The Drinker* (upper left), in which depression and utter disillusionment are likewise graphically drawn. The woodcut *Sick Man* (p.82) of 1919/1920 cuts off the artist's profile at bottom right. The room appears to have tilted to one side, while the crudely carved nude girl in the middle takes on the quality of an optical illusion. Drug addiction and mental illness had caused Kirchner to lose his foothold. Both artists experienced grave crises in the course of which they lost their grip on life and all their illusions. Kirchner acknowledged the first signs of light at the end of the tunnel with a coloured woodcut called *Self-Portrait and Woman in Profile* (p.85) of 1926 in which the artist himself, looking a good deal calmer, stares straight back at the viewer, while the woman of the title turns away from us, as if preoccupied with herself. Here, at least, Kirchner appears to be looking into the future with rather more optimism. *DB*

1 Munch-museet, MM T 2648b. Quoted from Stang, Ragna. Edvard Munch. Der Mensch und der Künstler, Königstein 1979. p. 24
2 Ibid., p. 48.

EDVARD MUNCH

Self-Portrait

lithograph on paper
1895/1906
c. 45 x 32 cm / 17 3/4 x 12 5/8 image
signed lower right
Woll 37 IV, Schiefler 31

Provenance
- Private collection, Norway

Munch had originally portrayed himself with a sceletal arm along the lower edge. Later he covered this on the stone with lithographic tusche, also his name and the date 1895 along the upper edge.

EDVARD MUNCH

Self-Portrait with a Cigar

lithograph on paper
1908/09
56,6 x 45,5 cm / 22 1/4 x 17 7/8 in. image
signed lower right
Woll 313, Schiefler 282

ERNST LUDWIG KIRCHNER

Self-Portrait

pencil on paper
1915
37 x 32,3 cm / 14 1/2 x 12 3/4 in.
signed and dated lower left

ERNST LUDWIG KIRCHNER

Sick Man

woodcut on Japan paper
1919-1920
15 x 11 cm / 6 x 4 3/8 in. image
verso with a handwritten letter by E.L.Kirchner
Proof of the first state
Dube H 401 I

original size

EDVARD MUNCH

Self-Portrait in Shadow

lithograph on wove paper
1912
31,1 x 27,3 cm / 12 1/4 x 10 3/4 in. image
signed lower right
some of the edition was printed on heavy Japan paper, some on wove
Woll 395, Schiefler 358

ERNST LUDWIG KIRCHNER

Self-Portrait and Woman's Profile

colour woodcut from two wood blocks on artist board
1926
16,6 x 10,5 cm / 6 1/2 x 4 1/8 in. image
state proof, verso with proof of colour woodcut *Selbstportrait,* Dube 549 II
Dube H 550 I

IV

RETRE

AT TO THE COUNTRY

Edvard Munch at Ekely, c. 1930

Ernst Ludwig Kirchner's house on the Wildboden, Davos

The parallels in the lives of Munch and Kirchner are striking. Like Munch, who after suffering a nervous breakdown in Copenhagen in 1908 led an ever more reclusive life, first in the Norwegian coastal town of Kragerø and later at his estate in Ekely, Kirchner moved to Frauenkirch at the foot of the Stafelalp near Davos in Switzerland to recover from a breakdown brought on by the First World War. Both artists, the one ensconced on the coast of Norway, the other in the Swiss Alps, turned to their immediate surroundings for inspiration – to the nearby gardens and forests, to islands and mountains, and of course to their own studios.

The influence of Kirchner and the German Expressionists on Munch is especially apparent in the works that he produced after 1912. Painted in an increasingly free and flat style and in ever bolder colours, these canvases succeeded in cutting the cord with the objects depicted. In *Corn Harvest* (p.92) of 1917, for example, the schematically drawn bodies of the farm labourers are scarcely modelled at all; the field is a vibrant patchwork of pink, yellow and green, painted in bold brushstrokes. With its large areas of primed canvas still clearly visible and crudely applied patches of pale pink and blue, even the sky comes to resemble an abstract composition.

Munch's depictions of rural labours such as the reaping shown here or the *Autumn by the Greenhouse* (p.45) of 1923–25 differ significantly from Kirchner's *Hay Harvest* (p.93) of the mid-twenties. Munch places the action in the middle ground, allowing the yellow-flowering bushes breaking in from the left to dominate and add dynamism to the scene. Kirchner's compositions, by contrast, are defined by rather rigid-looking figures engaged in various rural tasks.

Yet even works such as *Sunday in the Alps* (p.95) of 1918, which is a smaller version of a monumental painting, are significantly different from Munch's attempts to infuse his landscapes with dynamism, to set them in motion, as it were. This multi-figural composition in elongated landscape format seeks to convey the life of alpine farmers not through their labours but through a kind of group portrait of them, clad in their Sunday best. Painting sketchily in coarse brushstrokes, Kirchner stylizes his cast so that the persons portrayed cease to be individuals and become archetypes. Their individual personalities are of no consequence to the artist, only their type.

Both artists made rural life the subject of their prints as well. Kirchner produced a number of finely drawn woodcuts of shepherds, cows, goats and haymaking, as well as a *Milkmaid with Churn* (p.103), a work whose quasi-ornamental two-dimensionality marks a new high point in Kirchner's woodcuts. Unlike such scenes of peasant life, Munch's prints show labourers and horses, as in his etching of a *Galloping Horse* (p.98), in which he takes an almost filmic approach to the problem of depth.

Starting in 1925, Kirchner's painting style became flatter, while Munch's became ever more volatile. Towards the end of the 1920s, Kirchner developed a very idiosyncratic, highly abstract, albeit essentially figurative style. Both formally and stylistically, the two artists had at last veered apart, even if their choice of subject-matter following their own personal crises was to remain dominated by the countryside they had fled to and by their own, ever more intensely felt isolation. *DB*

EDVARD MUNCH

Corn Harvest

ERNST LUDWIG KIRCHNER

Hay Harvest

EDVARD MUNCH

Corn Harvest

oil on canvas
1917
75 x 100,5 cm / 29 ½ x 39 ½ in.
signed lower left
verso inscribed 'MRK XI'
Woll 1244

Provenance
- Christian Schou
- Haakon Onstad (1933 until after 1976)
- Private collection, Europe

Exhibited
- Blomqvist, Kristiania 1918. Edvard Munch. No. 29 "Kornhost".
- Nationalgalerie, Berlin 1927. Edvard Munch. No. 175 "Ernte"
- Nasjonalgalleriet, Oslo 1927. Edvard Munch. No. 226 "Indhøsting"
- Stedelijk Museum, Amsterdam 1937. Edvard Munch. No. 36 "Schooven binden"
- Göteborgs Konstmuseum, Gothenburg 2002-03. Edvard Munch. No. 39
- Fondation Beyeler, Basel 2007. Edvard Munch. No. 215
- Pinacothèque de Paris, Paris 2010, Edvard Munch ou 'l'Anti-Cri'. No. 65, col. ill.

Literature
- Göteborgs Konstmuseum, Gothenburg 2002-03. Edvard Munch. P. 110
- Thurmann-Moe, Jan. Edvard Munchs "Rosskur" als Vorläufer informeller Techniken. In: Schriftenreihe des Museums am Ostwall. Informel. Material und Technik. 2004, Vol. IV, p. 52

ERNST LUDWIG KIRCHNER

Hay Harvest

oil on canvas
1924-26
90 x 120 cm / 35 3/8 x 47 1/4 in.
signed upper left, vero signed, titled, inscribed and with estate stamp, inscribed 'KN-Da/BC 26'
Gordon 787
Museum Biberach, on loan from a private collection

Provenance
- Estate of the artist
- Kirchner-community of heirs, Biberach

Exhibited
- Kunstmuseum, Bern 1933. Ernst Ludwig Kirchner. No. 52

Literature
- Kirchner-Archiv, Photoalbum III des Künstler, No. 286
- Degreif, Uwe; Brunecker, Frank (ed.).Ernst Ludwig Kirchner im Braith-Mali-Museum Biberach, Biberach 2004, p. 69 with colour ill.

ERNST LUDWIG KIRCHNER

Sunday in the Alps

oil on canvas
1921
50 x 121 cm / 19 5/8 x 47 5/8 in.
signed lower right
verso signed, dated, titled and with
stamp of the estate, inscribed 'Da/Bc 21'
Gordon 710

Provenance
- Estate of the Artist
- Dr. O. Huber, Glarus, Switzerland
- Parke-Bernet, New York, 1958, sale 1797, lot 90
- Private collection, New York (1958)
- Private collection, Los Angeles (1965)
- Galerie Kornfeld, Bern 1975, Auction Modern Art, lot 438, col.pl.3
- Private collection, Switzerland (from 1975)
- Private collection, Germany (from c.1986)

Exhibited
- Kunstmuseum, Chur 1953. Ernst Ludwig Kirchner Gemälde und Graphik aus der Davoser-Zeit. No. 21, ill.

The paintings *Alpsonntag, Szene am Brunnen* (Kunstmuseum, Bern, Switzerland) and *Sonntag der Bergbauern* (Chancellory, Berlin, Germany) of 1923/24, measuring 170 x 400 cm (67 x 157 1/2 in.), are the largest paintings Kirchner created on the theme of the life of the peasants, which concerned him especially in his first years in Davos. Kirchner began in 1920 to plan these monumental versions and in 1921 he created the painting *Alpsonntag* (*Sunday in the Alps*) as a small version.
He had to paint the monumental versions in a room he rented for this purpose, since the doors and rooms of his chalet were too small.
While he was working on the painting, Kirchner called it *Dimanche l'après-midi sur l'Alpe*. This refers to Georges Seurat's famous painting *Un dimanche après-midi à l'Ile de la Grande Jatte*. Where Seurat portrays the bourgeoisie on a Sunday afternoon in Paris, Kirchner describes the Sunday of the peasants.
Kirchner, coming from the metropolis Berlin, was impressed by the hard and simple life of the peasants, who were closely connected to nature and its rhythm. In 1925 he wrote for Will Grohmann, who was preparing the first monograph: "Transformed by a severe illness, a new way of seeing and creating begins for Kirchner in Davos through his experience of the mountains. Hand in hand with it comes the affection for their inhabitants, the peasants..."

ERNST LUDWIG KIRCHNER

Sunday in the Alps

EDVARD MUNCH

Galloping Horse

etching and roulette on paper
1915
39,7 x 33,9 cm / 15 5/8 x 13 3/8 in.
signed lower right
Woll 501, Schiefler 431

ERNST LUDWIG KIRCHNER

Goats in the Foehn Wind

woodcut on paper
1918
35 x 41 cm / 13 3/4 x 16 1/8 in. image
signed lower right, inscribed 'Eigendruck' (printed myself)
verso with stamp of the estate and estate no. 'H 355'
Dube H 376

ERNST LUDWIG KIRCHNER

Cows in the Snow

woodcut on paper
1918
37 x 31 cm / 14 1/2 x 12 1/4 in. image
signed lower right, dedicated lower center
Dube H 380

ERNST LUDWIG KIRCHNER

Walkers Resting

oil on canvas, on canvas
1918
34,5 x 49,5 cm / 13 ½ x 19 ½ in.
signed upper left, 'K' scratched into the paint upper right
verso with stamp of the estate, inscribed 'KN-Da/Bh3'
Gordon 532

Provenance
- Kirchner Estate
- Galerie Iris Wazzau, Davos (1984)
- Private collection, Hamburg

Exhibited
- Galerie Nierendorf, Berlin 1963. E. L. Kirchner. Aquarelle, Bilder, Zeichnungen. Zum 25. Todestag. Ill. 22
- Galerie Iris Wazzau, Davos 1983. Expressionismus in Davos. Ill. 1
- Kirchner Museum, Davos 2007. Kirchners Katzen (Kirchner's Cats). P. 42, ill.

EDVARD MUNCH

Workers in the Snow

lithograph and woodcut on paper
1912
c. 63 x 48 cm / c. 24 4/5 x 18 7/8 in. image
signed lower right and numbered lower left 'NO 7'
Woll 414 I, Schiefler 385

ERNST LUDWIG KIRCHNER

Milkmaid with Churn

woodcut on Japan paper
1921
63 x 39,4 cm / 24 3/4 x 15 1/2 in. image
Dube H 439/III

EDVARD MUNCH

Streetworkers

lithograph on wove paper, hand coloured
1920
43 x 60 cm / 16 7/8 x 23 2/3 in.
signed lower right
Woll 648, Schiefler 484

ERNST LUDWIG KIRCHNER

Fir Trees in the Fog

woodcut on buff wove paper
1918
40,5 x 36 cm / 16 x 14 1/8 in. image
verso with stamp of the estate
Dube H 369 II

ERNST LUDWIG KIRCHNER

Peasant and Girl on a Forest Path

Indian ink and charcoal on copperplate printing paper
1920
49,7 x 34,8 cm / 19 1/2 x 13 3/4 in.
verso with the stamp and number of the estate
'P Da/Bc 16'

ERNST LUDWIG KIRCHNER

Dorli

woodcut on blotting paper
1917
47,5 x 38 cm / 10 3/4 x 15 in. image
at the lower edge with an illegible signature
and a long dedication
Dube H 307/ II

ERNST LUDWIG KIRCHNER

Archers (on the Wildboden Davos)

watercolour and Indian ink over pencil on paper
1935-1937
28,8 x 21,1 cm / 11 1/3 x 8 1/3 in.
verso signed and titled

Provenance
- Hans and Lotte Rohner
- Collection Max Muggler
- Galerie Kornfeld, Bern (2007)
- Private collection

Exhibited
- Kirchner-Museum, Davos 1996. Ernst Ludwig Kirchner. Die Skizzenbücher. Ekstase des ersten Sehens. Skizzenbuch 148. p. 342 ill.
- Kirchner-Museum, Davos 2008-2009. Der Neue Stil, Ernst Kirchners Spätwerk. p. 89

THE INFLUENCE OF MUNCH AND KIRCHNER ON POST-WAR EXPRESSIONISM

ØIVIND STORM BJERKE

The influence of Munch and Kirchner on post-war Expressionism was layered: on a general level, their importance corresponds to the role the two artists played in the evolution and establishment of Expressionism as a historical phenomenon in the history of art; more specifically, their influence can be seen in their separate – at times coincident – impact on individual artists.

Many German artists after 1945 sought to position themselves as part of the international art scene. Most devoted themselves to formal and material issues, setting figuration aside in the process. Those art historians who emphasize style and iconography often ignore the importance of experimentation with materials to the development of artistic expression. Both Munch and Kirchner played a significant role in this respect: for instance through their use of wood as a material for creating images, and in Kirchner's case through sculpting in wood. Artists regard the preparation of materials and the physical surface of the work as part of what makes it alive, just as the way the materials are treated is part of what communicates the psychological content of the piece. Emphasizing the vulnerability and decomposition of materials is thus a way of visualizing the physical transition from life to death.

Both Munch and Kirchner drew on their own life experience for their motifs. Their Expressionism had personal roots and tells of their personal grappling with existential issues. It could be argued that one of the founding principles of their worldview was the individual in opposition to the masses. Reinforcing their intimate engagement and identification with their motifs was a powerful dramaturgy centred on a climactic event and with a strong emphasis on the theatrical and performative aspects of the work. The images shift between figures in pastoral landscapes and the modern city as a stage-set on which human dramas are played out.

Munch builds on an iconography in which the everyday and the foreign are played off against each other. In his works, the commonplace is liable to mutate into something frightening and threatening; the living might see themselves as mere shadows or even as the dead; a rock or the crown of a tree can suddenly metamorphose into a monster. Yet in all his many depictions of men and women blending in with nature as if part of an organic whole, Munch is always committed to the affirmation of life. Kirchner followed much the same concept in the early stages of his art, but he also formed a much deeper relationship with the social tensions of contemporary urban life than did his older colleague Munch.

The art of the early twentieth century in the tradition of German Romanticism is often described using words like 'sublime', 'gothic, 'uncanny', and 'decadent'. The terms are indicative of the perception of northern European art as anti-classical, sensual and concerned

Wood sculptures in Kirchner's studio, 1911

International Exhibition of Modern Art
Armory New York, 1913, poster

Jim Dine *The Colorful Wall*
1993, woodcut, painted over

with fantasy and existential questions. Conceptual reasoning is pitched against non-verbal communi - cation and empathy. One typically northern European characteristic is doubt, including ambivalence and dualism, which explains the use of ghosts and doppelgangers as recurrent motifs. Expressionist themes such as sensual eroticism, mental instability and formal discord and deformation thus became part of the standard repertoire of European and American art; they also informed exhibitions and art historical theses exploring works by both Munch and Kirchner.

The Ripple Effect of Expressionist Art in the United States

Munch's popularity in the United States has increased with each new exhibition of his works, from 1951 to the show at the Museum of Modern Art (MoMA) in New York in 2006 and that in Chicago in 2008. Both Munch and Kirchner were included in the Armory Show of 1913 and there was an exhibition of Kirchner in Detroit in 1937. After the war, his works went on show in Seattle, Pasadena and Boston in 1968/69, at the National Gallery of Art in 1992, and at MoMA in 2008. Galleries founded by Euro- pean emigrés in the United States were also an important link to Expressionist art.

American visual artists have been inspired by Expres- sionist technique, style, form and content ever since the nineteen-fifties. Especially important to Californian artists were the impulses supplied by the figurative works of Nordic and German Expressionism. Nathan Oliviera, David Park, Elmer Bischoff, Paul Wonne and Wayne Thiebaud, who all belong to the gener- ation that came directly after Abstract Expressionism, brought free figuration back to American painting. Their painting style, structures and motifs drew on Munch, Kirchner, Kokoschka, and on other Central European Expressionists. With a background in English Pop Art, David Hockney picked up elements of this tradition in the landscapes he painted between 1998 and 2003, with motifs from the Grand Canyon, Iceland and northern Norway.

Georg Baselitz *Big Night*
2008/10, woodcut

Rainer Fetting *Man and Axe*
1984, oil and wood on canvas, Thomas Collection

Munch was one of Jim Dine's artistic role models for his move away from an iconography built on the traditional Pop repertoire; Munch also inspired Dine to start working with woodcuts (p.112, right). Starting in 1975, Dine's works build directly on Munch's use of a fretsaw and practice of colouring each individual piece of the woodcut, as in a jigsaw. Jasper Johns made a series of works called *Between the Clock and the Bed* (p.116), in which he paraphrases Munch's painting *Self Portrait. Between the Clock and the Bed* (p.117) of 1940. Johns' lithograph *Savarin* depicting a coffee can with pencils shoved into it and a bleeding arm at the front was inspired by Munch's *Self-Portrait with Skeleton Arm*, a litho - graphed self-portrait with the skeleton of an arm in the foreground.

In Warhol's work, the impulses from Munch are both iconographic and technical. Warhol visited the Munch museum in 1973 and had his interest in Munch reawakened when Galleri Bellman in New York staged a Munch show in 1983. Warhol was then commissioned by the gallery to make paintings reworking three of Munch's famous motifs: *Self-Portrait with Skeleton Arm, Madonna – The Brooch – Eva Mudocci*, and *Madonna*. Warhol produced fifteen paintings in total and planned a series of prints with these motifs as his starting point. The series was never completed, although the proofs (p.114) exist. Warhol's choice of Munch's subjects can be read as an acknowledgement of the works' status as icons of popular culture and as an example of Postmodernist appropriation. It was also a form of recognition of Munch's use of different media.

The Influence of German and Nordic Expressionism in the Post-War Period

Many of those artists who were productive before 1933 and who worked well into the second half of the twentieth century continued to paint in the tradition of figurative Expressionism even after the war. Estab - lished Expressionists such as Oscar Kokoschka were highly influential in British art, while Max Beckmann played a similar role in the United States. Erich

Andy Warhol *Madonna and Self-Portrait with Skeleton's Arm* (after Munch), 1984, screenprint

Heckel taught in Karlsruhe until 1955 and Emil Nolde's 'unpainted pictures' for many came to symbolize art's triumph over suppression and censorship. Ernst Wilhelm Nay, Bruno Krauskopf, and Rolf Nesch count among those German artists who were active in Norway, having settled there in the nineteen-thirties. Francis Bacon, who was resident in Germany from time to time, including in Berlin in 1930, developed his own idiosyncratic brand of Expressionism with elements of Surrealism in the post-war years.

Many young German artists found their way back to Expressionism through Karl Otto Götz's affiliation with the CoBrA movement. Götz, who was stationed in Norway while serving in the Wehrmacht from 1941 to 1945, was the only German member of CoBrA, which together with the Situationists inspired Helmut Sturm, Heimrad Prem, Hans Peter Zimmer and Lothar Fischer – the artists who in 1958 founded the SPUR group and who were later joined by Hans Matthäus Bachmayer. The generation of artists who came to maturity in the fifties and sixties took an experimental approach to materials and techniques, as well as engaging in introspection and exploring the theatrical aspects of figurative media. This experimentation drew on the principles underlying Munch's and Kirchner's creative processes. Asger Jorn brought Scandinavian, Dutch, Belgian, French and German artists who identified with this experimental tradition together with a philosophy of life resting on the dialectical relationship between life and death.

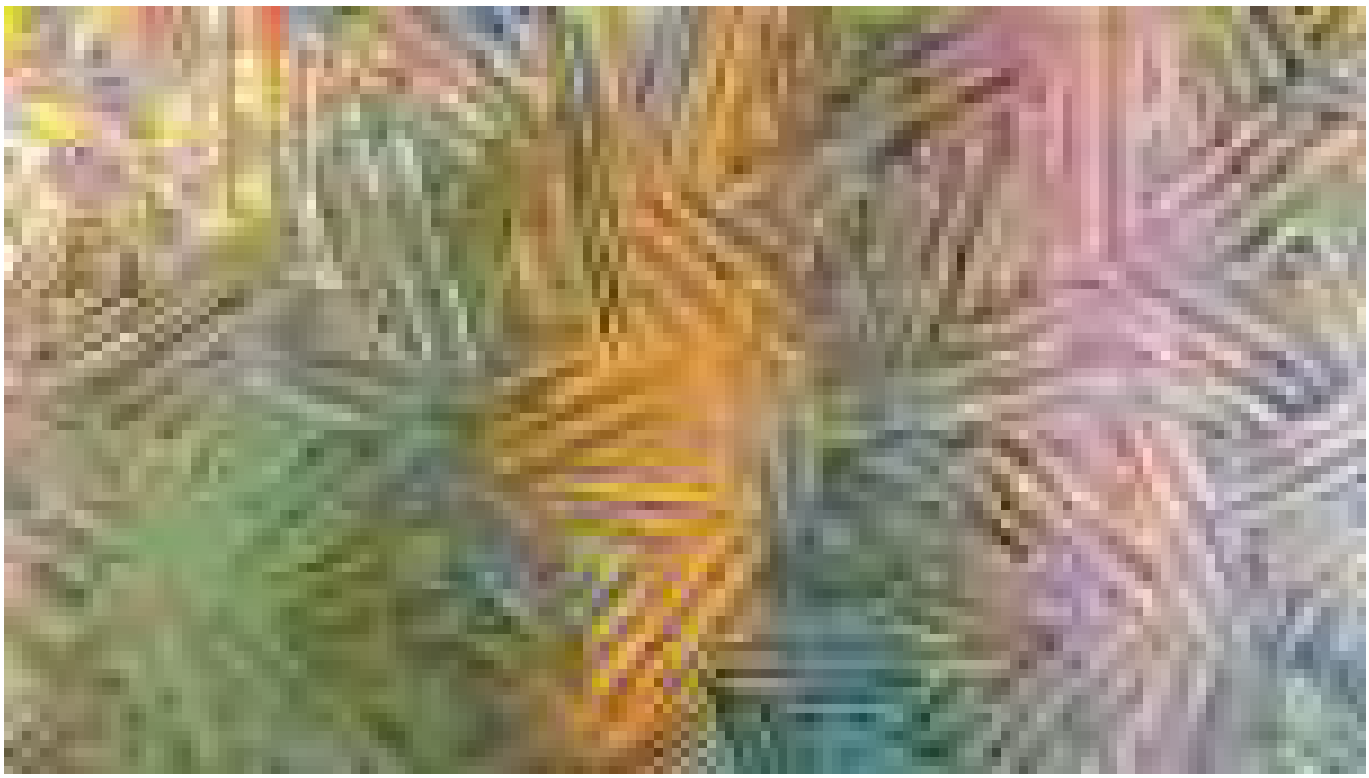
Jorn's echoes of early Expressionism and his interest in Nordic Mysticism were reinforced in Joseph Beuys. Taking Munch's use of the intaglio plate's physical features as an integral part of the image as his starting point, Anselm Kiefer, Beuys' student, breathed new life into the woodcut. Kiefer uses the grain and unique structure of wood in a manner similar to Munch in his woodcut *Kiss*, printed from a block covered in rough depressions. The generation that had its breakthrough in the seventies, including Jörg Immendorf and Georg Baselitz, all took a renewed interest in the woodcut (p.113, left). Baselitz's debt to

Salomé *Southern Hemisphere* 1982, mixed media on canvas, Thomas Collection

Munch is evident in the aggressive figures and melancholy atmosphere of his paintings and prints, and in his richly textured surfaces and organic forms; Baselitz's debt to Kirchner is apparent in his wood sculptures. A.R. Penck, meanwhile, has moved towards a systematic and conceptual approach to art in his drawings, paintings and sculptures, although his style is more akin to the heritage of figurative Expressionism.

The 'Neuen Wilden' were a by-product of the student milieu that grew up around Karl Horst Hödicke's lectures in Berlin in the nineteen-seventies. Of the artists in this group, which received little international recognition at the time, Rainer Fetting, Helmut Middendorf, Salomé (above), Luciano Castelli and Elvira Bach are the ones most interesting for our context. Their abundant use of references to Kirchner, Karl Schmidt-Rottluff and Erich Heckel brought those much older artists back into the public consciousness. The motifs preferred by the 'Neue Wilde' were often tied to their gender identity and the frenzy of life in the urban space. One independent voice outside the Berlin-based circle of artists was Gustav Kluge, whose art references Munch and Francis Bacon both stylistically and iconographically. The Italian trans-avant-gardists came to prominence at much the same time, but with polished and classically oriented figuration, although Francesco Clemente is an exception here. Clemente saw a show with Munch's works in 1982 and in the same year embarked on a woodcut project in which the texture of the material was part of the print. The influx of international Expressionist art has been further reinforced by the Dane, Per Kirkeby, who published a book on Munch in 1987. Kirkeby, who has an analytical temperament, sublimates the Expressionist tradition and balances his classical and romantic impulses in paintings in which nature is the primary motif.

The new figuration of the nineteen-eighties made use of stylistic and iconographic references to early Expressionism, albeit without any direct stylistic coherence. Seen against the appropriation strategies



Jasper Johns *Between the Clock and the Bed* 1981, encaustic on canvas, MoMA, New York

that originated with Duchamp and that were especially relevant to artists working with photography around this time, many northern European artists came across as backward-looking. American critics in particular labelled them exponents of a decadent regression in contemporary art with the result that they never really had a proper breakthrough on the American art scene. Susan Rothenberg is one of only a few American artists of the nineteen-eighties to be associated with Neo-Expressionism. Her series of dark paintings of 1987 bears a strong affinity to Munch's *Night* paintings.

Among those who laid the groundwork for the bio - graphical fixation with the body that is such a defining feature of today's art are Munch and Kirchner and the early Austrian Expressionists. Thanks to her long stay in New York, Maria Lassnig has also integrated impulses from American Abstract Ex - pressionism. The at times violent and sadomasochistic relationship to the body found in Austrian post-war artists, often in combination with performance and material scrutiny, constitutes an original contribution to Expressionism. Arnulf Rainer and Günter Brus are good examples of contemporary artists who make iconographic references to Munch in their drawings, even if Brus makes stylistic references as well.

The vitalizing impact of the Expressionist heritage on the visual art of our time demonstrates that Expressionism is about far more than just style. The use of autobiographical factors, bodily experience and the materialization of bodily experience also play an important role in the experimental approach to technique. This is often reflected in the use of non-traditional media. The incorporation of autobiographical elements by both Munch and Kirchner made them important role models for younger artists seeking to define the role of the artist in the post-war period.

Edward Munch *Self-Portrait. Between the Clock and the Bed*
1940-43, oil on canvas, Woll 1764

V

WOODCUT

Ernst Ludwig Kirchner *Bathers Throwing Reeds*, 1909, colour woodcut, Dube 160

Edvard Munch *Moonlight I* 1896 (p.132)

The woodcuts by Munch and Kirchner count among the highlights of their respective oeuvres. The accentuation of the wood grain and experiments with form and colour evident in Munch's woodcuts of the turn of the century revolutionized the medium in a way that had not been done since Albrecht Dürer. Munch's signature practice of sawing up his woodblocks and then re-assembling the pieces rather like a jigsaw puzzle likewise opened up a range of possibilities.

The woodcut was firmly within Kirchner's artistic compass right from the start, and thanks in part to the influence of Jugendstil and Munch eventually became one of his principal vehicles of expression. Comparing the sketchily outlined figures in Kirchner's *Bathers Throwing Reeds* (upper left) and Munch's finely nuanced *Two Human Beings. The Lonely Ones* (p.126) or *Moonlight I* (lower left and p.132) alerts us to the delight in experimentation that these two artists shared as well as highlighting the distinctively abstract qualities, angularity and immediacy of Kirchner's early woodcut style. Gradually distancing himself from his previous abjuration of detail and deliberate coarseness, Kirchner answered Munch's curved lines with his own jagged ones and with the extensive use of hatch - ing in works such as *Nude with Black Hat* (p.121) or the *Head of Ludwig Schames* (p.136). In doing so, he paid more attention to the many different ways in which the wood could be worked than did Munch, with his focus on the grain.

Both artists experimented with a broad array of colours in their woodcuts and prints. Yet the grain of the wood tends to be more in evidence in Munch's prints than in those of the German Expressionist, for all the prominence that it is given in certain works. Kirchner prefers to concentrate on his own manipulation of the wood rather than on grain alone, which after all is a product of chance. He therefore draws on a much wider range of hatching styles and ornamentation with which to nuance area as a vehicle of expression. Munch, by contrast, has his sights trained firmly on the emotions generated by the latent tension between the sexes, and uses his palette to tease these out. What binds the two artists together is their striving to tap the experimental potential not just of the production process but also of the content conveyed through it, though without being tied down by historically defined generic boundary markers. *DB*

ERNST LUDWIG KIRCHNER

Nude with Black Hat

woodcut on paper
1911
66,5 x 22,3cm / 26 1/8 in. x 8 3/4 in. image
signed and dated '07' lower right, inscribed 'Handdruck' (hand print) lower left
lower edge with dedication by the artist
Dube H 207 III

Provenance
- Estate of the artist
- Private collection

EDVARD MUNCH

Boys Bathing

colour woodcut on strong wove paper
1899/printed in 1917
37,5 x 44,5 cm / 14 3/4 in. x 17 1/2 in. image
Woll 150 II, Schiefler 127
Rare print, since light yellow was used instead of orange.

Provenance
- Marlborough Fine Art, London
- Marlborough Galerie, Zurich
- Private collection, Japan
- Private collection

EDVARD MUNCH

Two Human Beings. The Lonely Ones

colour woodcut on paper
1899/printed around 1917
39,4 x 55,5 cm / 15 1/2 x 21 7/8 in. image
signed lower right
Woll 157 III 4, Schiefler 133

Provenance
- Private collection, Norway

Exhibited
- Pinacothèque de Paris, Paris 2010, Edvard Munch ou 'l'Anti-Cri'. No. 47, col. ill.

EDVARD MUNCH

Mystical Shore

woodcut on Japan paper
1897, printed after 1906
37,1 x 57,1 cm / 14 5/8 x 22 1/2 in. image
signed lower right
Woll 117 III, Schiefler 125

Provenance
- Marlborough Fine Art, London
- Marlborough Galerie, Zurich
- Private collection, Japan
- Private collection

The woodcut is a reversed version of a subject which Munch used in two oil paintings, dated 1892 and a drawing in wash, probably created at the same time.

ERNST LUDWIG KIRCHNER

The Eternal Desire

woodcut on blotting paper
1918
38 x 31 cm / 15 x 12 ¼ in. image
signed, inscribed 'Eigendruck' (printed myself), dated '17' and with dedication
Proof of the first state of folio 8 for Petrarca's 'Triumph of Love'
Dube H 350 I

Provenance
- Private collection

EDVARD MUNCH

Moonlight I

woodcut in five colours on paper
1896
40 x 46 cm / 15 3/4 x 11 1/8 in. image
signed lower right
Woll 90 IV, Schiefler 81 A

Provenance
- Private collection, Norway

Exhibited
- Pinacothèque de Paris, Paris 2010, Edvard Munch ou 'l'Anti-Cri'. No. 38, col. ill.
- Kunsthal Rotterdam, Rotterdam 2010/2011. Edvard Munch.

EDVARD MUNCH

Kiss on the Hair

colour woodcut on paper
1915
49 x 59,5 cm / 19 ¼ x 24 ½ in. image
Woll 545 VII
The present work was printed by the artist himself.

Provenance
- Private collection

Exhibited
- Pinacothèque de Paris, Paris 2010, Edvard Munch ou 'l'Anti-Cri'. No. 76, col. ill.

ERNST LUDWIG KIRCHNER

Head of Ludwig Schames

woodcut on strong yellowish Japan paper
1918
57,5 x 26 cm / 22 5/8 x 10 1/4 in. image
with signature stamp lower right
verso numbered 'KH64' (cancelled) and 'KH 63'y
Dube H 330 III

Provenance
- Estate of the artist
- Private collection

EDVARD MUNCH

The Girls on the Bridge

colour woodcut
1920
49,7 x 42,7 cm / 19 1/2 x 16 8/7 in. image
signed lower right
Woll 628 III, Schiefler 488 III

Provenance
- Galerie Thomas, Munich
- Private collection, Germany

Varying a given theme proved to be a crucial impetus for Edvard Munch. Switching to a different medium – the choice ranged from painting in oil, watercolour and gouache to drawings, pastels and prints – or modifying or refining his chosen technique allowed him to continue his exploration of an existing motif. Working on the same theme but in a different medium turned out to be a very fruitful approach, and only when the different techniques – the paintings and prints, for example – are placed alongside each other does the interaction between them acquire a truly orchestral sound, complete with both overtones and undertones. A 'variation' for Munch meant more than just a minor change made to prevent repetition; as an aesthetic category widely practiced in the world of music, the 'variation' for him was a crucial design principle.

Girls on the Bridge counts alongside *Madonna*, *Melancholy* and *The Sick Child* as one of the most impressive examples of Munch's application of the variation principle. The lithograph *On the Bridge* (p.141) shows five, white-clad women standing on a pier, while the lithograph combined with a woodcut of *The Girls on the Bridge* (p.138) shows just three women leaning against the right railing. But it was not just the motif itself that Munch liked to vary: by colouring *On the Bridge* by hand, he transformed what had been a multiple into a unique work of art. He also used a paper stencil to cover the dress worn by the middle woman of the woodcut, added a new zinc plate, and varied another print by introducing a range of nuances.

While the variation principle was not as central to Kirchner's work as it was to Munch's, there are nevertheless certain parallels. Several of Kirchner's works turn on the motif of the mountainside forest, for example, which he varied in a way that recalls Munch's method – at least to the extent that the underlying motif is left unchanged, its variability residing in its capacity to open up new ways of seeing. Kirchner's many paintings on this theme vary in terms of colour, rhythm and the relative proportions of the trees. While the woodcut *Fir Trees in the Fog* (p.105 left) of 1918 concentrates – as do the paintings – on the treetops poking up out of the fog, the main focus of the ink drawing *Peasant and Girl on a Forest Path* (p.105 right) is clearly on the protagonists of the title. Kirchner's *Fir Trees in the Fog* woodcut and Munch's *Woodland in Snow* (Woll 466) and *Garden in Snow II* (Woll 468) of 1913 again alert us to parallels between the two artists, and not just in their choice of motif. What is striking is the way they handle the contrast between the fog or snow and the trees. Both artists had fled to the country following a major breakdown when they produced these works and were drawing on their immediate surroundings as a source of inspiration. *DB*

EDVARD MUNCH

On the Bridge

hand coloured lithograph on laid paper
1912/13
40 x 53 cm / 15 3/4 x 20 7/8 in.image
signed lower right
Woll 416, Schiefler 380

Provenance
- Edvard Munch (1913 - 1922)
- Collection Beyer Family (1922 - 2009)
- Private collection, Germany

VI

FIGURES

Ernst Ludwig Kirchner
left: *Nude with cat,*
1929, pen an Indian ink, washed, on paper
49 x 36 cm / 19 1/4 x 14 1/8 in
verso with the stamp and number of the estate 'F Da/Bg 67'
centre: *Kneeling female Nude in Bathtub*
1911, pencil on brown paper
42,5 x 33,1 cm / 16 3/4 x 13 in.
verso with the stamp and number of the estate 'B Dre/Bg 45'
right: *Bathers on Fehmarn*
1914, pencil on paper, 52,5 x 37 cm / 20 5/8 x 14 1/2 in.
with the stamp and number of the estate 'K Da/Bh 15'
Verso: *Scene at the Stafelalp*, black chalk, 1920

"Women are splendid creatures, incidentally. I think from now on I will paint only women,"[1] wrote an enthusiastic Edvard Munch to a friend of his in 1885. Influenced by the Kristiania Boheme, he ventured to break the taboo on depictions of female nudity and after moving to Berlin produced a number of heavily symbolic paintings and prints of women that reach far beyond the depiction of private moments or nudes in the conventional sense. The works grapple with suffering, love, pain and death and in doing so pick up the thread of the early works produced in Kristiania in the mid-1880s. Turning to the themes of his later *Frieze of Life*, Munch also created some highly ambivalent depictions of women such as his *Madonna* (p.156) and *The Kiss* (p.154) – works whose psychological import was recognized and propagated by Stanislaw Przybyszewski as early as 1894: "Edvard Munch is the first to have undertaken to depict the finest and subtlest mental processes just as they appear of their own accord in the pure individual consciousness, utterly independent of all mental activity. His works are painted preparations of the soul at that very moment in which all rational grounds are silent."[2] Przybyszewski's interpretation can be read as a measure of the extent to which Munch had already drifted away from Naturalism and Impressionism towards a more symbolistic idiom. But even the later nudes are always about the tension between what is apparent on the outside and what is happening on the inside, between the visible body and the soul within.

The lithograph version of Munch's *Madonna* unites the 'femme fragile' and 'femme fatale' in a constant push and pull of reclining and standing, rest and motion, baring and concealing. The hybridity is a result of more than just the addition of a frame containing a skeletal embryo and spermatozoa as pointers to conception and birth; the ambivalence of the erotic, ecstatically supine motif and the dancing, mermaid-like standing motif is similarly crucial. The woman depicted in Kirchner's woodcut, *Nude with Black Hat* (p.122), to which the later painting of that name alludes, by contrast, is clearly a seductress, as the emphasis given to her lips, breasts, and sex indicates – all features that Munch deliberately omits or underplays.

In the bathing scenes done 'after nature', we see Kirchner engaging with areas of colour in a way that reaches beyond Munch's psychologically charged figures and space. Kirchner had set himself the task of liberating form and colour, true to the programme of 'Brücke', which in 1906 had explicitly welcomed anyone "who directly and honestly reproduces that force which impels him to create". Kirchner's *Two Green Girls with Red Hair* (p.148) is thus an experiment with the complementary colours green and red, as the title indicates. What arouses his interest is not the psychological tension between the protagonists but the tension generated by the forms and colours and how they interact; this of course is very different from Munch's *Boys Bathing* (p.146) of 1904/05, which goes far beyond the theme of bathing boys by showing a boy in a typically pubescent pose, similar to that of Munch's other renditions of puberty. The boys clustered together in a group contrast sharply with the only one of them who is standing – and whose loneliness, despair and anxiety were to be the theme of countless other works by Munch, including such famous ones as *The Scream*, *Jealousy* and *Melancholy*. Even in the woodcut of *Bathing Boys* (p.124) of 1899/1917, not only are all three bathers shown isolated from each other, but Munch ratchets up the tension by showing the figure standing on the right with his arms defiantly folded.

Just how different the two men's interests as artists were is especially apparent in their nudes, even if those painted by Munch after his crisis and return to Norway reflect the influence of the German Expressionists. But for Munch it was only "the individual and the personal in the model that were of interest, that he wanted to reproduce".[3] *DB*

1 Munch to Olav Paulsen, letter dated 11 March 1885, Munch-museet, Oslo. Quoted from Eggum, Arne (ed.). Edvard Munch og hans modeller 1912–1943, cat. Munch-museet. Oslo 1988. p. 9

2 Przybyszewski, Stanislaw (ed.), Das Werk des Edvard Munch. Vier Beiträge von Stanislaw Przybyszewski, Franz Servaes, Willy Pastor, Julius Meier-Graefe, Berlin 1894, p. 16

3 Prestøe, Birgit, 'Modellen', in Norsk dameblad, 1/3. 1954. p. 6

EDVARD MUNCH

Bathing Boys

oil on canvas
1904-05
57,4 x 68,5 cm / 22 ½ x 27 in.
signed lower right
Woll 592

Provenance
- Radium Electric AS (- 1953 -)
- Carlo Z. Thomasen (- 1958 -)
- Paul Støre (- 1967 -)
- Roland, Browse & Delbanco (vor 1972)
- Kenneth Åberg, Gothenburg (1976)
- Galleri Bellman (1981)
- Sigvald Bergesen jr. (ab 1981)
- Cahyadi Kumala, Jakarta
- Collection DOBE Fine Art, USA (- 2004 -)
- Private collection

Exhibited
- Konstnärshuset, Stockholm 1913. Edvard Munch. No. 25 "Badande Gutter".
- Gurlitt, Berlin 1914. Edvard Munch. No. 30
- Kunstnerforbundet, Oslo 1958. Edvard Munch. No. 24
- Galerie Grosshennig, Düsseldorf 1960. Edvard Munch.
- Pinacothèque de Paris, Paris 2010. Edvard Munch ou 'l'Anti-Cri'. No. 44, col. ill.

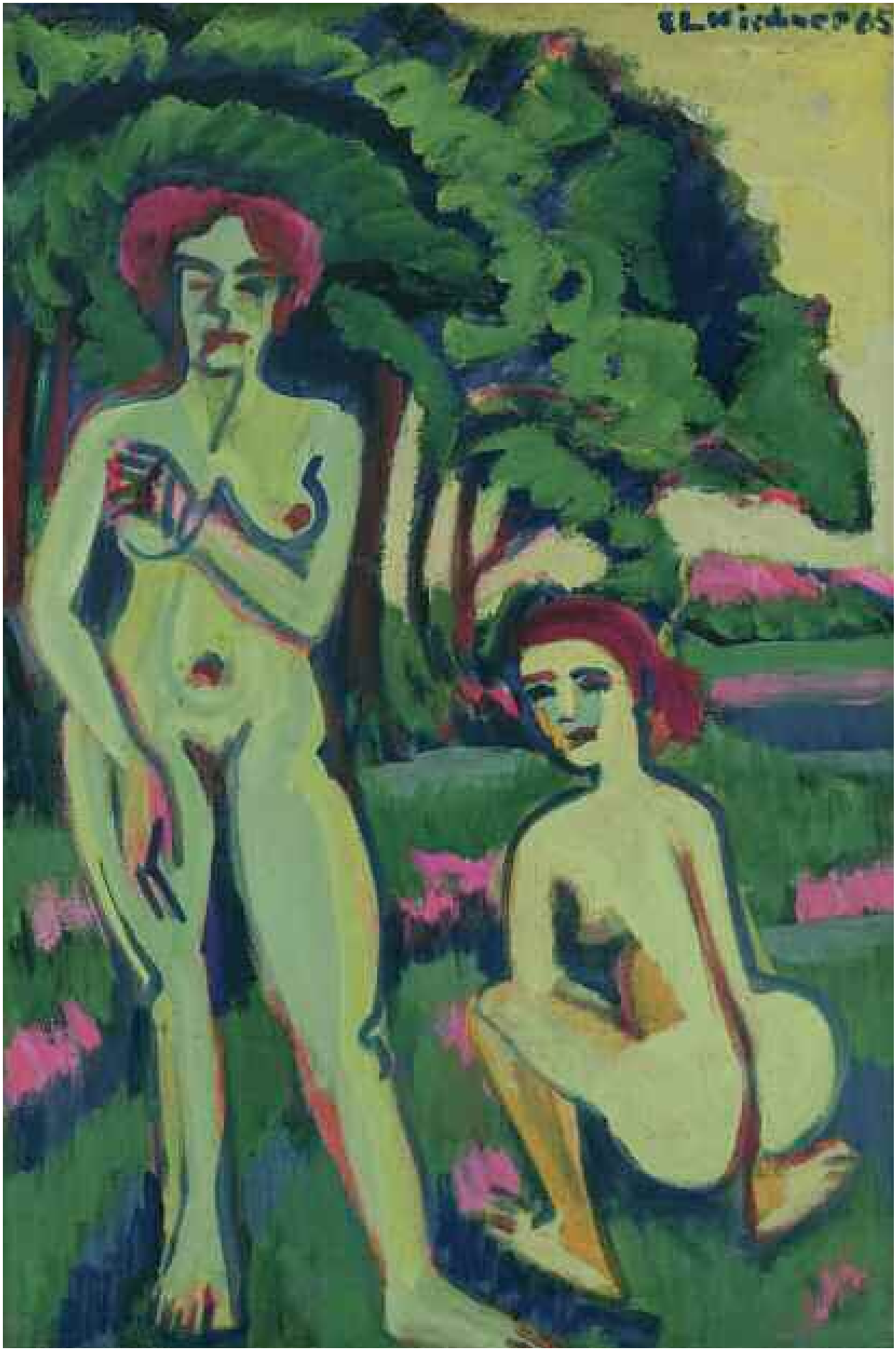
The work is registered in the 1906 list of Galerie Commeter, Hamburg. In 1904, Commeter had received the sole right to sell Munchs paintings, Bruno Cassirer the same for the graphic works.

ERNST LUDWIG KIRCHNER

Two Green Girls with Red Hair

oil on canvas
1909/1926
74,5 x 52,5 cm / 29 3/8 x 20 5/8 in.
signed and dated '05' upper right, verso with stamp of the estate, incribed 'KN-Der/BF 4'
Gordon 92

Provenance
- Galerie Thomas, Munich
- Private Collection, Germany



EDVARD MUNCH

Two Reclining Women

oil on canvas
1918-1919
50 x 80 cm / 19 5/8 x 31 1/2 in.
signed lower right
Woll 1278

Provenance
- Cassirer, Berlin 1921
- Galerie van Diemen, Berlin 1923-27
- Herbert Kurz, Meerane 1929
- Art dealer Rolf Hansen
- Thomas Olsen 1958
- Sigval Bergesen jr. 1960
- Marlborough Fine Art, London 1975
- Private collection

Exhibited
- Blomqvist, Kristiania 1919. Edvard Munch.
- Blomqvist, Kristiania 1921. Edvard Munch. No. 42 "To liggende damer"
- Cassirer, Berlin 1921. Edvard Munch. No. 14
- Arnold, Dresden 1921. Edvard Munch. No. 14
- Gerstenberger, Chemnitz 1921. Edvard Munch. No. 14
- Caspari, Munich 1921. Edvard Munch. No. 11
- Overbach-Gesellschaft, Lübeck 1921. Edvard Munch.
- Kunsthaus Zürich, Zürich 1922. Edvard Munch. No. 73
- Kunsthalle Bern, Bern 1922. No. 68
- Kunsthalle Basel, Basel 1922. Edvard Munch. No. 66
- Kunsthaus Zürich, Zürich 1925. Edvard Munch. No. 321 "Zwei Frauen"
- Kunsthalle Mannheim, Mannheim 1926. Edvard Munch. No. 54
- Kunsthütte Chemnitz, Chemnitz 1929. Edvard Munch. No. 48 "Liegende Frauen"
- Kunstnerforbundet, Oslo 1958. Edvard Munch. No. 31

Literature
- J.H. Langaard 1967, p. 21 and 68

ERNST LUDWIG KIRCHNER

Two Female Nudes with Sculpture

pencil on strong paper
1912
26,9 x 36 cm / 10 5/8 x 14 1/8 in.
verso with stamp of the estate, inscribed 'B Be/Bg 59'

Provenance
- Estate of the artist
- Private collection

EDVARD MUNCH

The Kiss

etching on buff copperplate printing paper
1895
34,5 x 27,8 cm / 13 5/8 x 11 in. image
signed lower right, titled 'Kuss' and inscribed 'Radierung'
lower left inscribed with signature of the printer Felsing, Berlin
verso inscribed 'Mi Sch.22b (1895)'
Woll 23 b, Schiefler 22

EDVARD MUNCH

Madonna

lithograph on thin laid paper, mounted on thin Japan paper
1895/1902
c. 60 x 44 cm / 23 5/8 x 17 3/8 in. image
signed lower right
Woll 39 II, Schiefler 33
One of the rare examples with the frame printed in orange instead of red.

Provenance
- Private collection, Nice

Exhibited
- Pinacothèque de Paris, Paris 2010. Edvard Munch ou 'l'Anti-Cri'. No. 32, col. ill.
- Kunsthal Rotterdam, Rotterdam 2010/2011. Edvard Munch.

ERNST LUDWIG KIRCHNER

Four Dancers

lithograph on strong paper
1911
23,5 x 42 cm / 9 ¼ x 16 ½ in. image
signed lower right
verso with the stamp of the estate, inscribed 'L 167 D'
Dube L 168
One of 8 known prints.

ERNST LUDWIG KIRCHNER

Dance

pencil, pen and ink on paper
1919
36,5 x 44,5 cm / 14 3/8 x 17 1/2 in.
signed lower right
verso dated, titled and with the stamp of the estate inscribed 'F Da/Bi 1'
and the numbers 'K 9870', 'C 5629' and '9837'
verso: *Bathing scene Fehmarn island*

BIOGRAPHIEN IM ZEITGESCHEHEN

	MUNCH	WORLD HISTORY	KIRCHNER
	Biography Edvard Munch	Milestones and Events	Biography E. L. Kirchner
1863	Edvard Munch is born on 12 December at Engelhaug farm in Løten, Norway, the second child of the medical officer, Dr. Christian Munch, and his wife Laura Catherine Munch, née Bjølstad.	Edouard Manet paints *Dejeuner sur l'herb*e. The Paris Salon rejects it on the grounds that its depiction of a nude woman with two fully clothed men is 'indecent'. Emperor Napoléon III himself orders the refused works to go on show in a separate part of the Salon.	
1863		First section of the London Underground opens.	
1864	The family moves to the capital, Kristiania, now Oslo. Their first home is in the oldest part of town, but they will move house frequently over the next twenty years.	Jules Verne writes his utopian novel 'Journey to the Centre of the Earth'. Karl Marx founds the 'First International' in London. An alliance of workers' organizations with the same or similar goals, its provisional statutes call for the protection, advancement and complete emancipation of the working class.	
1867		The second World's Fair (Exposition universelle d'Art et d'industrie) is held in Paris from 1 April to 3 November. There are 41 participating countries and the fair attracts more than 10 million visitors. At the fair's salon Courbet and Monet exhibit their works. First stirrings of French Impressionism.	
1868	Edvard's mother dies of tuberculosis aged just thirty. Her older sister Karen Bjølstad takes over the care of the five children and encourages Edvard to develop his artistic talents.	The French photography pioneer Louis Ducos du Hauron makes a breakthrough in colour photography.	
1869	Edvard creates his first drawings and watercolours.	Spectacular opening of the Suez Canal linking the Mediterranean to the Red Sea.	

	MUNCH	WORLD HISTORY	KIRCHNER
1871		Bismarck appointed the first chancellor of the newly founded German Reich.	
1873		Heinrich Schliemann finds Troy and the Treasures of Priamos.	
1875		International tensions. France is arming on a massive scale, which draws a warning from Bismarck.	
1876		Birth of the petrol engine run on a mixture of compressed air and fuel. The motorization of the world begins.	
1877	Edvard's sister Sophie dies of tuberculosis at the age of fifteen.		
1879	Munch enrols to study engineering at the Technical University of Kristiania but is frequently absent owing to illness.	Thomas Edison invents a light bulb suitable for mass production.	
1880	He decides to become a painter and enrols at Kristiania's Royal School of Art and Design.		Ernst Ludwig Kircher is born on 6 May in Aschaffenburg, Germany, the first child of the engineer Ernst Kirchner, and his wife Marie Elise Kirchner, née Franke.
1881	Munch attends a course in freehand drawing and the nude class taught by the sculptor, Julius Middelthun.		
1883	Takes part in his first art show and for the first time submits works to the Autumn Exhibition.	Bismarck introduces a health insurance bill, followed a year later by an accident insurance bill and in 1889 the first pension scheme.	
1884	Munch has contacts to the notorious 'Bohemians of Kristiania', a circle centred on the Naturalist painter and writer, Christian Krogh, and the anarchist writer, Hans Jæger.		
1885	Having received a stipend he is able to spend his first three weeks abroad. He visits the World's Fair in Antwerp and travels to Paris.		

	MUNCH	WORLD HISTORY	KIRCHNER
1886	The first version of *The Sick Child* sparks a scandal.	Carl Benz patents the world's first motorcar. The three-wheeled 'Benz Patent Motorwagen'. The Norwegian painter and journalist Christian Krohg founds the avant-garde magazine, 'Impressionisten'.	The family moves to Frankfurt am Main, where Ernst Ludwig attends elementary school. He sees paintings by Grünewald and classical statuary in Frankfurt's museums and produces his first drawings.
1887		The Statue of Liberty, a gift from France to the USA, is erected in New York harbour.	Kirchner's father accepts the post of deputy director at a paper factory near Lucerne, where the family will live for the next two years.
1889	His first solo exhibition of 109 works earns Munch a Norwegian state scholarship to study to Paris. News of his father's unexpected death plunges him into a deep crisis.	Vincent van Gogh paints *Starry Night*, one of his best known paintings, while in a mental hospital in Saint-Paul-de-Mausole.	The family moves to Chemnitz in Saxony, where Kirchner's father teaches at the school of arts and crafts.
1890	Moves to St. Cloud on the River Seine near Paris. Influenced by Impressionism and Post-Impressionism, he breaks with Naturalism. His scholarship is renewed, as it will be the following year, too.	The German artist and initiator of the Guggenheim Museum in New York, Hilla von Rebay, is born in May, the Austrian artist Egon Schiele in June, and the Belorussian painter and sculptor Ossip Zadkine, in July.	
1892	An exhibition of his works in Berlin is deemed so scandalous that it has to close early, thus greatly adding to his fame. Munch spends this winter and the next three winters in Berlin, where he belongs to a circle of writers and intellectuals including August Strindberg and Stanislaw Przybyszewski. They meet regularly in a wine bar called 'Zum Schwarzen Ferkel' (The Black Piglet).	The Munich Secession is founded. A cholera outbreak caused by unfiltered drinking water from the River Elbe and unsanitary conditions in a Hamburg slum costs 8,600 lives.	Ernst Ludwig attends Gymnasium. Aware of his artistic talents, his parents allow him to attend drawing and painting classes at a private art school. His passion for art grows although a career in art is out of the question.
1893	His *Frieze of Life* begins to take shape. Munch begins his practice of exposing his works to the ravages of the elements. Begins exhibiting regularly in Germany and Scandinavia.		
1894	The first monograph is published. Munch produces his first etchings and lithographs in Berlin.		

	MUNCH	WORLD HISTORY	KIRCHNER
1895			First experiments with the woodcut.
1896	Travels to Paris where he prints his first colour lithographs and some highly experimental woodcuts. He takes part in the Salon des Artistes Indépendants for the first time; solo show at Siegfried Bing's Salon de l'Art Nouveau.	Theodor Herzl publishes his idea of a Jewish state. Publication of the first issue of 'Jugend – Münchner illustrierte Wochenschrift für Kunst und Leben', the magazine that gives German Art Nouveau its name: Jugendstil.	
1897	Munch spends the summer in Åsgårdstrand and there buys a little fisherman's cottage where he will spend most of his summers in the coming years. A major exhibition in Kristiania at last brings him widespread recognition in his native Norway. The next few years will see him travelling extensively with numerous exhibitions throughout Europe.	1897	
1898	Meets Tulla Larsen.		The young Kirchner travels to Berlin and Nuremberg where he visits various museums and is especially impressed by the works of Holbein and Dürer.
1899	Munch visits Florence and Rome to study Italian Renaissance masterpieces. His very serious alcohol problem will lead him to seek help at various sanatoriums over the next few years.	The First Hague Peace Conference agrees laws and declarations on the peaceful settlement of international disputes and the laws of war.	
1900	1900	Olympic Games in Paris, in which Norway is for the first time a participant. First voyage of a Zeppelin in Germany. The world's first escalator is a major attraction at the World's Fair in Paris.	Kirchner's first model is the girl next door, Emma Frisch, who is the same age as him and will later marry his friend and fellow painter, Karl Schmidt-Rottluff.
1901	Takes part in international shows at the Glaspalast in Munich, the Hollaendergården in Oslo and in Trondheim.		Kirchner moves to Dresden to study architecture.
1902	After returning to Berlin the previous spring, Munch unveils his *Frieze of Life* at the fifth exhibition by the Berlin Secession. His relationship with Tulla Larsen ends dramatically with an incident in which Munch is shot in the hand.	1902	Exhibition of prints by Edvard Munch at the Galerie Emil Richter/ H. Holst in Dresden.

	MUNCH	WORLD HISTORY	KIRCHNER
1903	With works on show in thirteen different exhibitions, Munch signs on with the Cassirer Gallery in Berlin and Commeter in Hamburg. Numerous exhibitions and portrait commissions both in Germany and elsewhere in Europe follow.		Kirchner moves to Munch, ostensibly to continue his studies, "since my parents were opposed to painting". In fact, he attends classes in nude drawing at a private art school run by Wilhelm von Debschitz.
1904			Kirchner, Bleyl and Erich Heckel, all of whom are studying architecture at the Sächsische Technische Hochschule in Dresden, spend much of the summer drawing at the Moritzburg Lakes.
1905	An exhibition of his portraits at the Cassirer Gallery in Berlin leads to still more commissions, including from the Esche family in Chemnitz. Portrait painting becomes his most important source of income.	Dissolution of Norway's union with Sweden. The Norwegians vote in favour of a constitutional monarchy and Prince Carl of Denmark is elected King Håkon VII of Norway.	On 7 June Kirchner, Bleyl, Heckel and Schmidt-Rottluff found the group called 'Brücke' (Bridge).
1906	Works on set designs for Max Reinhardt and on decorations for the foyer of the Berliner Kammerspiele. The 'Sächsische Kunstverein' in Dresden hosts an exhibition of Munch's paintings.		'Brücke' publishes a programme drafted by Kirchner, who also makes a woodblock print of it. First contacts between 'Brücke' and Munch. Schmidt-Rottluff writes to Munch and invites him to take part in a show of modern woodcuts by the 'Brücke'. Munch does not reply. He is bound to the Galerie Commeter in Hamburg.
1907	Munch goes to the German seaside resort of Warnemünde to work. His experiments in painting and photography show him for the first time grappling with the modern-day world of work.	Pablo Picasso paints *Les Demoiselles d'Avignon*, a work which marks a turning point in the history of Western art. Incipient Cubism is ushered in.	
1908	His psychological and physical crisis culminates in a nervous breakdown, after which he has himself admitted to Dr. Daniel Jacobson's psychiatric clinic in Copenhagen.	Pioneering invention of Cubism by George Braque and Picasso in the little town of Cèret in the French Pyrenees. The name Cubism is coined by the art critic Louis Vauxcelles, who describes a work by Braque as 'bizarreries cubiques'.	In May Kirchner visits an exhibition of 100 paintings by van Gogh at the Kunstsalon Richter in Dresden. First stay on Fehmarn.

	MUNCH	WORLD HISTORY	KIRCHNER
1909	Returns to Norway and rents a large wooden house in the coastal town of Kragerø. There he sets up his first outdoor studio, finding plenty of motifs both in his immediate surroundings and in his studio. Begins working on the murals that he will enter in the competition for the interior of the Great Hall of Kristiania University.	1909	Sees exhibitions of Matisse and Cézanne in Berlin.
1910			Kirchner meets Gustav Schiefler. When the 'Neue Sezession' is founded in Berlin, all the artists in the 'Brücke' decide to join.
1911	Munch buys 'Nedre Ramme', a property in Hvitsten, in order to have more space in which to work on his murals.	The Norwegian polar explorer, Roald Amundsen, becomes the first person to reach the South Pole. Founding of the 'Blue Rider', a brainchild of Wassily Kandinsky (1866–1944), Franz Marc (1880–1916) and other breakaways from the Neue Künstlervereinigung München (NKVM). Their first major show is held to co - incide with that of the NKVM in order to demonstrate how much more progressive they are.	Kirchner makes a woodblock print to advertise a Paul Gauguin exhibition at the Galerie Arnold in Dresden. Moves to Berlin, where he meets Erna Schilling, the woman who will be his lifelong partner. 1911
1912	The 'Sonderbund' exhibition in Cologne presents Munch as one of the pioneers of modernism – his ultimate breakthrough as an artist.	1913	Kirchner and Munch take part in the 'Sonderbund' exhibition in Cologne. They tour the exhibition together. In a letter to Gustav Schiefler, Kirchner describes the Norwegian as a 'fine character'. 'Brücke' takes part in the 'Blue Rider' exhibitions at Goltz in Munich and at the Galerie 'Der Sturm' in Berlin. Some of Munch's works go on show at Fritz Gurlitt, Paul Cassirer, and I. B. Neumann in Berlin, and at the Berlin Secession.
1913	Takes a two-year lease on Grimsrød Manor on the Jeløya peninsula. Travels to various exhibitions all over Europe and takes part in the Armory Show in New York.	Alfred Redl, the Austrian Chief of Staff, shoots himself after being unmasked as a Russian spy.	Munch is represented in five exhibitions in Berlin. 'Brücke' disbands on 27 May. A work by Kirchner is exhibited at the Armory Show in New York.

	MUNCH	WORLD HISTORY	KIRCHNER
1914		First World War between Austro-Hungary, Germany and the Ottoman Empire (Central powers) on the one side and France, Britain and Russia (Entente) on the other. Norway tries to remain neutral but its merchant fleet supports the Entente powers. Jazz, a new style of dance music, begins to catch on in the USA.	Eberhard Grisebach: "Paintings by E. L. Kirchner […] very good […] I am inclined to believe that he is the most important of all the Brücke artists."
1915	Back at Hvitsten, Munch works on his murals for the Great Hall. He travels to the Norwegian ex - hibition in Copenhagen, where some of his ideas for the murals are exhibited.	The Russian artist Kazimir Malevich paints his *Black Square*, a work set to become an icon of twentieth-century painting.	Conscripted to the field artillery, Kirchner is discharged again in the autumn following a nervous breakdown. Carl Hagemann begins collecting works by Kirchner.
1916	Buys 'Ekely', an estate near Skøyen, west of Kristiania, where he will henceforth spend most of his time, right up to his death. His murals for the university are sub-mitted in September.	Dadaism, a new movement ini-tiated by Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Marcel Janco and Hans Arp, appears on the scene in Zurich and Geneva.	A note in Kirchner's sketchbook reads: "I'm sorry, but Gauguin and Munch are definitely not my fathers." Several stays in sanatori-ums in this year.
1917		The USA joins the war.	First cure in Davos. In July Kirchner moves into lodgings on the 'Stafelalp' above Frauenkirch.
1918	Visiting Germany, Munch revisits the house Am Strom 53 in Warnemünde. Today it is used as a meeting place for German and Norwegian artists.	Norway's economic situation deteriorates as the country slips into a debt crisis. Women in Germany are given the vote. First regular flights between New York and Washington and between Berlin and Weimar.	In the summer Kirchner is back in Davos, where in September he takes out a lease on the house 'In den Lärchen'.
1919	Munch falls sick with the Spanish flu. He devotes more time to the nude. His works are celebrated all over Europe.		The Galerie Ludwig Schames shows 50 paintings and four sculptures by Kirchner. A positive write-up of the show by Paul Ferdinand Schmidt is published in the 'Kunstchronik'. Kirchner's printing press arrives from Berlin. He begins work on his 'Davoser Tagebuch'.

	MUNCH	WORLD HISTORY	KIRCHNER
1920	Travels to Paris and Berlin, where together with Cassirer he prepares an exhibition for the coming year.	Norway abandons its neutrality and joins the League of Nations. Founding of the NSDAP (National Socialist German Worker's Party) headed by one Adolf Hitler in Munich.	October/November: Exhibition at Kunsthalle Bremen 'Munch and the artists of the Brücke'. In the winter exhibition of 15 major works by Kirchner at the Kronprinzenpalais of the Berlin Nationalgalerie.
1922	Travels to Berlin. Major exhibition at the Kunsthaus Zürich with 73 paintings and 389 prints. Munch paints a 22-panel frieze for the 'Freia' chocolate factory. He supports German artists by buying their prints in large numbers.	Howard Carter finds the mummy of the Egyptian pharaoh, Tutankhamun, in the Valley of the Kings in Egypt.	Munch exhibition at the Kunsthaus Zürich. On the return journey, Gustav Schiefler visits Kirchner in Davos: „...the high point of our journey ... I [absorbed] everything you were able to show us, with all my senses". Erna finally liquidates the apartment in Berlin.
1923	1923		Schiefler visits Kirchner and prepares the second volume of the catalogue raisonné of the graphic works (published in 1931). He has just published 'Edvard Munch's Graphic Art' at Ernst Arnold, Dresden. Kirchner moves into a chalet on the 'Wildboden'. He will live and work there until his death in 1938.
1924		Ernst Alexanderson sends the first fax across the Atlantic.	Major exhibition in Winterthur, which is unanimously slated.
1925	Munch is made an honorary fellow of the Bavarian Academy of Fine Arts in Munich.	The Norwegian capital Kristiania re-adopts its former name, Oslo.	Kirchner travels to Germany. Visits Will Grohmann in Dresden, Schmidt-Rottluff und Max Liebermann in Berlin.
1926	Travels to Germany, Venice, Copenhagen, Zurich and Paris. Laura, his mentally ill sister, dies.	The Norwegian engineer Erik Rotheim invents the spray can.	The first volume of the catalogue raisonné of Kirchner's graphic works by Schiefler is published, as well as Grohmann's monography.
1927	Major retrospectives at the Berlin National Gallery and the Nasjonalgalleriet in Oslo. Munch is now hailed as a pioneer of modern art even in Norway.	Discovered by a talent scout in New York, the African-American singer and dancer, Josephine Baker, becomes a big hit in Paris. Charles Lindbergh becomes the first person to fly non-stop across the Atlantic from New York to Paris.	1927

	MUNCH	WORLD HISTORY	KIRCHNER
1928	Takes part in exhibitions in San Francisco and at the Royal Academy in London. Begins work on murals for Oslo city hall which will never be realized.	1928	The second volume of prints by Edvard Munch is published. In August the art dealer Günther Franke visits Kirchner.
1929	Builds his famous 'Winter Studio'.	Founding of the Museum of Modern Art in New York, which opens with a show of works by Cézanne, Gauguin, Seurat and van Gogh.	Travels to Germany. Kirchner criticizes the gallerist, Ferdinand Möller, for exhibiting "that saccharine Norwegian M".
1930	A burst blood vessel in his right eye very nearly blinds him and leads him to embark on an intensive exploration of aging and death.		
1931		1931	Kirchner calls Munch a "pseudofather". He becomes a member of the Prussian Academy of Arts. The second volume of Schiefler's 'Die Graphik Ernst Ludwig Kirchners' is published.
1933	On his 70th birthday Munch is awarded the Great Cross of the Order of St. Olaf and is the subject of monographs by Pola Gauguin and Jens Thiis. He himself leads an increasingly reclusive life at Ekely.	Adolf Hitler is appointed chancellor.	Major Kirchner retrospective with nearly 300 works at the Kunsthalle Bern. Some of the museum directors and collectors who visit it are from Germany. The Kunstmuseum Bern buys *Sunday in the Alps – Scene at the Fountain*.
1934		1936	Kirchner is visited by Oskar Schlemmer in Davos and visits Paul Klee in Bern.
1936			Before emigrating to America, the art dealer Curt Valentin visits Kirchner to discuss the possibility of an exhibition in the USA.
1937	The Nazis confiscate 82 works of 'degenerate art' by Munch from German museums.	1937 Picasso paints *Guernica* to commemorate the town of that name destroyed during the Spanish Civil War. The exhibition of 'Degenerate Art' opens at the Hofgarten-Arkaden in Munich on 19 July. It features 112 works by artists such as Feininger, Klee, Dix, Munch and Kirchner.	Exhibition in Detroit opens in January. Kirchner is expelled from the Prussian Academy of Arts and 639 of his works are removed from German museums. Kirchner applies for Swiss citizenship for himself and Erna. Exhibition of his works at the Kunsthalle Basel.

	MUNCH	WORLD HISTORY	KIRCHNER
1938	The eye problems he has had since 1930 worsen. Many of the works seized by the Nazis from German museums are sold at auction in Oslo.		Germany's annexation of Austria in March alarms Kirchner, who worries that the Germans might also invade Switzerland. He burns his woodblocks and many of his wood sculptures. On 15 June he shoots himself at Frauenkirch-Wildboden.
1940	Norway is occupied by the Germans. Munch refuses to have any contact at all with either the Nazi occupiers or Norwegian collaborators. He works on what will be his last self-portrait.	The Germans occupy Norway, forcing the Norwegian royal family to seek exile in London. They will return to Oslo only after the German capitulation in 1945.	Erna Schilling is given permission to use the name Kirchner. She remains at Wildboden until her own death in 1945.
1942	The first major exhibition of Munch's work in the USA opens.		
1943	Munch creates his last works. Numerous celebrations are held to mark his 80th birthday.		
1944	Edvard Munch dies at Ekely on 23 January aged 81. He leaves his entire estate to the City of Oslo.	End of the Second World War in Europe. The Third Reich falls apart and the Allies divide Germany into four zones of occupation. No one questions Norway's constitutional monarchy following its restoration after the war.	
1945			
1963	The Munch-museet opens on 29 May 1963, the centenary of his birth.		
1982			The Kirchner Museum in Davos is founded in 1982. Originally housed in the old post office on Davos-Platz, it reopens in its new, purpose-built premises, on 4 September 1992.

EXHIBITED WORKS IN ORDER OF THE CHAPTERS

Chapter IV – RETREAT TO THE COUNTRY

Chapter V – WOODCUT

Chapter VI – FIGURES

EXHIBITED WORKS IN ALPHABETICAL ORDER

Munch

Kirchner

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CATALOGUES RAISONNÉS

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ILLUSTRATIONS

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