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# Ernst Ludwig Kirchner The Dresden And Berlin Year

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German Expressionist Prints from the Collection  
of Ruth and Jacob Kainen

Van Gogh and Expressionism

Expressionism in Germany and France

New Perspectives on Brücke Expressionism

Ernst Ludwig Kirchner 1880-1938

Brücke

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Sounds

Ernst Ludwig Kirchner

Vibrant Metropolis, Idyllic Nature

Kirchner and the Berlin Street

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An Introduction to Nineteenth Century Art

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German Expressionist Prints

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**MILLS  
HESTER**

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German  
Expressionist

Prints from  
the Collection  
of Ruth and  
Jacob Kainen  
Univ of  
Wisconsin  
Press  
Ernst Ludwig  
Kirchner's  
remarkable

series of  
paintings  
known as the  
Berlin Street  
Scenes is a  
highpoint of  
the artist's  
work and a  
milestone of  
German

Expressionism, widely seen as a metaphor for modernity itself through their depiction of life in a major metropolis. Kirchner moved from Dresden to Berlin in 1911, and it was in this teeming city, immersed in its vitality, decadence and underlying sense of danger posed by the imminent World War I, that he created the Street Scenes in a sustained burst of creative energy and ambition between 1913 and 1915. As the most extensive consideration of these paintings in English, this richly illustrated volume examines the creative process undertaken by the artist as he explores his theme through various mediums, and presents the major body of related charcoal drawings, pen-and-ink studies, pastels, etchings, woodcuts and lithographs he created in addition to the paintings. The volume also investigates the significance of the streetwalker as a primary motif, and provides insight on the series in the context of Kirchner's wider oeuvre. *Van Gogh and Expressionism* Hudson Hills Ernst Ludwig Kirchner (1880-1938) is one of the best-known painters and sculptors of German Expressionism. As co-

founder of the artists' group the Brücke at the beginning of the twentieth century, he is also one of the most important artists of the avant-garde. His life and work were deeply shaped by his search for the 'exotic' and 'primordial', for foreign lands and cultures. What resulted were brilliantly colourful, imaginative artworks in which he create foreign worlds. This book traces the stages of

Kirchner's life and artistic development. It illustrates how, by synthesising a great variety of influences from non-European cultures, the artists achieved an intermingling of art, life and work that manifested itself as 'exotic' Gesamtkunstwerk not only in his work but also in his live-in studios. *Expressionism in Germany and France* The Museum of Modern Art Ernst Ludwig Kirchner painted city

life as a joyous, bustling pageant, a sophisticated swirl of desiring bodies and colorful urbanity, giving Germany an energetic iconography for the glory days of modernity. One of the four founders of Die Brücke (The Bridge), Kirchner drew on German Renaissance art to conjure expressive exaggerations of face and posture, and brought to landscape painting a

city-dweller's zest, imbuing tranquil scenery with riotous energy. Coinciding with a Kirchner retrospective at the Städel Museum--the first to be seen in Germany in 30 years--this massive volume surveys the artist's several creative phases and genres. It features the famous nudes made during the Die Brücke era, his classic scenes of frenetic Berlin city life and Swiss

mountainscapes from Davos, along with lesser-known canvases, works on paper and sculpture. With essays by renowned art historians, this definitive monograph offers fresh perspective on the continued relevance of Kirchner. Born in Bavaria, Ernst Ludwig Kirchner (1880-1938) studied architecture in Dresden, where he met the young painter Fritz Beyl. With Beyl, Karl Schmidt-

Rottluff and Erich Heckel, Kirchner founded the group known as Die Brücke. Casting aside the then-prevalent academic style of painting, Kirchner and his friends allied themselves with early Renaissance artists such as Albrecht Dürer, Matthias Grünewald and Cranach the Elder, and revived older media such as woodcut printing. Kirchner briefly saw army service

in the First World War, but suffered a nervous breakdown and was discharged. In the interbellum years Kirchner's reputation grew enormously, until the Nazi regime branded his art degenerate: in 1937 over 600 of his works were sold or destroyed. In 1938, despairing of this destruction and the general political climate, Kirchner

committed suicide. New Perspectives on Brücke Expressionism Univ of California Press The Brücke Museum in Berlin houses the world's largest collection of works by the early twentieth-century expressionist movement Die Brücke, or The Bridge. Formed in Dresden by Fritz Bleyl, Erich Heckel, Ernst Ludwig Kirchner, and Karl Schmidt-Rottluff, this group had a

major impact on the evolution of modern art. But as Escape into Art? reveals, they were also affected by the rise of Germany's National Socialist party in the 1930s. Discussing in detail the everyday reality of the Brücke artists under National Socialism, this book takes a critical look at the fates and artistic practice of the movement's former members in the years after 1933. Explaining the

measures carried out against Br cke members as a result of Nazi art policy, Escape into Art? describes how, in 1937, thousands of works by these artists were confiscated from German museums by National Socialist authorities and then shown in a traveling exhibition called "Degenerate Art." Using numerous sources that have never before been studied, the authors

examine not only how these acts affected the creative work and self-image of the painters themselves, but also today's popular image of expressionism , its vilification as degenerate, and the creation of the Br cke artists' legend after the end of the Second World War. How much scope for action was there, the book asks, and how should we evaluate the narratives of inner

emigration and the zero hour today? Including 180 color plates from the museum's collection, Escape into Art? offers an in-depth exploration of the effects of National Socialism on Br cke artists and beyond. Ernst Ludwig Kirchner 1880-1938 Routledge The German-born Expressionist artist Ernst Ludwig Kirchner (1880-1938) first came to Davos in 1917 on a rest cure. His body and

mind devastated by the war, mountain life promised recovery and proved extremely fruitful artistically. If at first Kirchner met his new environment with the same nervous brushstrokes and perspectivist escalations found in his Berlin street scenes, his inner turmoil soon subsided, producing calmer and stronger bands of pigment and later an

exalted experience of nature. New imagery resulted as well, going beyond Kirchner's primary focus on landscapes to include interiors and a series of self-portraits and figure paintings of rural neighbors. With its selection of paintings, works on paper, sculptures, photographs and tapestry from European and American private collections, this

monograph shows how Kirchner, after Segantini and Hodler, became the third great painter of the Alps. Life in the Mountains finishes with works from the years 1925-26, when Kirchner returned to Germany, leaving his union with the natural life behind. **Brücke** Hatje Cantz Ernst Ludwig Kirchner's move from Dresden to Berlin in 1911 marked a turning point in his art. Under the



influence of the most modern metropolis in Europe, during the years between 1912 and 1915 the artist created works whose exaggerated and condensed style could be regarded as a true metaphor for the attitude to life during the early years of the twentieth century. During this time of rapid change the capital of the German Empire promised progress and countless opportunities,

but also danger and profound existential fear. The city was not only the centre of industry, which continued to grow unchecked, but also of increasing motorised traffic and, with three million inhabitants, it was the biggest "city of tenement blocks" in Europe. But Berlin was also the metropolis of the arts, of hedonism, prostitution and accordingly of

a sexuality that could be lived to the full as never before. Berlin vibrated with challenging energy and intellectual challenges. In this melting pot of opportunities and risks Kirchner created pictures of breathless, existential directness which he launched unerringly at the conventions of the Wilhelminian age. The main area of focus of the publication will lie on this

dialectic and the resulting tension. It will reproduce Kirchner's greatest masterpieces, and in order to demonstrate the profound changes in his style, a representative selection of his early works from Dresden will also be shown alongside the paintings, drawings and prints from the time in Berlin.

*Ernst Ludwig Kirchner and artworks* Hatje Cantz Verlag  
Ernst Ludwig Kirchner was one of the most

important painters of the Expressionist movement, but he was also a skilled photographer who documented the era's main protagonists and milieu.

Ernst Ludwig Kirchner: The Photographic Work, compiled and edited by the Kirchner Museum Davos, is the first collection of his photographs, taken between 1908 and 1938. Brought together, they offer insight into the beginning of

the modern age and all its contradictions, not least in the wild bohemian life of the artists, set alongside scenes of the intensely archaic Alpine world.

Kirchner also attempted to portray the "model society" of contemporary artists through his portraits, including subjects such as Oskar Schlemmer, Hermann Scherer and Albert Mller; authors such as Theodor W. Bluth and Alfred Dàblin; and collectors

and patrons of the arts such as Carl Hagemann, Fr»d»ric Bauer and Botho Graef. The chronological sequence of images covers all the genres in which Kirchner worked as a photographer: self-portraits, individual and group portraits, nudes, scenes from his atelier, exhibition documentation, landscapes, installations and documentary photographs. The texts include an essay

analyzing the historical and artistic context of this work and another on camera technique. The catalogue index contains formal descriptions of the photographs and their contents and an extensive register provides researchers easy access to information. A detailed biography, illustrated in part by previously unpublished photos, links the individual photographs to specific

moments in Kirchner's life.

**Caspar David Friedrich** The Museum of Modern Art Over 100 works by Beckmann, Feininger, Kirchner, Kollwitz, Nolde, Marc, and others. Distorted, stylized forms embody revolutionary mood of the early 20th century. Introduction. Captions. Notes on artists.

**Expressionis**  
**m** Hirmer Verlag GmbH An intriguing and vibrant study of an

innovative and lesser-known facet of contemporart art. Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints, books and multiples. Exploring commercial techniques, confrontational approaches and language and the expressionist impulse. Showcases the creativity being channelled into printed art by todays

generation. *German Expressionism* Taschen This publication is the first to examine the enormous influence of Van Gogh on German and Austrian Expressionism . It presents numerous masterpieces by Van Gogh and the Expressionists , including extremely powerful works by the painters of Die Brücke, Der Blaue Reiter, and the Viennese avant-garde."-  
-BOOK JACKET  
**Expressionis**

**m** Hatje Cantz New Perspectives on Brücke Expressionism : Bridging History brings together highly-renowned international art historians in a scholarly work that offers the first full-length reassessment in English of the importance of the Brücke group to German modernism specifically and to international modernism more generally. It challenges, interrogates

and updates existing orthodoxies in the field of Brücke studies by deploying new research combined with innovative interpretative approaches. This is an exciting volume of essays with an interlinking tripartite structure that charts the significance of this pioneering German avant-garde group in relation to various critical themes, namely, 'cultural and material identity',

'collectivity and selfhood', as well as 'defamation and rehabilitation'. The book is unique in the field in that it seeks to excavate specific historical research relating to the activities of the Brücke as a bohemian yet nonetheless enterprising artists' community, and considers the contributions of the key members in relation to the dynamics of that group rather than

simply on an individual basis. It thoroughly explores the historiography of the Brücke artists' reception throughout the turbulent history of the twentieth century up until the present day. **Sounds** DCV The small format oilcloth booklets that Ernst Ludwig Kirchner fills throughout his life, page for page with pencil, crayon, chalk, Ink, watercolor paints or charcoal, were for him, who didn't spend a

day without a sketchbook, drawn diaries, documentation, and experiment room. The masterly talent of the painter for drawing is revealed in them. With a few precise strokes he could capture whole sceneries. Kirchner recorded everything his artistic eye appealed to him for painting and sometimes animated to write. The inconspicuous black booklets form their own and unique

genre in Ernst Ludwig Kirchner's oeuvre and are among the most important original documents for art historical research. For the very first time, they were published within the publication for the exhibition "Kirchner's Sketchbook. From Pencil Stroke To Hologram" in Kirchner Museum Davos. The sketchbooks show, which like no other genre, motive groups occupied

Kirchner throughout his life and how he got his stylistic development from the street scenes to the New Style in thousands of sketches worked out. Based on their studies, it is possible tracing genesis from draft to finished painting. *Ernst Ludwig Kirchner* The Museum of Modern Art Afbildning og beskrivelse af malerier, tegninger, akvareller og grafik af Ernst Ludwig

Kirchner, Erich  
Heckel, Karl  
Schmidt-  
Rottluff, Fritz  
Bleyl, Max  
Pechstein,  
Emil Nolde,  
Cuno Amiet og  
Otto Mueller,  
alle  
medlemmer af  
kunstnersam  
menslutninge  
n die Brücke.  
Vibrant  
Metropolis,  
Idyllic Nature  
Parkstone  
International  
Published in  
1957, German  
Expressionist  
Painting was  
the first  
comprehensiv  
e study of one  
of the most  
pivotal  
movements in  
the art of this  
century. When  
it was written,

however,  
German  
Expressionism  
seemed like  
an eccentric  
manifestation  
far removed  
from what was  
then  
considered  
the  
mainstream of  
modern art.  
But as  
historians well  
know, each  
generation  
alters the  
concept of  
mainstream to  
encompass  
those aspects  
of the past  
which seem  
most relevant  
to the present.  
The impact of  
German  
Expressionism  
on the art and  
thought of  
later

generations  
could never  
have been  
anticipated at  
the time of  
the original  
writing of this  
book. During  
the  
subsequent  
years an  
enormous  
body of  
scholarly  
research and  
an even larger  
number of  
popular books  
on German  
expressionist  
art has been  
printed.  
Numerous  
monographs  
and detailed  
studies on  
most of the  
artists exist  
now and  
countless  
exhibitions  
with

accompanying catalogues have taken place. Much of this new research could have been incorporated in a revised edition and the bibliography certainly could have been greatly expanded to include the important writings which have been published in Germany, the United States and elsewhere since this book was originally issued. The author, however, was faced with the choice of

reprinting the original text with only the most necessary alterations- such as updating the captions to indicate present locations of the paintings- or the preparation of a revised text and bibliography. Desirable as a revision appeared, present printing costs would have priced the paperback out of reach for students. It is for this reason that I decided to reissue the original text

which stands on its own as a primary investigation of German Expressionist Painting. Kirchner and the Berlin Street Hatje Cantz This groundbreaking examination of the cultural exchange between early 20th century French and German artists illuminates new ways of understanding the development of Expressionism . Although the Expressionist movement is widely



considered to have arisen out of a German aesthetic, it was actually as much a result of German artists' exposure to artists living and working in France, such as van Gogh, Seurat, Gauguin, Cezanne, Matisse, Picasso, and Braque. In fact, in its early days, Expressionism was assigned no specific nationality at all. This fascinating book focuses on the key exhibitions,

galleries, and museum directors that helped disseminate styles and techniques of revolutionary French artists throughout Germany. Included here are French masterpieces seen not only by German artists in Paris but also in important galleries, exhibitions, and private collections in Berlin, Dresden, Munich, Weimar, and other cities. More than 100 paintings and works on paper are

grouped to encourage an understanding of artistic influence and interchange. The volume also reflects new scholarship on issues of French-German relations and contributes to our understanding of the ways the visual arts are influenced by ideas of national identity and cultural heritage." Ernst Ludwig Kirchner Parkstone International This book accompanies the first major

museum exhibition devoted to a reconstruction of the infamous Nazi display of modern art since the presentation originated by the Los Angeles County Museum of Art in 1991. The book contains reflections on the genesis and evolution of the term "degenerate art" and details of the National Socialist policy on art. Art works from the exhibition Degenerate Art are compared to

works of art from The Great German Art Exhibition, which was held at the same time and displayed the works of officially approved artists. The book also presents the after-effects of the attack on modernism that are felt even today. **Degenerate Art** Prestel Pub An introduction to the German Expressionist painter, graphic artist and sculptor who, at the turn of the 19th century,

was Germany's most influential artist. **New Perspectives on Br?cke Expressionism** Courier Corporation Volume covers the Collection of Prints and Illustrated Books, not the collection of artists' books. The Art of Society 1900-1945 Taschen The Mies van der Rohe-designed museum reopens with a presentation of the highlights of classic modernism

between 1900 and 1945 from the Nationalgalerie's holdings. The paintings and sculptures make for a vivid illustration of various tendencies in the art of the period, with emphases on Expressionism, the Bauhaus, the New Objectivity, and Surrealism. They also document the close ties between art and society in the German Empire, the Weimar Republic, and under National Socialism?from Paula Modersohn-Becker and Edvard Munch to George Grosz and Lotte Laserstein and on to Max Ernst and Salvador Dalí. The catalogue provides complete documentation of the works on view in the exhibition. Introductory essays at the beginning of each section are complemented by explanatory notes on selected major works and brief discussions of special aspects.00Exhibition: Neue Nationalgalerie Berlin, Germany (starting August 2021). *An Introduction to Nineteenth Century Art* Routledge A critical examination of German expressionism's relationship to the violence of colonialism. Ernst Ludwig Kirchner (1880-1938) and Emil Nolde (1867-1956) were leading figures in the German expressionist movement.

Turning away from Western society and the established norms of bourgeois culture, the artists looked to people, lifestyles, and objects from other parts of the world for inspiration, especially Africa and Oceania. Kirchner and Nolde experienced these other parts of the world through ethnographic museums, popular culture, the staging of "exotic" environments in Kirchner's studio, and Nolde's travels to the German colony of New Guinea. This book examines Nolde's and Kirchner's works against the background of their historical and ideological context: colonialism, domination, and the European invention of a racialized Other, an idea that was created by bohemian fetishization of the exotic as much as conservative fear of it. Kirchner and Nolde thus unveils less familiar and more violent aspects of expressionism .

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