

**AHST 3319-001 (87067)**  
**20<sup>th</sup> Century European Art:**  
**Avant-Garde and Aftermath**  
**Dr. Charissa N. Terranova**  
**Fall 2017**  
**Thursday 1:00-3:45**  
**SOM 1.110**

**09/07/17**

1885-1910 Post-Impressionism

1890-1910 Symbolism/Aestheticism/Fauves/Expressionism

# 1.) Due Thursday September 14 Assignment #1 The Avant-Garde and the Institution

Berthe Morisot's "*Winter (Woman with a Muff)*" (1880) is on view in the Dallas Museum of Art's European gallery (included in the Museum's free general admission) located on Level 2. The Museum is located at 1717 N Harwood St, Dallas, TX 75201. Photography is permitted without the use of flash or tripod/monopod/selfie stick. For this written assignment, photograph the work of art on-site and include the photograph in your paper. Please describe how the original avant-gardism of this work of art resonates or does not resonate in its context of the museum. Identify what makes this painting avant-garde in its historical context. Does the museum enhance or stifle its avant-garde qualities? How are those avant-garde qualities transformed over time and through preservation? Pay close attention to how it was painted. Brush stroke and color palette are important here.

- Left-hand justified, single-spaced heading with name of student, course number, professor's name, date
- Center justified title underlined or italicized. Be inventive with your title!
- Indentation of first sentence of all new paragraphs
- Double spaced body of text
- 12 pt. font
- Only 500 words in length
- Do not use the first-person voice.
- Please do not write "I think..." or "I believe..."
- Please avoid hyperbole and cliché, i.e. statements such as "It is magnificent," "He is a genius," or "It is a masterpiece."
- Proofread and Spellcheck!
- Final papers should be carefully edited, polished, and succinct.

# Post-Impressionism 1885-1910





Roger Fry, Self-Portrait, 1928



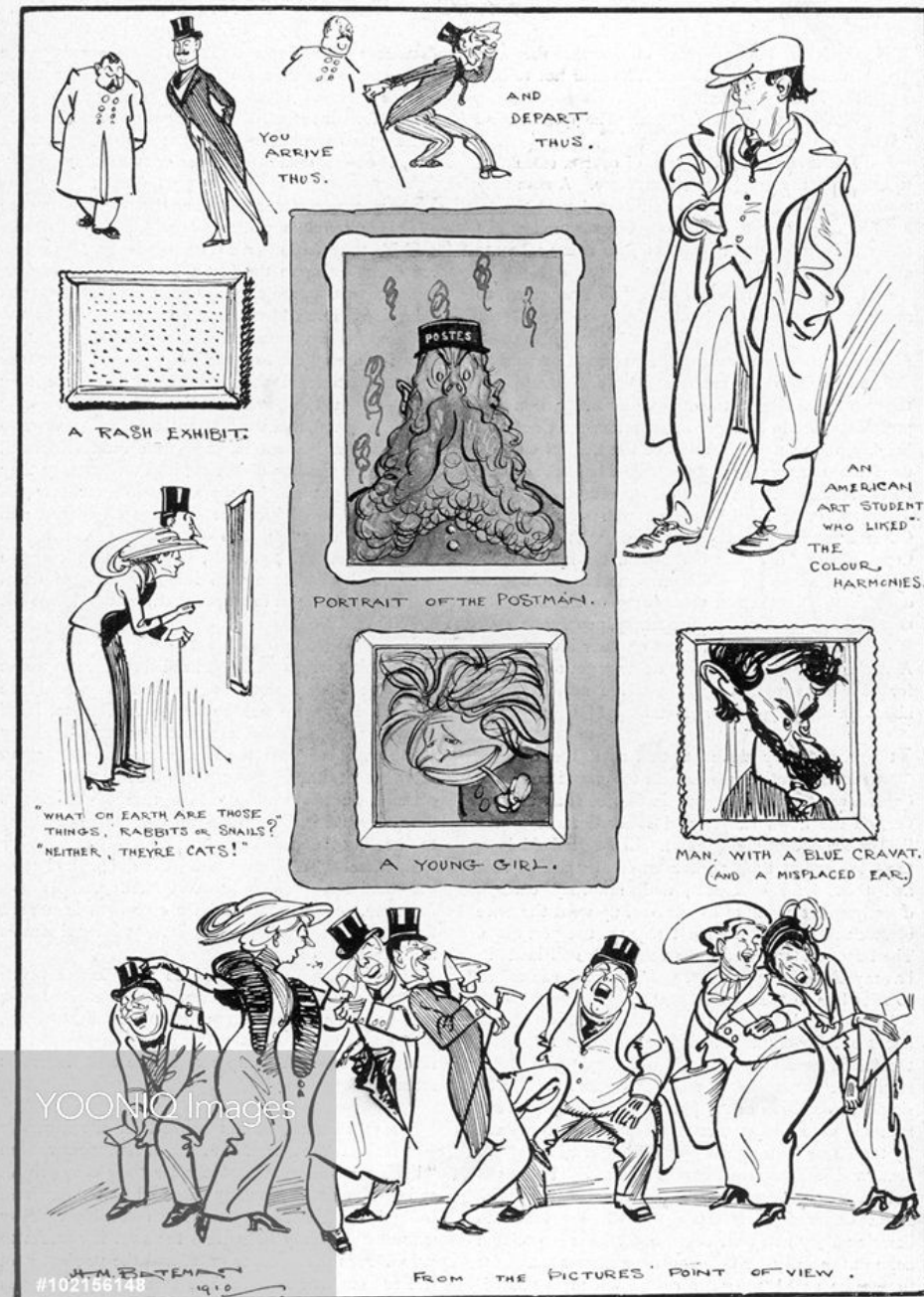
MANET  
CEZANNE  
GAUGUIN  
VANGOGH  
MATISSE

&  
NOV. 8  
TO  
JAN. 15.

# GRAFTON GALLERY MANET AND THE POST-IMPRESSIONISTS

Poster for *Manet and the Post-Impressionists*, curated by Roger Fry in the Grafton Gallery, London 1910

## Post-Impressions of the Post-Impressionists



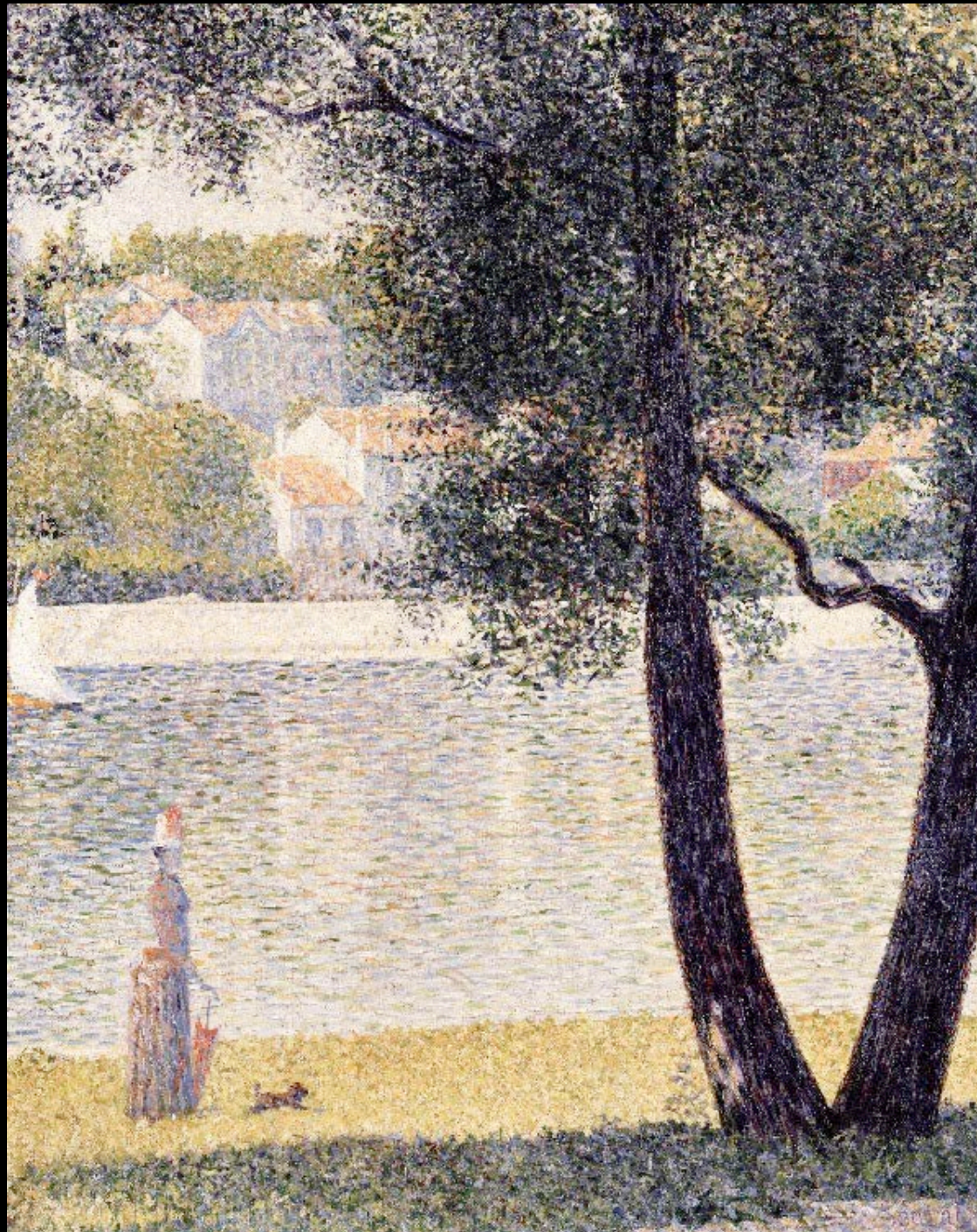
POSTED, NEAR THE GRAFTON GALLERIES, BY H. M. BATEMAN





Georges Seurat, The Stone Breaker, 1881-82





Seurat, The Seine at the Courbevoie, 1885





Seurat, Sunday Afternoon on the Island of La Grande Jatte, 1884-86



Scale

81 3/4 x 121 1/4 in

6.83 x 10.08 ft







chromoluminarism  
(divisionism)  
and  
pointillism



# Iconography



“singe” = monkey; a monkey in French (and female) is known as “singe,” denoting a prostitute

For what is the woman fishing at the left?





Paul Cezanne, The Basket of Apples, 1890-94





Cézanne wanted to  
"treat nature through  
the cylinder, the  
sphere, the cone" ...

*Vanitas*  
*Memento mori*

Cézanne, Still Life with  
Skull, 1898





Cezanne, Boy in the Red Vest, 1890-95





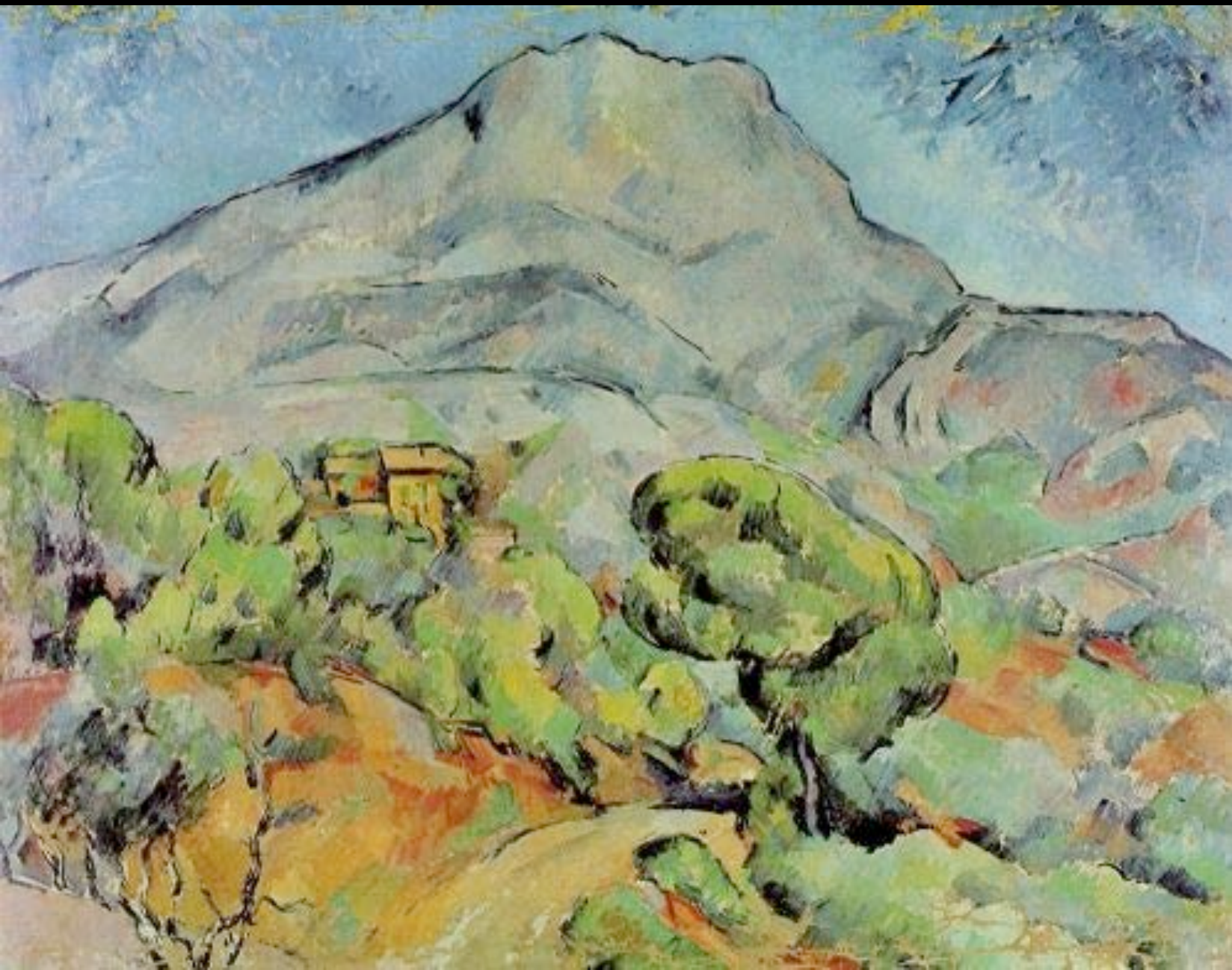
Cezanne, Mont Sainte-Victoire, 1886-87





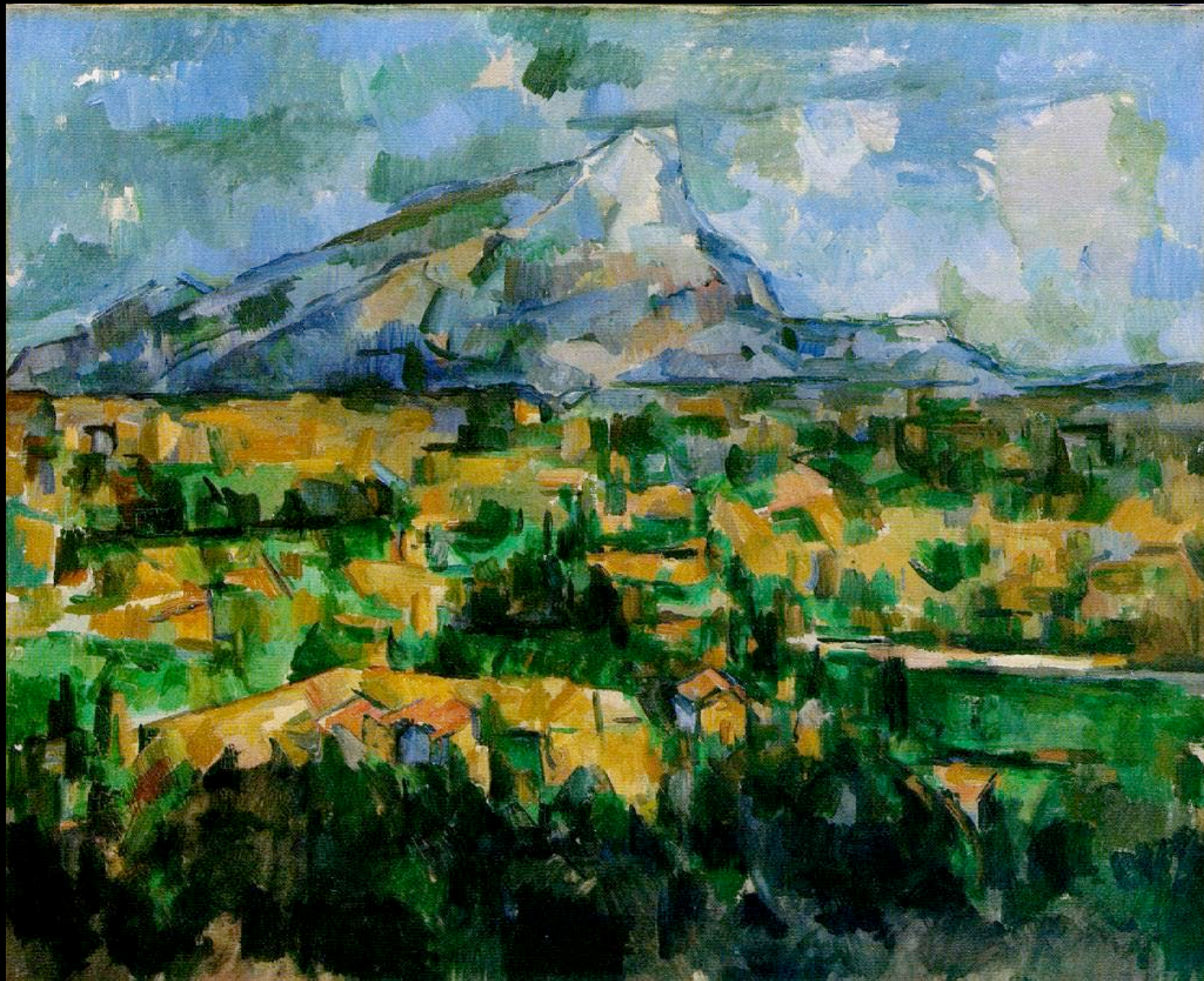
Cezanne, Mont Sainte-Victoire, c.1895





Cezanne, Mont Ste-Victoire, 1898-1902





Cezanne, Mont Ste-Victoire, 1902-04





## IMPASTO

Impasto is the process or technique of laying on paint or pigment thickly so that it stands out from a surface

Vincent Van Gogh, The Sower, 1888





Impasto

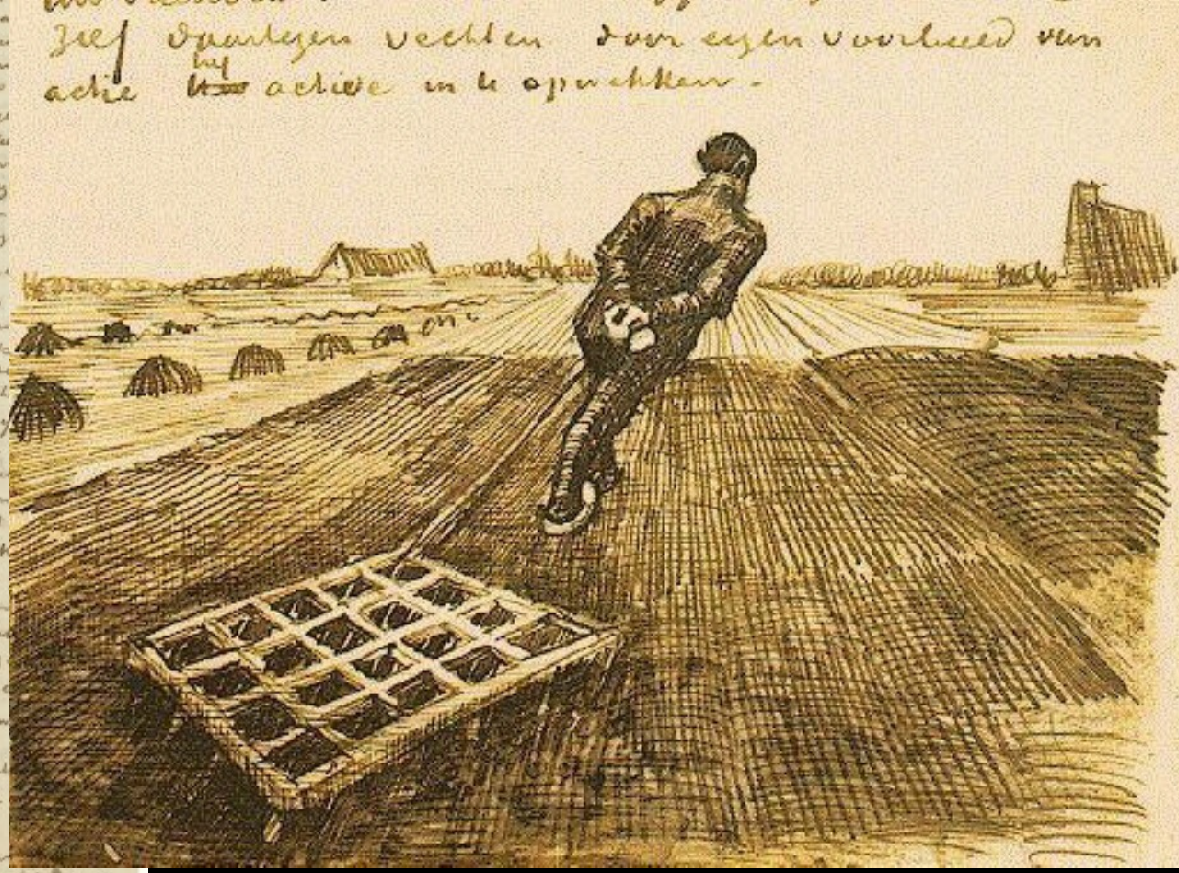
Vincent van Gogh, Sunflowers, 1889



om een half jaar moedeloosheid te verspreiden  
 waarna men toch zandiglijk ziet dat men niet zek  
 had moeten weten des oventerens -  
 Van twee personen kan ik den jelligste beschrijven  
 het is een schelke en ik ben geen schelke -  
 Van Rappard en van mij zelf - een strog somo lang  
 een strog die juist is dat wat het onduidelijk is hebben  
 ons en zekere anderen die menower zekere het opmerken  
 voor om zelf hebben wy het somo bereid aan 'eend  
 eenen melankolie een liefje licht een liefje vooruitgang  
 zekere anderen hebben menow strog ~~schelke~~ wiken  
 menochien matkelijke doch het ~~schelke~~ persoonlijk  
 Karakters ontwikkelt zekere ~~schelke~~ - Gy ~~schelke~~ wot  
 chere strog hebben en strog wot van het zelf dat gy  
 het gwaan om door een die zonden hofje magte kete  
 intemien hebben van strog te worden gekroft -  
 Mo us en u zelf zelt - Gy is geen schelke - schelke  
 dan juist Kere en die dem bedoort voh men  
 slechts daardoor - Wie als hy dat vaelt gaat naar  
 vrienden en yn nuud klouft verlost iets van  
 yn mannelijheid als van het beste wat in hem is -  
 Wyn vrienden kun men slechts yn degenen die  
 zelf opvullen vechten door eigen voorbeeld van  
 achte ~~te~~ achte in te opvullen -



Men moet het opvullen met een oploort met  
 een zekere welen dat men iets redelgk doet  
 als de heer yn pleeg steunt - ~~te~~  
 onge vriend in het Kerkelijke a  
 eppen is my niet zelf heeft men geen pa  
 yn eigen paand - dat ~~voen~~ aan  
 hier - Gy moet het beschouwen met een  
 veranderen - als een dieper doordreny  
 Gy het gedurende een reeks van jaren de ka  
 jzen - me met een reeds weten wot ge v  
 goot gy verben - Besch met dat dit waany  
 Gy kunt bedert yn - Gy weet wot ge weet -  
 Een woord van Gertare Sore het veld mag  
 gevonden - 'u le patience d'un bon  
 man - ~~ze~~ / door miten in des goets  
 zekere resolute enlykheid en in er is va  
 woot - het is een echt antiken woord - de  
 aare lui metmen gemaakt zo als voorhand d  
 dunkt uitentien zi als men in den konst  
 de vaelt hoort een gawe' worden zoen g  
 ravengetras - 'u le patience  
 wot is dat stit wot is dat d'istig - de zoen  
 met een zeggen als 'met ware punt van  
 al dat ravengetras - Ik ben geen anten  
 dat grof - zelfs om t van zek zelf te deent  
 zoea men geen gebuld hebben geen  
 leeren van de natuur jidus leeren van  
 zoen zoetlye opkomen van t koren ~~ke~~  
 van de sinnen - zoen men zek zelf z  
 zood zoen vinden dat men menen z  
 te zullen groeyen - zoen men ~~apras~~ yn om  
 seyngeen - Ik zy dit om te wyzen waarom it  
 met vnd om overgeven e gaenggeen te spre  
 maar wil men groeyen men moet in de  
 vallen - Dus zy it het te plant te in  
 grond van Bentele - gy juist er keemen  
 verdroy met vy t koren - Er is te stado ~~planten~~  
 zult ze zeggen - men ja man gy is t koren ~~te~~  
 op den koren akker -

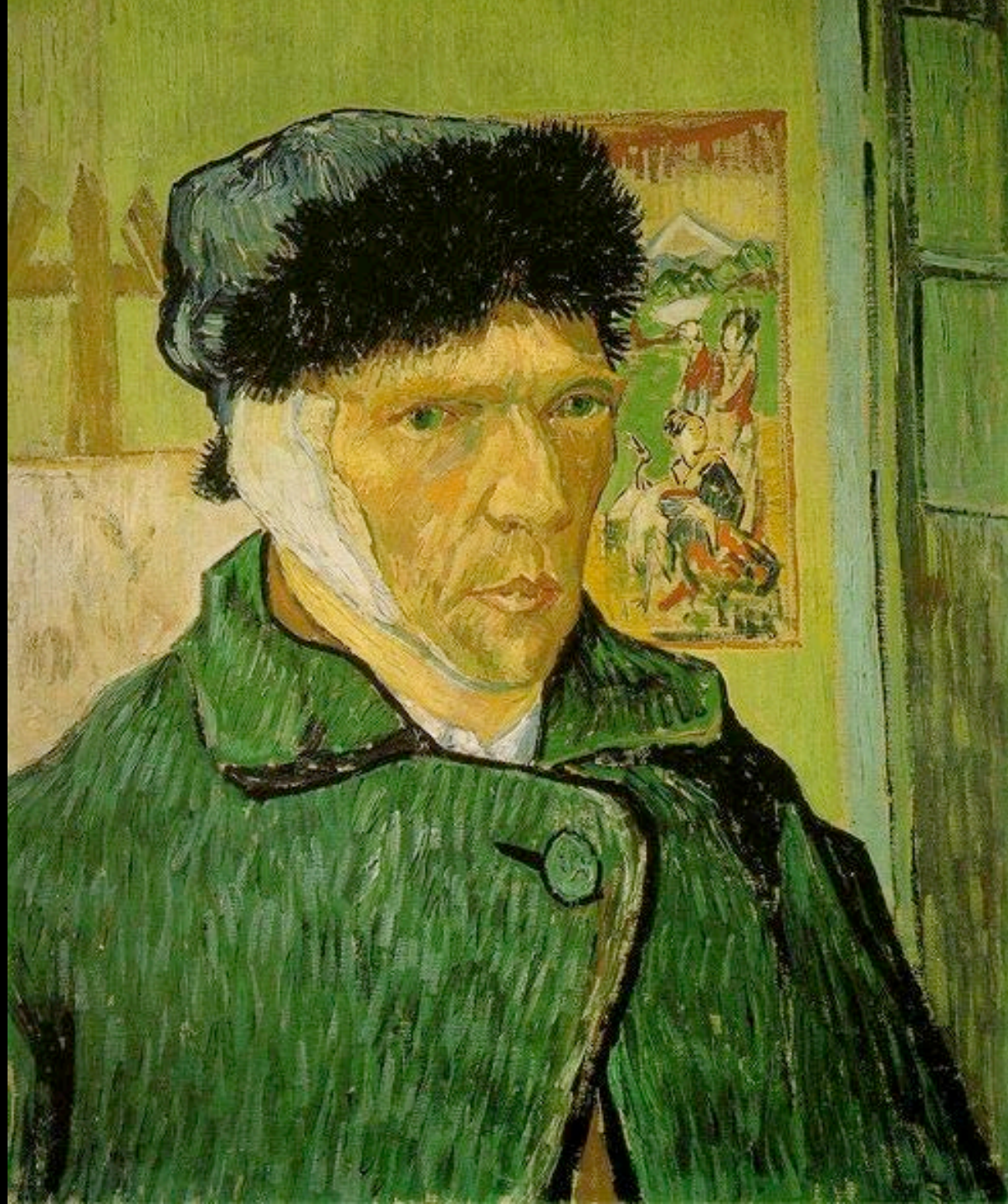


zelf opvullen vechten door eigen voorbeeld van  
 achte ~~te~~ achte in te opvullen -

zwaren  
 wot  
 met  
 al  
 dat g  
 zoe  
 leeren  
 zoen  
 van d  
 zood  
 de zoe  
 zoen  
 mal v  
 man  
 valle  
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 verd  
 z met je  
 op de

Vincent van Gogh, Letter Sketches, 28-Oct, 1883 -- Letter from Vincent van Gogh to Theo van Gogh with sketch of Man Pulling a Harrow





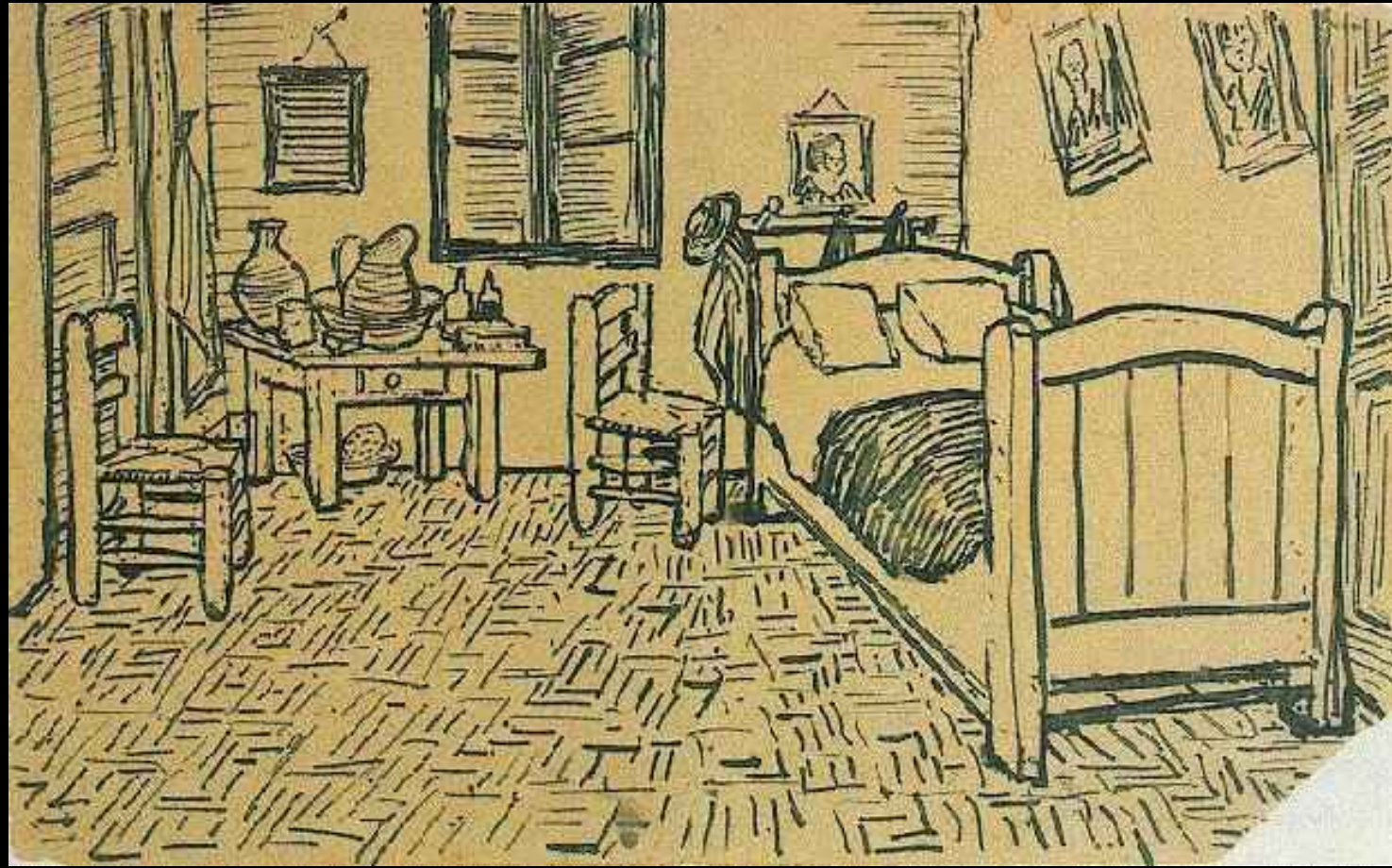
Van Gogh, Self Portrait with Bandaged Ear, 1889





Van Gogh, The Artist's Bedroom, 1889 -- Third version, end September





Van Gogh, Sketch of Bedroom from Letter to Theo, 1889



Eh bien cela m'a énormément amusé  
de faire cet intérieur sans rien.  
D'une simplicité à la Secura!



le 17/10/88

A toutes plates mais grossièrement broisées  
en pleine pâte les murs, les papiers  
le sol d'un rouge composé à l'huile les  
chaises et le lit jaune de chrome les oreilles  
et le drap citron vert très pâle la couverture  
rouge sang la table toilette orangée  
la cavette bleue la fenêtre verte  
J'avais voulu exprimer un repos ~~absolu~~  
absolu par tous ces tons très divers  
rouges, et ou il n'y a de blanc que  
la petite note que donne le miroir à  
cadre noir (pour lasser encore le quatrième  
pare de complémentaires dedans)  
Enfin vous voyez cela avec les autres et nous  
en causerons car je me suis souvent

9766 1000



Left: Letter from Vincent van Gogh to Paul Gauguin  
Arles, 17 October 1888  
Right: Van Gogh, The Artist's Bedroom, 1889





Listen, the other day I wrote you that my eyesight was strangely tired. All right, I rested for two and a half days, and then set to work again, but without daring to go out into the open air yet. I have done, still for my decoration, a size 30 canvas of my bedroom with the white deal furniture that you know. Well, I enormously enjoyed doing this interior of nothing at all. Of a simplicity à la Seurat.

With flat tints, but brushed on roughly, with a thick impasto, the walls pale lilac, the ground a faded broken red, the chairs and the bed chrome yellow, the pillows and the sheet a very pale green-citron, the blanket blood red, the washstand orange, the washbasin blue, the window green. By means of all these very diverse tones I have wanted to express an *absolute restfulness*, you see, and there is no white in it at all except a little note produced by the mirror with its black frame (in order to get the fourth pair of complementaries into it).

Well, you will see it along with the other things, and we will talk about it, for I often don't know what I am doing when I am working almost like a sleepwalker.





Above: First version, October 1888



Left: Second version, September 1889

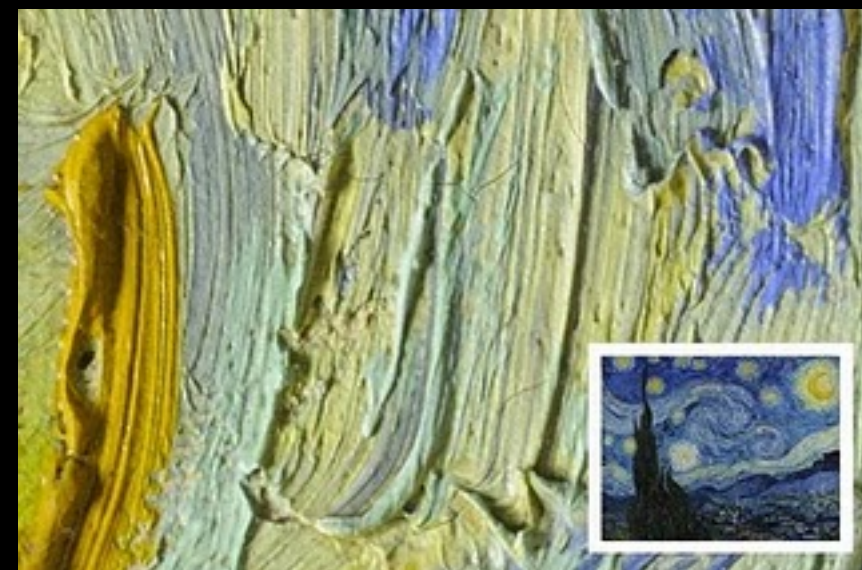


Right: Third version, end September 1889



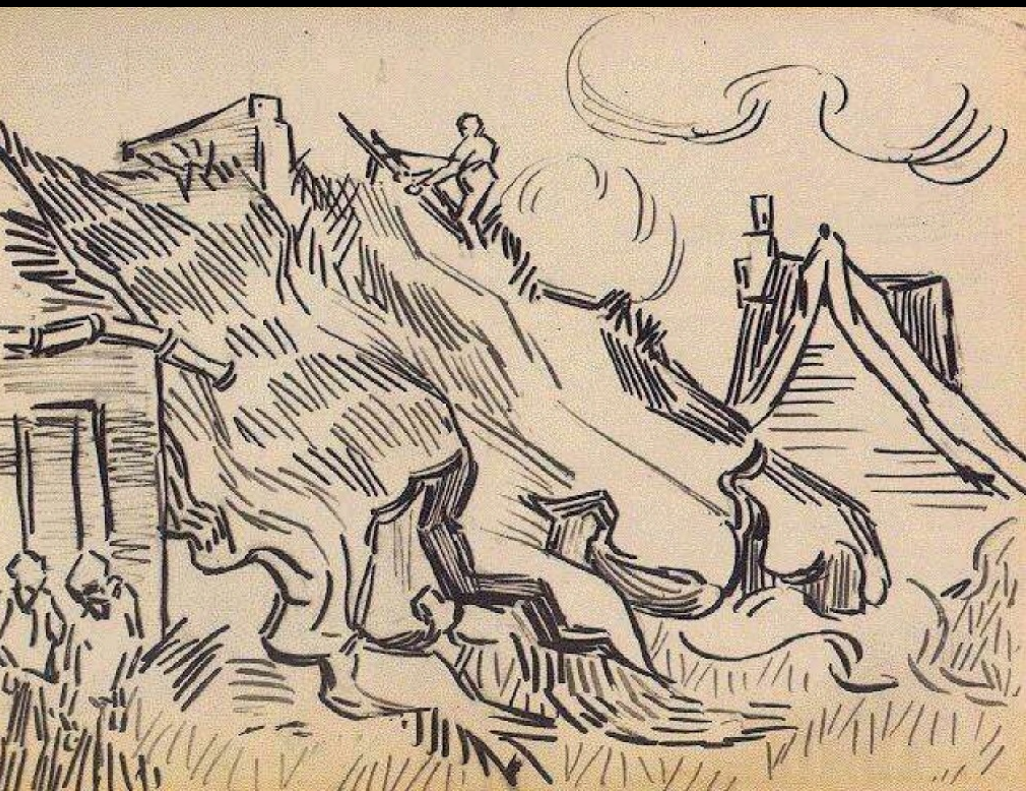


IMPASTO



Van Gogh, Starry Night, 1889





Van Gogh, Cottages with Thatched  
Roofs and Figures, Sketch C Letter 902,  
1890 (July)



Van Gogh, Thatched Cottages and Houses, 1890



# Symbolism

Cloisonnism -- a style based on medieval enamel and stained-glass techniques, in which flat areas are bounded by linear patterns and there is a denial of depth and sculptural modeling.

His purpose in creating such an anti-Realist art was to express invisible, subjective meanings and emotions.



Paul Gauguin, *Vision of the Sermon*, 1888





Gauguin, The Day of the God (Mahana No Atua),  
1894



1890-1910

Symbolism/Aestheticism/Fauves/Expressionism

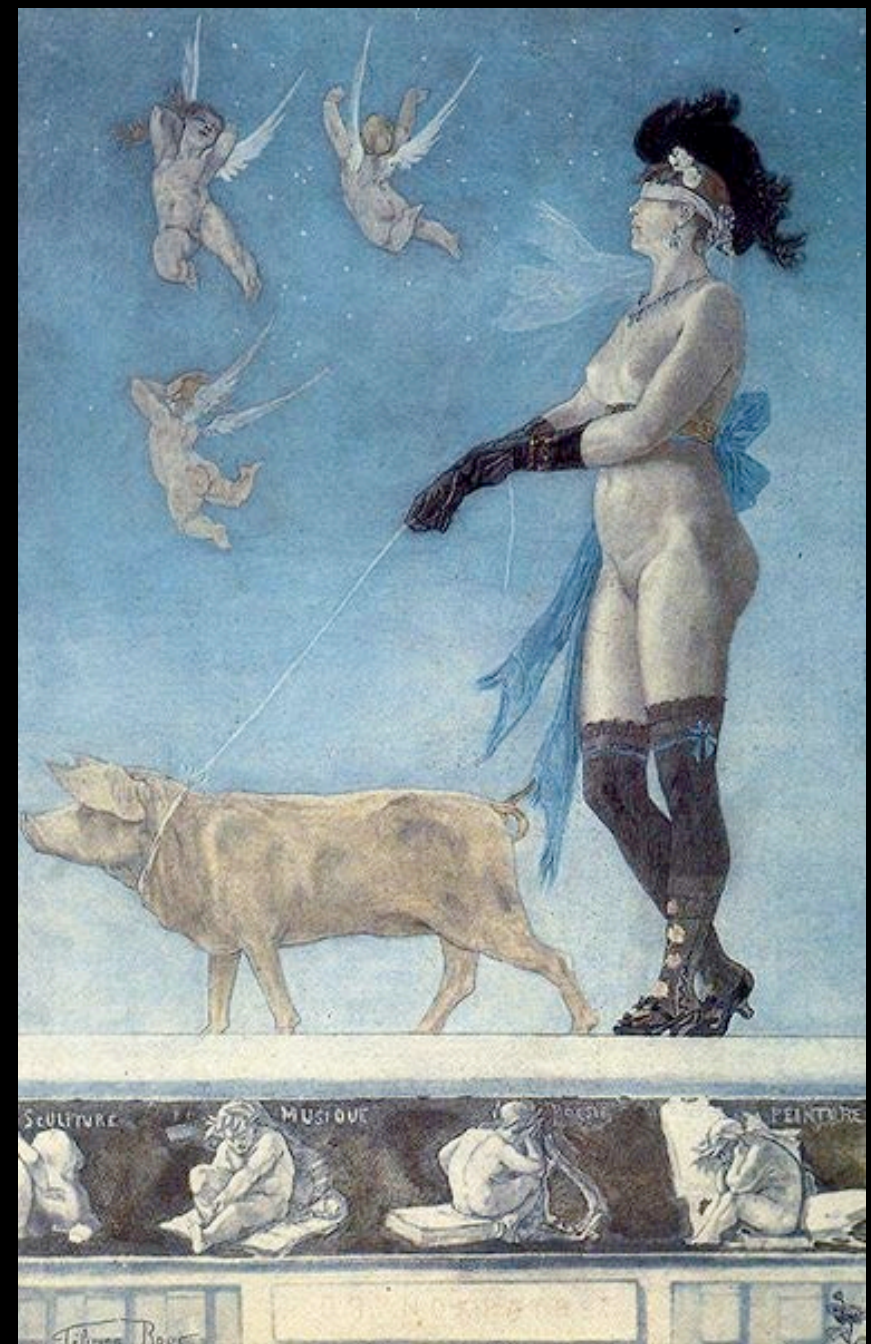


# Symbolism

## Literary Precedents: The Decadent Writers

Charles Baudelaire  
Stéphane Mallarmé  
Paul Verlaine  
Joris-Karl Huysmans

Painting and the  
*fin-de-siècle*  
*femme fatale*



Félicien Rops, Pornocrates, The Lady with the Pig 1896

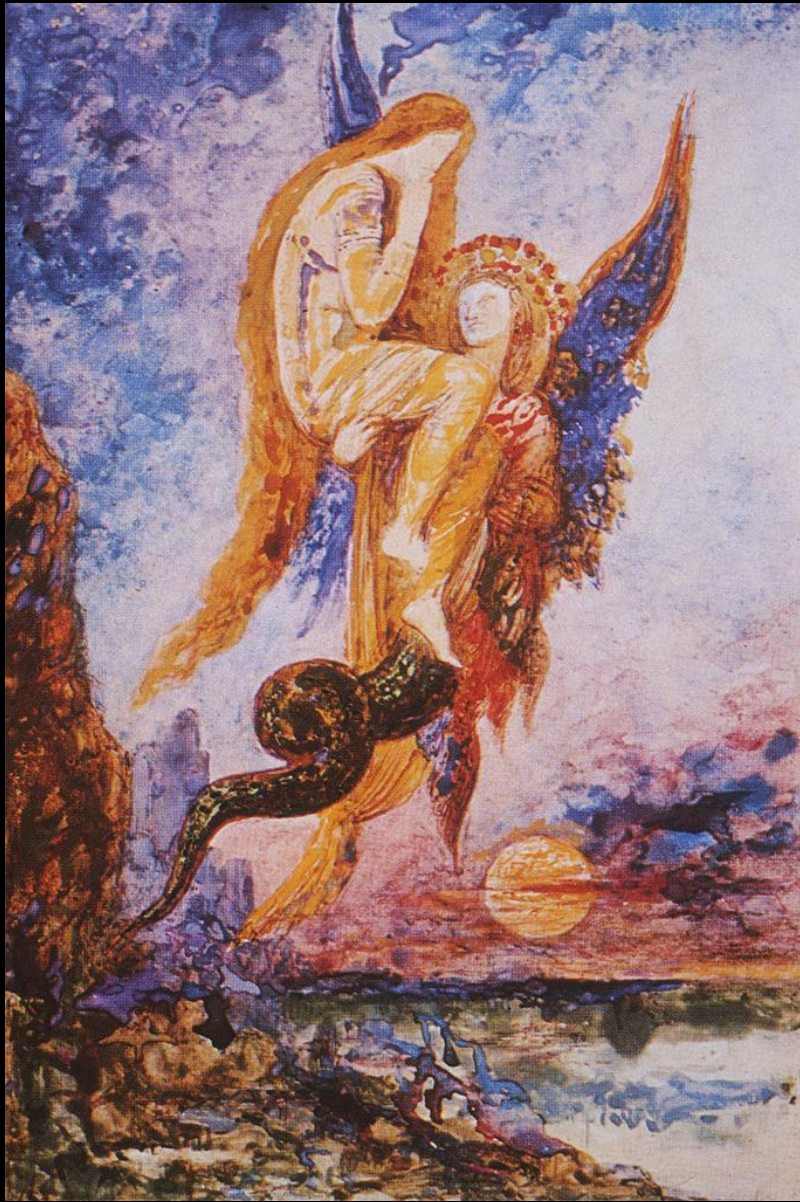


"His contempt for humanity grew fiercer, and at last he came to realize that the world is made up mostly of fools and scoundrels. It became perfectly clear to him that he could entertain no hope of finding in someone else the same aspirations and antipathies; no hope of linking up with a mind which, like his own, took pleasure in a life of studious decrepitude; no hope of associating an intelligence as sharp and wayward as his own with any author or scholar."

"How inferior the human machine is, compared to man-made machines. They can be decoked, unscrewed, oiled and parts replaced. Decidedly, nature is not a very wonderful thing."

Joris-Karl Huysmans, *Against Nature (A Rebours)*, 1884





Gustave Moreau, Chimera, 1867



Gustave Moreau, Chimeras, 1884





Moreau, Oedipus and the Sphinx, 1864

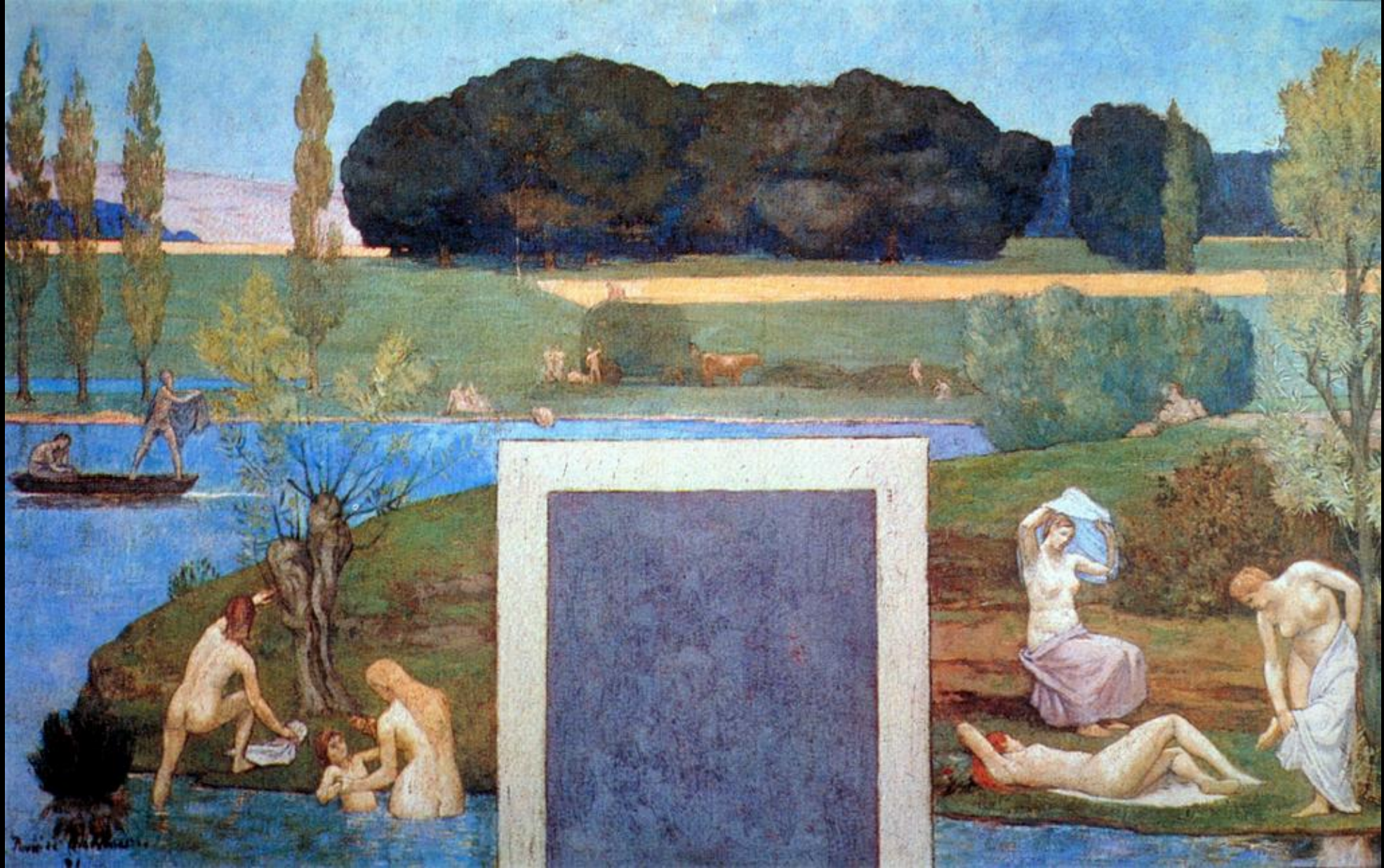


Moreau, The Victorious Sphinx, 1886-88

Fifth-century BCE myth of the Sphinx and her riddle she posed to Thebans. Each time the Thebans gave a wrong answer, she ate one of them.

"What is that which in the morning goeth upon four feet; upon two feet in the afternoon; and in the Evening upon three?"





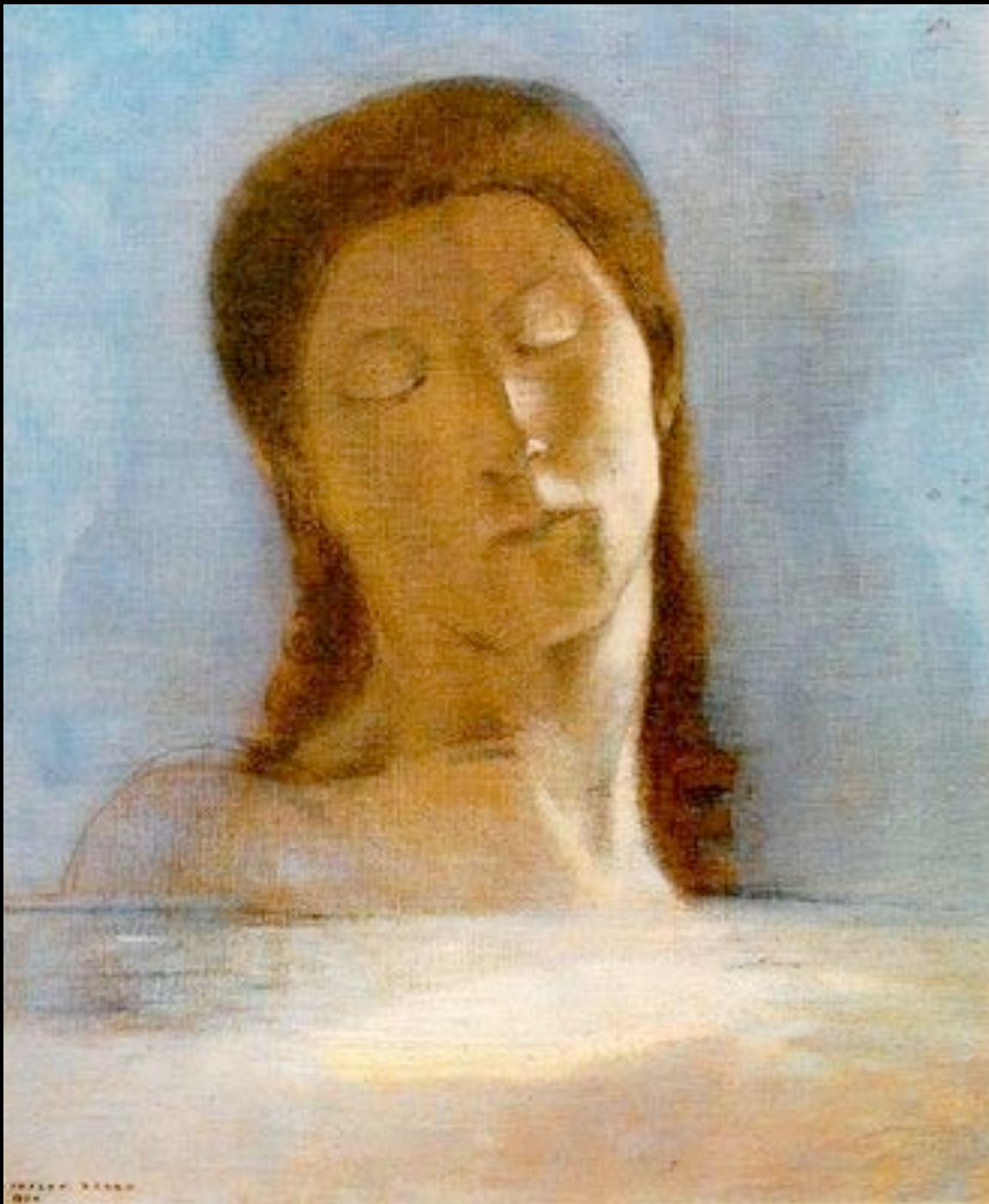
Pierre Puvis de Chavannes, Summer, Entrance mural for the Hotel de Ville, Paris, ca. 1891





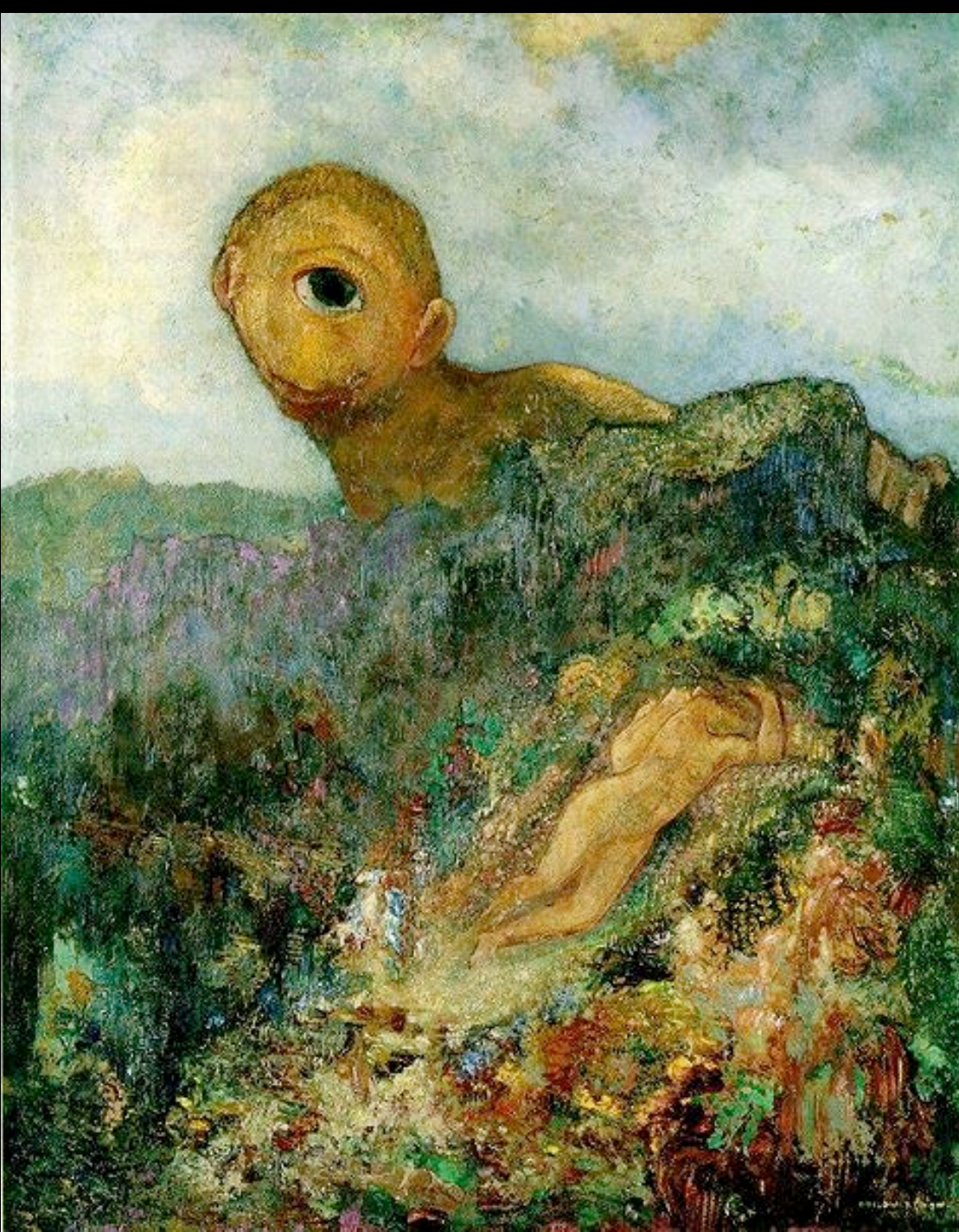
Puvis de Chavannes, Summer, 1891





Odilon Redon, Closed Eyes, 1890





Odilon Redon, Cyclops, 1895





Odilon Redon, Pandora, 1910-12



# The Nabis

*La revue blanche*  
*Japoniste*

A picture – before being a warhorse, a female nude, or some anecdote – is essentially a flat surface covered with colors assembled in a particular order.

– Maurice Denis

Charlotte Perkins Gilman,  
“The Yellow Wallpaper” (1899)







Pierre Bonnard, Four Panels for a Screen: Women in the Garden, 1891









Bonnard, Promenade of the Nursemaids: Frieze of Fiacres, 1899



# Constructions of Female Subjectivity

Femme fatale

Neurasthenia



Bonnard, Blue Nude, 1898-1899



Bonnard, Woman Dozing on a Bed or The Indolent Woman, 1899





Bonnard, Blue Nude, 1898-1899





Bonnard, Nude Against the Light, 1908





Édouard Vuillard, Interior, Mother and Sister of the Artist, 1893



Édouard Vuillard, Interior with Work Table, 1893





Vuillard, Mother and Child, 1899





Vuillard, Misia Natanson and Felix Vallotton, 1899



Aestheticism

Formalism

Art for Art's Sake

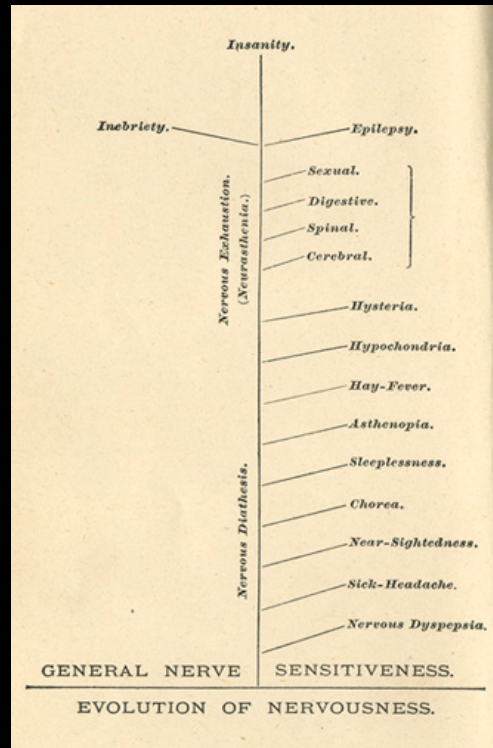


“On a pattern like this, by daylight, there is a lack of sequence, a defiance of law, that is a constant irritant to a normal mind. The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing. You think you have mastered it, but just as you get well underway in following, it turns a back somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream. The outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions--why, that is something like it. That is, sometimes! There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes. When the sun shoots in through the east window--I always watch for that first long, straight ray--it changes so quickly that I never can quite believe it. That is why I watch it always.”

Charlotte Perkins Gilman, “The Yellow Wallpaper” (1899)



The narrator suffers from neurasthenia. It is a quasi-scientific diagnosis that appeared in 1829 characterized by an array of physical attributes. Some of the possible symptoms of neurasthenia: headaches, muscle pain, weight loss, irritability, anxiety, impotence, depression, “a lack of ambition,” and both insomnia and lethargy. It was a bit of a grab bag of a diagnosis, a catch-all for nearly any kind of discomfort or unhappiness. Today, neurasthenia has largely been abandoned as a medical diagnosis.



~~~~~

### Nervousness in the Home.

We are all familiar with the ruin worked in the home by disturbed nerves, the breaking down of the closer ties between husband and wife, and the influence for ill under which children grow up to mature years. It is under such conditions that the seeds of disease are sown which bear bitter fruit in the present and future generations. The nervousness of the father or the mother becomes uncontrollable. No amount of will power will keep it down, unless the nerves are brought into subjection by effective means.

**Disturbed nerves break down domestic happiness.**

**Get Dr. Greene's advice when nervousness first appears.**



The advent of nervousness into the home is a storm signal which must be heeded or the domestic fabric will soon be tottering to its fall. So lamentably true is this that when the first indications of nervousness appear they must be heeded promptly, that help may be found before the harsh words are spoken which, induced by a nervous condition, have a force in them sufficient to mar the hopes and lives of all.





Vuillard, Interior, Mother and Sister of the Artist, 1893



Vuillard, Interior with Work Table, 1893





Henri de Toulouse-Lautrec [1864-1901]





*Demimonde*

*Fin de siècle*  
Montmartre,  
Paris

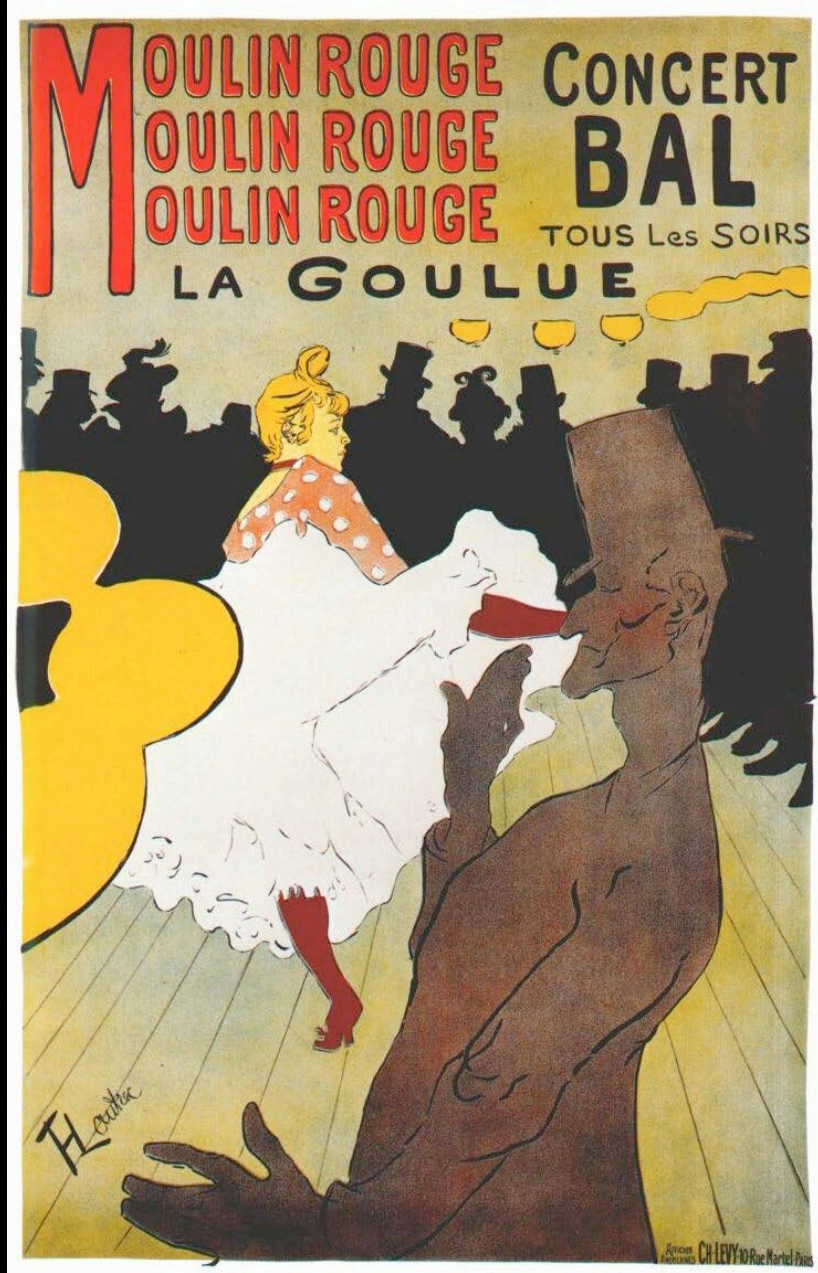
**CABARET DU NÉANT - Paris-Montmartre — n° 1, Salle d'Intoxication**





Up until 1950 Montmartre retained an aura of evil for provincials and foreign visitors, and did its best to satisfy them with a tawdry kind of satanism. The most famous of these places, in the Boulevard de Clichy, was called *L'Enfer*. Philippe Jullian, *Montmartre* (1977)





Toulouse-Lautrec, Moulin Rouge,  
lithograph poster, 1891



Toulouse-Lautrec, Divan Japonais,  
lithograph poster, 1892-3





Toulouse-Lautrec, At the  
Moulin-Rouge, 1892

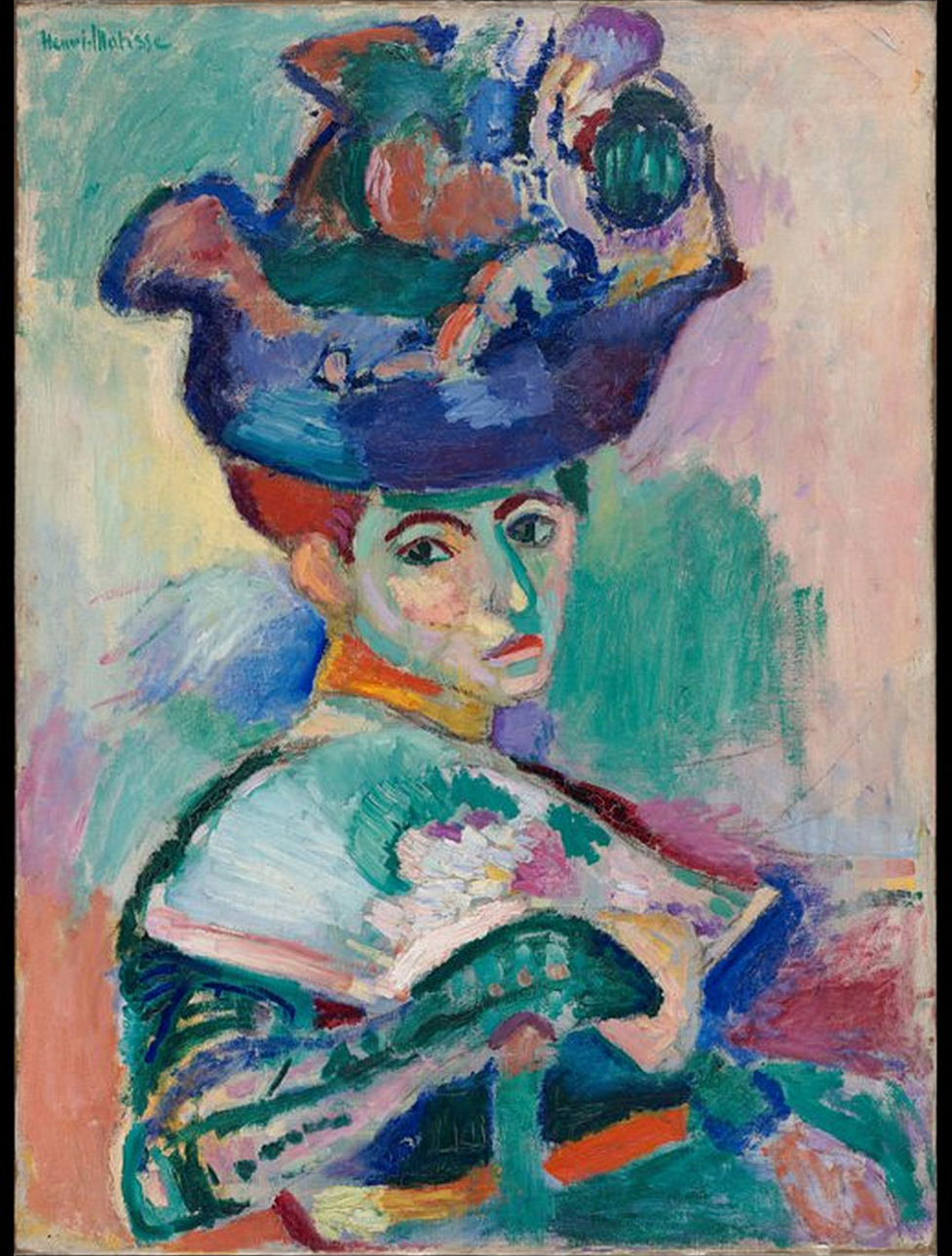


Fauvism – Salon d'Automne 1905

*Donatello, chez des fauves!*

-- Louis Vauxcelles

fauves: wild beasts



Henri Matisse, Woman with a Hat, 1905





Henri Matisse, Table (La Desserte), 1897





Matisse, Interior with Sideboard & Table, 1899





Matisse, Male Model, 1900





Henri Matisse, Madame Matisse  
(The Green Line/Stripe), 1905





Matisse, Open Window at Collioure, 1905





Matisse, The Joy of Life, 1905-6





Agostino Carracci, Reciprico Amore , 1589-1595









Jean-August Dominique Ingres, The Golden Age, 1862





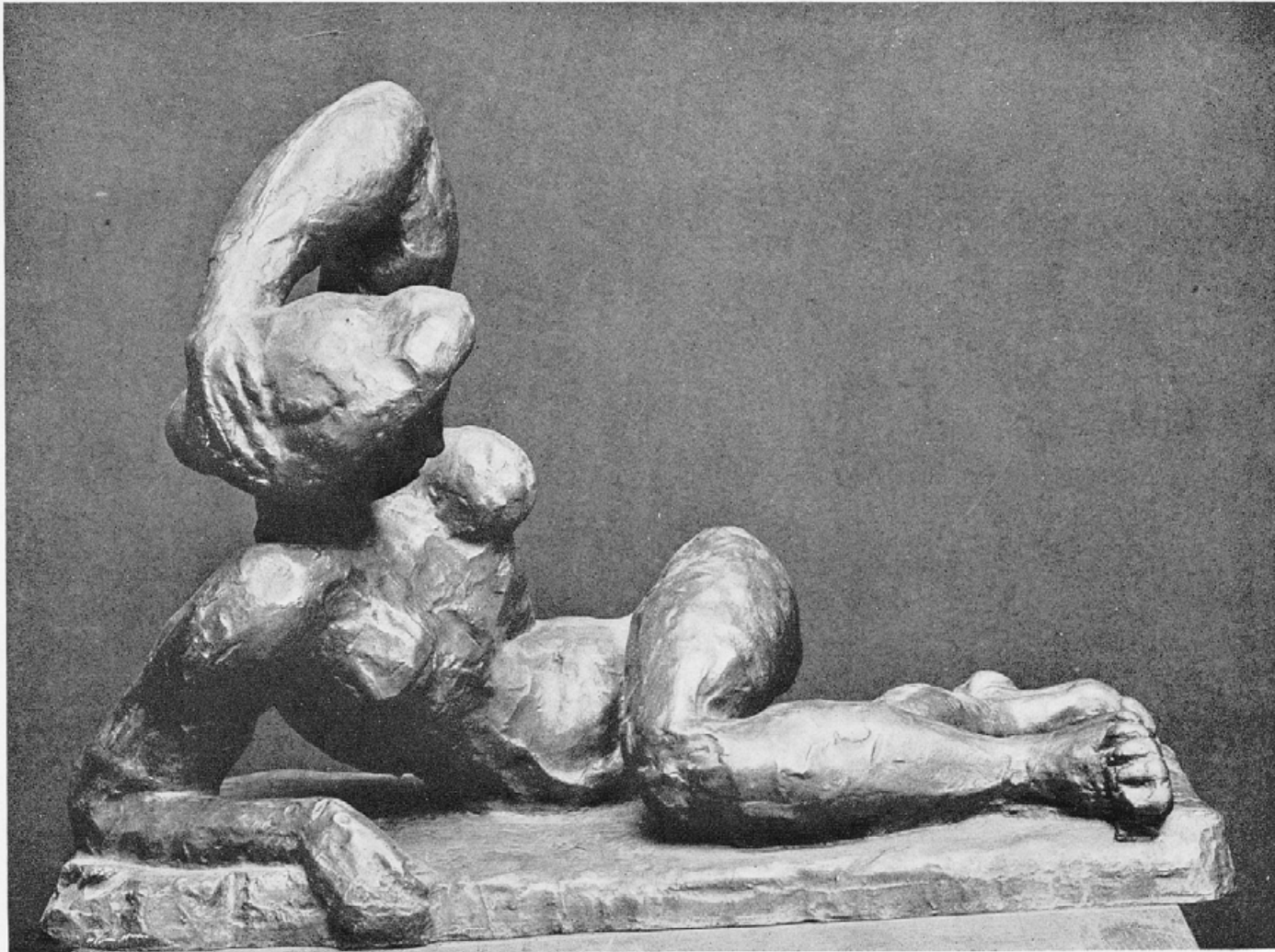
Matisse, The Joy of Life, 1905-6





Matisse, Blue Nude:  
Memory of Biskra,  
1907

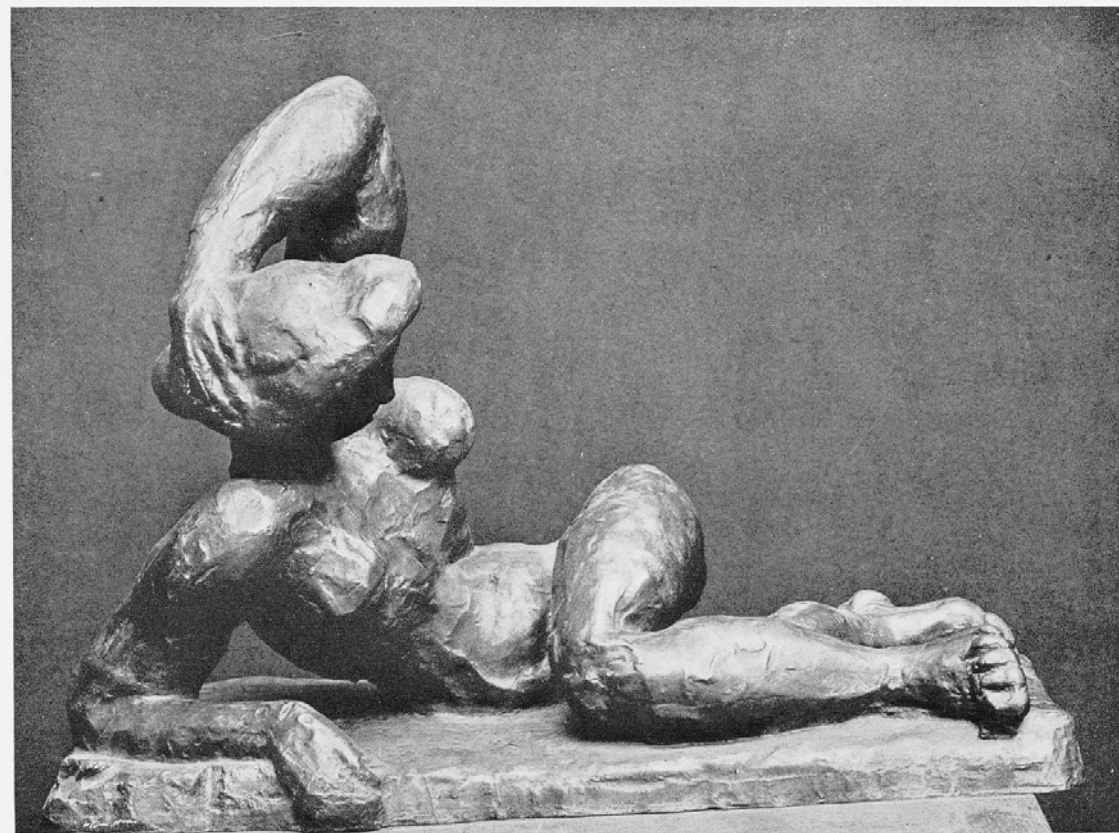




MATISSE: SCULPTURE

Henri Matisse, 1906-07, *Nu couché, I*, *Aurore (Reclining Nude, I)*, exhibited at Montross Gallery, New York, 1915





MATISSE: SCULPTURE





Matisse, Red Room (Harmony in Red), 1908-9





Henri Matisse, Table (La Desserte), 1897



Matisse, Red Room (Harmony in Red), 1908-9





Matisse, The Dance, 1909





Matisse, The Pink Studio, 1911





Henri Matisse, The Red Studio Issy-les-Moulineaux, fall 1911



# Four Fauvistes

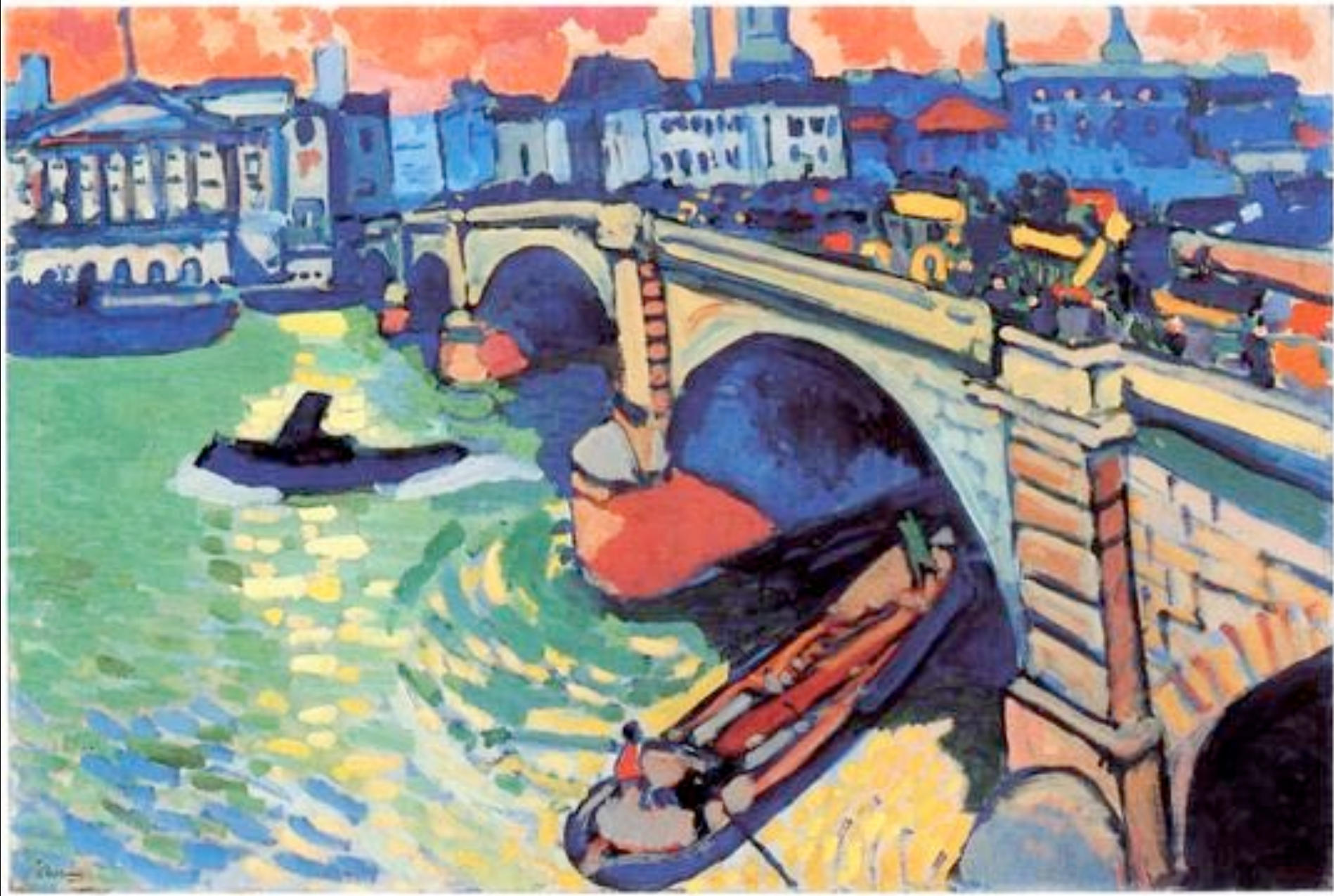
André Derain

Maurice de Vlaminck

Raoul Dufy

Georges Rouault





André Derain, London Bridge, 1906





Derain, The Turning Road, 1906





Maurice de Vlaminck, The Kitchen (Interior), 1904-5





Vlaminck, Portrait of Derain, 1905





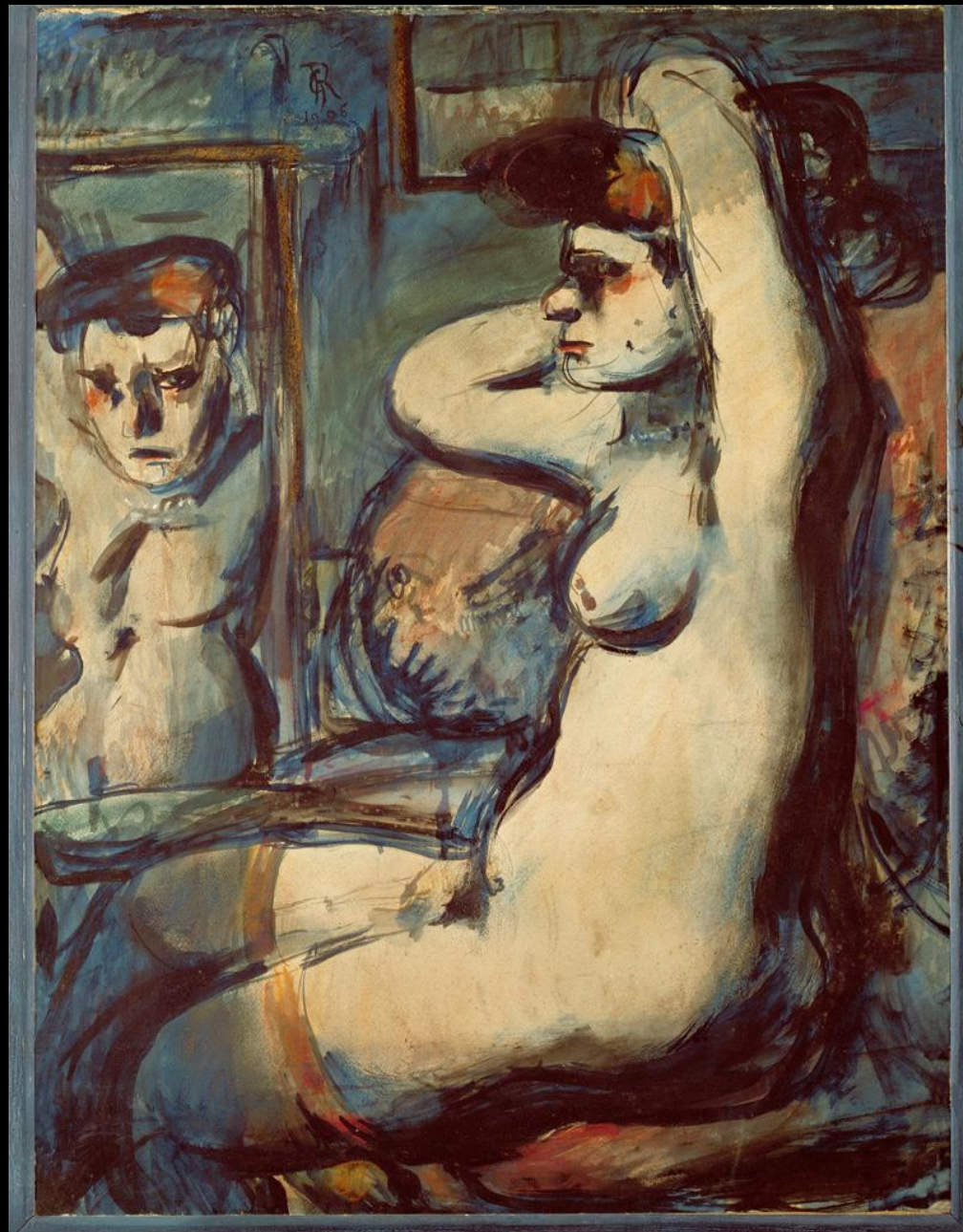
Vlaminck, Outing in the Country, 1905





Raoul Dufy, Old House at Honfleur, 1906





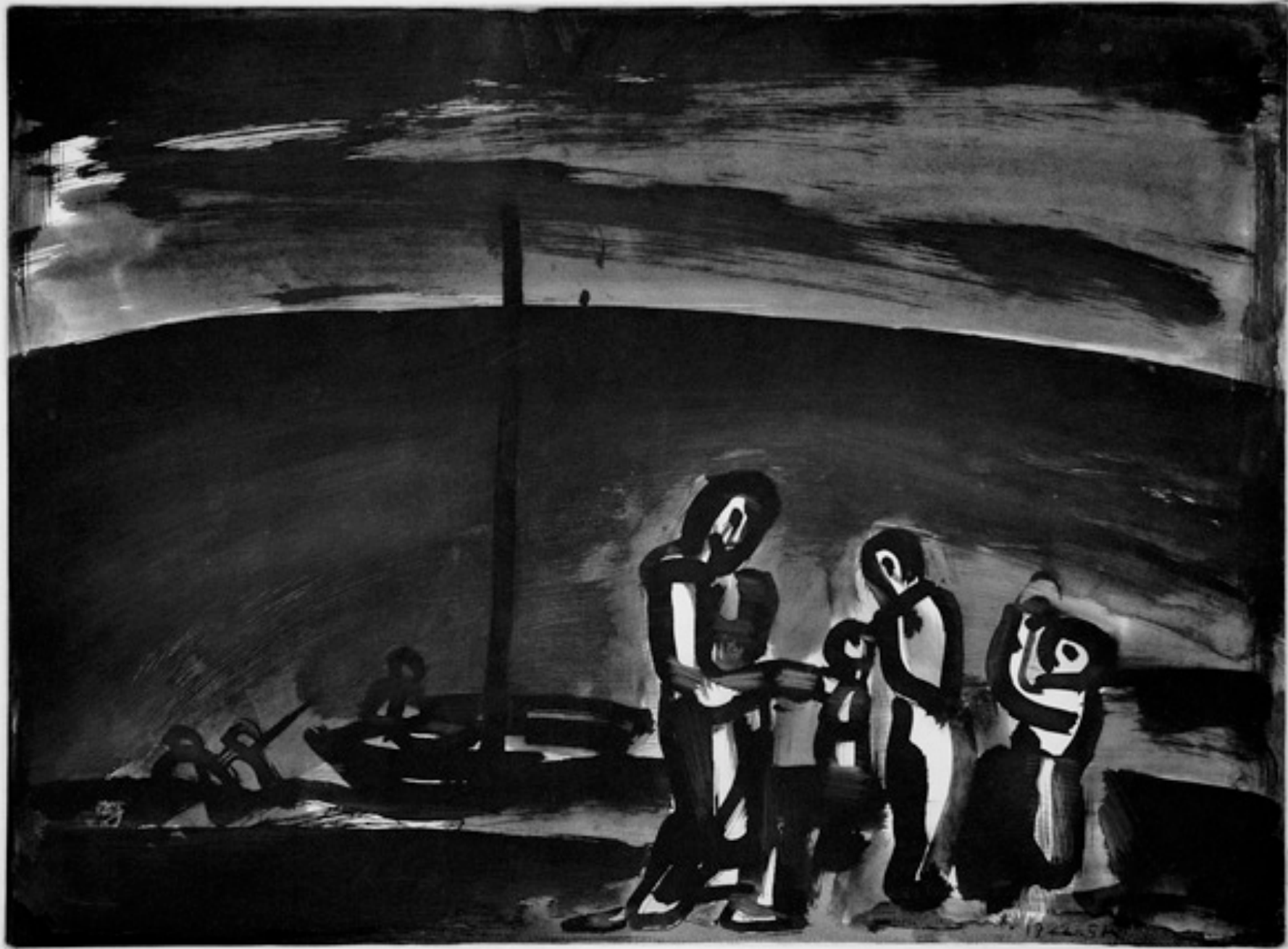
Georges Rouault, Prostitute Looking in Mirror, 1906





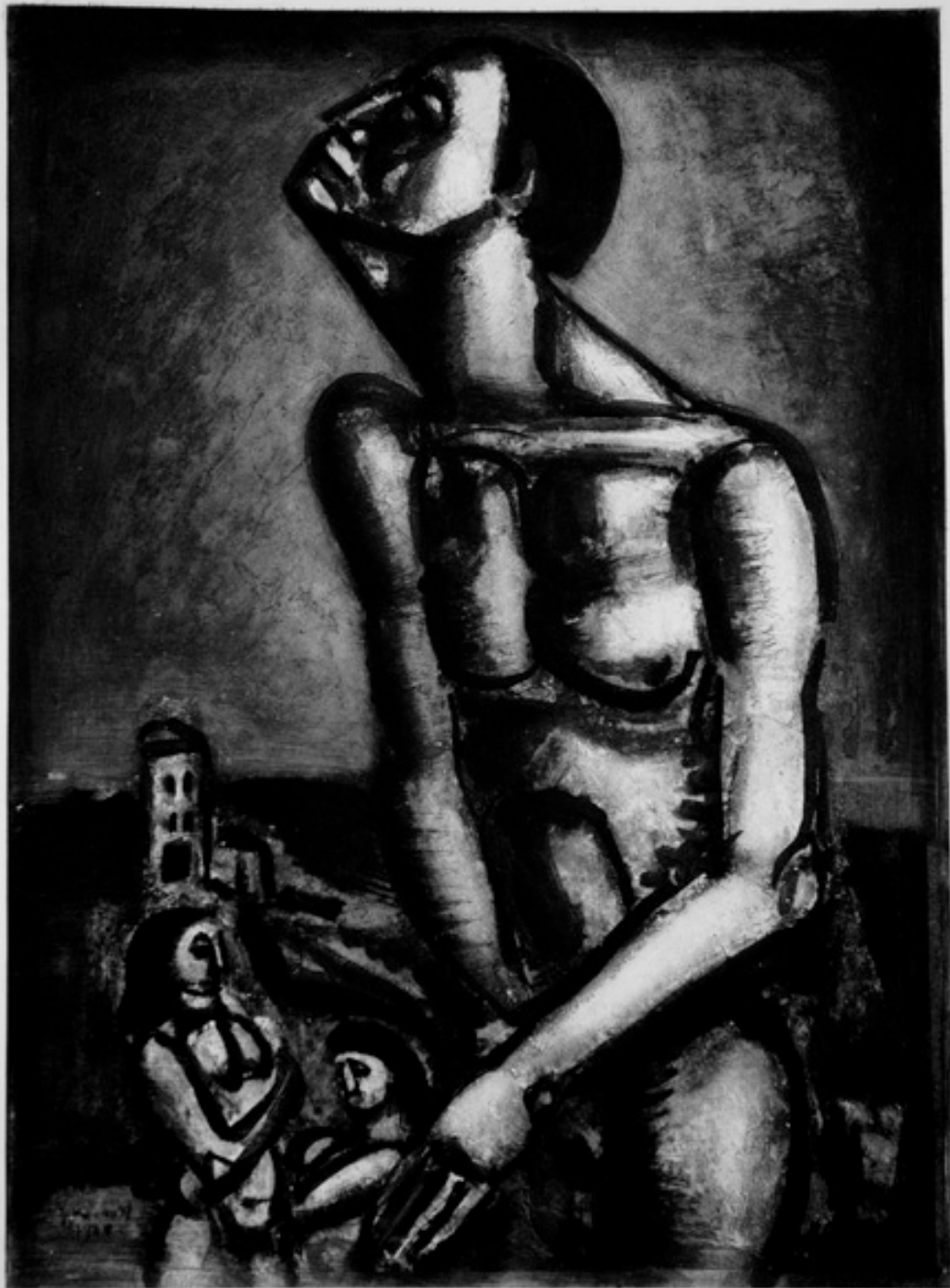
Georges Rouault, Clown, 1912





Georges Rouault, Misere Series: Sometimes the way is beautiful, 1922





Georges Rouault, Misere Series: Are we not slaves? 1926



Expressionism

Norway, Germany, and Austria

Edvard Munch – Norway

Die Brücke – Dresden and Berlin

Die Blaue Reiter – Munich

Kollwitz – Munich, Königsberg, Berlin

Kokoschka and Schiele – Vienna



# Expressionism

## Norway, Germany, and Austria





Edvard Munch, The Scream, 1893





Edvard Munch, Death in the Sick Room, 1895



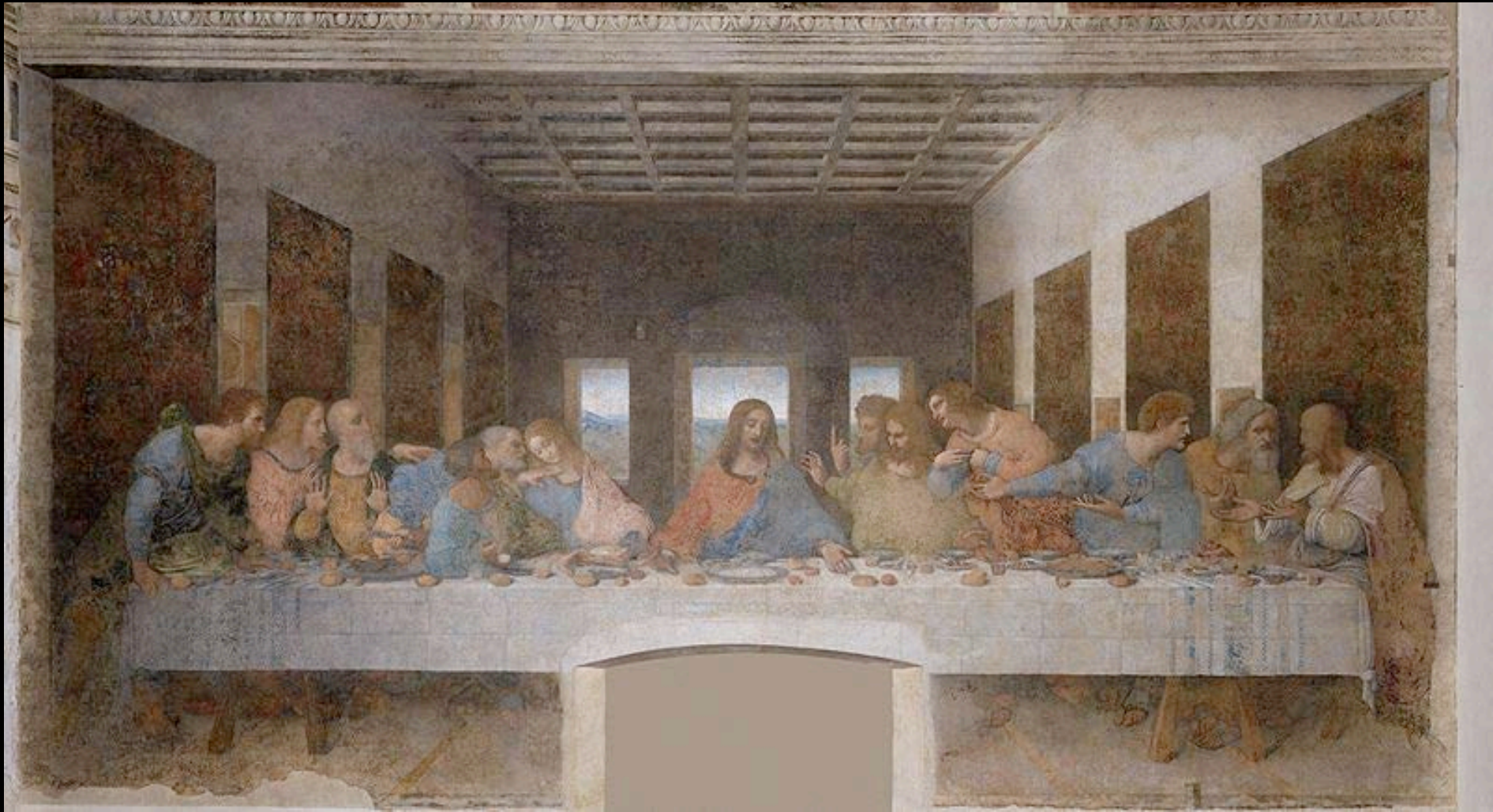
Popular *völkisch* tradition





Emil Nolde, The Last Supper, 1909





Leonardo da Vinci, *The Last Supper*, covering the back wall of the dining hall at the monastery of Santa Maria delle Grazie in Milan, Italy, 1497





Emil Nolde, Christ among the Children, 1910





Emil Nolde, *The Prophet*, 1912

Woodcut



Die Brücke

The Bridge

1906

The term intends to "symbolize the link, or bridge, they would form with art of the future."





Ernst Ludwig Kirchner, The Street, 1907





Kirchner, The Street, 1913





Kirchner, The Red Tower at Halle, 1915





Erich Heckel, Masks, 1907



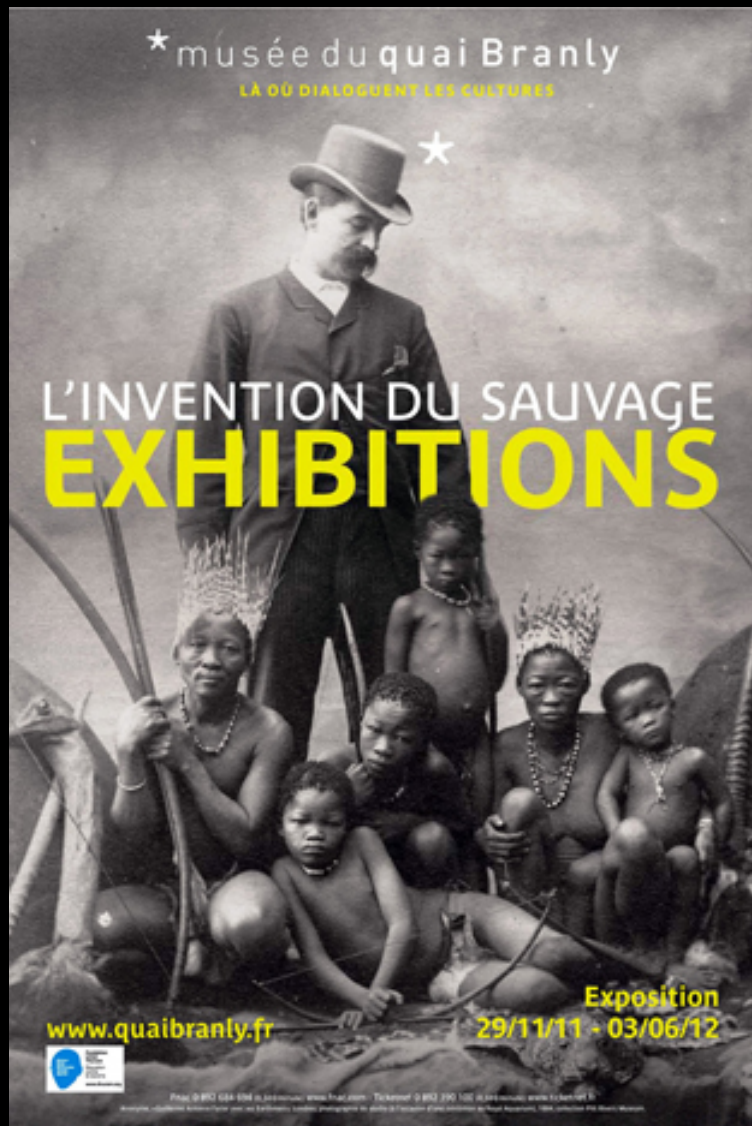


Dresden Museum of Ethnology

Right: Grassi Leipzig Ethnography Museum







Installation in the Oceanic Room, Trocadero Museum of Ethnography,  
Paris 1895





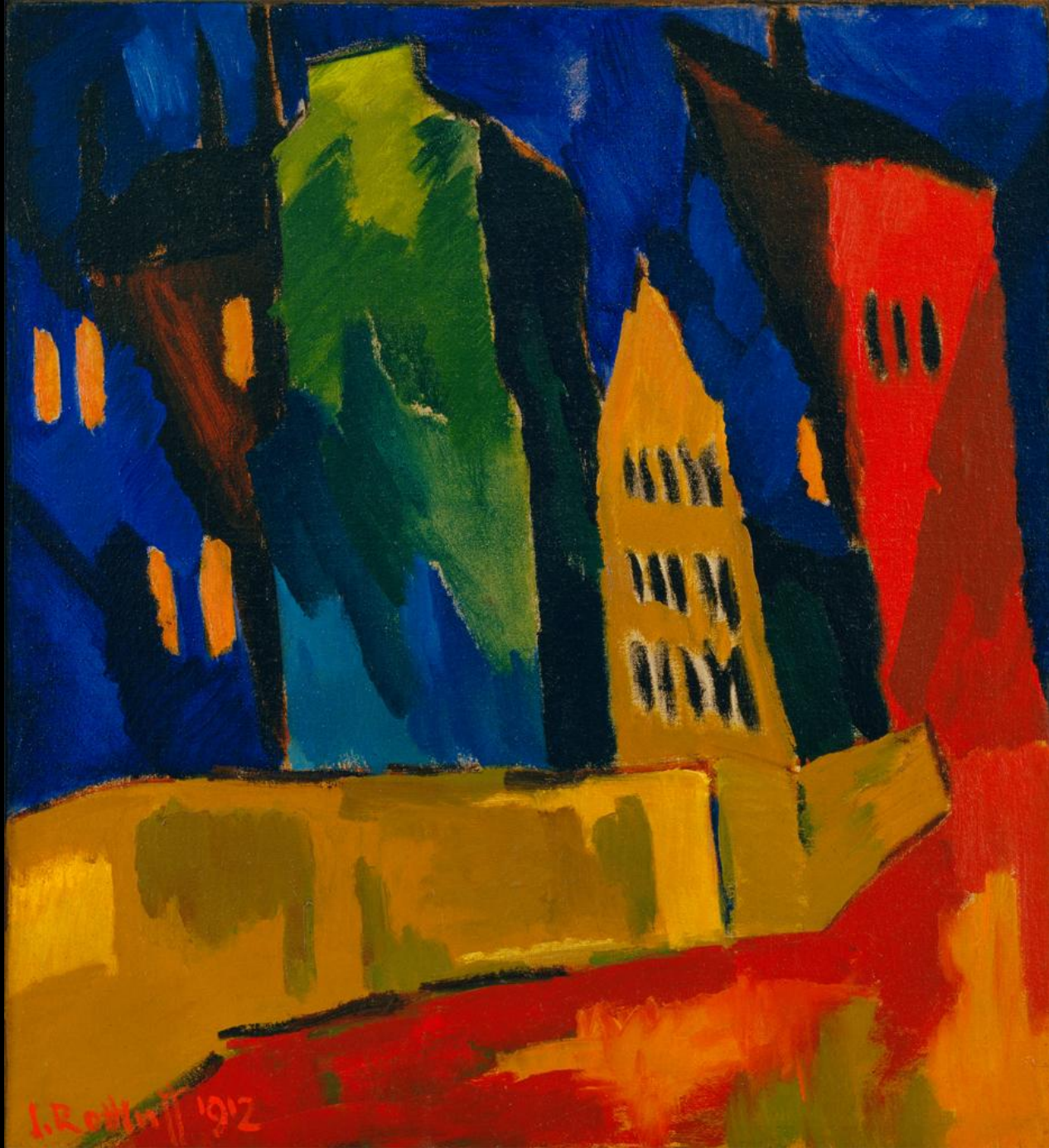
Erich Heckel, cover of Brücke, 1910





Heckel, Glass Day Date 1913





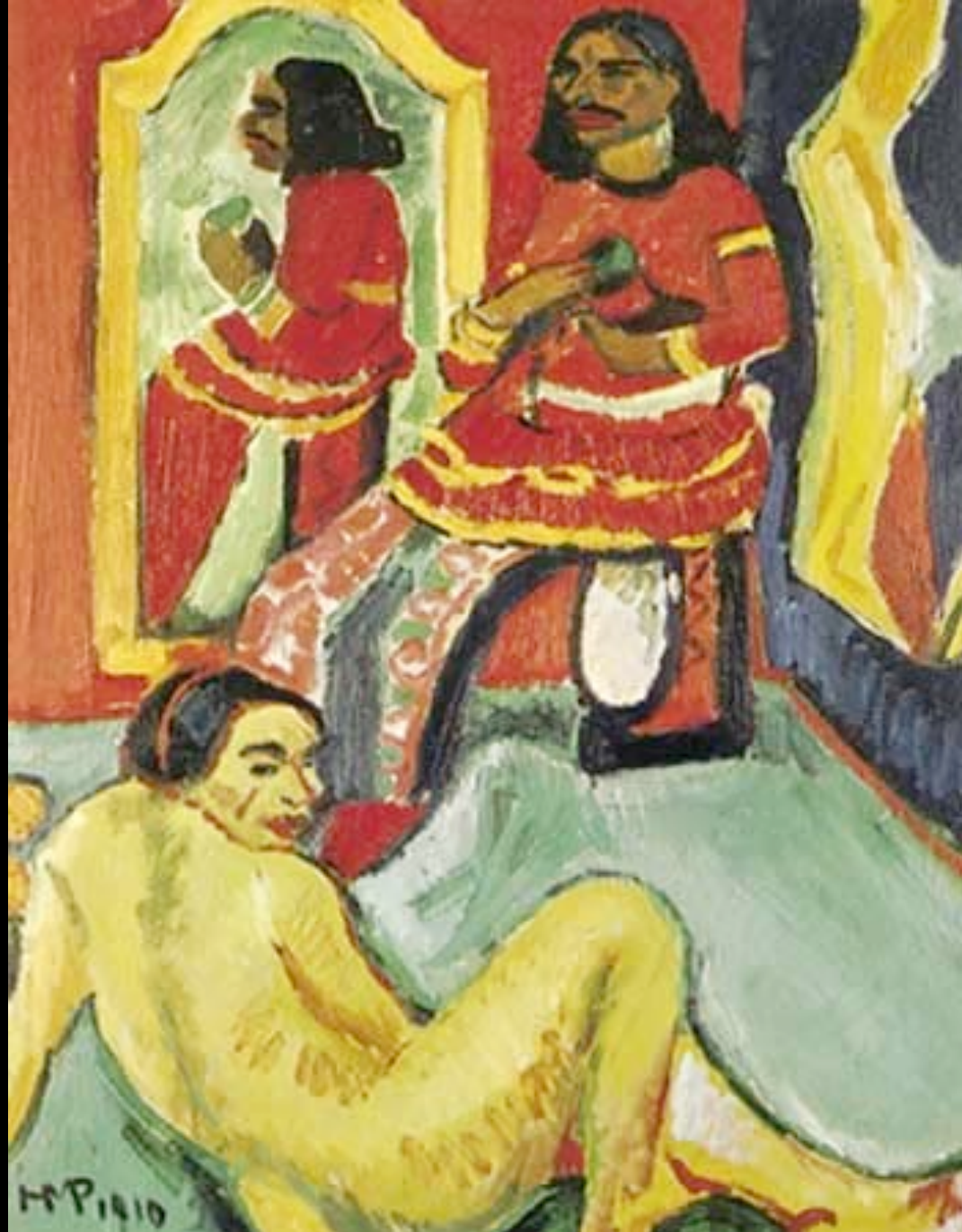
Karl Schmidt-Rottluff,  
Houses at Night, 1912





Karl Schmidt-Rottluff, Did Not Christ Appear to You? 1918





Max Pechstein, Indian & Woman, 1910





Pechstein, Bathing Scene, 1920



Die Blaue Reiter

The Blue Rider

1911

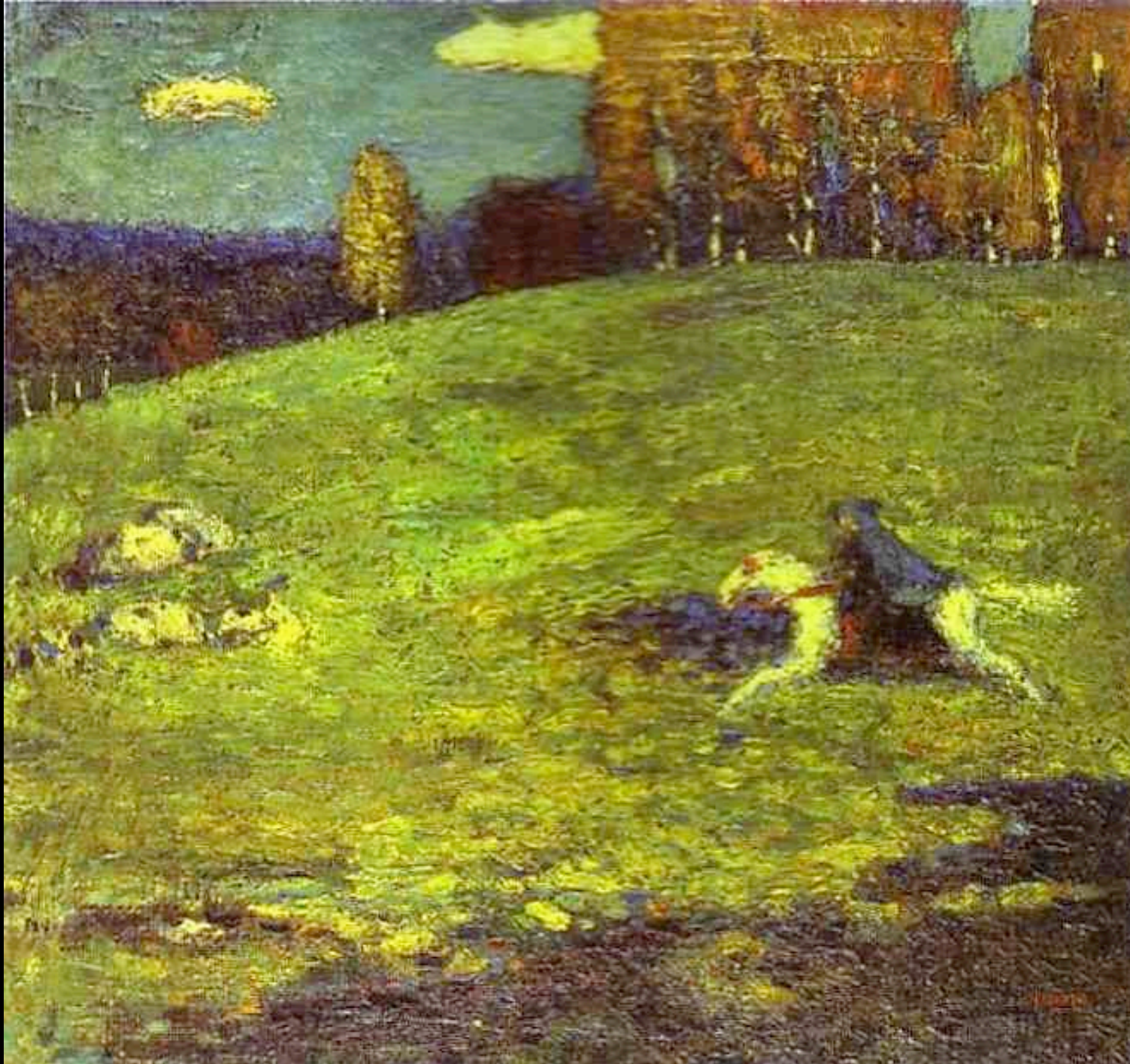
Munich



Wassily Kandinsky, cover of Der Blaue Reiter almanac, 1912

They believed that colors, shapes, and forms have equivalence with sounds and music. They sought to create color harmonies which would be purifying to the soul. Related term: Synesthesia; Related quote from F. Nietzsche: "Who wishes to be creative must first blast and destroy accepted values."





Wassily Kandinsky, The Blue Rider, 1903



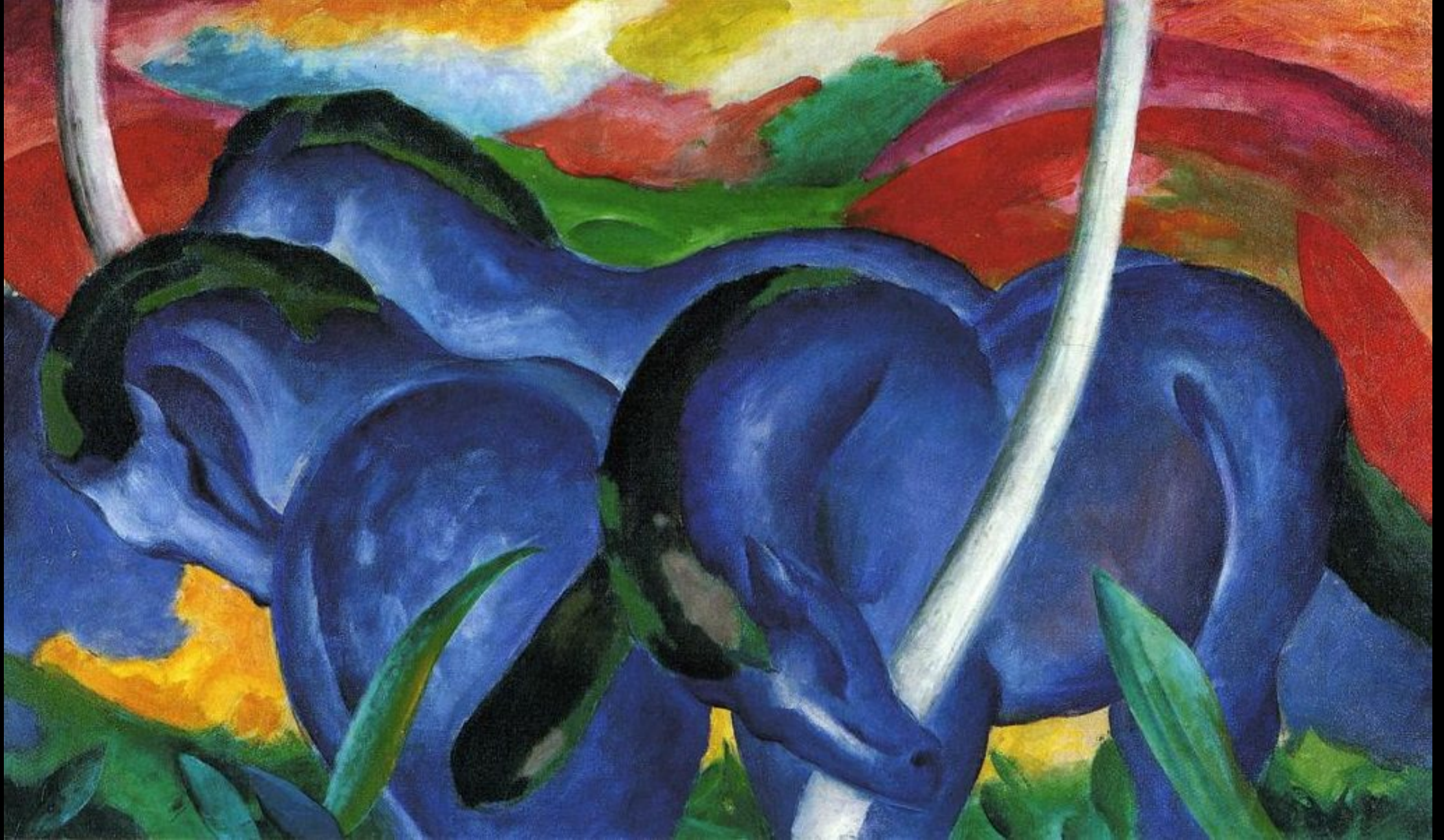


“Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key to another, to cause vibrations of the soul.”

--W. Kandinsky

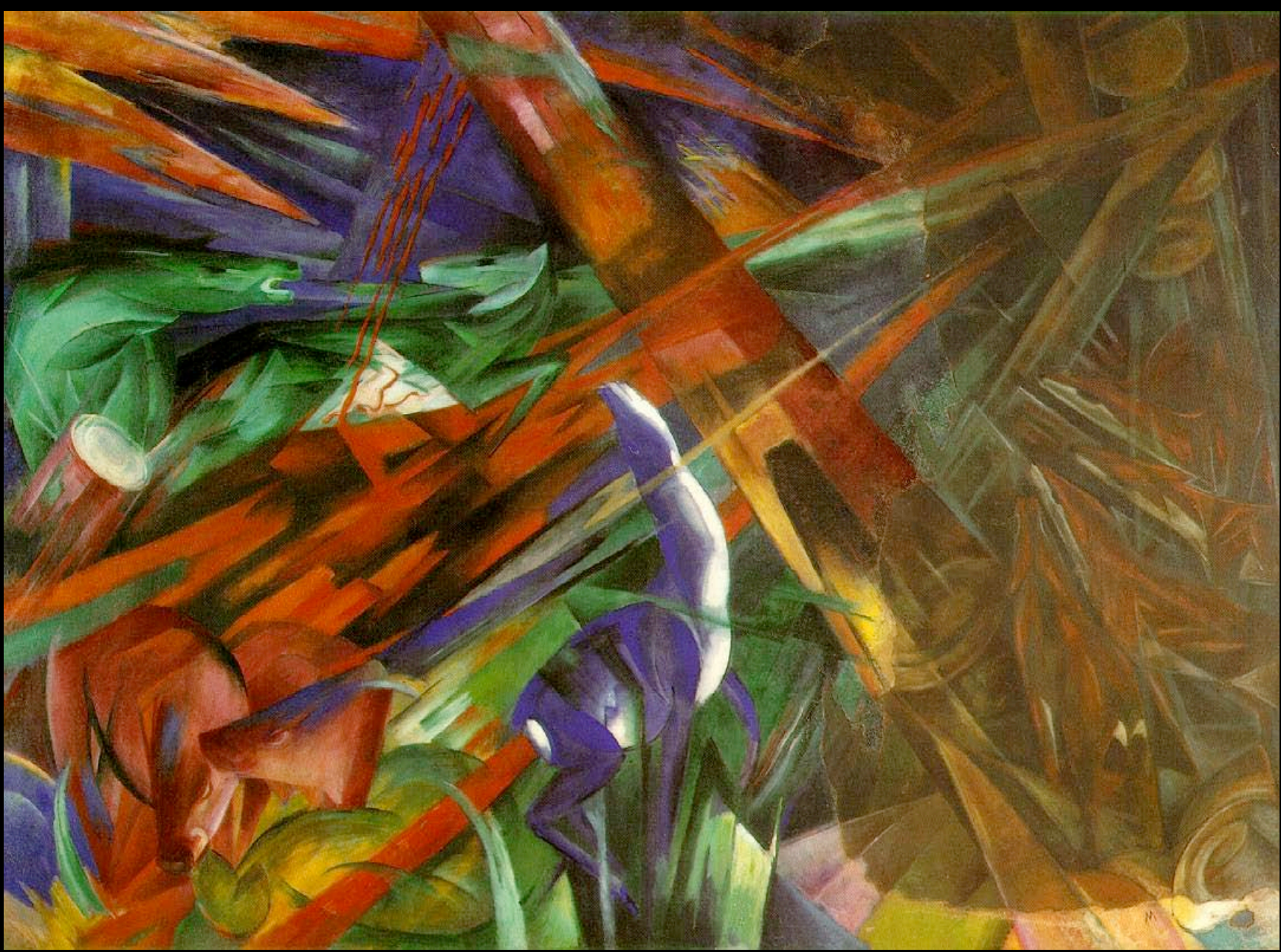
Wassily Kandinsky, Study for Composition VII, 1913





Franz Marc, Large Blue Horses, 1911





Franz Marc, The Destiny of the Animals, 1913





Paul Klee, Hero with a Wing, 1905





Lyonel Feininger, Harbor Mole, 1913





Käthe Kollwitz, *Woman with Dead Child*, 1903

engraving and softground etching retouched with black chalk, graphite, and metallic gold paint on heavy wove paper





Käthe Kollwitz, *The Prisoners*, etching/plate 7 from the *Bauernkrieg Series*, 1903-08 (1921)

From 1903 to 1908, Käthe Kollwitz worked on the plates for *Bauernkrieg / Peasant War*, a series of etchings that represents the brutal treatment of peasants in sixteenth-century Germany, their rise to revolution and battle, and their subsequent humiliation and death. Although based on historic events, the series anticipates tragedies that unfolded across Europe during the first half of the twentieth century.





Käthe Kollwitz, Losbruch (Outbreak), from the Bauernkrieg (The peasants' revolt), 1903-08

A mob of armed peasants charges ahead, urged on by a woman with upraised arms; 8th state. 1903 Etching with impressed textile texture and lift-ground aquatint, with engraving, printed in brown on white wove paper





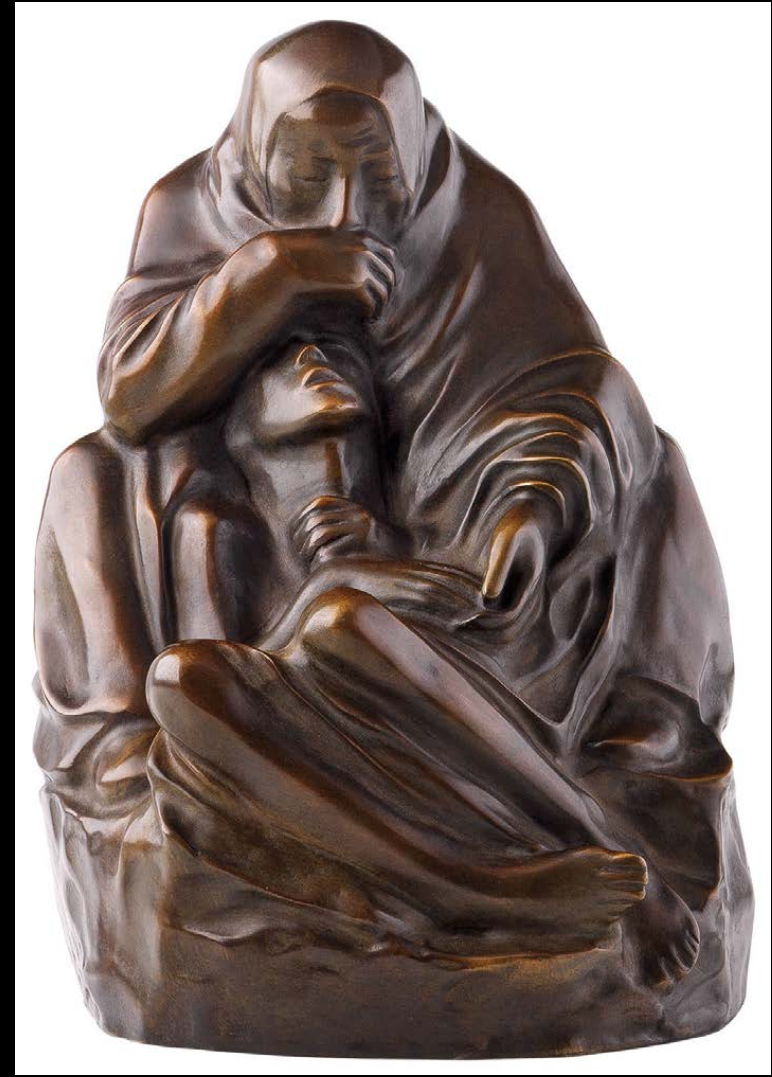
Käthe Kollwitz, Pietà, 1937-38/39, 15¼  
in

On the anniversary of her son Peter's death in 1914 the artist noted in her diary in 1937: "I am working on a small sculpture which has developed out of my attempt to make a sculpture of an old person. It has become something like a Pietà. The mother is seated and has her dead son lying between her knees in her lap.





Michelangelo, Pieta (The Pity), 1498-99 (68.5 in × 76.8 in)



Käthe Kollwitz, Pietà, 1937-38/39 (15¼ in)





Oskar Kokoschka, Portrait of Adolf Loos, 1909





Kokoschka, Self-Portrait, 1905-09





Oskar Kokoschka, *Bride Of The Wind, or The Tempest*, 1913

It is an allegorical picture featuring a self-portrait by the artist, lying alongside his lover Alma Mahler.







In July 1918 Oskar Kokoschka ordered a life-size doll from the Munich doll-maker Hermine Moos as a substitute for his lost love. It was to be made to look exactly like Alma Mahler. On July 22 he already returned a model of the head, having checked it and made suggestions as to how the work should proceed. "If you are able to carry out this task as I would wish, to deceive me with such magic that when I see it and touch it imagine that I have the woman of my dreams in front of me, then dear Fräulein Moos, I will be eternally indebted to your skills of invention and your womanly sensitivity as you may already have deduced from the discussion we had." The doll was not finished until the second half of February 1919. On February 22 Kokoschka asked to have the doll sent to him. The ensuing disappointment was huge. The doll could scarcely fulfil Kokoschka's erotic and sexual desires and in the end became no more than a kind of still-life model. The artist then took the place of the unhappy lover and by means of a painterly (and graphic) metamorphosis of the doll he breathed new life into Alma as a "figure of art".





Oskar Kokoschka, *Woman in Blue*, 1919

Endowed with Alma's features, the "silent woman" was to be a compliant substitute companion and muse. The *Woman in Blue* is one of the first images from the series engaging with Alma and the fetish doll. It is interesting that it was painted after the Alma fetish doll. A friend of Kokoschka's recalled how he once visited Kokoschka while he was working on the picture and, at the time, the life-sized doll lay enveloped in a blue coat on the sofa. Since the likeness of Alma appears fairly approximate and spontaneous, it is all the more remarkable that Kokoschka completed over 100 sketches for the picture.

Oskar Kokoschka, *Self-Portrait with Doll*, 1920/21, oil on canvas

The fabric woman is supporting her plump body on a vibrant red cushion while the cover on which she is sitting has an orange hue. Her badly proportioned body, viewed up close, is a mottled patchwork of pink, ochre, brown and cream shades. Even a stark shade of red can be made out on her nipples and in her pubic area. Only at a distance do the patches of color combine to form a picture, even though one still has the impression of bandages, particularly around the knee. The fabric woman is supporting her plump body on a vibrant red cushion, but unlike her lifeless torso, her face however appears very lively. Kokoschka points sadly and in resignation to her womb, and like an accuser, presents her to an invisible court as the originator of his pain.







Egon Schiele, Nude Self-  
portrait, 1910









Egon Schiele, The Self-Seer II (Death and Man), 1911





Egon Schiele, Self-portrait with Bent Head; study for Hermits, 1912



Photograph of Egon Schiele, 1914 – a key Schiele motif, hands as a vehicle for feeling