

Oskar Kokoschka, a retrospective exhibition

With an introduction by James S. Plaut and a letter from the artist

Author

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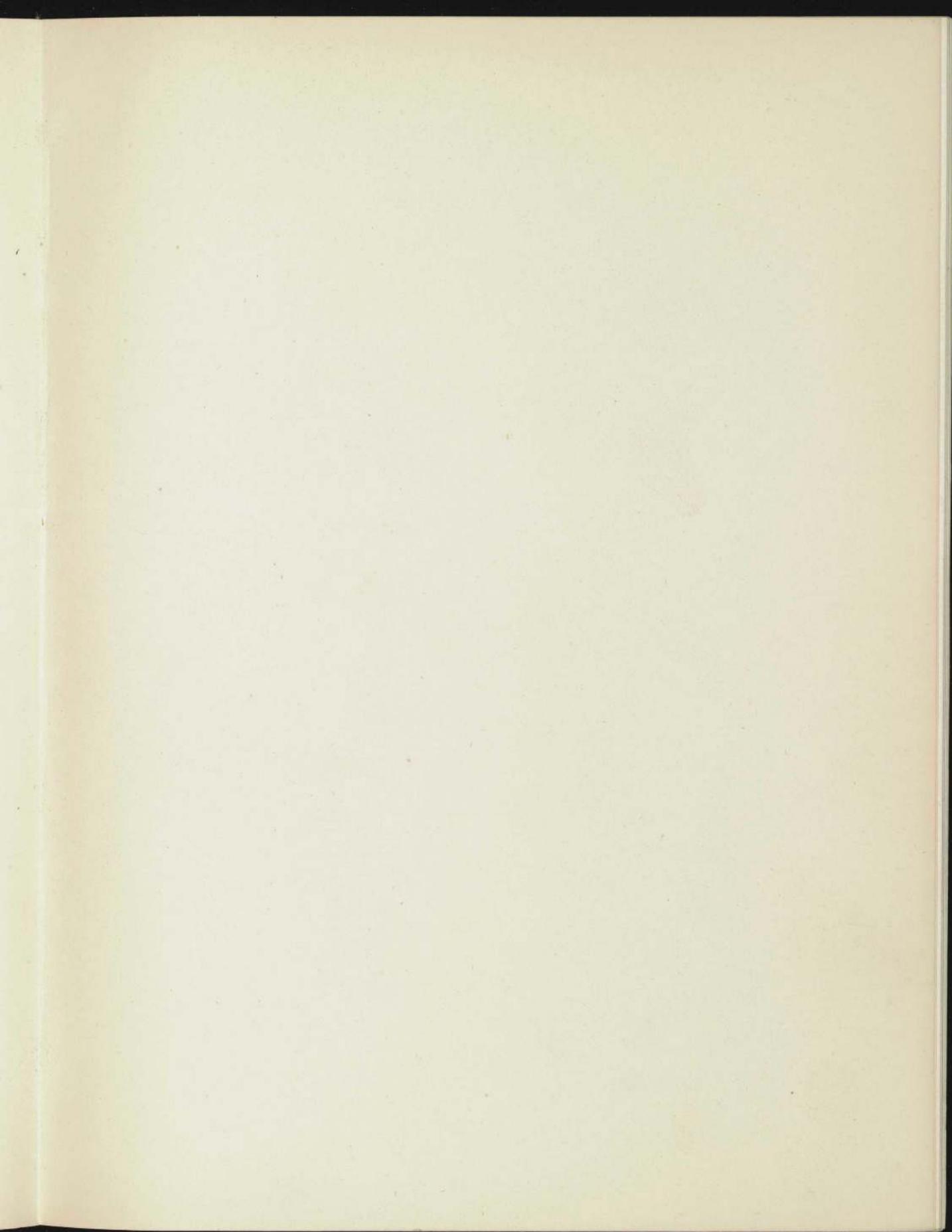


Oskar Kottbusch

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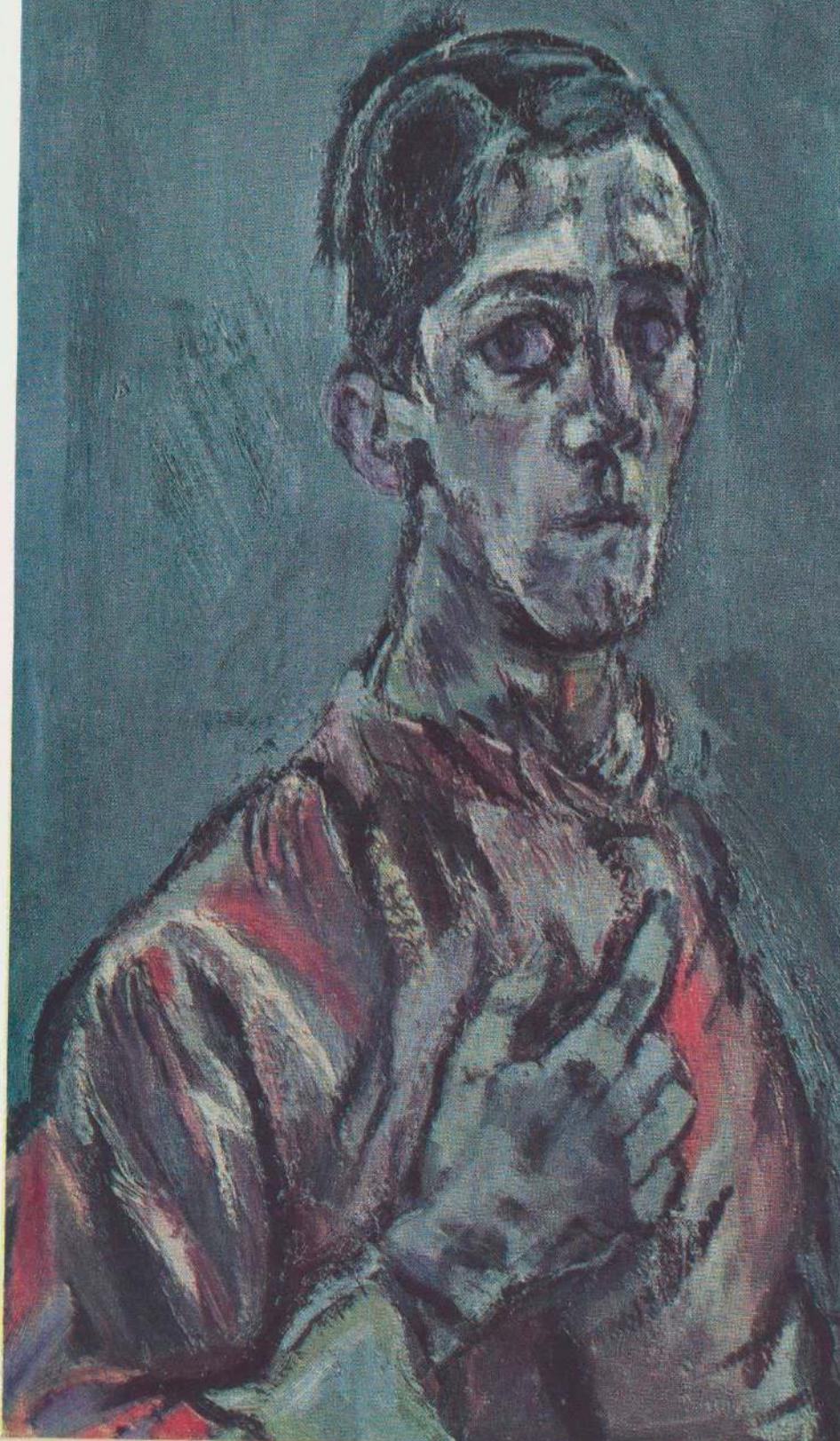
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PORTRAIT OF THE PAINTER POINTING TO HIS
BREAST 1913

(NO. 21)



*Oskar
Kokoschka*

A RETROSPECTIVE EXHIBITION

WITH AN INTRODUCTION BY JAMES S. PLAUT

AND A LETTER FROM THE ARTIST

48 plates in photogravure

8 plates in color

Published for the

INSTITUTE OF CONTEMPORARY ART • BOSTON

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A NOTE ON THE EXHIBITION

FORTY YEARS HAVE NOW PASSED SINCE OSKAR KOKOSCHKA FIRST WENT BEFORE THE PUBLIC AT the memorable Vienna "Kunstschau" of 1908, yet no definitive exhibition of his works has been held in the United States. In the years between the two World Wars, he was hailed throughout Europe with important exhibitions in the great capitals—Berlin, Vienna and Munich, London and Paris. The past year has seen him imposingly represented in exhibitions at the museums of Zurich, Basle and Amsterdam, and this summer, at the twenty-fourth Biennial Exposition at Venice, a gallery has been devoted to his paintings.

From every standpoint, this first large-scale American exhibition is long overdue. The influence of Kokoschka's art on a number of our painters has been profound; and the esteem in which he has been held in informed circles is demonstrated by the presence of almost one hundred of his paintings in our museums and private collections. It is time that his reputation should carry beyond our painters, art students, collectors and critics, for Kokoschka's broadly human message is one to evoke a warm response from Americans everywhere. The Phillips Memorial Gallery, City Art Museum, Museum of Modern Art, M. H. de Young Memorial Museum and Institute of Contemporary Art thus cherish this opportunity to introduce to the American public the works of Oskar Kokoschka, spanning as they do virtually the first half of our century, and a lifetime of rich achievement.

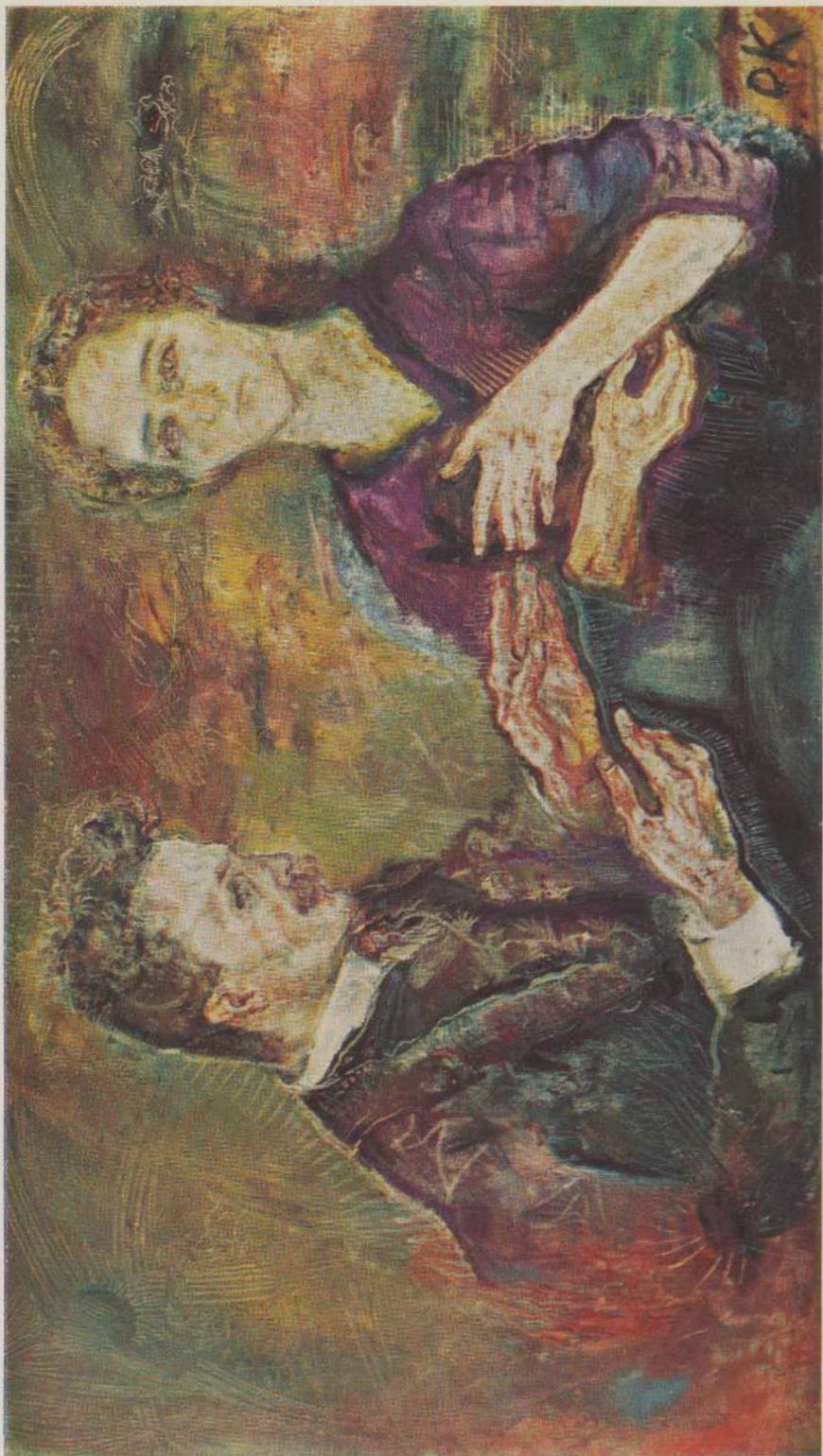
The sponsoring institutions are grateful to Mr. Kokoschka for his friendly aid and counsel, and to the following for their invaluable assistance—both in the organization of the exhibition and the preparation of this volume:

- in New York*, Mr. Curt Valentin, Dr. Otto Kallir, Dr. Hugo Feigl, Mr. Paul Drey and Mr. Paul Steiner;
- in London*, Mr. J. P. Hodin, Miss Edith Hoffmann, whose recent biography *Kokoschka, Life and Work* (Faber and Faber, London, 1947) has provided us with vital source material; Mr. Walter Neurath, and Miss Grete Ring;
- in Zurich*, Dr. Walter Feilchenfeldt, Dr. Walter Hugelshofer, and Dr. W. Wartmann;
- in Basle*, Dr. Georg Schmidt and Dr. L. Lichtenhan;
- in Amsterdam*, Dr. Helmuth Lütjens;
- in Venice*, Professor Rodolfo Pallucchini;
- in Mexico City*, Dr. Paul Westheim, author of the important monograph *Oskar Kokoschka* (Berlin, 1918 and 1925).

Finally, we wish to express our sincere thanks to the many individuals and institutions whose generosity in making Kokoschka's works available for exhibition has been altogether extraordinary. His friends and admirers throughout Europe and the United States, happily intent on advancing his reputation, have had consistent sympathy for the project and have shown unflinching kindness toward its organizers.

Boston, July 1, 1948

J. S. P.



HANS AND ERICA TIETZE 1908-09

(NO. 5)

L E T T E R
F R O M T H E A R T I S T

My dear Mr. Plaut,

It is very kind of you to invite me to write a few words which can be used as a preface to the catalogue of the first representative exhibition of my paintings to be held in your country.

First of all, let me sincerely thank you for taking the initiative in this exhibition, and for devoting your time and energy to the task of making American art-lovers acquainted with what is more or less my life's work. Up to now, owing to two world wars, it has been practically inaccessible to them.

Of course, visitors to Germany between the two wars became aware of the fact that Paris was not the only Mecca of modern art. But already before the outbreak of the second world war, unfortunately, modern art was driven underground in a Germany overrun by Hitler. Thus the last time, for ten years or more, that my pictures could be shown was at the infamous Exhibition of Degenerate Art in Munich in 1937; this exhibition was visited by two and a half million sad Germans and foreigners who came to say good-by—as they must have thought then, for ever—to my fellow artists and me.

It is true that many a brave museum custodian did his best to protect my work by hiding it at great personal risk. Nevertheless a good third of it was lost later on, owing to the devastation of the war in Europe, and the upheaval of the liberation.

It was indeed a great effort on your part to have traced enough important paintings of mine to furnish characteristic examples of more or less all periods of my development.

Some visitors, well acquainted with modern art movements, may be puzzled to find that in my work there is none of the experimenting with all the different phases, from impressionism, pointillism, cubism to non-objective art, which they are used to. The explanation is simple enough: I never intended to entertain my contemporaries with the tricks of a juggler, in the hope of being recognized as an original. I simply wanted to create around me a world of my own in which I could survive the progressive disruption going on all over the

world. If this my world will survive me, so much the better. But I cannot corrigir la fortune.

After forty years of work, however, it saddens me to have to listen to certain pronunciamientos of this, that or the other fashionable artist of today, abjuring his own work and denouncing modern art altogether, just because he finds himself in a blind alley. Unfortunately, such confessions of failure are bound to come just at a time when committee-controlled art makes news. I myself see no cause to retrace my steps. I shall not weary of testifying by the means given to me by nature and expressed in my art, in which only vision is fundamental, not theories. I consider myself responsible, not to society, which dictates fashion and taste suited to its environment and its period, but to youth, to the coming generations, which are left stranded in a blitzed world, unaware of the Soul trembling in awe before the mystery of life. I dread the future, when the growth of the inner life will be more and more hampered by a too speedy adaptation to a mechanically conceived environment, when all human industry is to be directed to fit in with the blue-prints.

Individually, no one will see his way before him. The individual will have to rely on hearsay for his knowledge, on second-hand experience, on information inspired by scientific inquiry only. None will have a vision of the continuity of life, because of the lack of spiritual means to acquire it.

For the growth of the inner life can never be brought into any scientific formula, whatever the technician and the scientist of the soul may try. The life of the soul is expressed by man in his art. (Do we not already need experts to lecture us on how to see a modern work of art?) The mystery of the soul is like that of a closed door. When you open it, you see something which was not there before.

Do not fear that I intend to lead you right off into metaphysics, whereas you only asked me for an introduction to the exhibition of my work. But if I were not a painter I could explain it all fully in words. So there we are.

Very sincerely yours,

Oskar Kokoschka

120 Eyre Court
London N.W.8

13th May 1948

I N T R O D U C T I O N

Kokoschka the Man

AT SIXTY-TWO OSKAR KOKOSCHKA IS TALL, SPARE AND ANGULAR. TODAY a heavy thatch of white hair bristles above the long face which stares out so intently from his many self-portraits. The clear blue eyes, high coloring, sharp features and open countenance—which have always been to his credit—remain attractive and winning. He seems healthy and strong, gracefully virile. Gentle, poised and quietly good-natured, he is of the city, but not urbane, of the mountains without being rustic. He is well-groomed and soft-spoken—an amiable, worldly companion. Except for the changes which inevitably accompany increased age, he is said to be little different from the youth whose engaging person could win position in Vienna at a time when his unmasking of society was arousing the most scathing critical enmities. The paradox appears to have always been there: Kokoschka, ever friendly and warm-hearted on the surface, seething with turbulent social antagonisms underneath; charming with a smile, devastating with pen or brush.

He was born in the Austrian village of Pöchlarn on the Danube, March 1, 1886. His father, a Czech descended from a long line of distinguished artisans and himself trained as a goldsmith, had come to Austria from Prague and married the daughter of a Styrian forester. The young Kokoschka was brought up in an atmosphere of acute material want, with strong spiritual and intellectual compensation, for the father, a man of some cultivation, was eager to transmit to his children his enthusiasm for the Central European classics of philosophy, literature and music, while the mother instilled in them her ample love of nature. The striking duality manifest throughout his life in Kokoschka's person and his art must be attributed in some measure to the influences of his childhood.

As a boy he loved music, but wished to pursue the formal study of chemistry. His interest in art was unconventional. Instead of the great collections of historic painting in the Vienna museums, he preferred the exotic and primitive art of the ethnographical exhibits (in company, unwittingly, with many of his more sophisticated contemporaries in France and Germany). The grotesquely vivid masks and cult images of Oceania and the Congo impressed him deeply and were to leave their mark on his painting and illustration.

In 1904, Kokoschka received a scholarship to the Vienna School of Arts and Crafts on the strength of some drawings which had attracted the attention of an old teacher.

For three years he studied painting, rebelled at the academic discipline of drawing from the model, and designed fans and decorative cards for the celebrated craft studios of the Wiener Werkstätte.

For the young Kokoschka, 1908 was to be a year of destiny. He was invited to submit entries to the first Vienna *Kunstschau*, which was subsidized by the Government as an exposition calculated not only to attract tourists but to establish the international supremacy of its capital in the realm of the arts.

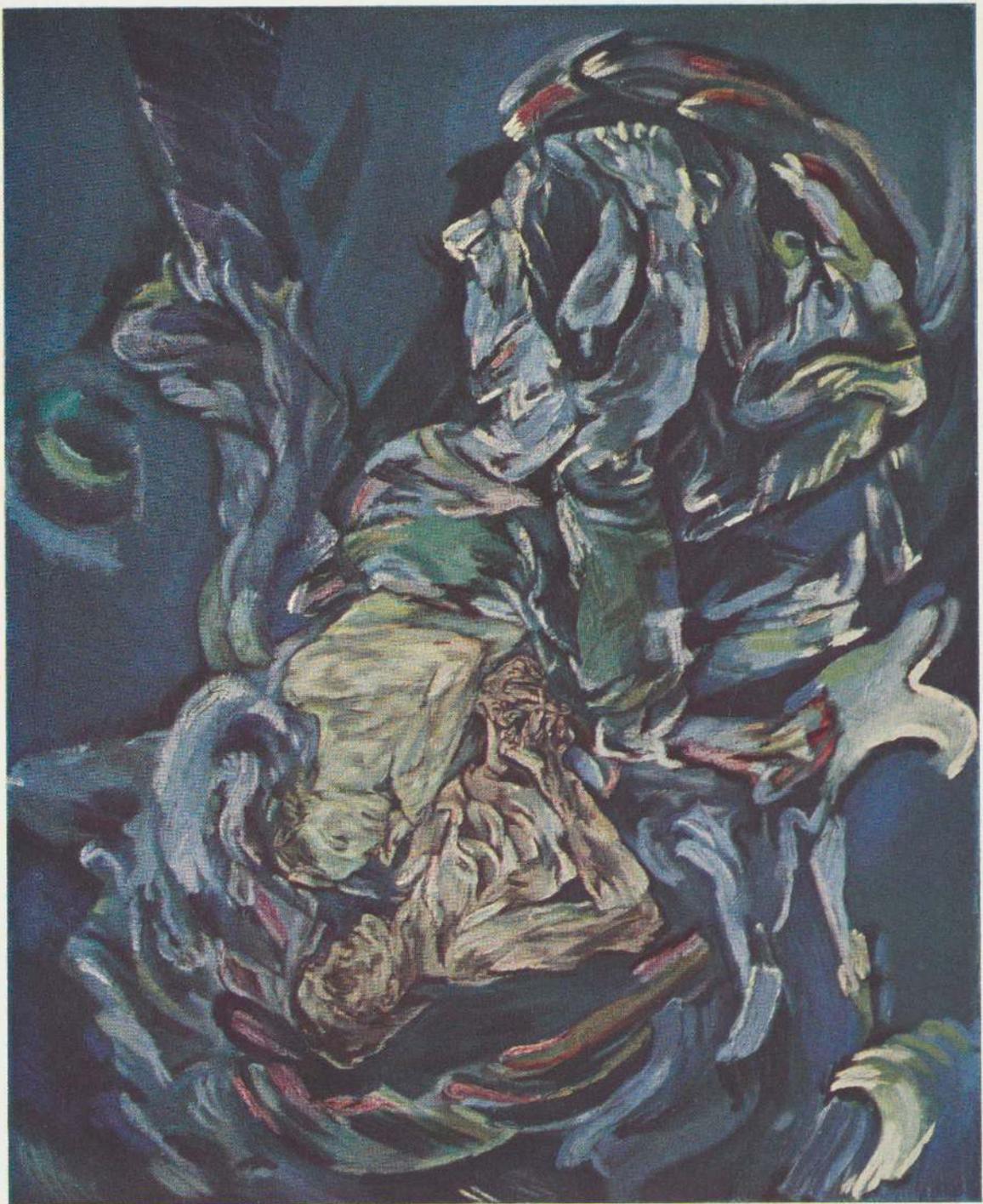
Kokoschka's participation in the *Kunstschau* consisted in a variety of entries—posters, "decorative paintings," drawings, lithographs and several pieces of sculpture. The decorative panels entitled "The Dream Bearers"—since lost—were exotic fantasies which were attacked bitterly in official circles and by the conservative press. As a result, the youthful artist attained instant notoriety as a "public terror," and was dismissed from the School of Arts and Crafts—an event which led directly to his acceptance and championship by the potent Viennese *avant-garde* of the day.

For Kokoschka the most important member of this group was the architect Adolf Loos, who became his protector and counselor, and of whom Kokoschka has said, "I am grateful to Loos for the spiritual guidance I received in my youth . . . He stood for culture; and he rejected as a modern thinking man the belief that in the machine age social life must of necessity do without culture."

Loos procured lodging and excellent clothes from responsive tradesmen who were ready to barter with the young artist—paintings for food and attire. Peter Altenberg, the poet, Karl Kraus, the writer, Hans Tietze, the art historian, and other Viennese with liberal sentiments befriended Kokoschka and became the subjects of his earliest portraits.

In 1909, Kokoschka again sent a group of works to the *Kunstschau*. Critics and public alike, by now somewhat case-hardened to the shocking and unusual, this time vented their spleen not on the paintings submitted, but on two plays written by Kokoschka and produced at the *Kunstschau*. The plays, entitled *Sphinx and Straw Man* and *The Hope of Women*, were fragmentary dramas of love and hate, loosely composed and replete with emotional symbols of lust, faithlessness, murder and death. Their performance provoked a scandal far more intense than that of the preceding year, and Kokoschka, who had now "terrorized" the Viennese public with the violence of his images, both pictorial and literary, was written off by all but a discerning few.

From every point of view, Vienna was now too difficult. With the encouragement and support of Loos, Kokoschka began to travel. His departure from Vienna at the age of 23 was not merely a turning-point in his life; it marked the advent of that breadth of experience which was to stamp his art with elements transcending mere national characteristics. Twenty-eight years later, on the occasion of an exhibition held



TEMPEST 1914

(NO. 23)



DIE TRÄUMENDEN KNABEN 1908

at Vienna in his honor by a group of old friends, the catalogue introduction read: "You have been lost to your homeland. It reproaches you with avoiding it, you reproach it for looking the other way . . . but your work has remained Austrian." At best, this was a chauvinistic estimate.

* * *

Loos took Kokoschka to Switzerland late in the year 1909. The portraits which he painted at Montreux in this year are relative landmarks in his career; but this first Swiss sojourn was most noteworthy for the impact of the high Alpine country on Kokoschka. For the remainder of his lifetime, he was to remain awed by the majestic strength and tranquility of the great mountains. They are an impressive, ever-recurrent theme in his work, and the subject of his most inspired efforts.

After returning to Vienna and making a second short journey to Switzerland to execute several portrait commissions, Kokoschka traveled to Munich. A few weeks later he arrived in Berlin.

He was to spend the years remaining before the outbreak of World War I between the Austrian and German capitals. Berlin became vital to him in many ways; here he did not feel the constriction and provincialism of Vienna; he was an artist, free to do, think and create as he pleased, without suffering the chill restraints of official disapprobation. More important still, Berlin offered him the exciting stimulus of an international art coterie and the heartening example of other young "savages" as intense and untrammled as he. The dominant atmosphere was one of intellectual revolution, conducive to experiment and release.

While Berlin could not compare with Paris as a painter's Mecca, it was none the less the focal point of intellectual activity in Central Europe. Kokoschka thus came in contact with the older liberals, such as Slevogt, Liebermann and Corinth, whose "Sezession" movement, after eleven years, had attained the respectability of broad recognition; and with the younger painters who, in the very year Kokoschka came to Berlin, had founded the "Neue Sezession" in rebellion against the rejection of their work by the Sezession. Such men as Nolde, Kirchner, Heckel and Pechstein were to exert positive influence on Kokoschka—not evident initially except in terms of his feeling of kinship with these founders of Expressionism and his admiration for their program.

The Neue Sezession was a collective front for the two movements ("Die Brücke," founded at Dresden in 1902, and "Der Blaue Reiter," founded at Munich in 1911) which encompassed the doctrine of Expressionism. Where Impressionism in the nineteenth century had emancipated art from the sterility of photographic imitation and the necessity for elaborate narrative subject-matter, this new Central European movement had a dual motivation: the expression, through pictorial means, of emotional experience, and—less important—the divorcement of art from the overwhelming influence of French leadership.

That Kokoschka is regarded today not only as an Expressionist painter but is frequently accepted as the most gifted exponent of this school of painting is less the result of his contact with the founders of the movement, however, than of his own instinctive tendencies. He had been launched on his stormy career, and had fought his first critical battles, before being exposed to the formal doctrines of these artists with whom he was to have so much in common.

Berlin also offered Kokoschka a kind of patronage which he had failed to find in Vienna. The German capital was an exceptionally active art market, with the essential concomitants of a sophisticated, moneyed patron group and a few adept, courageous

dealers who, far from discouraging the *avant-garde*, traded speculatively in the output of young progressives.

In 1910, Kokoschka was fortunate to attract the attention of the dealer Paul Cassirer, whose connoisseurship had established him as a leader in international art circles. The Cassirer firm gave the young painter an exhibition in that year, and entered into a commercial agreement with him which has remained essentially effective ever since in spite of the death of Cassirer himself, the vicissitudes of two wars, Kokoschka's own impatience at having to work under contract, and a serious falling-out in 1931.

At the same time, the publisher-critic Herwarth Walden, who had heard of Kokoschka through Adolf Loos, became his second major patron, sponsored him publicly, and employed him as illustrator for the magazine *Der Sturm*. Walden was a remarkable figure in the intellectual society of Berlin. Writer and artist, he is best remembered as having made Germany more familiar with, and receptive to, the works of such men as Picasso, Leger, Chagall, Klee and Kandinsky. An energetic man with the temperament of a press agent, he promoted the reputation of his painters by means of publications and an ambitious series of exhibitions which he organized personally and circulated throughout Germany. Through the dynamic management of his magazine, gallery and art school, he occupied a dominant position in the Berlin pre-war art world.

With the confidence born of Walden's patronage and his one-man show at Cassirer, Kokoschka returned to Vienna in 1911; he had been invited to participate in an exhibition in the galleries of the Hagenbund, where twenty-five of his paintings were to be shown. Much as he might have reflected on the possible consequences of his second appearance before the Viennese public—which was far more comprehensive than his representation at the 1908 *Kunstschau*—Kokoschka could hardly have been prepared for the intensity of the dispute which flared up on opening day at the Hagenbund. The production of his newest play, *The Burning Bush* (a sequel to *The Hope of Women*, which had so inflamed the citizenry three years earlier) touched off the controversy.

Now those officials, critics and art historians who in 1908 had damned Kokoschka for his non-compliance, his flouting of tradition and his flagrant violations of the canons of decency, were reminded forcibly that the monster was again in their midst, more ferocious and menacing than before. From the Archduke Franz Ferdinand down, Kokoschka was reviled with all the fury of a righteous Puritanism. This was a signal for the distinguished literati, Karl Kraus, Hans Tietze and Peter Altenberg, to increase the tempo of their championship of the young terror.

In the three years which followed, Kokoschka's reputation was secured. His portrait commissions increased, and he was more than ever occupied with illustration: for



TUBUTSCH 1912

Der Sturm, for *Tubutsch*, by the poet Ehrenstein; for Karl Kraus's *The Chinese Wall*, and his own two series of lithographs, *The Fettered Columbus* and *The Bach Cantata*.

Exhibition followed exhibition: Berlin, 1912; Cologne, 1912; Berlin, 1913. Kokoschka remained the target for much vituperative criticism. Meanwhile his following increased, and an important milestone was passed in 1913 with the publication of a first book on his plays and pictures by Paul Stefan.

In retrospect, it may be argued that these years, during which he attained complete maturity as man and artist, were the most significant in his career. As he achieved broader recognition, Kokoschka seemed to gain momentum; the period was marked by the rapid acceleration of his artistic production, with painting, writing, and drawing all called forth to implement a violent urge for self-expression. And this was the moment



MARSEILLES 1925

(NO. 35)

of a turbulent alliance with a woman older than he, a leader of Viennese society whose temperament and appearance matched his own. She was drawn to Kokoschka by his heroic attributes as artist and thinker and by his ineffable virility; he to her by her statuesque beauty, her poise, her intelligence. Their personalities were both too powerful and too akin to make for an enduring harmonious relationship. The young painter and the *grande dame* are said to have loved and hated with epic violence, each unwilling to be wholly absorbed by the other. It is not surprising that some of the painter's most grandiose compositions were to emerge from this conflict, nor that his painting was to become suddenly more deft, assured and positive.

These are the years of his most monumental, symbolic works, the *Two Nudes* of 1912-13, the *Double Portrait* of 1913, the *Sposalizio* of 1912-13, and the *Tempest* of 1914.

* * *

The outbreak of war offered Kokoschka a perverse opportunity to withdraw from the personal, critical and official struggles which had made Vienna all but uninhabitable for him. His break with the past was drastically self-conscious. Before enlisting in 1915 he sold his most cherished work—the newly completed *Tempest*—for a horse, so that he might indulge a romantic desire to join an exclusive cavalry regiment. And before leaving for the front he terminated the stormy affair with his worldly Viennese companion, presenting her with a set of six magnificently painted fans which, through eloquent symbolism, epitomized the high drama of their relationship.

But war offered Kokoschka no surcease. Strongly pacifist and humanitarian by nature, he was determined not to kill, and military regimentation, to a man who had fretted under the restrictions of normal civilian life, was intolerable. Within a year he had been wounded gravely. He was ambushed during a reconnaissance patrol on the Eastern front, shot in the head, bayoneted in a lung and captured by the Russians.

Following liberation by his own forces, he lay near death in a field hospital and came home ultimately for convalescence. He was sent to the front a second time, but his lungs would not heal and the head injury had deprived him of perfect equilibrium. In 1917 he was declared unfit for further duty and sent to Stockholm for consultation with a brain specialist. Despondent at this man's inability to effect a cure, Kokoschka decided to volunteer again for the front and destroy himself. *En route* to Vienna, he was persuaded by friends to take up residence at the Weisser Hirsch, something of an artist's sanatorium in the idyllic Saxon countryside near Dresden.

Dresden in 1918 was a city heavy with the gloom of defeat, hungry, cynical, short-tempered. The gathering clouds of intellectual revolution were more momentous than the socio-political upheaval which was taking place spasmodically throughout the

German provinces. Writers and artists were fashioning the propaganda of pacifism and social justice.

In such an atmosphere Kokoschka began his "Dresden period." Himself transformed by the ravages of war, the painter was ill and subject to the frequent mental aberrations which caused him to become known as "the mad Kokoschka." For all his difficulties he was conscious once more of release—both from the confines of his own country and the ordeal of killing. He retreated into a world of image and fantasy, being unable to endure normal human contacts, and provoked a sensation by having constructed with meticulous care a life-size doll, intended to serve him as companion and model. The doll figures in one of his paintings but the story that "she" accompanied Kokoschka to the opera and to balls remains unsubstantiated.

In spite of this erratic conduct, he was intensely active. His painting, illustration and writing were maintained at fever-pitch. He became the subject of another book and in 1919 was made professor at the Dresden Academy of Art—an appointment which would have been unthinkable in his native Austria. The paradox was astonishing, for this was in every sense an official act, his title being conferred by the government of the Republic of Saxony! Coming at this precise moment, the effect of the appointment on Kokoschka can hardly be exaggerated. Recognition, material security and a sense of tranquillity did much to restore stability to his troubled nature as it wavered between reason and frenzy.

Artistically, the years in Dresden were transitional from Kokoschka's early to his mature style. Whereas the works of the Vienna and the Berlin phases, for all their sensitivity and native power, had so often been awkwardly fumbling, the painter now carried on from the high level which he had attained on the eve of war. Now that he was settled in Germany, the formal program of Expressionism became of greater interest to him. Principally, he was impressed with its theory of symbolic color. In the hands of such painters as Nolde, color had become the principal instrument for the expression of emotion. The painters of the Brücke and Blauer Reiter groups were utilizing pigment of high intensity to portray the violence of the human struggle—much as their French predecessors, the Impressionists, had found pure, vivid color a fresh and engaging device for the representation of natural phenomena.

Kokoschka's earlier works had been thoroughly "expressionistic" in their revelation of character. But even such moving, richly achieved masterpieces as the *Tempest* had been painted in subdued color—a subconscious reflection of the painter's introspection. Now his palette became freer; the dark, murky pre-war tones were superseded by bright, warm color.

Another emphatic influence on Kokoschka's art at this time was the State Picture Gallery of Dresden, one of the noblest museums of Europe. Coincident with his study



THE MANDRILL 1926

(NO. 40)

of the experiments of Expressionism, he immersed himself in the rich treasure of the Gallery. Here Vermeer and Jan van Eyck among the old masters, and the eloquent German landscape painter Caspar David Friedrich, became his heroes. "And finally," he once said, "there was my old love, the Japanese color prints in the Print Room."

Dresden itself was the background for Kokoschka's first serious ventures into the realm of landscape painting, that art which has borne the full impact of his genius. The limpid, eighteenth-century perfection of the Saxon capital could hardly have failed to inspire a painter steeped in the Baroque tradition of Austria. Its architectural splendor and its lovely natural setting were his for the asking, since from his studio in the Academy he could look out upon the magnificent group of buildings along the Elbe and on to the Saxon hills which rimmed the city.

* * *

Kokoschka left Dresden as suddenly as he had come. Confined first to Austria, then to Germany, by the successive complications of personal entanglement, war and inflation, he had been unable to indulge a potent *wanderlust* which had only been whetted by his earlier, abortive trips to Switzerland, Italy and Sweden. Travel was as important to Kokoschka as air, for his restless, searching nature could know no other freedom. His leave-taking in 1924 was abrupt and unceremonious. He simply left, on impulse and without notice, informing his superiors by letter that he had gone to Switzerland.

For seven years, Kokoschka was to lead an itinerant existence. His travels took him from Switzerland to Vienna, to Paris; from Paris through France to Marseilles; from the South of France into Spain; thence north to Amsterdam and London and back to Berlin. In 1928, tiring of Europe, he was off to explore North Africa; then on to the Near East. In 1929, he journeyed from Paris to Scotland, to Egypt and to Algeria. The next year he was in Italy. In 1931, he was ready to stop and take stock. Returning to Vienna (chiefly to be with his aged mother), he reestablished residence at a moment of acute political unrest, with the Austria he had known hanging grimly in the balance.

The sense of liberation induced by his travels was so exalted that these years witnessed his greatest artistic achievement. The majesty of the Alps and the Atlas Mountains, the rich exoticism of Morocco and Jerusalem, the fragrance of Paris, and the movement in the ports of London and Marseilles—all this was to revolutionize his art. For Kokoschka, who for years had been concerned with man's soul, was now content to paint his environment. The immediacy of Kokoschka's own surroundings became and remained his sole preoccupation for seven years. Intoxicated by the miraculous unfolding of nature at each step on his journeys, and challenged by an ever-changing

pattern of beauty, he wished to paint only what he saw. The very simplicity of his approach to so vast a subject, coupled with his acute sense of perception, has given us a group of landscapes unexcelled in their time.

From 1931 through 1934 the painter lived on the outskirts of Vienna. The political chaos which was to invite the annexation of Austria, and ultimate war, wrought a great change in Kokoschka. For twenty-five years, off and on, his painting had been fundamentally evangelical; he had long cried out against man's inhumanity and venality, but his message had been a universal protest. Now, under the pressure of specific events which horrified and angered him, he attempted to transform his art into a sharp political weapon—first, for use against the Dollfuss "dictatorship" and the military rule of Prince Starhemberg's Heimwehr; later, against Nazism; finally, against war itself.

His mother died, heartbroken by the shocking plight of her country, and shortly thereafter, Kokoschka left Austria, to which he has never returned. Refusing to remain under the Nazi yoke, he went to live in Prague. In other times, the Czech capital might well have approximated "home," for, through his father, Kokoschka had come to know and greatly admire the Czechs. He liked the people, and took fierce pride in their literary and cultural tradition. The great seventeenth-century Czech humanist and educator, Jan Amos Comenius, had always been his idol. Kokoschka knew his works almost verbatim, and drew heavily upon his philosophy. Yet Prague was too close to Vienna; Kokoschka had witnessed the disintegration and downfall of his native Austria, and had no illusions about the destiny of Czechoslovakia. More strongly than the Czechs, who felt secure in their economic prosperity, he sensed the outstretching tentacles of the Nazis and the inevitability of a strike against the small republic.

The fateful years 1934-38, spent largely in Prague, had an unsettling effect on Kokoschka's painting. The pure artist was now thoroughly subordinated to the emerging man of causes, the pamphleteer and propagandist. His growth as a humanitarian, an anti-Fascist and a pacifist could not be achieved without sacrifice, and the loss was in his art. Not only did he paint less, but the anxious days are reflected in a certain diffuseness and absence of discipline in the work accomplished. Very little painting of excellence emerged—a few charming scenes of Prague, and some portraits, such as that of T. J. Masaryk (whom he worshipped as a latter-day Comenius) which are more significant as the pictorial documentation of a dying democracy than as works of art. The clouds over Europe were again casting their dark shadows on Kokoschka's own career.

The artist's battle with the Nazis was far from impersonal. Under the artistic dicta of the Third Reich, Kokoschka had been placed in the select company of "degenerate"

artists whose work was to be barred from the German museums and the German market. In the now historic exhibition of "Degenerate Art" held at Munich in 1937, Kokoschka was formidably represented—by eight paintings, several of which have since found their way into American hands. Ironically, the same year witnessed an ambitious effort in Vienna to give belated recognition to the man who as a youth had outraged its citizenry. A large public exhibition of Kokoschka's work was arranged for his birthday by a group of loyal friends, and Vienna now claimed him as her native son. This tardy gesture came at the last possible moment, for Anschluss was in the offing, and Kokoschka's degeneracy would soon be made clear even to the Austrians by the enlightening Kultur of the new Greater Germany.

* * *

Late in 1938, with the perfidy of Munich already history, and the Sudetenland issue "settled," Kokoschka knew that as a marked anti-Nazi he could not remain in Czechoslovakia. The net was closing on Prague as inexorably as it had on Vienna, and Kokoschka was intent on carrying out his personal struggle against Fascism and war. He left his new home as unceremoniously as he had vanished from Dresden and Vienna years before. Reasoning that the entire Continent would soon be lost to Hitler, he flew to England, accompanied by the young and devoted Czech girl who had been his close companion in Prague and who shortly was to become his wife.

Kokoschka's life in England, where he has now lived for ten years, was for some time fraught with difficulties. Here, to be sure, he found a haven, and he was free from political persecution. But the tensions were many—the revulsion of his spirit against the organized brutality of war; the shattering enervation of life in London during the Blitz; his very existence as an alien in a country at war; and the bewilderment at finding himself—with a vast reputation across the Channel—an unheralded artist in England.

Under the circumstances his artistic debilitation was inevitable. Not only did he paint fitfully but in an atmosphere which, to a crusader languishing on foreign soil, was far from conducive to creative activity. For nine months from the autumn of 1939 into the summer of 1940 he and his wife occupied a fisherman's cottage at Polperro, a village on the Cornish coast. The remaining war years were spent largely in London, where they were obliged to live in very modest circumstances. The drabness of his surroundings and the pall which hung over the great city in its struggle for survival altogether vitiated his painting; moreover, the tragic issues of the day brought out the political pamphleteer in him rather than the artist. His socialistic views were aired in public speeches and some written tracts, as well as in a series of politically symbolic paintings.

The sojourn at Polperro had been sufficiently tranquil to inspire a series of landscapes painted in the manner of those of Prague; for the rest, there are the political pictures, a few portraits, and a substantial number of naturalistic watercolors dating from the war years.

Kokoschka had turned eagerly to this medium on his arrival in England, under the influence of a great national tradition of watercolor painting and as an antidote for his immobility. Flowers, which he could study in their infinite color and variety even in the darkest days of the Blitz, absorbed him increasingly, and his still-lives in watercolor—remarkable both for their fragility and liveliness—are among his most engaging works.

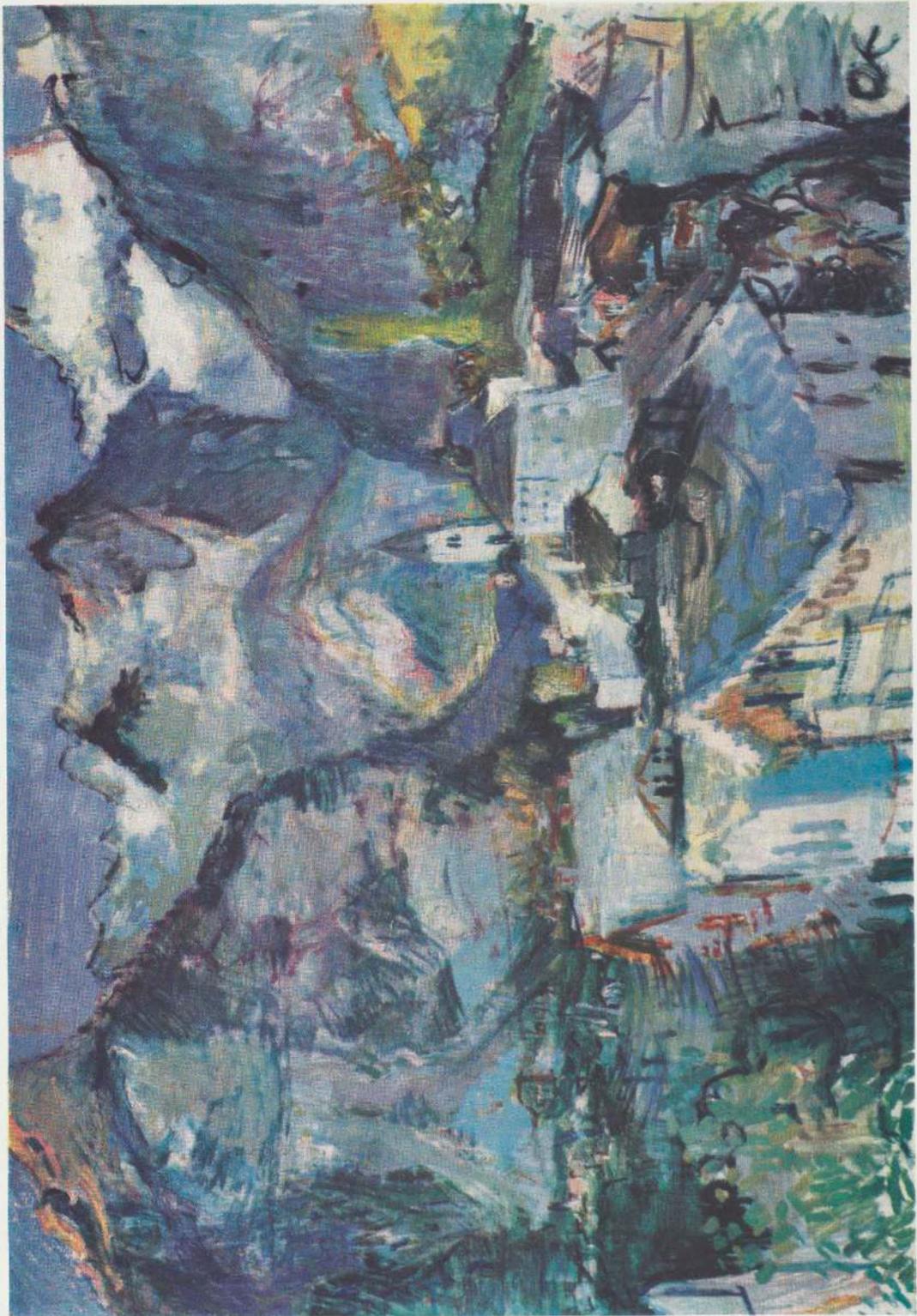
But England at war could not supply fuel for the creative fire which has always burned so fiercely within him. Almost miraculously, once the V2's were silenced and the paralysis of travel eased, the old Kokoschka reëmerged. Last year he returned to Switzerland; while imposing retrospective exhibitions of his work were being held at Basel and Zurich, he was painting high in the Alps, again drawing new strength from the Matterhorn and its satellites.

There are landscapes from the summer of 1947 which more than hold their own with the *Mont Blanc* of 1927, which in their grandeur and vitality testify that Kokoschka is restored to his full powers. He has weathered the cruel disillusionments of poverty, intolerance and exile. He has survived two wars. We have every reason to feel that there are future masterpieces within reach of his brush.

Kokoschka's Works

KOKOSCHKA'S PAINTING FALLS INTO SEVERAL PRINCIPAL CATEGORIES readily identifiable by the distinctive style which characterizes each major phase of his work. These are: the early "psychological" portraits, executed in Vienna, Berlin and Switzerland from 1907 through 1912; the larger symbolic compositions and pictorial portraits of 1913-15; the works of the Dresden period, 1917-24; the landscapes of the travel years, 1924-31; the Prague (1934-38) and English (1938-47) works; finally, the Swiss landscapes of 1947.

The earliest portraits, flat and linear, attest to Kokoschka's precocious drawing. Indeed, the graphic work begun so formidably in his youth was to become a central theme in the orchestration of his art, emerging periodically as a strong leitmotif. *Frau Hirsch*, painted in 1907-08, and the double portrait of *Hans and Erica Tietze* of 1908-09



COURMAYEUR ET LES DENTS DES GÉANTS 1927

(NO. 43)

are achieved in relatively unpainterly terms. A free, nervous line imparts life to the figures and sensitively traces their features against a flat background, relieved only by a fragile design which appears to be drawn into the paint by a stylus. The portrait of *Frau Lotte Franzos*, 1909, is in the same manner, though lighter in color. The sitter is silhouetted against her own shadow, an arbitrary device for producing effective contrast in a low key. The three portraits bespeak Kokoschka's solemnity, his early commitment to the faithful recording of dominant characteristics, his earnest, youthful search for basic truths. In this formative stage there is gravity without bitterness, realism without distortion. His subjects are persuasively dignified, their essential aristocracy unwarped by caricature.

A second group of portraits, executed in Vienna and Switzerland from 1908 through 1911, have a more powerful appeal to the senses. Here Kokoschka probes through the protective envelope to ponder the nature of a neurosis or disease lurking beneath. The torturous reflection of the inner being is intense to a psychoanalytical, even surgical degree.

The *Portrait of a Boy*, painted at Vienna in 1908, is the earliest and least disquieting among these. More popularly known as the "Blue Boy," it is poles apart from its accidental eighteenth-century namesake, the celebrated romantic portrait by Gainsborough. Kokoschka's Blue Boy (the son of Oskar Reichel) is wan and emaciated; his large eyes stare dreamily from a pallid face, and the curious position of his arms—one raised behind his head, the other resting on his hip—accentuate the boy's unreal angularity. The portraits of *The Duchess of Roban-Montesquieu* and *Count Verona*, both painted in Switzerland in 1910, are a devastating record of the ravages of tuberculosis. The withered duchess and the pathetic young Italian nobleman are observed mercilessly in their shattered physical state. Yet Kokoschka has contrived, particularly in the portrait of the older woman, to bring out those transcendent spiritual qualities which raise all of his portraits above the clinical level.

Three extraordinary portraits in the Knize collection impress indelibly on the observer's consciousness the nature of their subjects, so powerful is the characterization. *Peter Altenberg* and the *Ritter von Janikowsky* were Viennese writers, *Paul Scheerbart* a Berlin novelist. The three portraits have much in common. Painted within a period of two years (1909-11), they summarize dramatically the early portrait style. Essentially, the figures are drawn in paint; Kokoschka's searching, agitated line records dramatically the frail physique and fiery spirit of the celebrated Bohemian poet, Altenberg; the pathetic madness of Janikowsky, confined—when the painter first saw him—to an insane asylum; and the expansive living of the successful Scheerbart.

The gnarled hands of an Altenberg, the furrowed brow and burning eyes of a Janikowsky, are emotional symbols, emphasized calligraphically to heighten the



POSTER: CHRISTMAS 1945

psychological impact of the sitter. For such men, in every case, Kokoschka had abundant affection and sympathy. What the entire group of early portraits may lack in strictly *pictorial* terms is more than compensated for by the extraordinary sensitivity of the drawing and by their beauty as documents of humanity.

Kokoschka's painting began to supersede his draftsmanship with the execution of several portraits and a series of major symbolic works in the years 1913-14. The *Self-Portrait* owned by the Museum of Modern Art, and the monumental portraits of *Albert Ehrenstein* and *Carl Moll* (now in the Prague and Vienna galleries, respectively) reflect an impressive evolution in style. The torturous line of the earlier group has given way to larger handling, broad, confident brushwork and daring composition. While these works retain the intensity of the portraits painted in the five preceding years, they assert the dignity rather than the frailty of man. A febrile surface is replaced by deeper emotion. At this moment, Kokoschka's emulation of El Greco is striking; by elongating his figures and brushing them in with emphatic if sinuous strokes, he endows them with a mysteriously suppressed feeling.

Kokoschka's full pictorial power was reserved for the great *Tempest* ("Die Windsbraut"), now in the Kunstmuseum at Basel, which is by all odds his largest and most ambitious work. One of the monuments of expressionist painting, the *Tempest* synthesizes the romantic and realistic tendencies which are parallel strains in Kokoschka's art. The personages of the *Tempest*, lovers reclining in a boat resembling a giant seashell, are actually Kokoschka and his inamorata. Paradoxically, the portraiture is faithful, the setting imaginative and supernatural. The *Tempest* is in every sense a baroque picture; the couple are shrouded in the swirling mists of another world, their unreal bark floating in space. Its color is cool and subdued, the painting itself fluid. Kokoschka, at a moment of extreme personal unrest, showed rare capacity for detachment. By ennobling his own relationship in paint, he was able to produce a work symbolic of man's most profound feeling for woman.

In the previous year, he had painted the *Sposalizio*, a double portrait which, if more static and mundane than the *Tempest*, is clearly indicative of the lyric course which he was about to pursue. The work stands midway between the earlier portraits and the major symbolic paintings soon to follow.

The *Knight Errant* was painted in 1915 on the eve of his enlistment. In the *Tempest* Kokoschka had represented man's resignation to the mysterious powers of love. This is a prophecy of man's helplessness in war. Again the subject is the artist himself. The *Knight Errant* is a unique self-portrait, for Kokoschka is represented as the fallen warrior, clad in full armor, prostrate in an attitude of surrender to the elements and supplication to his God.

The *Knight Errant*, like the *Tempest*, embodies in the highest degree the romantic

and symbolic qualities which raise Kokoschka's work of this period to a new level. Its subdued tonality, enlivened with sharp, vivid strokes of white, is also that of the *Tempest*. Had Kokoschka been lost in battle, the two paintings would surely have been his apotheosis; both works have an aura of planned finality.

1917 saw Kokoschka in Saxony, convalescent. His painting for the next three years, while sporadic, was not insignificant. This was the period of his intermittent spells of depression and irrationality. The symbolism of 1913-15 endured and, in a letter to Hans Tietze, he wrote in part: "The *Gamblers*, which I . . . am only now finishing . . . represents my friends playing cards. Each terrifyingly naked in his passions and all submerged by a color which binds them together just as light raises an object and its reflection into a higher category . . ." At this juncture, he was driven to paint "the struggle of man against man."

Dresden took on new significance as Kokoschka mended. 1920 witnessed the first in the series of studies of the Elbe and its bridges which is a harbinger of the many fine landscapes to follow. Visiting Stockholm in 1917, he had painted a landscape, but this is an isolated masterpiece, curiously unrelated to other efforts. There had also been earlier attempts—the tight, fragile oil sketch of a Hungarian plain, from 1908; the celebrated *Winter Landscape* inspired by his first view of the Alps in 1909; and several Italian scenes painted before the war in the course of romantic journeys with his Viennese companion. But the landscapes painted before 1920, for all their individual brilliance, must be regarded as out of the main stream of his artistic development. Kokoschka first became a true landscape painter at Dresden.

The isolated early attempts were inspired by an occasional compelling, breathtaking view. In Dresden, however, landscape appears to have taken on a fascination *per se*. Kokoschka began to experiment with the representation and interplay of mass, light, shadow and movement. For the first time his painting became objective. In the years following, his study of Italian classicism and the French Impressionists furthered this "outgoing" tendency. Critics have wondered at his ability to ignore the romantic flavor of many of the places visited on his travels, hallowed by the painters of preceding generations, so as to concentrate on the realities of three-dimensional structure and the dynamics of human movement. His preoccupation with these problems took Kokoschka out of himself, and nature itself became the panacea for introspection.

There are many examples of this change in outlook. The Elbe series comprises the first experiment of a finished painter in a new field. For Kokoschka, the landscapes now owned by the Detroit and Chicago Museums are starkly geometric; they reveal a new concern with shapes and planes, together with the adaptation of a personal, "neo-impressionist" technique (of broad areas of pigment, methodically applied) for the expression of his new vision. Both in method and approach, Kokoschka's painting

underwent a marked change about 1920. Not only the landscapes but such compositions as the *Girl With Flowers and Bird Cage*, and *Mother and Child*, are in a style and mood altogether different from the major figure pieces of the years just preceding.

Kokoschka's conversion to the serious study of landscape also implies a change in orientation. Where the earlier compositions are distinctly Central European in spirit, the landscapes of Dresden and the travel years have a more Western flavor. The Elbe series recalls Cézanne and the early Corots, whereas the works of the travel years painted after his introduction to Paris reveal the influence of one or another of the French Impressionists. Thus, there is something discernible of Pissarro in the Paris scenes of the *Place de l'Opéra* and the *Tuileries*; of Manet in the great *Tower Bridge* and *Marseilles*; of Cézanne again in the haunting *Courmayeur*. For all this, the Kokoschka elements are always predominant. Our awareness of influence in these paintings serves to remind us of his own awareness of tradition and to emphasize his own right to a place in the galaxy of great European painters of landscape.

Edith Hoffmann refers, in her searching biography, to Kokoschka's "insatiable hunger for picturesqueness and wide views." An understandable claustrophobia seems always to have guided him unerringly to the highest peaks and the broadest plains. Yet the exoticism of Venice, Africa and the Near East are often denied to the observer, as classic order or lively movement nullify a romantic setting. And a relatively prosaic subject, such as the industrial city of *Lyon*, is often endowed with mystical beauty. The tensions and compulsions within the artist are so strong that they lead Kokoschka into surprising pictorial contradictions. There is great diversity in Kokoschka's landscapes but little unevenness. By and large, they are the high plateau of his achievement.

There are exceptional portraits and figure studies as well from the travel period. Living so much within himself, with constant self-examination germane to his nature, Kokoschka never wholly renounced the self-portrait, and there are examples from almost every year. The composer *Arnold Schönberg* was painted at Vienna in 1924, when Kokoschka's travels were interrupted by the illness and death of his father. *Adèle Astaire* was painted in England the following year. There are some fine studies of Arabs, whose vivid costume and imposing physique impressed him deeply as he journeyed East from Algeria. In this group is the monumental *Algérienne au Tonneau*.

A long preoccupation with animals took shape in 1926. From that year there are the powerful *Mandrill*, the exquisite *Deer*, the *Persian Cat* and others. Kokoschka had long cherished animals as the symbols of human frailty, for in them he could observe brute force, stealth, and the predatory instinct in exaggerated degree. When he came to paint this series of animal studies, however, objectivity ruled over caricature. These are fascinating portraits, in which the balance between power and whimsy is convincingly maintained.

The death of Kokoschka's mother in 1931 and the disquieting turn of events in Austria put a blight upon his painting. The totalitarian tide was running strong and Kokoschka, highly sensitive to its implications, became increasingly concerned with political ideology. In consequence, his painting went into a slow decline, and his final three years of residence in Vienna—from 1931 to 1934—are rather empty pictorially, although he achieved a certain amount of graphic work.

Moving to Prague in 1934, Kokoschka was stimulated once again by new surroundings and new faces. The spectacular beauty of the city inspired a series of panoramas in which familiar landmarks, the Charles Bridge and the high old city, became a central theme to his fertile variations. Many of these are free studies; the brushwork is lively and schematic, the color riotous. From his endless exploration, there emerged an incomparably fresh documentation of the capital and its lovely environs.

The most ambitious work of the Prague years was the portrait of *T. G. Masaryk*, in which the artist attempted to express his adulation of the great statesman, his close friend, and to record their mutual reverence for Comenius, the seventeenth-century humanist. Kokoschka has said, ". . . While it would befit a dictator to be represented as a conqueror, holding a hand grenade and gas mask, Masaryk conquers through pure humanity the best in our nature and exacts our love. At the President's side I paint Amos Comenius . . . I want to make it a historical picture; a picture that can be shown in schools, to teach the children that patriotic tasks as well as personal duties are united in humanism."

The Masaryk portrait, *The Fountain* (a work begun about 1923 and finished some fourteen years later), and the *Self-Portrait of a Degenerate Artist* of 1937 illustrate the strikingly plastic quality of Kokoschka's figure-painting at this time. From the middle twenties on, his figures had grown more and more sculptural. Early discipline in drawing gave way to absorption, as in his landscapes, with three-dimensional projection and spatial relationships. His figures from the thirties are painted, not drawn; they are monumental in direct ratio to Kokoschka's leanings toward the heroic.

Where Kokoschka's artistic growth is at issue, one's critical inclination is virtually to dismiss the troubled decade which closed in 1946. World War II and the difficulties of life in England acted as a strong depressant on his painting. On the other hand, the end of hostilities, the escape from drabness and the renewed opportunities for travel have been a potent tonic. If Kokoschka's painting of the war years bespoke confinement, the post-war efforts have proclaimed his liberation.

The fragile watercolors done in his London flat are ingrown and pallid, for gaslight is not becoming to Kokoschka. Thus the landscapes of 1947, painted on his return to Switzerland after an absence of almost twenty years, embody a veritable torrent of energies released. The *Matterhorn*, *Montana* and *Tourbillon de Sion* rank, in vibrant

emotion and majestic sweep, with the landscapes of 1927, achieved at the peak of his middle period. As then, the composition is again bold, the color brilliant, the brushwork telling. They mark Kokoschka's return, in every sense, to the height of his powers.

* * *

If over the years the painter in him has outdistanced that other Kokoschka—playwright, littérateur, pamphleteer and social champion—there is still the graphic artist to be reckoned with. From the outset, his illustrations and lithographs have complemented his painting. The violent imagery latent in the earliest work, *The Dreaming Children* of 1908, a "book of fairy tales" written and illustrated by Kokoschka, erupted in the illustrations to his play, *Hope of Women*, produced in 1908 and published two years later. The symbolic figures drawn for Albert Ehrenstein's *Tubutsch* (1912), Karl Kraus's *Chinese Wall* (1913) and his own play, *The Fettered Columbus* (1913), are represented with equally savage power. The early posters are in a harsh vein, although many of the portrait drawings and lithographs, following paintings of the same subjects, are executed with delicacy and tenderness.

There are further sorties into illustration, among them the *Bach Cantata* series of 1914; the *Passion of Christ* (six lithographs from 1916); single lithographs representing scenes and subjects from the Old Testament; and eight illustrations for a book of poems by Ehrenstein, *My Song*, published in 1931.

On the whole, the drawings and lithographs follow his painting in the direction of greater objectivity. The old masters and the French painters of the nineteenth century had a leavening influence; there are portraits and figure studies whose crisp, incisive line is that of a latter-day Ingres, others Degas-like in their sure assertion of attitudes.

The major graphic work was achieved in Vienna, Berlin and Dresden before the years of travel and exile. From the later years, there emerged three exceptional poster-lithographs to implement his strong humanitarian leanings, *La Pasionaria* and *Help the Basque Children*, of 1937, and *Remember the Children of Europe Who Will Starve This Winter*, which appeared in London at Christmas 1945. If there is any conclusion to be drawn from the diminishing volume of Kokoschka's graphic work, it is that he became first and foremost a painter. His drawing has generally leaned toward literature, often to the illustration of his own writings; and Kokoschka's enduring contribution to our society, our culture and our morality is pictorial rather than literary.

C H R O N O L O G Y

- 1886 Born in Pöchlarn, Austria.
- 1904 Vienna, Arts & Crafts School, as student.
- 1908 Vienna, first exhibited in Kunstschau.
- 1909 First journey to Switzerland.
- 1910-14 Berlin and Vienna.
- 1914 War and mobilization.
- 1916 Wounded; head injury.
- 1917 Recuperation in Sweden.
- 1917-24 Dresden. Professor at the Dresden Academy, 1920.
- 1924-31 Travels: England, Switzerland, France, Spain, Italy, North Africa, the Near East. Headquarters in Paris.
- 1931-34 Vienna.
- 1934-38 Prague.
- 1938-48 London and Polperro, Cornwall. (Returned to Switzerland during summer of 1947.)



SELF-PORTRAIT OF A DEGENERATE ARTIST 1937

(NO. 56)

M A J O R E X H I B I T I O N S

- 1908 and 1909 Kunstschau, Vienna. First presentation in group exhibitions.
- 1910 First one-man exhibition, Paul Cassirer, Berlin.
- 1910 First one-man exhibition in a museum, Folkwang Museum, Essen.
- 1911 25 paintings in group exhibition of young artists, Hagenbund, Vienna.
- 1912 One-man show arranged by Herwarth Walden, Berlin.
- 1927 One-man exhibition arranged by Cassirer (Grete Ring and W. Feilchenfeldt, successors), Kunsthaus, Zurich, Switzerland, and subsequently at Leicester Galleries, London.
- 1931 One-man exhibition arranged by Cassirer, Kunsthalle, Mannheim, and subsequently at Galerie Georges Petit, Paris.
- 1937 First retrospective exhibition in Vienna, at Österreichisches Museum für Kunst und Industrie.
- 1937 Included in Degenerate Art Exhibition ("Entartete Kunst"), held at Munich in contrast to the official Nazi exhibition in the Haus der Deutschen Kunst.
- 1938 Buchholz Gallery, New York.
- 1940 Galerie St. Etienne, New York.
- 1941 Buchholz Gallery, New York.
- 1943 Galerie St. Etienne, New York.
- 1947 Kunsthalle, Basle.
- 1947 Kunsthaus, Zurich.
- 1947 Stedelijk Museum, Amsterdam.
- 1948 Biennale, Venice.

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- Nach der Verurteilung zum Tode geschrieben.* (*Der Sturm*, Berlin, 1910, p. 291.)
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❖ Note: The list of books and publications has been drawn with certain minor exceptions from the comprehensive bibliography compiled by Edith Hoffmann in her recent volume, *Kokoschka, Life and Work*, London, Faber and Faber Ltd., 1947.

II. Books on Oskar Kokoschka

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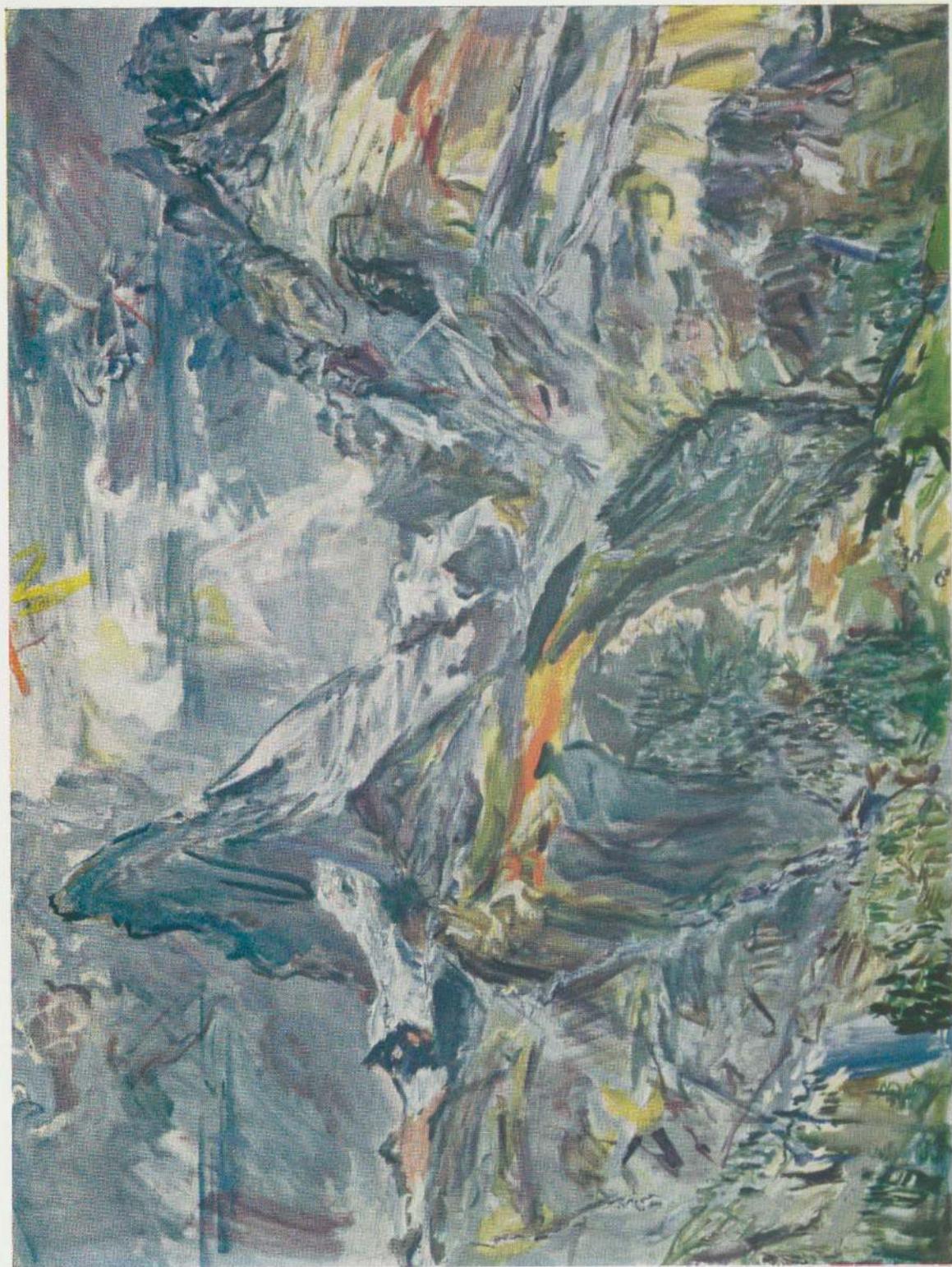
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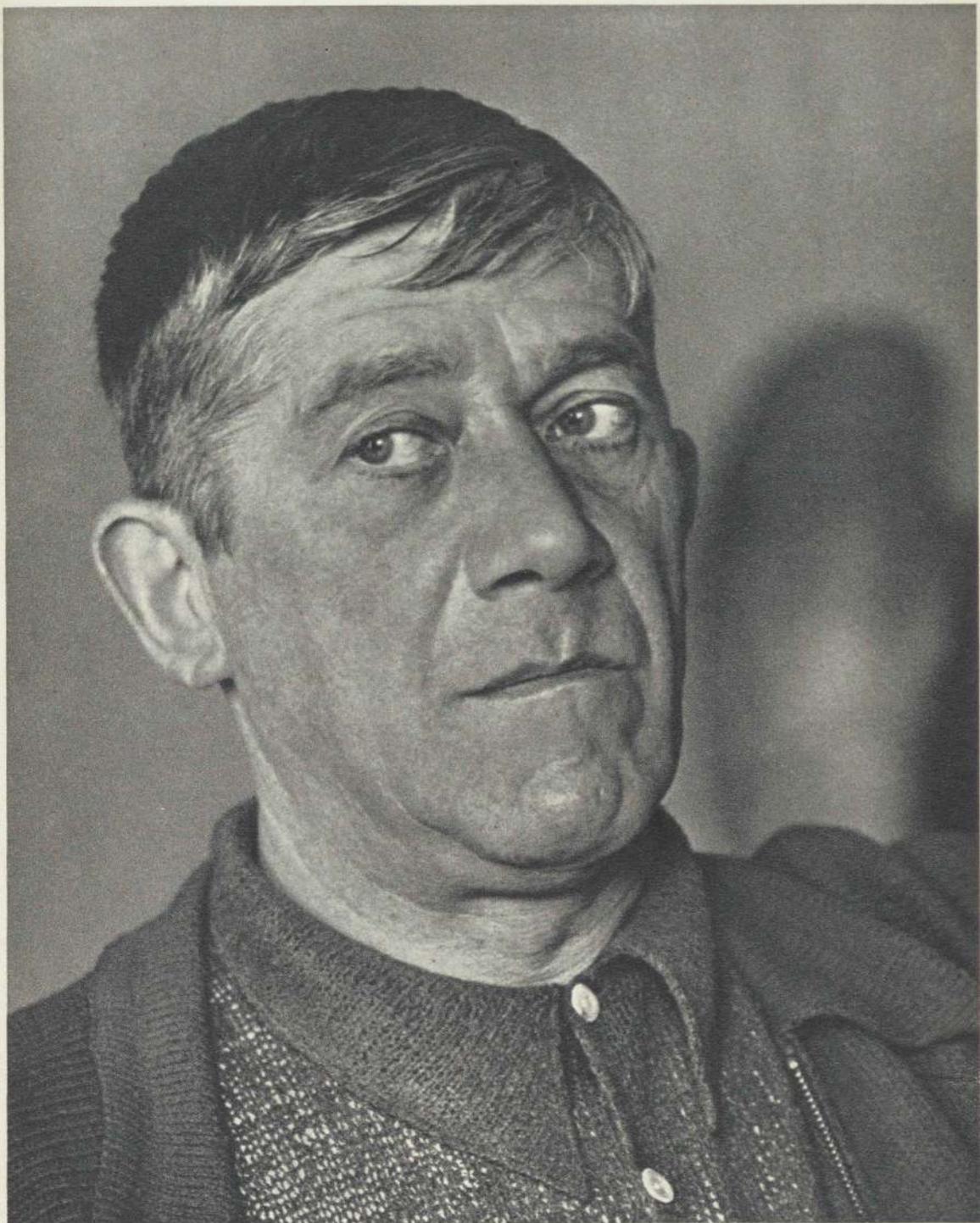


MÖRDER HOFFNUNG DER FRAUEN 1910



MATTERHORN (MONT CERVIN) 1947

(NO. 59)



Oskar Kottschick



FRAU HIRSCH 1907-08

(NO. 1)



STILL LIFE WITH TORTOISE AND HYACINTH 1907-08
(NO. 2)



PORTRAIT OF A BOY 1908

(NO. 4)

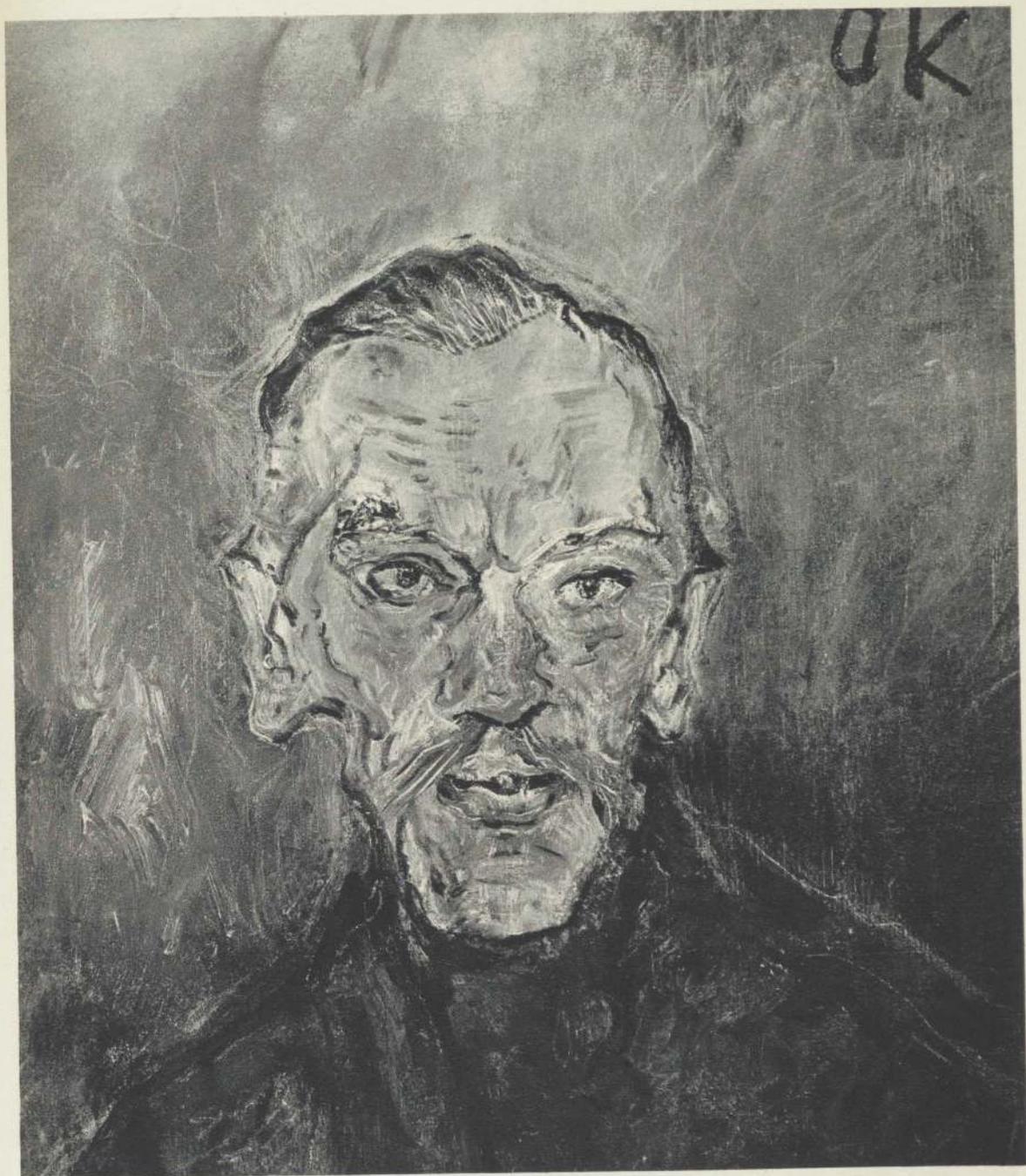


PETER ALTENBERG 1909
(NO. 6)



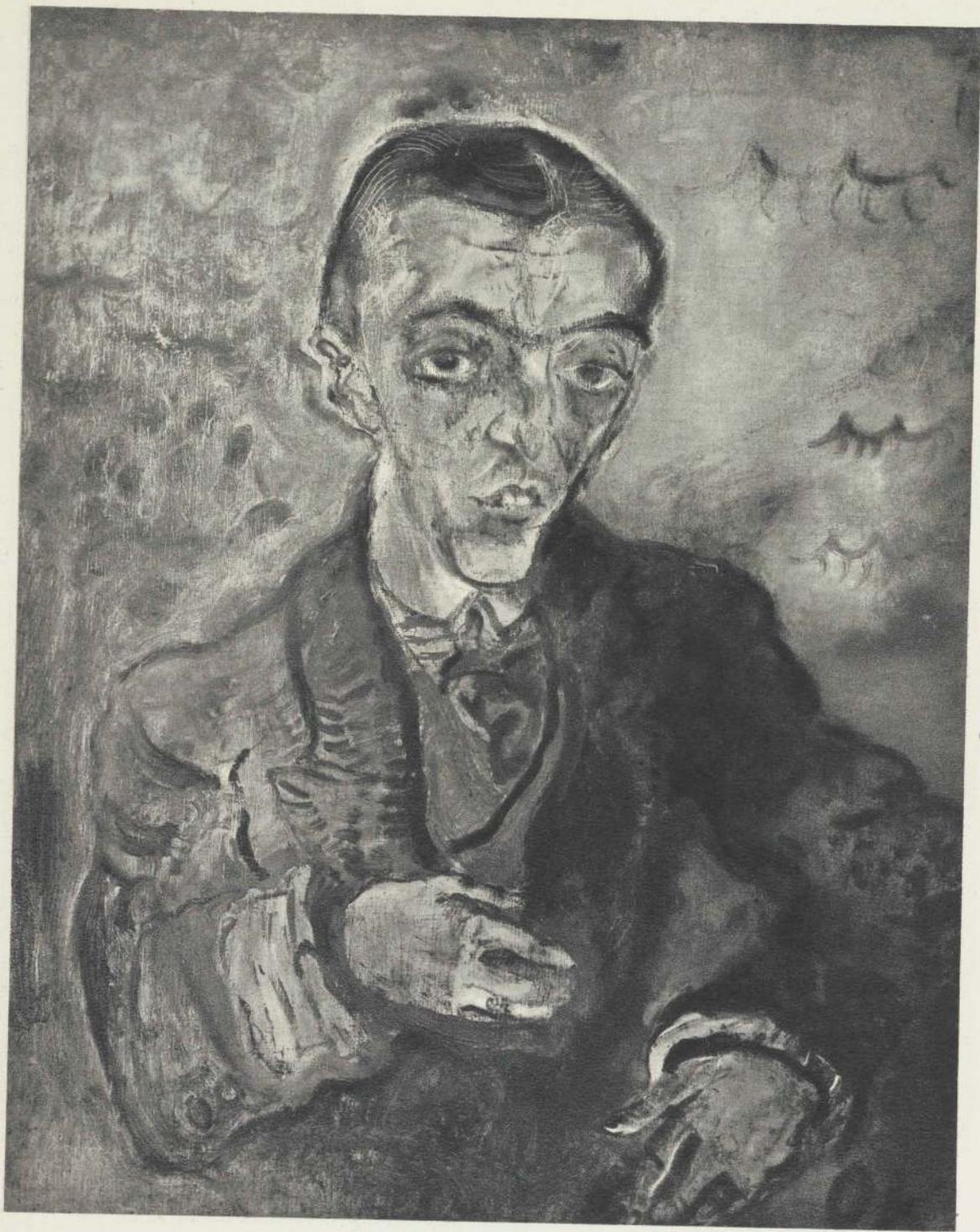
FRAU LOTTE FRANZOS 1909

(NO. 7)

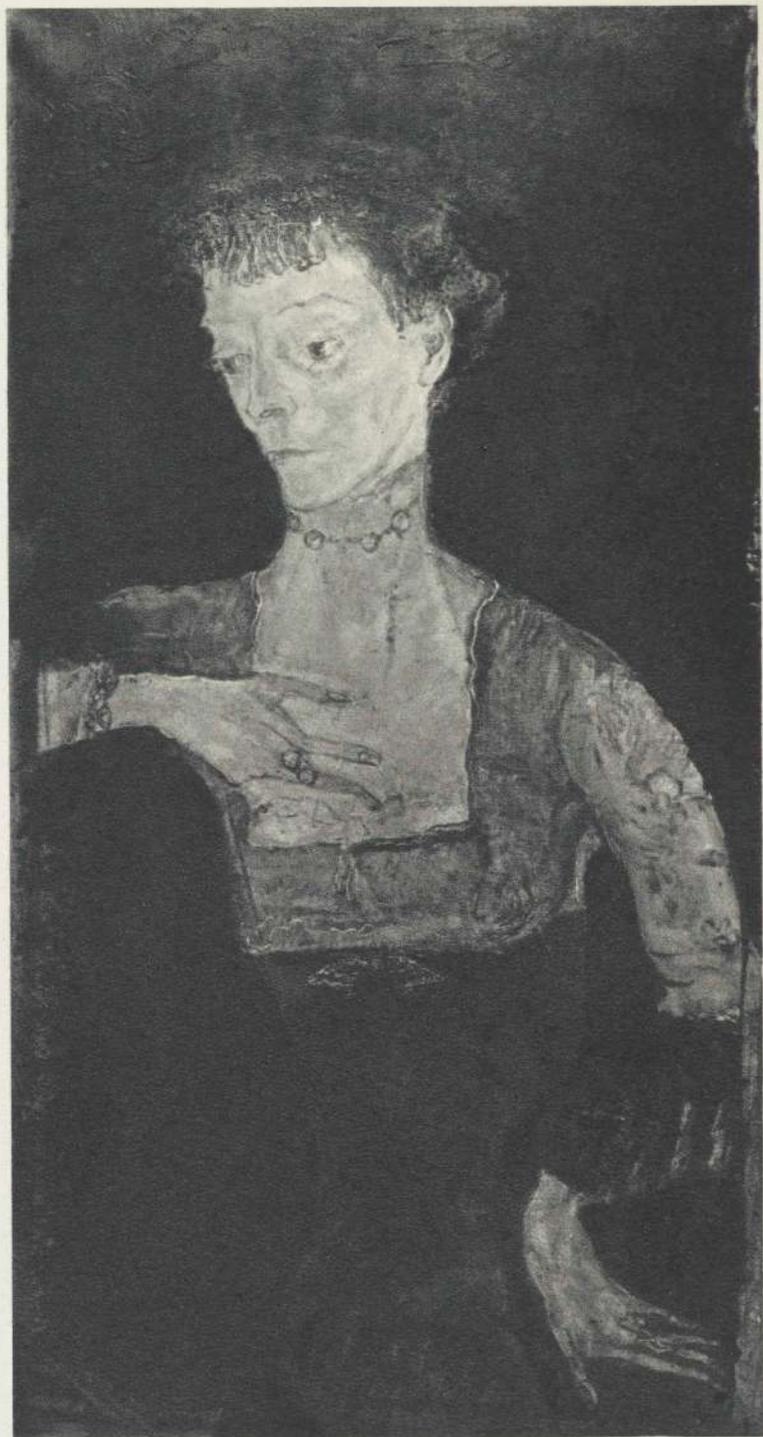


RITTER VON JANIKOWSKY 1909-10

(NO. 8)



COUNT VERONA 1910
(NO. 12)



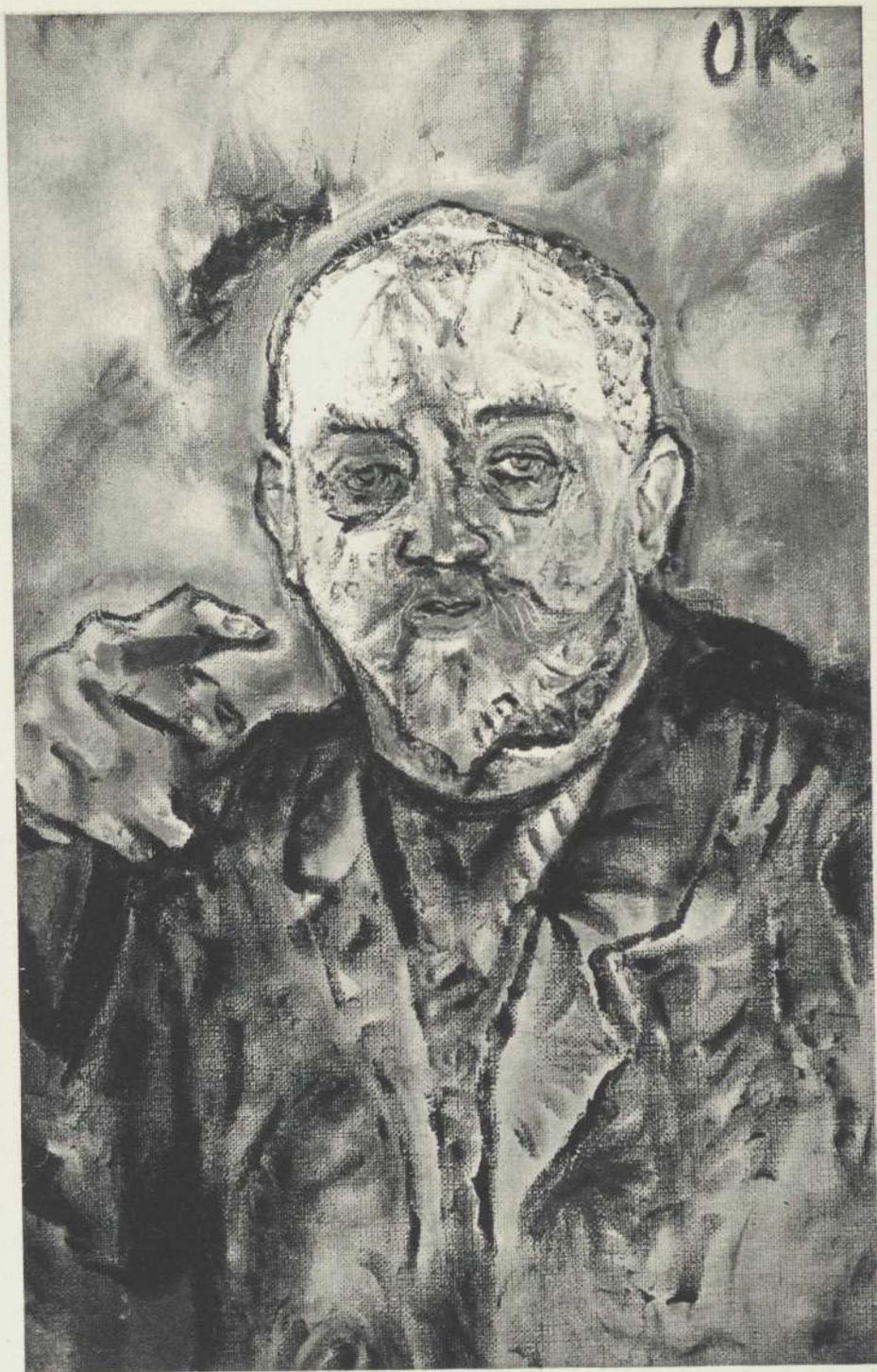
THE DUCHESS OF ROHAN-MONTESQUIEU 1910

(NO. II)



FRAU DR. K. c.1910

(NO. 17)



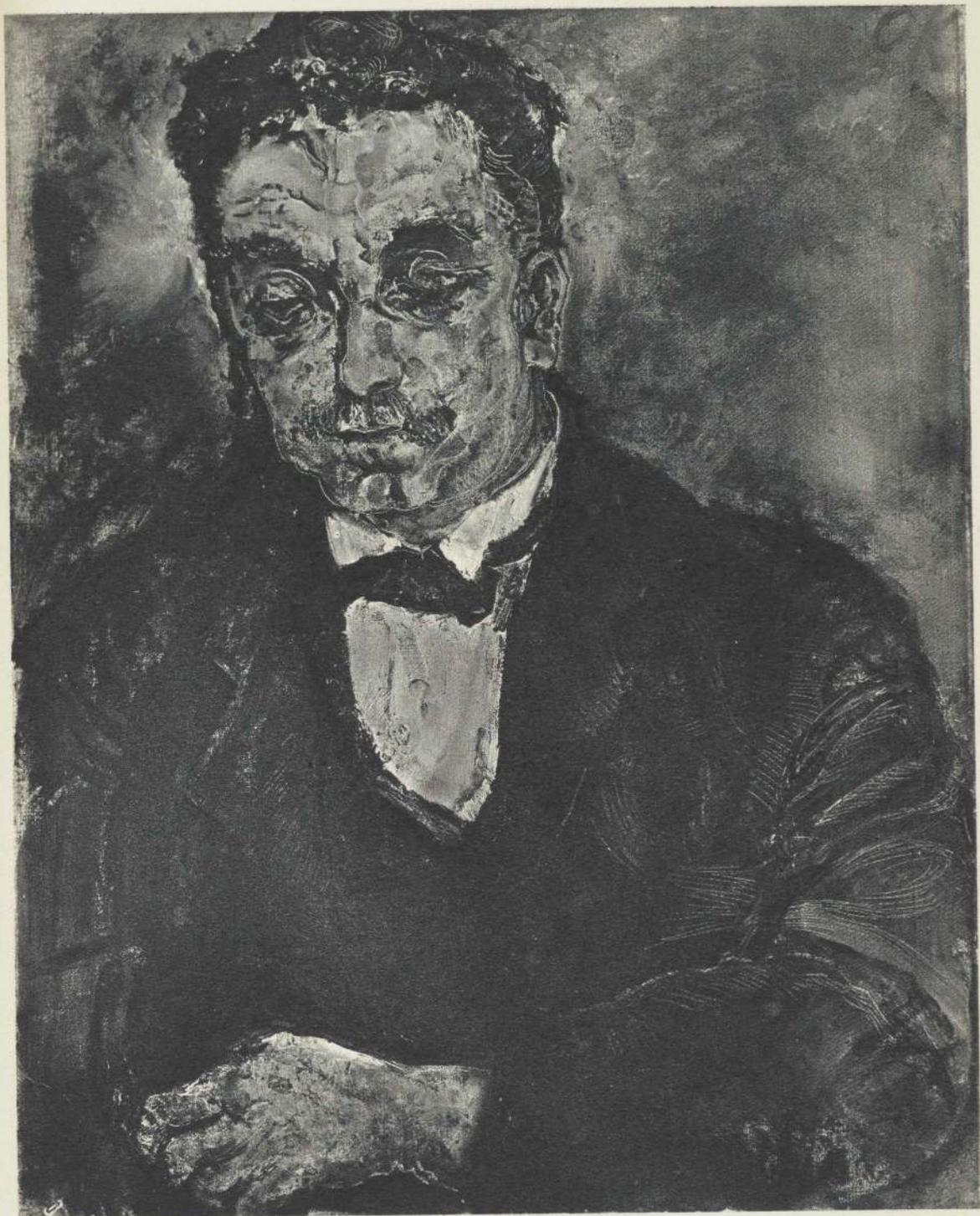
PAUL SCHEERBART 1910-11

(NO. 14)



EGON WELLESZ 1910-12

(NO. 16)

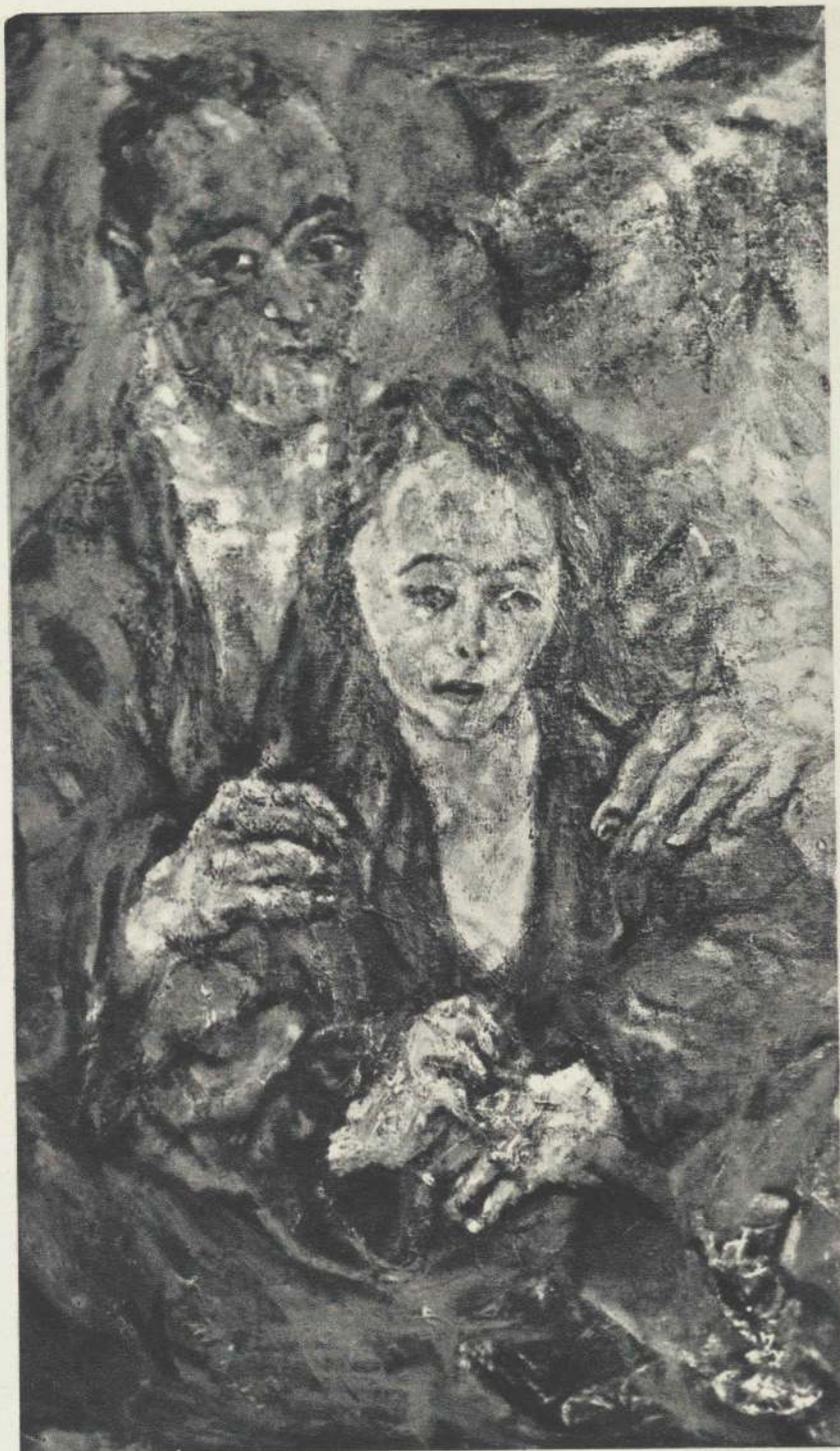


DR. JULIUS SZEPS 1912

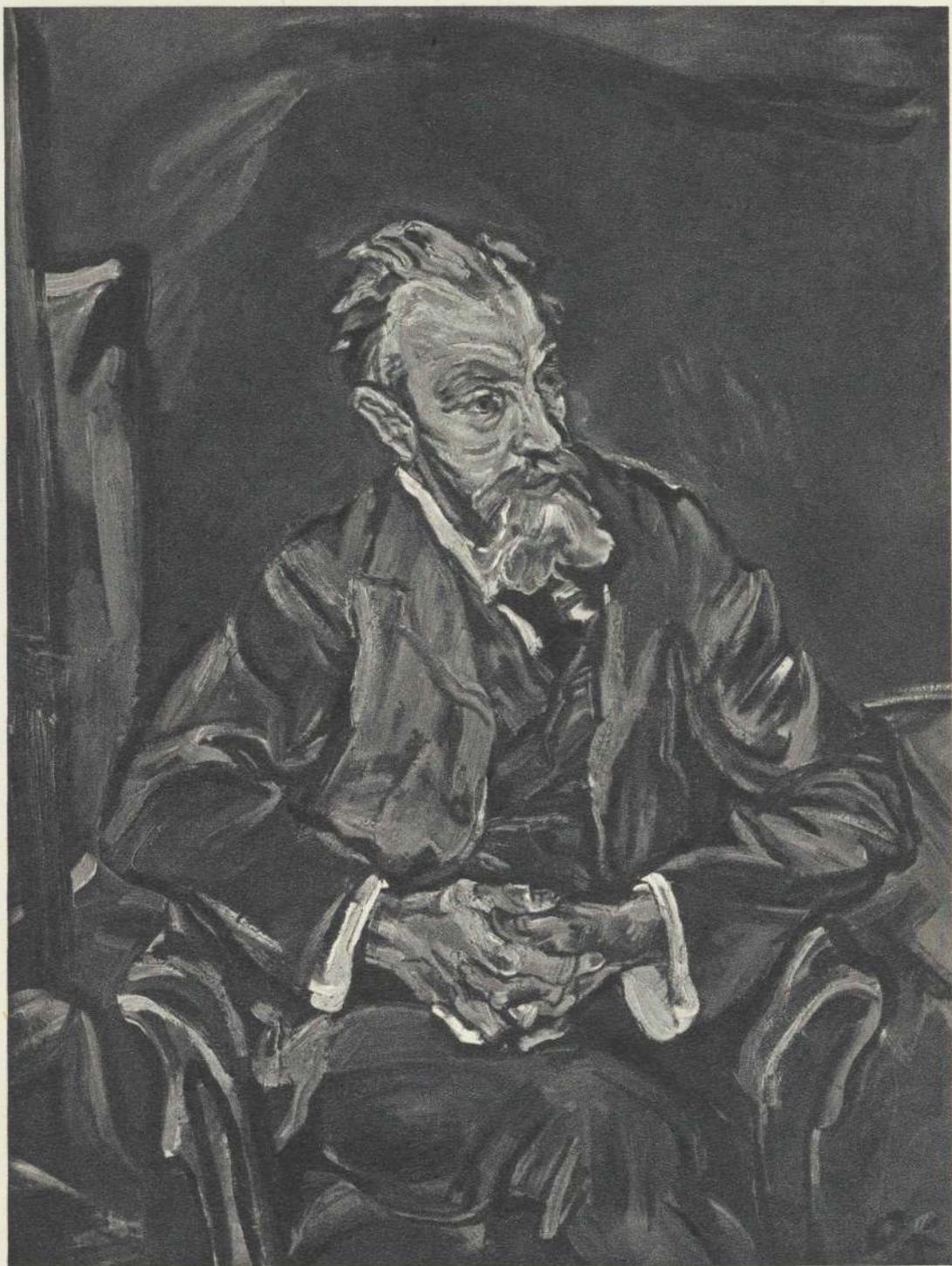
(NO. 18)



THE ANNUNCIATION 1910-12
(NO. 15)

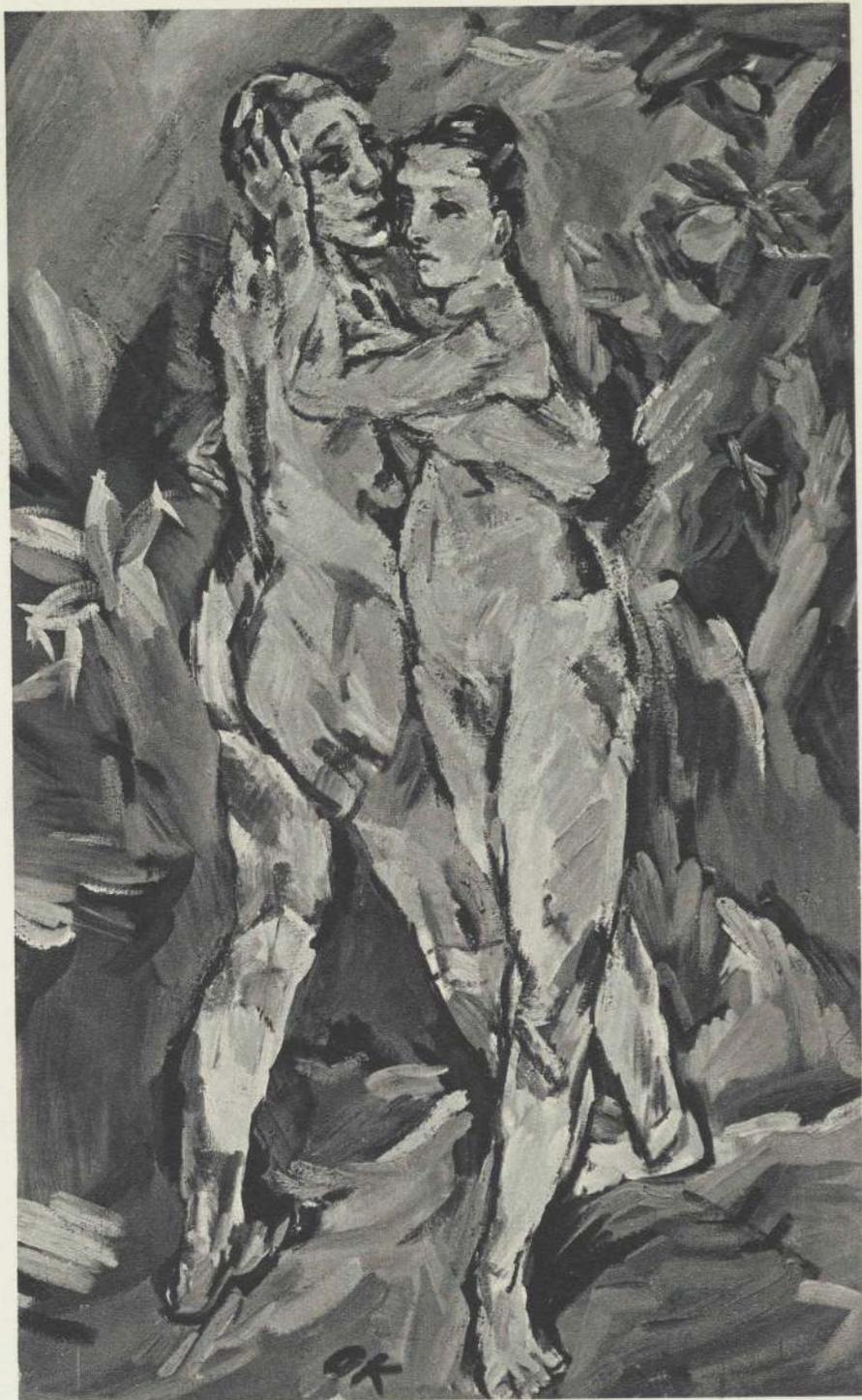


SPOSALIZIO 1912-13
(NO. 20)



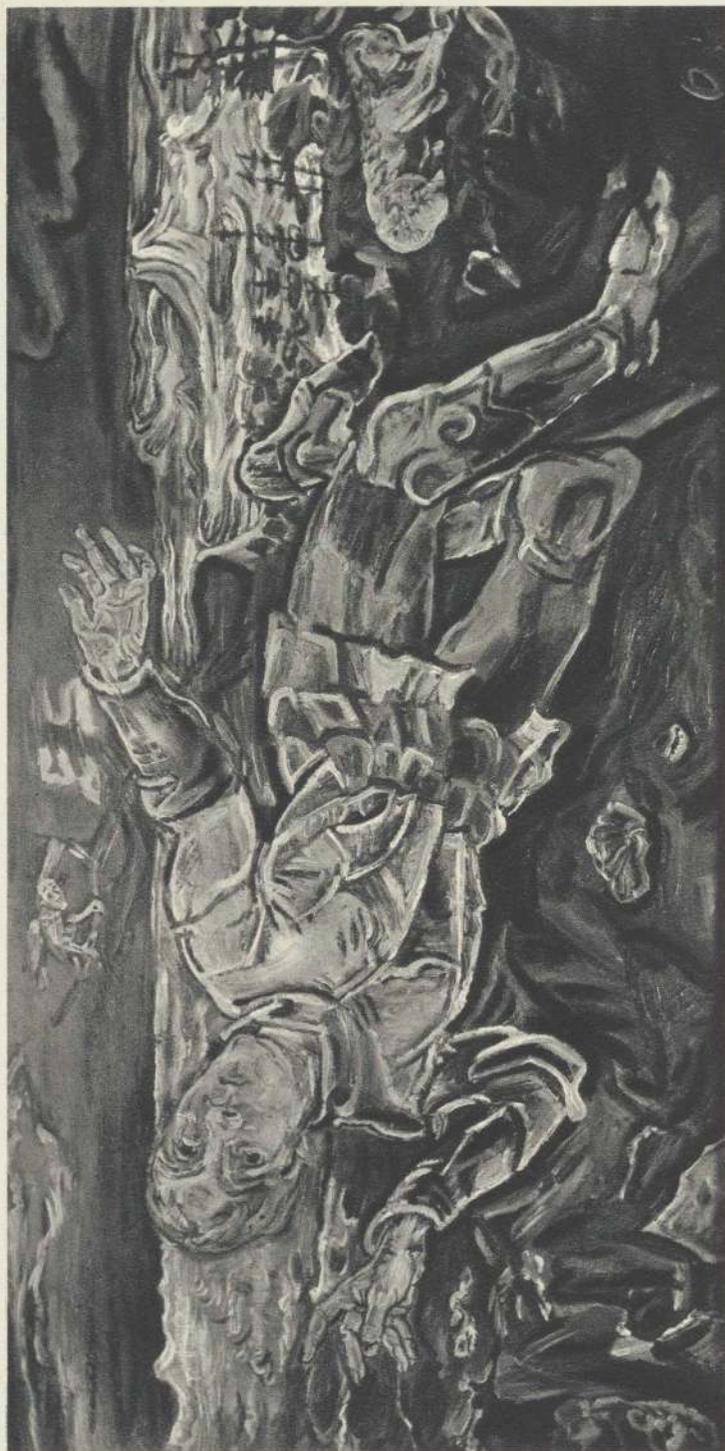
CARL MOLL 1913-14

(NO. 22)



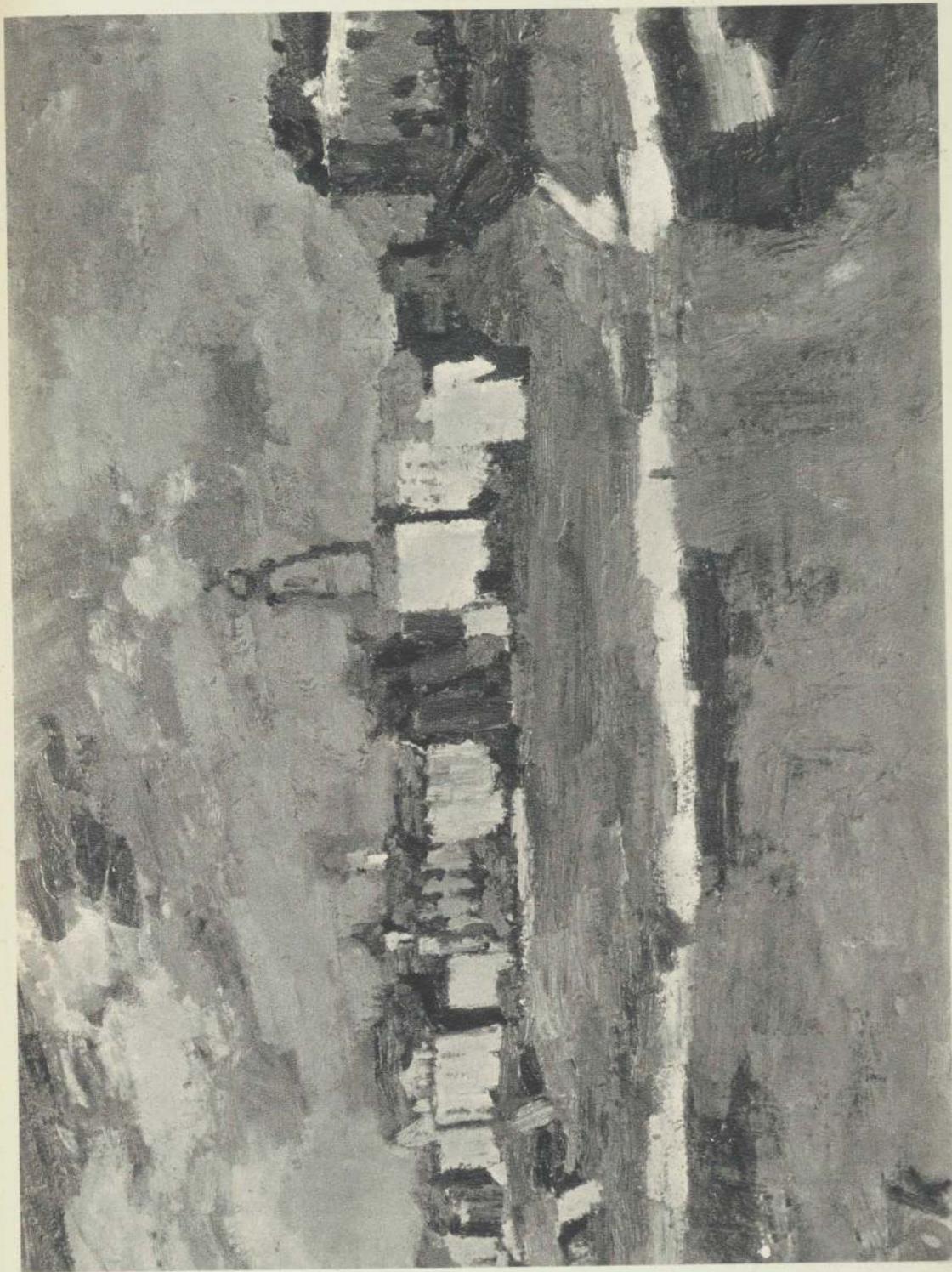
DANCING COUPLE (GREEN VERSION) 1912-13

(NO. 19)

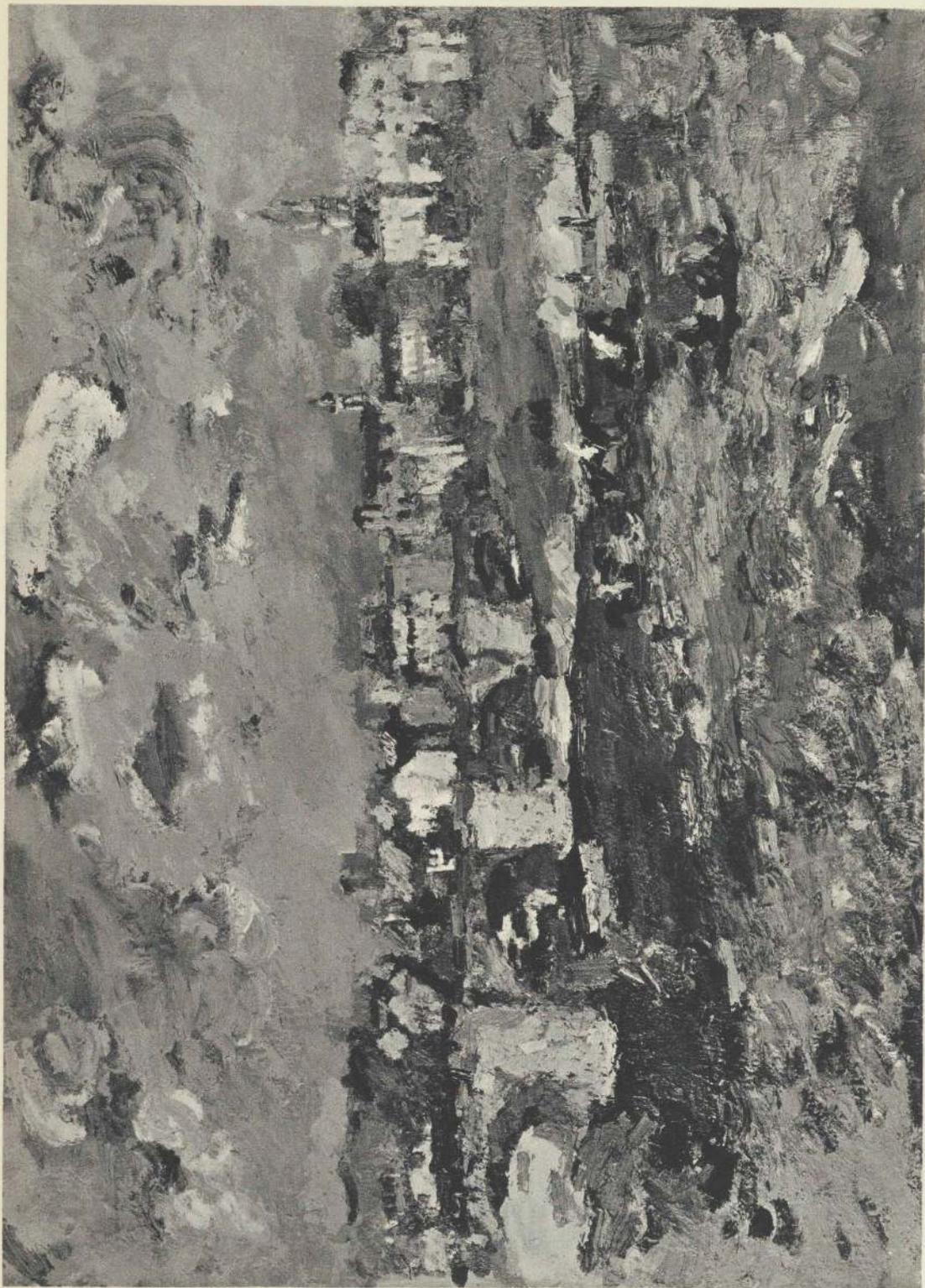


KNIGHT ERRANT 1915

(NO. 24)



ELBE BRIDGE, DRESDEN I 1920
(NO. 26)



ELBE BRIDGE, DRESDEN II 1920

(NO. 27)



GIRL WITH FLOWERS AND BIRDCAGE 1920

(NO. 28)



MOTHER AND CHILD c.1920

(NO. 29)



ARNOLD SCHÖNBERG 1924

(NO. 32)



PARIS, THE OPERA 1924
(NO. 31)

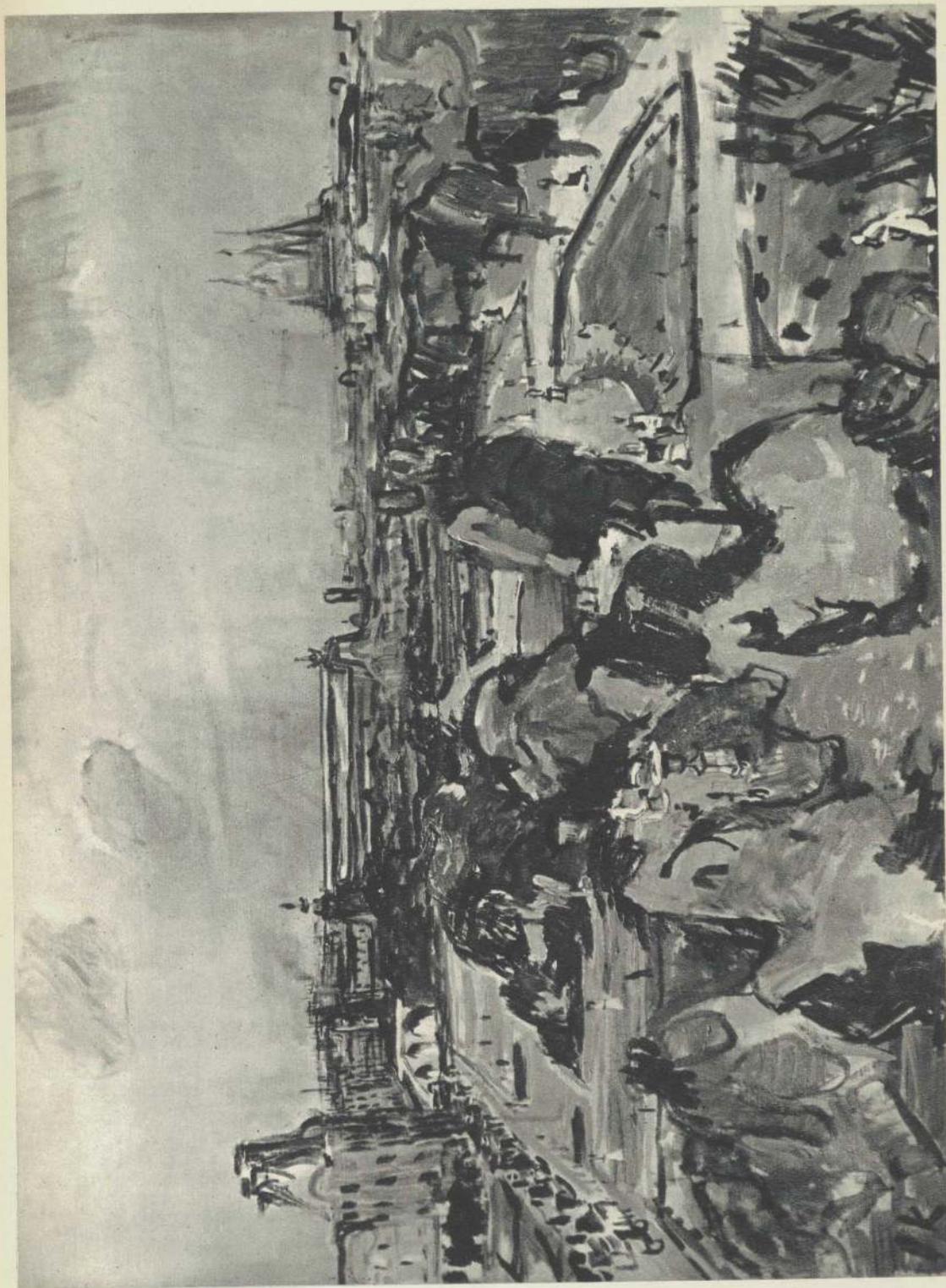


AIGÜES MORTES 1925
(NO. 33)



NUDE IN LANDSCAPE NEAR AVIGNON 1925

(NO. 34)



PARIS, JARDIN DES TUILERIES 1925



TOWER BRIDGE 1925-26

(NO. 37)



ADÈLE ASTAIRE 1926

(NO. 38)



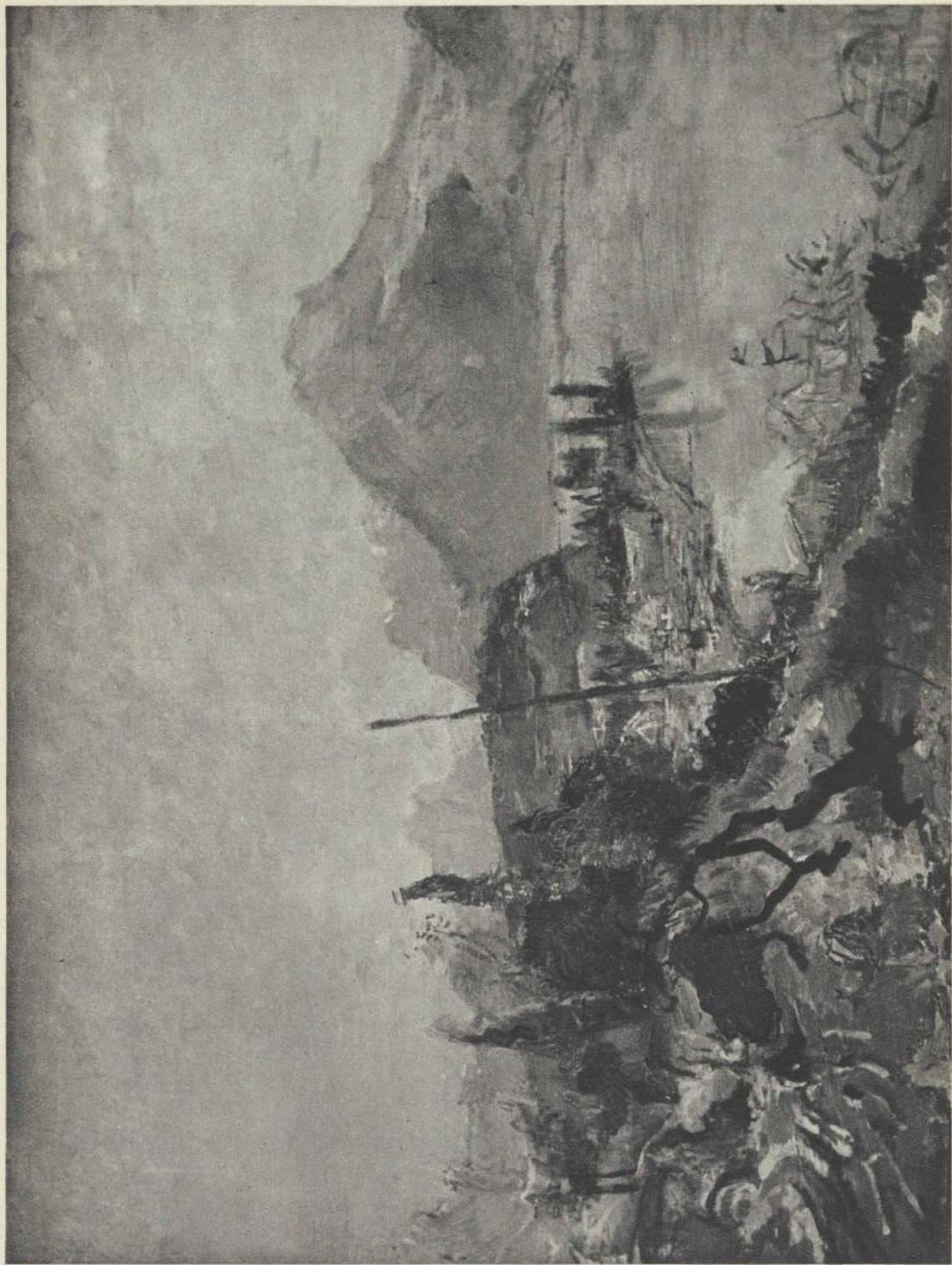
LONDON BRIDGE (GREAT THAMES VIEW) 1926

(NO. 39)



DEER 1926

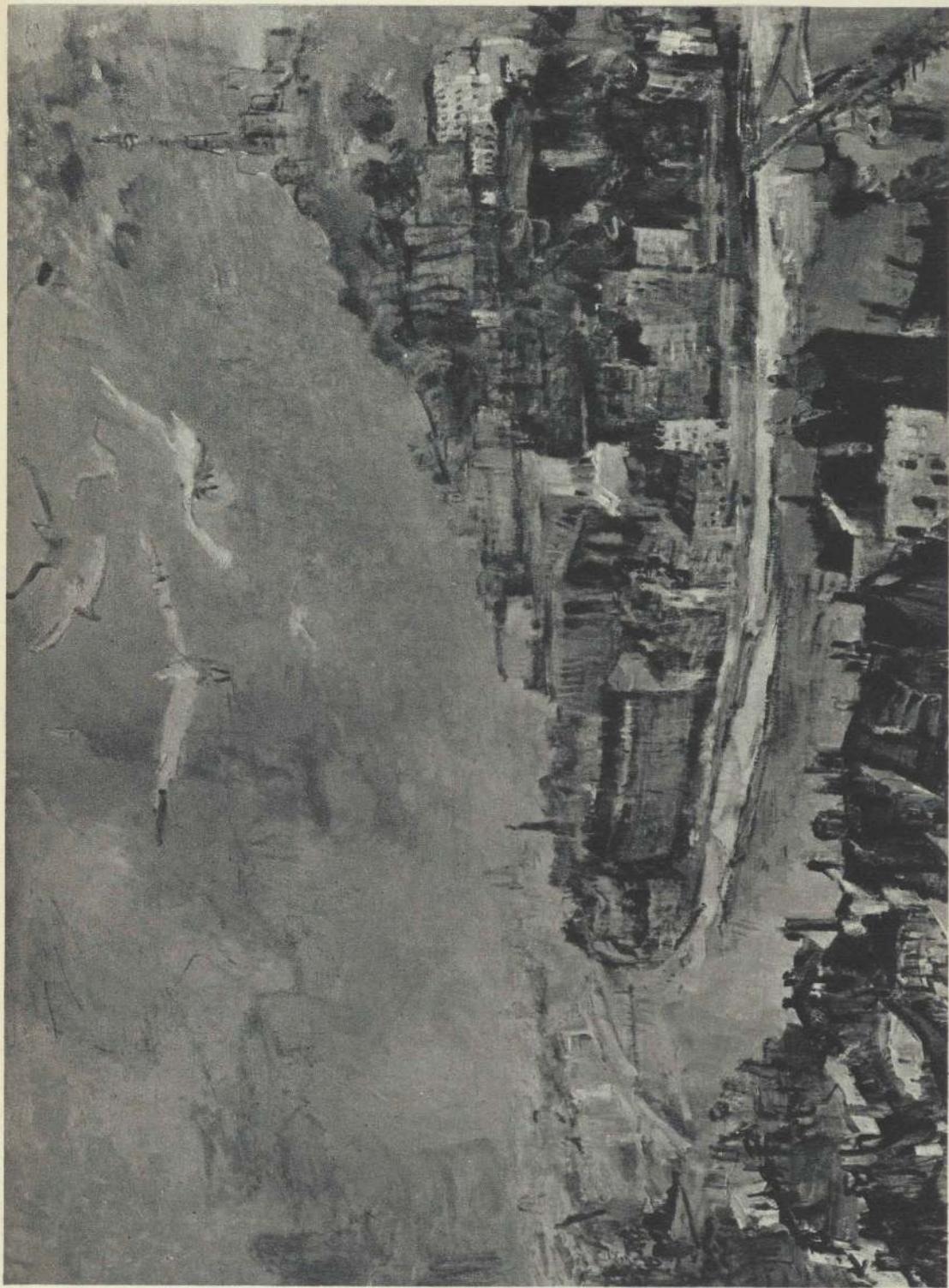
(NO. 41)



LAC D'ANNEY 1927

(NO. 42)

(NO. 42)



LYON 1927

(NO. 44)



EXODUS, COL DE SFA, NEAR BISKRA 1928
(NO. 46)



DOLCE BRIDGE, SCOTLAND 1929

(NO. 47)



ALGÉRIENNE AU TONNEAU 1930

(NO. 48)



ANTICOLI: HARVEST IN THE SABINE MOUNTAINS 1930

(NO. 49)



PRAGUE, CHARLES BRIDGE 1934-37

(NO. 53)



THE FOUNTAIN 1916-38 (begun 1921-24)

(NO. 55)



SELF-PORTRAIT WITH HAT 1934-37

(NO. 54)



WHAT WE ARE FIGHTING FOR 1942-43
(NO. 57)



CATHLEEN, COUNTESS OF DROGHEDA 1943

(NO. 58)



MONTANA 1947
(NO. 60)



DER GEFESSELTE KOLUMBUS 1913

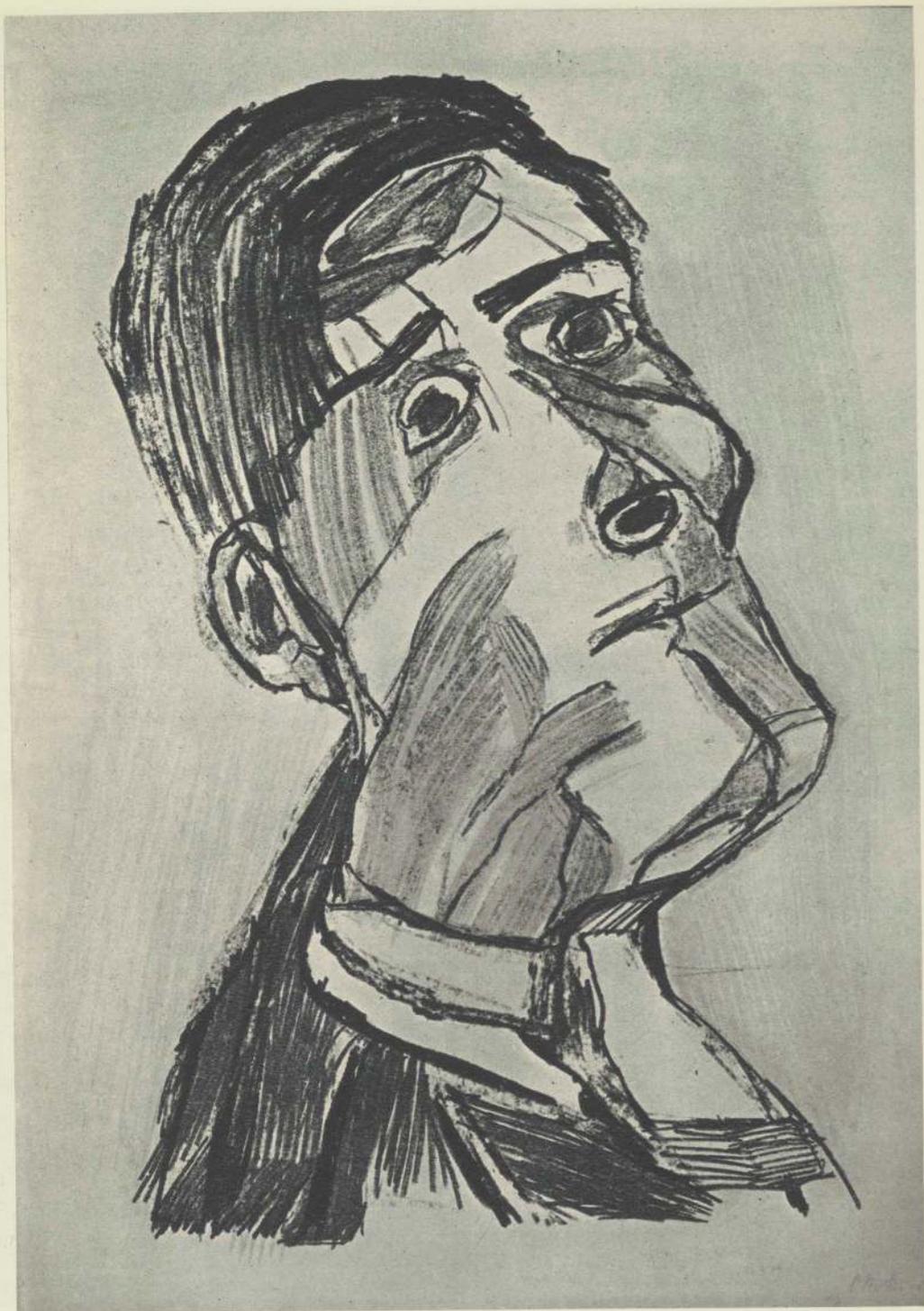
(NO. 86)



BACHKANTATE: O EWIGKEIT DU DONNERWORT 1914

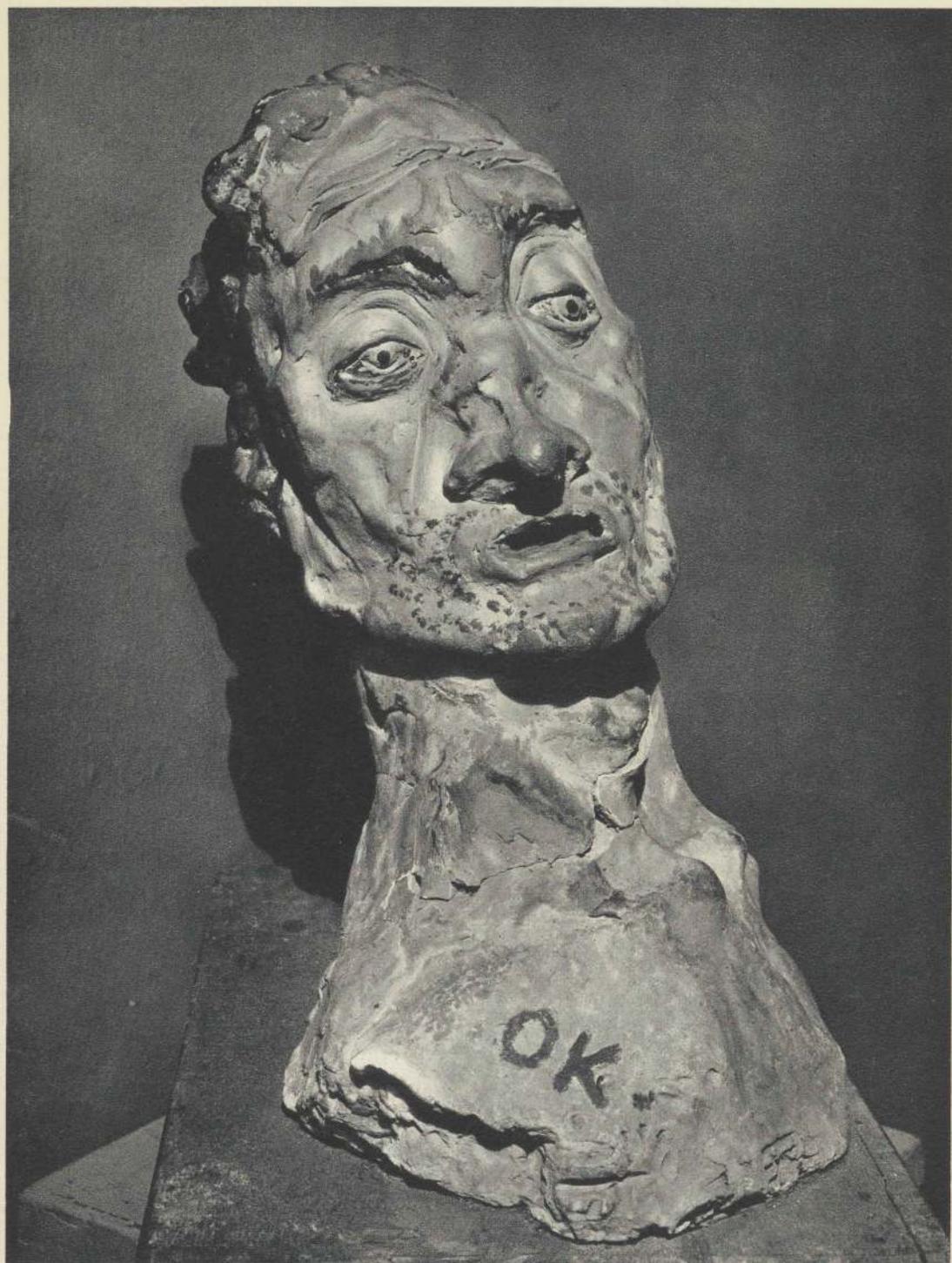


VARIATION ON A THEME 1921



SELF-PORTRAIT 1920

(NO. 115)



SELF-PORTRAIT (PAINTED CLAY SCULPTURE) 1907-08

(NO. 63)

CATALOGUE OF THE EXHIBITION

I. Paintings

- *1. FRAU HIRSCH 1907-8. *Canvas*, 36×29. (H.1)
Coll: F. Wolff, Vienna. Lent by Frederick Knize, New York.
- *2. STILL-LIFE WITH TORTOISE AND HYACINTH 1907-08. *Canvas*, 34×45. (H.4)
Coll: Dr. Reichel, Vienna. Lent by The Austrian State Picture Gallery,
Vienna.
3. LANDSCAPE, HUNGARY 1908. *Canvas*, 29×39. (H.8)
Coll: Alfred Tietz, Cologne; The Buchholz Gallery, New York. Lent by
J. K. Thannhauser, New York.
- *4. PORTRAIT OF A BOY 1908. *Canvas*, 34×30. (H.9)
Coll: Dr. Reichel, Vienna; Galerie Caspari, Munich; Galerie St. Etienne,
New York. Lent by Mrs. John W. Blodgett Jr., Portland, Oregon.
- *5. HANS AND ERICA TIETZE 1908-09. *Canvas*, 30×53½. (H.15)
Coll: Dr. Hans Tietze, Vienna. Lent by The Museum of Modern Art,
New York, The Mrs. John D. Rockefeller Jr. Purchase Fund.
- *6. PETER ALTENBERG 1909. *Canvas*, 30×28. (H.16)
Lent by Frederick Knize, New York.
- *7. FRAU LOTTE FRANZOS 1909. *Canvas*, 45×32½. (H.18)
Coll: Mrs. E. L. Franzos, Vienna; Buchholz Gallery, New York. Lent by
The Phillips Memorial Gallery, Washington.
- *8. RITTER VON JANIKOWSKY 1909-10. *Canvas*, 24×23. (H.23)
Lent by Frederick Knize, New York.
9. DR. RUDOLF BLÜMNER 1910. *Canvas*, 31½×22½. (H.28)
Coll: Herwarth Walden, Berlin; Cassirer, Berlin. Lent by Mrs. Nell Urech-
Walden, Schinznach, Switzerland.

Notes: An asterisk (*) before a title indicates that the work in question is reproduced in this volume.

"*Canvas*" denotes Oil on Canvas.

Measurements are to the nearest half-inch, height preceding width.

(H.—) indicates the corresponding number in Edith Hoffmann's *catalogue raisonné* of Kokoschka's paintings in her book *Kokoschka: Life and Work* (London, Faber and Faber, 1947).

Whereas an attempt has been made to date accurately every work exhibited, there are certain minor discrepancies in dating which it has not been possible to rectify.

"Coll:" denotes collections to which a given work belonged *prior* to present ownership.

As the great majority of Kokoschka's works are initialled "O.K.," no indication of signature is made herein.

10. HUGO CARO 1910. *Canvas*, $35 \times 21\frac{1}{2}$. (H.29)
Lent by Hugo Simon, Rio de Janeiro.
- *11. THE DUCHESS OF ROHAN-MONTESQUIEU 1910. *Canvas*, 37×20 . (H.38)
Coll: Folkwang Museum, Essen. Lent by Paul E. Geier, Cincinnati.
- *12. COUNT VERONA 1910. *Canvas*, $27\frac{1}{2} \times 23$. (H.39)
Coll: Private Collection, Vienna. Lent by Frederick Knize, New York.
13. HERWARTH WALDEN 1910. *Canvas*, $39\frac{1}{2} \times 26\frac{1}{2}$. (H.40)
Lent by Mrs. Nell Urech-Walden, Schinznach, Switzerland.
- *14. PAUL SCHEERBART 1910-11. *Canvas*, 27×19 . (H.47)
Coll: F. Wolff-Knize, Vienna; Dr. Reichel, Vienna. Lent by Frederick Knize, New York.
- *15. THE ANNUNCIATION 1910-12. *Canvas*, $32\frac{1}{2} \times 48$. (H.48)
Coll: Carl Moll, Vienna. Lent by The Austrian State Picture Gallery, Vienna.
- *16. EGON WELLESZ 1910-12. *Canvas*, 29×28 . (H.53)
Coll: Egon Wellesz, Vienna; Staatl. Gemäldegalerie, Dresden; Buchholz Gallery, New York. Lent by Joseph H. Hirschhorn, New York.
- *17. FRAU DR. K. c. 1910. *Canvas*, 39×27 . (H.43)
Coll: Dr. Reichel, Vienna. Lent by The Buchholz Gallery, New York.
- *18. DR. JULIUS SZEPS 1912. *Canvas*, 29×23 . (H.65)
Coll: Staatsgalerie, Vienna. Lent by The Austrian State Picture Gallery, Vienna.
- *19. DANCING COUPLE (GREEN VERSION) 1912-13. *Canvas*, $49 \times 34\frac{1}{2}$. (H.69)
Coll: Dr. Reichel, Vienna; Galerie St. Etienne, New York. Lent by Mrs. John W. Blodgett Jr., Portland, Oregon.
- *20. SPOSALIZIO 1912-13. *Canvas*, 40×25 . (H.71)
Coll: Dr. Reichel, Vienna. Lent by Mrs. Elisabeth Lotte Franzos, Washington.
- *21. PORTRAIT OF THE PAINTER POINTING TO HIS BREAST 1913. *Canvas*, $32 \times 19\frac{1}{2}$. (H.80)
Coll: Ludwig Fischer, Frankfurt; Museum, Halle. Lent by The Museum of Modern Art, New York.
- *22. CARL MOLL 1913-14. *Canvas*, $50\frac{1}{2} \times 37$. (H.88)
Coll: Private Collection, Vienna; Staatsgalerie, Vienna. Lent by The Austrian State Picture Gallery, Vienna.
- *23. TEMPEST 1914. *Canvas*, 71×86 . (H.98)
Coll: Otto Winter, Gross-Flottbeck; Kunsthalle, Hamburg. Lent by The Kunstmuseum, Basle.
- *24. KNIGHT ERRANT 1915. *Canvas*, 35×70 . (H.105)
Coll: Dr. Reichel, Vienna; Galerie St. Etienne, New York. Lent anonymously.
25. LOVERS WITH CAT 1918-19. *Canvas*, $36\frac{1}{2} \times 51$. (H.118)
Coll: Hugo Benario, Berlin. Lent by The Kunsthaus, Zurich, Switzerland.

- *26. ELBE BRIDGE, DRESDEN I 1920. *Canvas*, $23\frac{1}{2} \times 31\frac{1}{2}$. (H.125)
Lent by The Detroit Institute of Arts.
- *27. ELBE BRIDGE, DRESDEN II 1920. *Canvas*, 32×44 . (H.126)
Coll: Staatl. Gemäldegalerie, Dresden; Buchholz Gallery, New York. Lent
by The Art Institute of Chicago, Joseph Winterbotham Collection.
- *28. GIRL WITH FLOWERS AND BIRDCAGE 1920. *Canvas*, $50 \times 31\frac{1}{2}$. (H.128)
Coll: Paul Cassirer, Berlin. Lent by Mrs. Charlotte S. Mack, San Francisco.
- *29. MOTHER AND CHILD c.1920. *Canvas*, 43×28 . (H.139)
Lent by Benno Elkan, London.
30. LAKE GENEVA 1924. *Canvas*, $27 \times 37\frac{1}{2}$. (H.168)
Coll: Städtisches Museum, Ulm; Galerie Fischer, Lucerne. Lent by Mrs.
Frederick A. Geier, Cincinnati.
- *31. PARIS, THE OPERA 1924. *Canvas*, $46\frac{1}{2} \times 24\frac{1}{2}$. (H.170)
Coll: Kunsthalle, Bremen; Buchholz Gallery, New York. Lent by J. K.
Thannhauser, New York.
- *32. ARNOLD SCHÖNBERG 1924. *Canvas*, 39×30 . (H.172)
Lent by Frederick Knize, New York.
- *33. AIGUES MORTES 1925. *Canvas*, 30×40 . (H.182)
Lent by Mrs. Charlotte S. Mack, San Francisco.
- *34. NUDE IN LANDSCAPE NEAR AVIGNON 1925. *Canvas*, 15×18 . (H.186)
Lent by Dr. W. R. Valentiner, Los Angeles.
- *35. MARSEILLES 1925. *Canvas*, 28×29 . (H.194)
Coll: Buchholz Gallery, New York. Lent by The City Art Museum, St.
Louis.
- *36. PARIS, JARDIN DES TUILERIES 1925. *Canvas*, $28\frac{1}{2} \times 39\frac{1}{2}$. (H.198)
Coll: Paul Cassirer, Berlin. Lent by The Portland Art Museum, Portland,
Oregon.
- *37. TOWER BRIDGE 1925-26. *Canvas*, 30×50 . (H.200)
Coll: Kunsthalle, Hamburg; Galerie Fischer, Lucerne. Lent by Joseph
von Sternberg, New York.
- *38. ADÈLE ASTAIRE 1926. *Canvas*, $37\frac{1}{2} \times 51\frac{1}{2}$. (H.201)
Lent by Paul Cassirer, Amsterdam.
- *39. LONDON BRIDGE (GREAT THAMES VIEW) 1926. *Canvas*, $35\frac{1}{2} \times 51$. (H.205)
Coll: Paul Cassirer, Berlin; Galerie St. Etienne, New York. Lent by The
Albright Art Gallery, Buffalo (Courtesy of the Room of Contemporary Art).
- *40. THE MANDRILL 1926. *Canvas*, 50×40 . (H.207)
Lent by Paul Cassirer, Amsterdam.
- *41. DEER 1926. *Canvas*, 51×35 . (H.209)
Private Collection, Los Angeles.
- *42. LAC D'ANNECY 1927. *Canvas*, 28×36 . (H.216)
Coll: Galerie St. Etienne, New York; Private Collection, Santa Monica,
California. Lent by Dr. W. Feilchenfeldt, Zurich, Switzerland.

- *43. COURMAYEUR ET LES DENTS DES GÉANTS 1927. *Canvas*, 35½ × 52. (H.217)
Coll: Marcell von Nemes; Buchholz Gallery, New York. Lent by The
Phillips Memorial Gallery, Washington.
- *44. LYON 1927. *Canvas*, 26 × 51. (H.218)
Private Collection, Los Angeles.
45. GIANT TURTLES 1927. *Canvas*, 37 × 47½. (H.220)
Coll: Fritz Rothmann, Berlin. Private Collection, England.
- *46. EXODUS, COL DE SFA, NEAR BISKRA 1928. *Canvas*, 35 × 39½. (H.224)
Lent by Mrs. Max M. Warburg, New York.
- *47. DOLCE BRIDGE, SCOTLAND 1929. *Canvas*, 29 × 36½. (H.230)
Private Collection, Los Angeles.
- *48. ALGÉRIENNE AU TONNEAU 1930. *Canvas*, 32 × 40. (H.236)
Coll: Mme. Wanda Kofler, Paris. Lent by Marcel Fleischmann, Zurich,
through Paul Drey Gallery, New York.
- *49. ANTICOLI: HARVEST IN THE SABINE MOUNTAINS 1930. *Canvas*, 33 × 47.
(H.238)
Lent by Marcel Fleischmann, Zurich, through Paul Drey Gallery, New York.
- *50. VIENNA, VIEW FROM WILHELMINENBERG 1931. *Canvas*, 36 × 53½. (H.248)
Lent by the Municipality of Vienna.
51. T. G. MASARYK 1936. *Canvas*, 37 × 50. (H.263)
Coll: Dr. Hugo Feigl, New York. Lent by Paul V. Eisner, New York.
52. VIEW OF PRAGUE 1934. *Canvas*.
Lent by The Austrian State Picture Gallery, Vienna.
- *53. PRAGUE, CHARLES BRIDGE 1934-37. *Canvas*. (H.277)
Coll: Hugo Feigl, Prague. Lent by The Museum of Modern Art, Prague.
- *54. SELF-PORTRAIT WITH HAT 1934-37. *Canvas*, 19 × 14. (H.278)
Lent by the Galerie St. Etienne, New York.
- *55. THE FOUNTAIN 1936-38 (begun 1921-24). *Canvas*, 65 × 59. (H.281)
Lent by The Buchholz Gallery, New York.
- *56. SELF-PORTRAIT OF A DEGENERATE ARTIST 1937. *Canvas*, 33½ × 43½.
(H.282)
Coll: Emil Korner, Port William. Lent by the Artist.
- *57. WHAT WE ARE FIGHTING FOR 1942-43. *Canvas*, 46 × 60. (H.301)
Lent by the Artist.
- *58. CATHLEEN, COUNTESS OF DROGHEDA 1943. *Canvas*, 40 × 30½. (H.307)
Lent by the Artist.
- *59. THE MATTERHORN (MONT CERVIN) 1947. *Canvas*, 35½ × 47½.
Lent by Hermann Lütjens, Zurich, Switzerland.
- *60. MONTANA 1947. *Canvas*.
Lent by the Kunsthaus, Zurich, Switzerland.

61. PORTRAIT OF DR. REINHART. 1947. *Canvas.*
Lent by the Artist.
62. PORTRAIT OF AN ART COLLECTOR 1948. *Canvas, 40×30.*
Lent by Henry Pearlman, New York.

II. Sculpture

- *63. SELF-PORTRAIT (PAINTED CLAY SCULPTURE). *Height 16 inches.*
Lent by Blanche Bonestall, New York.

III. Lithographs

From the *20 Drawings* series; Berlin, Sturm-Verlag, 1910.

64. ADOLF LOOS.
65. HERWARTH WALDEN.
66. ALFRED KERR.
67. YVETTE GUILBERT.
68. KINDSMÖRDERIN.
69. HIMMLISCHE UND IRDISCHE LIEBE.
70. SCHLANGENZEICHNUNG.
71. WINTERGARTEN, ARCHIE A. GOODALE.
72. DIE SCHÖNE ROLLSCHUHLÄUFERIN.
73. DER ERSTBESTE DARF DER SÜSSEN LILITH DAS HAAR KÄMMEN.
74. GESINDEL IN DER STERNENNACHT.
75. FRISS VOGEL ODER STIRB.
76. BELAUSCHT.
77. MANN MIT GOLDSTÜCK.
78. AUSRUHENDE TÄNZERIN.
79-81. THREE ILLUSTRATIONS to *Mörder Hoffnung der Frauen.*

This series of Lithographs is lent by the Galerie St. Etienne, New York.

82. GIRL RESTING *c. 1912. Proof on China Paper.*
Lent by the Galerie St. Etienne, New York.
83. BEGEGNUNG *c. 1912.*
Lent by the Weyhe Gallery, New York.

From *Der Gefesselte Kolumbus*. 12 Lithographs illustrating the play by Kokoschka; Berlin, Fritz Gurlitt Verlag, 1913.

84. SELF-PORTRAIT. *Proof*.

85. INTERIOR WITH CANDLE. *Proof*.

86. HEAD. *Proof*.

This series of Lithographs is from a private collection, New York.

87-94. SUPPLEMENTARY ILLUSTRATIONS to *Der Gefesselte Kolumbus*. 8 *Proofs*.
Lent by the Weyhe Gallery, New York.

From *O Ewigkeit, du Donnerwort* (on the cantata by J. S. Bach). 1916.

95-105. ELEVEN LITHOGRAPHS including a SELF-PORTRAIT, all signed.
Lent by the Galerie St. Etienne, New York.

From *The Passion of Christ*. 6 Lithographs; Berlin, Paul Cassirer, 1916.

106. THE MOUNT OF OLIVES.

107. THE CROWN OF THORNS.

This series of Lithographs is from a private collection, New York.

108. THE LAST SUPPER.

109. THE TAKING OF CHRIST.

110. GETHSEMANE.

111. RESURRECTION.

This series of Lithographs is lent by the Weyhe Gallery, New York.

112. ADAM AND EVE from *Hiob*. 1917. *Proof on China Paper*.
Lent by the Galerie St. Etienne.

113. HEAD OF A GIRL 1920.
Private Collection, New York.

114. MAX REINHARDT c. 1920. No. 77/125.
Kagan-Woodcraft Collection, New York.

*115. SELF-PORTRAIT 1920.

116. ILLUSTRATION from *Die Tochter des Bundes* 1921. (A series of Biblical portraits.) Kagan-Woodcraft Collection, New York.

117. OMNIA VANA 1921. No. 71/180.
Kagan-Woodcraft Collection, New York.

*118. POSTER. CHRISTMAS 1945.

IV. Illustrated Books

119. DRAMEN UND BILDER *containing* HOFFNUNG DER FRAUEN, SPHINX UND STROHMANN (1907), SCHAUSPIEL (1911). With 25 reproductions of paintings and drawings between 1907 and 1913. Bound, half cloth. Leipzig, Kurt Wolff Verlag, 1913.
Lent by Dr. Otto Kallir, New York.
120. MÖRDER HOFFNUNG DER FRAUEN; Play with 5 lithographs. No. 5, de luxe edition, signed and dated by the Artist, October 4, 1916. Bound, boards. Berlin, Verlag Der Sturm.
Lent by Dr. Otto Kallir, New York.
121. DER MENSCH SCHREIT by Albert Ehrenstein. Poems with one illustration by Oskar Kokoschka, lithograph. With dedication by the Poet and a dedication and drawing by Oskar Kokoschka. Bound, half leather. Leipzig, Kurt Wolff Verlag, 1916.
Lent by Dr. Otto Kallir, New York.
122. HIOB. Drama with 14 lithographs. No. 100, de luxe edition, signed by the Artist. Bound, half vellum. Berlin, Paul Cassirer, 1917.
Lent by the Galerie St. Etienne, New York.
123. DIE TRÄUMENDEN KNABEN. Poem with 9 color lithographs. No. 115 out of edition of 275. Bound cloth. Leipzig, Kurt Wolff Verlag, 1917.
Hildegard Bachert Collection.
124. DER BRENNENDE DORNBUSCH. Play.
125. MÖRDER HOFFNUNG DER FRAUEN. Play with a dedication and self-portrait, dated Stockholm, October 20, 1917, on the first page. Bound boards. Leipzig, Kurt Wolff Verlag, 1917.
Lent by Dr. Otto Kallir, New York.
126. MACH DIE TÜR ZU, ES ZIEHT! by Bohuslav Kokoschka. Play with 2 signed etchings. No. 26 out of 33 copies printed. Bound linen. Vienna, Johannes-presse, 1926.
Lent by Dr. Otto Kallir, New York.

Note: A group of Kokoschka's drawings and watercolors, chosen chronologically, is included in the exhibition. It has not been feasible to enumerate these items.

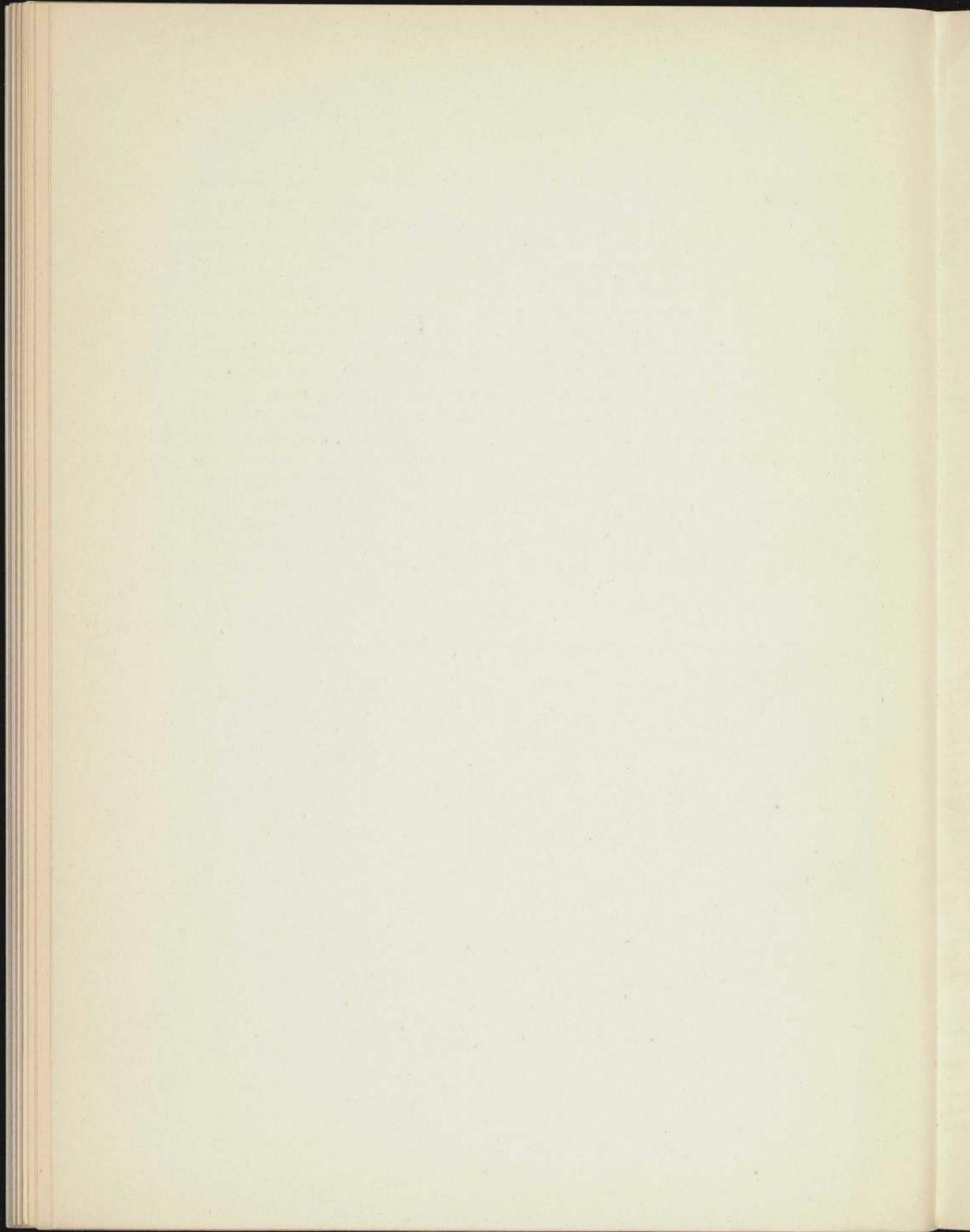
Lenders

- The Albright Art Gallery, Buffalo
The Art Institute of Chicago
The Austrian State Picture Gallery, Vienna
The City Art Museum of St. Louis
The Detroit Institute of Arts
The Kunsthau, Zurich
The Kunstmuseum, Basle
The Museum of Modern Art, New York
The Phillips Memorial Gallery, Washington
The Portland Art Museum, Oregon
Mrs. John W. Blodgett, Jr., Portland, Oregon
The Blanche Bonestall Gallery, New York
The Buchholz Gallery, New York
Paul Cassirer & Co., Amsterdam and London
The Paul Drey Gallery, New York
Paul V. Eisner, Esq., New York
Benno Elkan, Esq., London
Dr. W. Feilchenfeldt, Zurich
The Marcel Fleischmann Collection, Zurich
- Mrs. Elisabeth Lotte Franzos, Washington
The Galerie St. Etienne, New York
Mrs. Frederick A. Geier, Cincinnati
Paul E. Geier, Esq., Cincinnati
Joseph H. Hirschhorn, Esq., New York
Dr. Otto W. Kallir, New York
Frederick Knize, Esq., New York
Hermann Lütjens, Zurich
Mrs. Charlotte S. Mack, San Francisco
Henry Pearlman, Esq., New York
Hugo Simon, Esq., Rio de Janeiro
Joseph von Sternberg, Esq., New York
J. K. Thannhauser, Esq., New York
Mrs. Nell Urech-Walden, Schinznach-Dorf,
Switzerland
Dr. W. R. Valentiner, Los Angeles
Mrs. Max M. Warburg, New York
The Weyhe Gallery, New York
Private Collections, New York and Los Angeles

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The Museum of Modern Art



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