Kirchner’s artistic vision was consistently centered on representation, even though his career ran concurrent with the birth of modern abstraction. His aim, formulated during the Brücke years, involved grasping the forces he found in the world around him and interpreting them with authentic feeling. This commitment is summed up in the statement: “All art needs this visible world and will always need it, quite simply because, being accessible to all, it is the key to all other worlds.” Kirchner realized, however, that the inspiration of the world was only the starting point. He said: “Every day I studied the nude, and movement in the streets and in the shops. Out of the naturalistic surface with all its variations I wanted to derive the pictorially determined surface.” This involved examining and clarifying his initial impulses in order to better understand their potential for formal innovation and iconographical meaning. The many studies related to the Street Scene series serve as an unusually focused demonstration of this investigatory process. By examining these works, we can begin to sense how Kirchner, “gives shape to what he has experienced.”

The sheer number of Street Scene studies indicates the level of ambition Kirchner brought to this theme. They include countless notebook sketches, some thirty large drawings in pen and ink and wash, as well as in pastel and charcoal, and over twenty prints. While it was relatively common for him to base paintings on earlier sketches, he never made use of detailed preparatory drawings. He explained that they were not a “benefit,” since “forms arise and undergo change during the process of work.” Jotted-down impressions found in his sketchbooks provided the seeds for paintings of all kinds. But his ideas could also develop further in the studio, as he turned to canvas or made additional studies, a practice that seems to have increased in the Berlin years. Prints also played a role in this evolution. While Kirchner did not neglect other motifs during the period from 1913–15—including nudes, dancers, circus performers, portraits, landscapes, and city views—none received the thorough analysis undertaken with the Street Scenes.

CHAPTER TWO
KIRCHNER’S WORKING PROCESS
THE STREET SCENES
Drawings from the Street and the Studio In discussions of Kirchner’s work, much has been made of the fragmented sketches the artist characterized as “hieroglyphs.”14 These quick notational drawings were, as he said, sensations “set down unmediated.”14 In some instances, a sketch is so abbreviated or abstracted that it seems he barely looked down at the sheet as he absorbed his subject and made his marks. Many consist of tangles of lines that convey the excitement of responding to the world with two-dimensional equivalents. Kirchner believed this kind of visual discovery was a prime responsibility of the artist and he talked about “a vital love of life.”10 (pages 90, 94 bottom).

Kirchner believed this kind of visual discovery was the excitement of responding to the world with two-dimensional equivalents abstracted that it seems he barely looked down at the sheet as he absorbed “set down unmediated.”9 In some instances, a sketch is so abbreviated or than merely perceived sensation through the synopsis of the body.”11 In the literature on Kirchner, his abilities are often described as “seismographic.”12

Many sketchbook drawings focus on generalized types or move- ments that stimulated Kirchner as he walked the streets or lingered in cafés, but these are not translated specifically into paintings. Others provide more direct links, even though changes occur along the way. His organic approach is evident in several sketches and a large pen, brush, and ink study (pages 84, 85) that relate to Five Women on the Street (page 86), the first painting in the Street Scene series. A woodcut (page 87) also corresponds to this composition. Similarly, sketchbook drawings of male figures seen from behind on a busy street (page 88 top and right) can be associated with the painting Berlin Street Scene (page 89). Yet, while this orientation of following the crowd appears in several large-scale drawings (pages 92, 93, 98, 99, 111), it finds its way into only that one canvas. In some cases, sketchbook studies and drawings inspired works in mediums other than painting. One scene of a couple strolling beside a carriage (page 112 bottom) is approximated in a later lithograph (page 134), while a sketch of a man and woman, perhaps arguing, turns up in an etching (page 117).

Such related studies reveal Kirchner’s exploration of both icono- graphic and formal variations. One iconographic detail found frequently in the large-scale drawings, as well as in the pastels and prints, is the male and female shown together (pages 96, 99, 110, 116, among others)—a motif conspicuously absent from all but the last painting in the series, Women on the Street (page 7). But even here, the male on the right is strangely ambigu- ous in gender because of his outfit. Some large-scale drawings also provide an opportunity to examine formal structures, like the patterning of lights and darks across a composition (pages 104, 111, 116). Accents in ink and wash serve to intensify the inherent energy or even anxiety emanating from these scenes, while also unifying them visually. Some sheets make evident how Kirchner emboldened his lines with broad pen strokes to add dramatic emphasis, added quick hatchings to define contours, or brushed on shaded areas with gray wash to emphasize the rhythms of figures in motion (pages 92, 98, 99).

The Pastels The Street Scene pastels offered Kirchner the opportunity to experiment with color while further elaborating on the nuances of his subject. In some instances, he devised a chromatic scheme that appears in both a pastel and a painting, as seen in two versions of a scene with a cocotte in a red dress (page 18; fig. 1 and page 105). In other examples, color solutions are previewed in pastels, as with the yellow and green streets in two closely related works (pages 96, 108), that turn up in paintings with very different com- positions (pages 7, 127). Color in the pastels also clearly heightens the impact of the imagery. The spontaneity and dynamism achieved through quickly ren- dered, overlapping lines and shaded areas of drawings and pen-and-ink studies are conveyed instead through the vibrancy of contrasting and layered hues.

Some pastels are closely related to paintings, for example with Street Scene (Friedrichstraße in Berlin) (pages 106, 107). The main figure in the painting is nearly fully imagined in the pastel, as demonstrated by her pose and coloring. The men, with their extended legs, have already begun to line up for what will be a dramatic, Futurist-inspired parade. The carriage at the right in the canvas, as well as the elegant pink dog, have not yet arrived on the scene, although dogs can be noted in several other Street Scene-related studies (pages 103, 108, 110). In terms of iconography and content, however, a notable difference occurs in the pastel, where a male figure is prominently placed at the left, on an equal footing with the streetwalkers. In the painting, this male is barely visible behind what looks like a lamppost. Instead, the women form their own triumvirate. This arrangement can be understood as a sign of solidarity among those who prowl the streets at night in Berlin, or as a symbol of commodified sexuality, with the women posing as if in a store win- dow display, or perhaps sauntering forth on a fashion show runway.
Potsdamer Platz (page 127), the largest of the Street Scene paintings, is the most highly structured, so it is not surprising that several related works exist. The overall environment depicted in the scene is already defined in the pastel and charcoal versions (pages 124, 125), while particular poses are altered slightly in the painting. The train station with arches in the background, and early indications of a curved building at the left, which housed a large café, are seen early on. The suggestion of receding space is more clearly articulated in the charcoal, so it probably came later in the evolution of the imagery. Even the black-and-white woodcut version (page 126), which reverses the scene, indicates a point in Kirchner’s process before the painting was entirely finished, since the distinctive “widow’s veil” on the female figure at the left has not yet appeared. This detail in the painting may mean the canvas was completed after the outbreak of war in August 1914, when war widows began to appear on the streets of Berlin in such hats.14 Streetwalkers took up this disguise either to shield themselves from the police or to elicit sympathy. Kirchner’s use of this motif indicates that the older prostitute in his painting might have worn the veil also to obscure her advancing age. With its ominous, dream-like setting, this painting implies several possible narratives.

Finally, the formal device of a truncated figure rendered straight on occurs in several pastels (pages 96, 108, 118), but in just one painting. By cutting figures at about waist-high, Kirchner brings the viewer close-up to the action, and adds a new level of immediacy. It is difficult to imagine the artist sketching on the street from such a vantage point. In Two Cocottes (page 123), it is as if he jumped right in front of the streetwalkers, the way a paparazzo might, providing an opportunity for an extremely intimate view. In fact, the faces and poses in this work are so personalized that they might have worn the veil also to obscure her advancing age. With its ominous, dream-like setting, this painting implies several possible narratives.

Kirchner believed that each technique offered unique possibilities. In describing printmaking, for example, he said, “the technical procedures doubtless release energies in the artist that remain unused in the much more lightweight processes of drawing or painting.”15 In fact, with the Street Scene-related works, while close comparisons like the one cited above between a print and a painting occur occasionally, more often the prints—like the drawings and pastels—have a more experimental or investigatory role within Kirchner’s overall creative process.

Often, the order of a print in any sequence charting Kirchner’s creative evolution can be determined by the reversal of its imagery. If Kirchner used one work as a guide (a painting, for example) as he drew his image on a lithographic stone, a woodblock, or a copperplate, the imagery of the composition would be reversed when inked and printed onto paper from one of those matrices. This becomes clear when comparing the woodcut version of Five Cocottes (page 87) with the painting of the same motif, Five Women on the Street (page 86). The wheel of a vehicle on the left in the painting shows up on the right of the woodcut. Similarly, the figure looking in a shop window is reversed, as is the prominent hand-on-hip gesture of the central character. But other differences in the two compositions also affect meaning. In the woodcut version, the left figure has become oddly disembodied, with a face and an outfit that differ dramatically from those of her companions. Why is she cut away, or lit so differently? Does this figure occupy a new role in the narrative? In addition, the print shows all the other figures looking toward her, while in the painting, one figure glances in a different direction. The odd figure seems like an outcast.

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Since an etching plate can be as small as a sketchbook, and just as easy to transport, there is no doubt that some of Kirchner’s etchings were drawn on the spot, which could account for the spontaneity of their lines. Kirchner talks about drawing on his plates “directly from nature,” giving them the effect of “the most immediate of hieroglyphics.”16 His Street Scene with Little Dog (page 110) and War Widows on the Street (page 95) demonstrate the immediacy he achieved with quickly scratched lines. But there are also examples in which the medium was used to carefully construct a composition, as in the delicate lines drawn in lyrical, arc-like motions in Crowd of Passersby and Electric Tramcar (page 113). Kirchner defines the crowded street as a whirl of centrifugal forces, with cocottes surrounded by male figures at right, left, back, and front. A tram and its tracks add a somewhat stabilizing element...
at the right, but also evoke the congestion of the urban street. The vortex of this composition is situated in the head of the gentleman in front. The abrupt twist of his neck is seen in comparable figures in other compositions, most particularly in the Berlin Street Scene painting (page 89), where the man in question has been interpreted as a possible portrait of the artist.21 The dramatic gesture certainly calls attention to this male figure, yet such a tilting of the head can also be found in the female at the right of the composition in The Elegant Couple (page 93).

Some etched lines display a great forcefulness, as if the etching needle was slashed roughly across a copperplate and the grooves then deepened by allowing the plate to stay in its acid bath for an extended time. The potential of such assertive lines is seen in Cocotte Offering Herself (page 117), with its stark linear structure communicating vivid emotion. The man thrusts forward and the cocotte leans back, suggesting that the figures might be shouting at a pitch that is almost audible. Is the gentleman reacting negatively to being approached by the streetwalker? In the echoing bodies, Kirchner conjures up a primordial dance of the sexes, transported to the city street.

Through unorthodox uses of technique, Kirchner sometimes achieved a particularly gritty effect that gives a negative veneer to his urban scenes. In an approach contrary to the practice of traditional printmaking, he often allowed imperfections to remain on the surfaces of his copperplates, rather than burnishing them away. The result is irregular printing and areas of distress that show up in many of his etchings.18 He often approached lithography in a similarly unconventional manner, in this case by manipulating the surfaces of the stone to produce unusual tonalities.19 This experimentation took place in his own studio; he did not rely on the expertise available in commercial print workshops.

As a result, the prints show none of the fastidiousness often associated with the medium. On the contrary, Kirchner’s struggles with the sometimes unyielding technical requirements of printmaking give his works a raw urgency. In Leipziger Straße, Intersection (page 114), the congested composition and scumbled lithographic surface produce an image so intense and forbidding that it is difficult to read. The cocottes at the center of the composition are barely discernable in the midst of the busy intersection. A sinister nighttime atmosphere is enhanced by Kirchner’s choice of yellow paper. Both this lithograph and Cocottes on the Kurfürstendamm (page 115) have an illicit undercurrent, heightened by paper where the color approximates the lurid glow of artificial lights.

The most dramatic effects in Kirchner’s prints are found in his woodcuts, where flat black areas contrast sharply with the pale surface of the paper and result in high-pitched, staccato rhythms. One can almost hear the steps made by the crowd against the pavement in Flaneurs in the Street (page 101), while lights and darks also allude to flickering signs or headlights of passing vehicles, even without evidence of their sources. Hatched lines in drawings become sharp rays in the gouges of woodcut, as indicated along the right arm of the male figure in Street Scene, after a Shower (page 101). This man appears nearly electrified as the excitement of the street is transferred to his body. Kirchner forulates an unusual visual device here with the head of a cocotte carved directly on the male's back, with rays surrounding her like an aureole. Is Kirchner proposing a symbiotic link between the man and the woman? Is she the alter ego? We remember his statement: “I am now like the cocottes I once painted...”20

The Street Scene Paintings. Although clearly a series of utmost importance to Kirchner, the Berlin Street Scenes were exhibited only intermittently, and never as a group. None were shown in his solo show that opened in Jena in February of 1914, but research indicates that one may have been on view in a Free Secession exhibition in Berlin that spring, and another possibly shown in Malmö that year.21 Even with the outbreak of the war in August 1914, and Kirchner’s subsequent physical and mental infirmities and hospitalizations, exhibiting opportunities continued.22 It is believed that Street Scene (Friedrichstraße in Berlin) (page 106) and Two Women on the Street (page 122) were included in a solo show at the Ludwig Schames Gallery in Frankfurt in 1916, and Potsdamer Platz (page 127) was shown at the Free Secession exhibition in Berlin in 1916 and at the Kunsthaus Zürich in 1918.23 Others may also have been on public view. In 1920, quite significantly, the Nationalgalerie in Berlin, upon Kirchner’s recommendation, acquired Street, Berlin (page 5 left), where it resided until removed by the Nazis and shown in their “Degenerate” Art show in 1937. The painting was later acquired by The Museum of Modern Art in New York.24

Since the 1920s, art historians have treated these paintings with high regard. The first of many essays devoted exclusively to the series was written in the late 1960s, and the paintings figure prominently in publications not only on Kirchner’s work, but also on the art of the Brücke group, and on German Expressionism generally. In early discussions, there was some ambiguity surrounding their subject, since their titles usually make no specific reference to prostitution.25 (The one exception is Street with Red Cocotte...
Kirchner's streetwalker, as representative of the bustling modern metropolis, acknowledges negative forces without denying excitement and allure. In images of both confrontational immediacy and narrative complexity, Kirchner creates figures who epitomize the anonymity, loneliness, and disquietude of the urban street, as well as its artificial veneer and sometimes tawdry glamour. He acknowledges predatory forces and injects an element of danger. Through distorted perspectives that place his protagonists on the frontal picture plane, he constructs a claustrophobic space that implicates the viewer. In Potsdamer Platz (page 127) the traffic island is cropped in a way that suggests we are about to join the two cocottes. Brushwork throughout the series captures the frenzy of the city, with its tensions and clamor. In one example, Two Women on the Street (page 122), the strokes build a surface that seems to rock with an inner explosiveness.

While male figures appear frequently in the Street Scene drawings, pastels, and prints, Kirchner turns his attention back to the female figure in the paintings, with men serving only a peripheral role. Even in Street, Berlin (page 5 left), where a male shares the stage, he does not share the attention. In only one example, the late Women on the Street (page 7), does a male figure stand on an equal footing with a female. The figure on the right, in a flowing garment that appears feminine, is actually a man, as identified by his trousers and hat. However, his downward glance points to a secondary role, while a female on the left also occupies a prominent position. In Berlin Street Scene (page 89), men are seen from behind, but are placed front and center, seemingly to be preyed upon. Here the bright red lips of the figure on the right forge a direct link to the heavily made-up women. If this male face is indeed a self-portrait, the identification with the prostitutes is especially provocative. With a cigarette thrust in his mouth, a comparable head occupies a position at the lower left of the pastel Red Cocotte (page 105). And, in a 1915 lithographic self-portrait (page 16), the cigarette seems like a distinctive mark of identification.

Kirchner makes his cocotte a symbol by emblemizing her. These women of the demimonde, part of a fringe society usually hidden from view, are presented in strikingly assertive poses. One commentator characterizes his streetwalkers in this way: "What holds for them also holds for the mass-produced goods of the time: they 'flaunt, entice, provoke desire.'" Up close to the viewer, these elegant and stylized figures, with blank, mask-like faces, embody the blase attitude identified by Simmel. But they also seem as haughty and aloof as fashion models whose gestures exude a confidence in their own appeal. In Five Women on the Street (page 86), they are as if on stage, resem-bling dancers in a revue. Social commentator Hans Ostwald, writing at the time, describes such types as a common sight: "the chain of women that strut around the square—or make a 'detour' into the neighboring streets—in front of the flashing bar signs, is endless." In Street Scene (Friedrichstraße in Berlin) (page 106), they proudly take their position at the head of a line of eager men, while in Potsdamer Platz (page 127), they are placed on the proverbial pedes-tal, calling to mind mannequins in store windows that slowly revolve to show off the latest fashions. There is no shame indicated by these poses, and instead a certain camaraderie among these women is suggested.

Unlike the aura imparted by Kirchner’s counterparts on the music-hall stage, the eroticism of these figures is not generated by energetic movements. Their gestures are subtle—like the sway of hips in Street, Berlin (page 5 left) or the cinematic turns in Five Women on the Street (page 86)—and their offer of sexuality is illicit. Sometimes more dramatic action is found in the male figures, as they boldly step forward or gather in crowds. And a sense of bris-tling activity is certainly a product of Kirchner’s paint handling. Some observers, including the artist in later life, have identified a source of dynamism in geometric patterns that can be established by connecting figures within these composi-
tions. Kirchner noted that rhomboids formed by the heads in Berlin Street Scene (page 89) imply motion. But such diagrammatic overlays seem less effective in explaining the effects of his paintings than do his other expressive means.

The particular brand of sexuality associated with the streetwalker leads Kirchner to a distinctive range of color to convey varying moods. Strident red, pink, and purple communicate a sense of dazzling excitement, not simply by defining showy outfits, but also by permeating the streets, sidewalks, and buildings in a highly evocative sign of an eroticized city. Black connotes glamour, but with an added component of danger. The glistening coat of the prominent male figure in Street, Berlin (page 5 left) appears satin-like. This color and texture, together with the figure’s posture and possibly furtive glance away from the streetwalkers, could be construed as signaling a shady character. Rather than a potential client, he may be the procurer, keeping close tabs on the activities of his “girls.” Males in black, dark blue, or deep purple tones lurk in the backgrounds of several paintings, not necessarily as mere pedestrians or potential prey, but possibly as those who themselves are out at night to seek thrills. A black-clad male figure in Street, Berlin (page 127) steps dangerously into the street from a sidewalk that ends in a threatening point and borders an ominous alley.

Vegetal tones of green or yellow take the paintings in other directions, with a sickly pallor that seems nearly toxic in Five Women on the Street (page 86), and with a generally unhealthy glow, presumably shed by bright lights, surrounding the figures in Women on the Street (page 7). A tone of diseased green also spreads to the face of one of the figures in Two Women on the Street, Berlin (page 86), though the colors are not as defined as the one seen in the potsdamer platz painting (page 127). Yet the strokes themselves contribute to the mood of distress.

Shifting Interpretations Numerous essays on the Street Scene paintings have contributed to unraveling the meanings embedded in these complex works. Nearly all authors point to the modern metropolis, exemplified by Berlin, as their overarching subject. Kirchner’s city has been seen as a symbolic setting for the contemporary human psyche. It has exemplified a money economy and its consequent alienation, while also reflecting the growth of consumer-ism and its leisure-time activity of shopping in enticing department stores. Its depiction of instability has been recognized as paralleling the formulations of the literary figures of Expressionism, while its aesthetic qualities define a new kind of beauty. It has been understood as the outgrowth of a Germanic tradition, and also of contemporary Darwinism. Yet running through all these various interpretations is a common vocabulary, distinctive in the words chosen to describe these paintings. The disturbing atmosphere has been called fragmented, distorted, jarring, and nervous, while also acknowledging the dynamism, spontaneity, excitement, and pervasive eroticism found there.

In this essay, the city of Kirchner’s Street Scenes has been compared to other urban subjects in his art. In addition, the prostitute motif has been examined through the eroticism fundamental to his vision—in nudes, which express a natural sexuality, and in dancers, whose movements and costumes convey an ecstatic energy and exoticism. Examples have ranged from the fluid style of the Dresden years to the taut renderings characteristic of his time in Berlin. Kirchner’s extensive working process has been explored in order to demonstrate how he refined his subject and determined his expressive means. Yet the construction of his compositions also needs to be understood in relation to other paintings he executed at the time. Two that contain familiar eroticized motifs serve as examples of a newly self-conscious compositional structure in his art. Such attention to formal concerns might indicate that Kirchner was responding to contemporary modes of abstraction while maintaining his representational and symbolic focus. In describing himself and his art at a later date, Kirchner said: “the only certainty is that he creates from the forms of the visible world, however close or far from them he desires to or must come.”

Three Bathers (fig. 35) derives from the summer spent in Fehrnau in 1913 and was probably painted in the studio that fall, at about the time Kirchner embarked on the Street Scene series. Here the stylized nudes and enveloping waves constitute an emblematic structure even more defined than that found in the Street Scenes, while the bathers remain a positive force of nature. Another major work of this period, Trapeze Acrobats in Blue (fig. 36), depicts popular entertainers similar to cabaret dancers. This group of female performers is situated high above an audience, made up of what appears to be mostly males. Unlike Kirchner’s dancers, however, these women are posed in a complex arrangement that emphasizes angles and fractured space, when they might have been shown in action. Bright colors add to the sense of excitement, fun, and daring, as the glow of spotlights vitalizes this scene.
Another emphasis in this discussion of the Street Scenes has been the fact that Kirchner turned away from his usual erotic motifs when he focused on the streetwalker. With an air of artificiality, this figure exhibits a sexuality that is callous and cynical rather than natural or ecstatic. The alienation and estrangement implicit in this social outcast type is expressed in Kirchner’s feelings about prostitution as a, “way out of the search for love…” The break up of the Brücke group had cut him off from the personal and artistic support that had sustained him in life and in art during his formative years. Berlin presented itself as a large, hectic, and forbidding city. In the art world, rivalry was more common than friendship, and the level of success Kirchner felt he deserved seemed to elude him. These were lonely and difficult times and the approaching war would soon affect his life in an even more drastically negative way.

Yet, at this time and in this place, Kirchner redoubled his efforts to create the Street Scene series with a burst of creative energy and ambition, enabling him to reach a new level of maturity in his art. Taken together, these paintings present a view not only of the modem city, but of modernity itself, one that captures its many contradictions. The streetwalker personifies these ambivalent forces. The teeming metropolis, a magnet for business as well as culture, is glamorous and alluring, but also crowded, impersonal, and filled with dangerous elements. All these qualities of modern life are embodied here, in paintings that come at a distinct time in Kirchner’s life, and also at a historic moment for Berlin and for Germany as a whole.

As a postscript, one should note that Kirchner took up the subject of the street scene again in the mid-1920s, in Switzerland, where he had settled near Davos during his illnesses of the war years, and where he remained for the rest of his life. This later series was prompted by a visit to Germany made after nearly a decade away. Perhaps stimulated by seeing Berlin again, Kirchner made street scenes his subject once more, in paintings, drawings, and prints. While the series is not as extensive as the one we have examined, with its numerous related works, it demonstrates a renewed dedication to this motif. However, by this time, Kirchner was at a very different stage in his life and in his art. The rural mountains of Switzerland provided a stark contrast to prewar Berlin. Also, artistically, he had come to more fully embrace principles of abstract patterning even as he clung to representational imagery. In Street Scene at Night of 1926–27 (fig. 37), a studied detachment from his motif is immediately apparent, as compositional design is the prime concern, rather than authentic feeling or potential symbolism. Unlike the streetwalkers of the earlier series, these figures merely participate in city life, they do not attempt to embody it.

26 Some commentators have suggested that the two women are sexual stereotypes, with the taller figure, given her spatial status. See Gordon, Ernst Ludwig Kirchner, pp. 92–93.

27 Rita E. Täuber, “Art, Sex, Crime, and Punishment in the Kaisermühlen,” in Henze and Mörth, Der Potsdamer Platz, p. 37. The letter is cited in Gordon, Ernst Ludwig Kirchner, p. 93, as well as other discussions of the Street Scenes. An diagram Kirchner shows in this letter reproduced in Kurt, Ernst Ludwig Kirchner, p. 15. This analysis by Kirchner, in 1937, may relate to his interest in abstraction in the 1920s and 1930s.

28 See Ewald Rathke, Ernst Ludwig Kirchner: Graphik 1880–1938 (Stuttgart: Philipp Reclam, June 96). See also Simmons, “Kirchner’s Streetwalkers,” p. 43.

29 See Rosalyn Duk不满意。Kirchner: Berliner Straßenszenen, 1913–1915 (Berlin: Staatliche Museen zu Berlin—Preußischer Kulturbesitz, 2007), p. 94. See also Simmons, “Kirchner’s Streetwalkers.”

30 Johannes A. M. Meijer, Ernst Ludwig Kirchner, in a letter to Gustav Bamberger, February 27, 1927. See also Simmons, “Kirchner’s ‘Hieroglyphe,’” in Magdalena M. Moeller and Roland Scotti, eds., Ernst Ludwig Kirchner: Die Straßenszenen, 1913–1915 (Jena 1913), p. 59f. See also Simmons, “Kirchner’s Streetwalkers.”

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35 The identification of the widow’s veil is cited in Gordon, Ernst Ludwig Kirchner, pp. 80–81, suggests that Kirchner also used the Veil motif.

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37 In Henze and Mörth, Der Potsdamer Platz, p. 37. The letter is cited in Gordon, Ernst Ludwig Kirchner, p. 93, as well as other discussions of the Street Scenes. An diagram Kirchner shows in this letter reproduced in Kurt, Ernst Ludwig Kirchner, p. 15. This analysis by Kirchner, in 1937, may relate to his interest in abstraction in the 1920s and 1930s.

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