

THE ANXIOUS EYE

German Expressionism and Its Legacy

The devastation of war, social unrest, political clashes, economic instability, and pandemic: the world events of today parallel those experienced in Europe during the early 1900s. Numerous artists and collectives working in Germany and Austria during those decades responded by developing new ways to meaningfully portray their apprehension about an uncertain world. Known as the German expressionists, these inventive artists — who worked in printmaking, drawing, sculpture, as well as painting — strived to convey the immediacy and intensity of their complex responses to the transformations of modern life.

Printmaking, the focal point of this exhibition, served as an effective medium for their experimentation and vivid forms of expression. The distinctive look of German expressionist art included bold distortions, simplified forms, gestural marks, and unconventional colors. Printmaking offered artists access to a wide range of textures and tonalities: crisply cut or roughly gouged marks of woodcut; fine, velvety lines of drypoint; granular crayon and washlike drawing effects of lithography; and subtle tonal shifts of aquatint.

The first three galleries survey themes of portraiture and modern life, nature and spirituality, and body language and relationships. The final room introduces contemporary artists who — with their own anxious eye trained on current events — explore and adapt strategies championed by the German expressionists a century ago.

This exhibition is organized by the National Gallery of Art, Washington. Unless otherwise noted, all works on view are from the collection of the National Gallery of Art.

Portraiture



Emotions and internal states of mind fascinated the German expressionists more than a person's external physical appearance. This interest arose from ideas in the emerging field of psychology, pioneered by Sigmund Freud and Carl Jung and their investigations of human behavior and the subconscious. Contorted, abbreviated, or exaggerated features, gestures, and expressions became hallmarks of the approaches artists used to reveal the human psyche.

Portraiture for the expressionists evolved into three general categories: introspective self-portraits, depictions of people in the artist's circle (friends, family, lovers, patrons), and representations of anonymous figures who embody an emotion, state of mind, or archetype, such as a member of a particular profession or social class. The German expressionists transformed what portraiture could be at a time when developments in modern art challenged conventional definitions. By focusing on the emotional state rather than the precise physical resemblance of their sitters, Erich Heckel, Käthe Kollwitz, Walter Gramatté, and other artists expanded concepts of how we see ourselves and one another.

Nature and Spirituality




ascination with the interaction of humans and nature was part of the German expressionists' cultural heritage and a longstanding tradition across art forms (visual arts, music, and literature).

These artists sought to capture the awe and wonder found in experiencing nature's beauty, force, and spirit.

The horrors of World War I — “the war to end all wars” — scarred people physically and psychologically. Many artists turned away from the war's brutal devastation to reconnect with nature, embracing free-spirited and simpler bohemian lifestyles. Ernst Ludwig Kirchner, who suffered a nervous breakdown while serving in World War I, took solace in the majestic Swiss Alps. Otto Mueller envisioned escape in his pictures of nudes in idyllic landscapes, distant from any traces of modern life.

Other artists sought subjects and sources that, in their minds, exemplified a life in spiritual harmony with the rhythms of nature. Biblical subjects, such as the story of Adam and Eve; German folk traditions and rural life; and the art of colonized peoples in Africa and Oceania were sources of inspiration that they appropriated freely.

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Relationships and Body Language



The human figure riveted the German expressionists. How could gestures, postures, and facial expressions reveal the psyche and primal emotion? Artists found the naked human

body — freed from clothing and the constraints of modern life — did so in a direct and raw way. The relaxed, sometimes awkward poses and casual attitudes of nude models, who were often friends, family members, or lovers, explore the complexities of interpersonal dynamics. They also reflect the uninhibited lifestyles that many artists adopted in reaction to World War I and prevailing conservative social values.

Modern dance, with its experimental rhythms, angular movements, and spontaneous gestures, provided artists with new ideas about how to portray the body in motion. Dancers in works by Ernst Ludwig Kirchner and Emil Nolde show instinctual, unfettered emotion, dynamic (and sometimes erotic) energy, and at times, sheer abandon.

Sources of Inspiration

A large, bold, white capital letter 'A' is centered on a rectangular background. The background features a pattern of black and white zebra stripes, which are slightly blurred and oriented diagonally.

Alert to world cultures and developments in the arts, the German expressionists found inspiration near and far. They looked to the Parisian avant-garde and works by Paul Gauguin and Henri Matisse, for example. (Paintings by Gauguin and Matisse are on view in the East and West Buildings.) The art of Africa and Oceania also intrigued them.

European avant-garde artists became acquainted with the cultures of Africa and Oceania as colonization intensified in the late 19th century. Colonization led to unregulated trade and theft of art and cultural artifacts as well as the trafficking of individuals for display in living ethnographic tableaux at international expositions and popular entertainments, such as circuses. Many viewers, including the German expressionists, projected their interpretations and biases on these little-understood colonized people, largely seeing them as source material for their own goals. Ernst Ludwig Kirchner, Max Pechstein, and other artists appropriated the geometric figuration, angular shapes, and patterning found in sculptures, objects, and textiles from Africa and Pacific Ocean islands.

Sources of Inspiration

A large, bold, white letter 'A' is centered on a dark, abstract, and textured background. The background appears to be a close-up of a rough surface, possibly stone or wood, with light reflecting off its uneven edges.

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German Expressionism Reimagined



The impact of the German expressionists endures. Numerous modern and contemporary artists have found inspiration and challenge in the work of Käthe Kollwitz, Otto Dix, and others.

They might use assertive marks, distorted figuration, and discordant colors or apply the vast creative possibilities of the print medium to convey a felt emotional intensity, just as the German expressionists did.

The international “neo-expressionism” movement of the 1970s and 1980s was initiated by German and Italian artists who revived the emotional impact of the figure. American artist David Driskell was inspired by African art but as seen through the lens of his ancestral legacy rather than European colonialism. Israeli artist Orit Hofshi’s interest in woodcuts by Kollwitz informs her concern with global issues of displacement, migration, and the ravages of war and climate change on the land. As you’ll see here, artists still grapple with anxieties and fears — social injustice, political strife, armed conflict, and pandemic — that eerily echo the convergence of crises a century ago.

LEFT

Erich Heckel

German, 1883 – 1970

**Portrait of a Man (Self-Portrait), 1919
(Männerbildnis [Selbstbildnis])**

color woodcut

Printed by Fritz Voigt, Berlin

Published by J. B. Neumann, Berlin

Rosenwald Collection 1943.3.9081

FAR LEFT

Max Beckmann

German, 1884 – 1950

**Frontal Self-Portrait with
House Gable in Background, 1918
(Selbstbidnis von vorn,
im Hintergrund Hausgiebel)**

drypoint

Published by Verlag R. Piper & Co., Munich, 1922

Gift of Mrs. Max Beckmann 1984.64.7

Ernst Ludwig Kirchner

German, 1880 – 1938

Self-Portrait in the Studio, 1923
(Selbstbildnis im Atelier)

black crayon on board

Gift of Ruth Cole Kainen 2012.92.751

Käthe Kollwitz

German, 1867 – 1945

FAR LEFT

Frontal Self-Portrait, 1923 (Selbstbildnis von vorn)

woodcut

Printed possibly by Fritz Voigt, Berlin
Published by Emil Richter Verlag, Dresden

TOP

Self-Portrait, 1924 (Selbstbildnis)

woodcut

Published by Euphorion Verlag, Berlin

BOTTOM

Self-Portrait with Hand on Forehead, 1910 (Selbstbildnis mit der Hand an der Stirn)

etching and engraving printed in black-brown ink

Printed by Otto Felsing, Berlin

Rosenwald Collection 1947.12.67, 1947.12.68, and 1943.3.5296

Käthe Kollwitz

German, 1867 – 1945

**Self-Portrait in Profile, Facing Left,
While Drawing, 1933
(Selbstbildnis im Profil nach links,
zeichnend)**

charcoal on light brown paper

Rosenwald Collection 1943.3.5217

Walter Gramatté

German, 1897 – 1929

FAR LEFT

The Great Anxiety, 1918 (Die große Angst)

drypoint

Published by Verlag Gustav Kiepenheuer,
Potsdam-Berlin

Ruth and Jacob Kainen Collection 1989.80.3

LEFT

The Great Anxiety, 1918 (Die große Angst)

drypoint, hand-colored with transparent watercolor

Published by Verlag Gustav Kiepenheuer,
Potsdam-Berlin

Gift of Christopher and Beverly With
in memory of Karl and Gerda With 2022.155.5

RIGHT

Max Kaus

German, 1891 – 1977

Head of a Girl, 1920 (Mädchenkopf)

woodcut

From the periodical *The Creators (Die Schaffenden)*,
vol. 3, no. 1, in portfolio form

Printed by Fritz Voigt, Berlin
Published by Gustav Kiepenheuer Verlag, Weimar

Gift of Jacob Kainen 2002.98.292

Egon Schiele

Austrian, 1890 – 1918

Sorrow, 1914 (Kümmernis)

drypoint printed in dark green ink

From the portfolio *The Graphic Work of Egon Schiele*
(*Das Graphische Werk von Egon Schiele*), published 1922

Published by Rikola Verlag, Verlag Neuer Graphik, Vienna

Gift of Ruth Cole Kainen 2006.162.18

Ernst Ludwig Kirchner

German, 1880 – 1938

Head Study, 1924
(Kopfstudie)

lithograph

Gift of Ruth Cole Kainen 2012.92.743

Emil Nolde

German, 1867 – 1956

Woman in Profile, 1910
(Frau im Profil)

woodcut

Rosenwald Collection 1943.3.6702

Ernst Ludwig Kirchner

German, 1880 – 1938

**Dr. Ludwig Binswanger, 1917/1918
(Kopf Dr. Ludwig Binswanger)**

woodcut

Purchased as the Gift of Nelson Blitz, Jr., and Catherine Woodard
in honor of Perri and Allison Blitz 2008.61.1

Ernst Ludwig Kirchner

German, 1880 – 1938

Fanny Wocke, 1916

woodcut

Ruth and Jacob Kainen Collection, Gift in Honor of the
50th Anniversary of the National Gallery of Art 1991.156.3

Max Beckmann

German, 1884 – 1950

Group Portrait, Eden Bar, 1923
(Gruppenbildnis Edenbar)

woodcut

Printed by Fritz Voigt, Berlin

Published by J. B. Neumann, Berlin

Rosenwald Collection 1964.8.319

FAR LEFT

Paul Gangolf

German, 1879 – 1936

**Tightrope Walker, c. 1925 – 1930
(Seiltänzer)**

lithograph, hand-colored with transparent watercolor

Gift of Ruth Cole Kainen 2012.92.764

CENTER

Ernst Ludwig Kirchner

German, 1880 – 1938

**The Old Market in Dresden with a Fair, 1910
(Der Altmarkt in Dresden mit Jahrmarkt)**

lithograph

Gift of Ruth Cole Kainen 2012.92.733

LEFT

Max Beckmann

German, 1884 – 1950

**Street II, 1916
(Straße II)**

drypoint

Published by J. B. Neumann, Berlin

Gift of Ruth Cole Kainen 2012.92.165

FAR LEFT

Paul Gangolf

German, 1879 – 1936

**Tightrope Walker, c. 1925 – 1930
(Seiltänzer)**

lithograph, hand-colored with transparent watercolor

Gift of Ruth Cole Kainen 2012.92.764

CENTER

Ernst Ludwig Kirchner

German, 1880 – 1938

**The Old Market in Dresden with a Fair, 1910
(Der Altmarkt in Dresden mit Jahrmarkt)**

lithograph

Gift of Ruth Cole Kainen 2012.92.733

LEFT

Ernst Ludwig Kirchner

German, 1880 – 1938

**Street Scene after the Rain, 1914
(Straßenszene, nach dem Regen)**

woodcut

Gift of Ruth Cole Kainen 2012.92.683

Paul Gangolf

German, 1879 - 1936

Prostitute on Cocaine, 1925
(Koksende Hure)

lithograph

Gift of Jacob Kainen 2002.98.280

Christian Rohlf

German, 1849 – 1938

The Prisoner, 1918
(Der Gefangene)

woodcut

Gift of Jacob Kainen 2002.98.343

LEFT

George Grosz

American, born Germany, 1893 – 1959

**Attack, 1915
(Attentat)**

lithograph

Purchased as the gift of Richard A. Simms
and Ailsa Mellon Bruce Fund 2017.100.1

Otto Dix

German, 1891 – 1969

From the portfolio *The War (Der Krieg)*

TOP

**Dead Men before the Position
near Tahure, 1924
(Tote vor der Stellung bei Tahure)**

etching and aquatint

Print Purchase Fund (Rosenwald Collection) 1971.10.2

BOTTOM

**Dance of Death Anno 17, 1924
(Totentanz anno 17)**

etching, aquatint, and drypoint

Gift of Jacob Kainen 2002.98.273

Otto Dix

German, 1891–1969

Homunculus (Homunkulus), 1918

alternative title:

Young Family (Couple)

(Junge Familie [Liebespaar])

pen and brush and black ink on brown paper

Gift of Richard A. Simms and Ailsa Mellon Bruce Fund 1995.34.1

RIGHT

Otto Mueller

German, 1874 – 1930

**Adam and Eve, 1920/1923
(Adam und Eva)**

lithograph

Rosenwald Collection 1950.17.338

CENTER RIGHT

Georg Alexander Mathéy

German, born Austria-Hungary (now Romania),
1884 – 1968

**Adam and Eve, 1921
(Adam und Eva)**

woodcut

Gift of Jacob Kainen 2002.98.360

Louis Corinth

German, 1858 – 1925

CENTER LEFT

The Fall of Man, 1919 (Der Sündenfall)

woodcut

Rosenwald Collection 1951.10.269

LEFT

The Fall of Man, 1919 (Der Sündenfall)

color woodcut, uniquely inked (monoprint)

Published by Fritz Gurlitt, Berlin

Ailsa Mellon Bruce Fund 2010.129.1

Ernst Ludwig Kirchner

German, 1880 – 1938

Women Bathing among White Stones, 1912
(Badende Frauen zwischen weißen Steinen)

color woodcut

Gift of Ruth Cole Kainen 2012.92.136

TOP

Otto Mueller

German, 1874 – 1930

**Finding of Moses, c. 1920
(Auffindung des Moses)**

lithograph printed in black and yellow inks

Rosenwald Collection 1950.17.324

BOTTOM

Ernst Ludwig Kirchner

German, 1880 – 1938

**Men Splashing in the Reeds, 1910
(Sich spritzende Männer im Schilf)**

lithograph on yellow paper

Gift of Ruth Cole Kainen 2012.92.734

Ernst Ludwig Kirchner

German, 1880 – 1938

Two Bathers on the Fehmarn Coast, 1912
(Zwei Badende an der Fehmarnküste)

brush and black ink on paper

Gift of Ruth Cole Kainen 2012.92.672

Otto Mueller

German, 1874 – 1930

Standing Boy and Two Girls

(second version), 1917

(Stehender Knabe und zwei Mädchen 2)

lithograph

Published by Frauenbund zur Förderung
deutscher bildenden Kunst, Hamburg

Rosenwald Collection 1950.17.333

Conrad Felixmüller

German, 1897 – 1977

People in the Woods, 1918
(Menschen im Wald)

color woodcut

Printed by Fritz Voigt, Berlin

Published by Frauenbund zur Förderung
neuer deutscher Kunst, Hamburg

Gift of Ruth Cole Kainen 2006.160.1

Karl Schmidt-Rottluff

German, 1884 – 1976

Woman in the Woods, 1921
(Frau im Wald)

woodcut

Printed by Fritz Voigt, Berlin

Rosenwald Collection 1951.10.402

Emil Nolde

German, 1867 – 1956

Fishing Steamer, 1910
(Fischdampfer)

woodcut

Epstein Family Fund 1979.18.1

Erich Heckel

German, 1883 – 1970

Sunrise, 1914
(Sonnenaufgang)

woodcut

Printed possibly by Fritz Voigt or Otto Felsing, Berlin
Published by Verlag Arndt Beyer, Leipzig

Gift of Ruth Cole Kainen 2012.92.72

Ernst Ludwig Kirchner

German, 1880 – 1938

Seehorn, 1919

etching

Gift of Ruth Cole Kainen 2012.92.715

Christian Rohlf

German, 1849 – 1938

**The Flood, c. 1918
(Sintflut)**

woodcut with red-brown watercolor
on gray-green paper

Gift of Ruth Cole Kainen 2012.92.453

RIGHT

Georg Erhlich

Austrian and British, born Austria, 1897 – 1966

Pietà, 1923

etching

Gift of Ruth Cole Kainen 2007.141.5

CENTER

Lovis Corinth

German, 1858 – 1925

Christ Bearing the Cross, 1916

(Kreuztragung)

drypoint

Published by Fritz Gurlitt, Berlin

Gift of the Marcy Family in memory of Sigbert H. Marcy 1991.210.70

FAR RIGHT

Max Oppenheimer

Austrian, 1885 – 1954

Pietà, 1912

drypoint

Published by Fritz Gurlitt, Berlin

Ailsa Mellon Bruce Fund 1971.35.5

Karl Schmidt-Rottluff

German, 1884 – 1976

**A Road with a Castle and Houses
in Rugged Mountains, 1926
(Straße mit Burg und Häusern
im felsigem Gebirge)**

color woodcut

Gift of Ruth Cole Kainen 2012.92.151

Emil Nolde

German, 1867 – 1956

**Hamburg Harbor, 1910
(Hamburg, Freihafen)**

etching

Printed by Genthe

Printed by Carl Sabo, Berlin

Gift of Mr. and Mrs. Jacob Kainen in memory
of Lessing J. Rosenwald 1979.57.1

FAR LEFT

Erich Heckel

German, 1883 – 1970

**Conversation, 1919
(Unterhaltung)**

drypoint

Rosenwald Collection 1951.10.308

LEFT

Walter Gramatté

German, 1897 – 1929

**The Couple, Self-Portrait with Wife, 1922
(Das Paar, Selbstporträt mit Frau)**

drypoint printed in blue-green ink

Published by Euphorion Verlag, Berlin

Gift of Ruth Cole Kainen 2012.92.255

Ernst Ludwig Kirchner

German, 1880 – 1938

**The Married Couple Müller, 1919
(Ehepaar Müller)**

woodcut on pink blotting paper

Gift of Ruth Cole Kainen 2012.92.690

Erich Heckel

German, 1883 – 1970

Siblings, 1913
(Geschwister)

woodcut

From the portfolio *Eleven Woodcuts, 1912 – 1919*
(*Elf Holzschnitte, 1912 – 1919*), published 1921

Printed by Fritz Voigt, Berlin
Published by J. B. Neumann, Berlin

Rosenwald Collection 1950.17.301

Ernst Ludwig Kirchner

German, 1880 – 1938

**Boy with Cat, 1919
(Knabe mit Katze)**

lithograph on yellow paper

Gift of Ruth Cole Kainen 2012.92.9

TOP

Erich Heckel

German, 1883 – 1970

**Head of a Woman, 1922
(Frauenkopf)**

lithograph

Published by Fritz Gurlitt, Berlin

Gift of Jacob Kainen 2002.98.288

BOTTOM

Conrad Felixmüller

German, 1897 – 1977

**Child on the Veranda, Son Titus, 1921
(Kind auf der Veranda, Sohn Titus)**

drypoint

Gift of Jacob Kainen 2002.98.277

Käthe Kollwitz

German, 1867 - 1945

In God's Hands, 1935/1936 (In Gottes Händen)

bronze

Gift of Mr. and Mrs. Hans W. Weigert
in memory of Lili B. Weigert 1977.3.1

LEFT

Emil Nolde

German, 1867 – 1956

Dancer, 1913

(Tänzerin)

color lithograph

Printed by Westphalen, Flensburg, Germany

Ailsa Mellon Bruce Fund 1975.39.1

RIGHT

Ernst Ludwig Kirchner

German, 1880 – 1938

Dancing Couple, 1909

(Tanzpaar)

lithograph on yellow paper

Ruth and Jacob Kainen Collection 1986.95.2

Egon Schiele

Austrian, 1890 – 1918

Standing Nude with a Patterned Robe, 1917 **(Stehender Akt mit gemustertem Kleid)**

opaque watercolor and charcoal on paper

Gift of The Robert and Mary M. Looker Family Collection 2016.59.2

Max Pechstein

German, 1881–1955

Nude Figure, 1920
(Nackte Figur)

graphite on paper

Rosenwald Collection 1950.17.354

Otto Mueller

German, 1874 – 1930

Two Bathers, c. 1920 **(Zwei Badende)**

transparent watercolor and colored crayon on paper

Rosenwald Collection 1950.17.336

Ernst Ludwig Kirchner

German, 1880 – 1938

Two Women, 1914 (Zwei Frauen)

lithograph printed in black and pale orange inks

Gift of Ruth Cole Kainen 2012.92.143

Ernst Ludwig Kirchner

German, 1880 – 1938

**Head of a Woman, 1913
(Frauenkopf)**

carved and painted oak wood

Patrons' Permanent Fund 2002.143.1

FAR LEFT

Erich Heckel

German, 1883 – 1970

**Crouching Woman, 1913
(Hockende)**

woodcut

From the portfolio *Eleven Woodcuts, 1912 – 1919*
(*Elf Holzschnitte, 1912 – 1919*), published 1921

Printed by Fritz Voigt, Berlin
Published by J. B. Neumann, Berlin

Ailsa Mellon Bruce Fund 1979.2.3

CENTER

Max Pechstein

German, 1881 – 1955

**Head of a Woman, 1920
(Frauenkopf)**

graphite with black wash on paper

Rosenwald Collection 1951.10.374

LEFT

Ernst Ludwig Kirchner

German, 1880 – 1938

**Naked Young Woman on a Carpet, 1924
(Nacktes Mädchen auf einem Teppich)**

woodcut printed on yellow Japanese paper

Gift of Ruth Cole Kainen 2012.92.694

LEFT

Erich Heckel

German, 1883 – 1970

**Nude, c. 1913
(Akt)**

watercolor and graphite on paper

Rosenwald Collection 1951.10.309.a

TOP

Ernst Ludwig Kirchner

German, 1880 – 1938

**Two Women in a Room, c. 1906
(Zwei Frauen im Raum)**

brush and black ink on paper

Ruth and Jacob Kainen Memorial Acquisition Fund 2014.173.1

BOTTOM

Max Pechstein

German, 1881 – 1955

**Nude, 1909
(Akt)**

watercolor on brown paper

Rosenwald Collection 1951.10.375

Shikō Munakata

Japanese, 1903 – 1975

FAR LEFT

Self-Portrait, 1960

lithograph

Printed by Arthur L. Flory

LEFT

Self-Portrait with Boat on the Hudson River, 1959

woodcut

Rosenwald Collection 1964.8.1326 and 1980.45.1099

Leonard Baskin

American, 1922 – 2000

Leonard Baskin AET 42, 1962

woodcut printed in yellow-green and black inks

Gift of Jay Finkel 2013.121.51

Leonard Baskin

American, 1922 – 2000

Self-Portrait, LB AET 29, 1952
woodcut

Rosenwald Collection 1958.8.15

Kerry James Marshall

American, born 1955

Untitled (Man), 2017

woodcut

Printed by Thomas Lucas, Chicago

Published by Hummingbird Press Editions, Chicago

Gift of Mr. David and Dr. Lisa Grain and Family 2018.34.1

Sam Francis

American, 1923 – 1994

Self-Portrait, 1973

lithograph

Printed by George Page, Santa Monica

Published by The Litho Shop, Inc., Santa Monica

Gift of Sam Francis, in Honor of the 50th Anniversary
of the National Gallery of Art 1991.234.8

Miriam Beerman

American, 1923 – 2022

FAR LEFT

Untitled (face), c. 1970 – 1975

ink on thin card

Collection of William B. Jaffe

(promised gift to the National Gallery of Art)

LEFT

Untitled (bloody head), c. 1969 – 1975

oil on thin card mounted
to cream Fabriano paper

Gift of William B. Jaffe 2021.86.1

Rashid Johnson

American, born 1977

Untitled Anxious Red, 2021

screenprint

Printed by Brand X Editions, New York
Published by Hauser & Wirth, New York,
and Brand X Editions, New York

Ailsa Mellon Bruce Fund 2021.72.1

Nicole Eisenman

American, born France, 1965

Beer Garden, 2012 – 2017

etching, aquatint, and drypoint,
printed with chine collé

Printed and published by Harlan & Weaver, New York

Ailsa Mellon Bruce Fund 2022.9.1

Orit Hofshi

Israeli, born 1959

Time...thou ceaseless lackey to eternity, 2017

woodcut and rubbing with additions drawn
in colored pencil and grease pencil on four sheets
of handmade Kozo and Abaca paper

Ailsa Mellon Bruce Fund 2022.8.1.a – d

Georg Baselitz

German, born 1938

Man Reading, 1982 (Lesender Mann)

woodcut with hand additions in black oil paint

Joshua P. Smith Collection, Gift in Honor of the
50th Anniversary of the National Gallery of Art 1990.14.1

Matthias Mansen

German, born 1958

Studio, Kopf und Füße, 1987

woodcuts printed in black and color inks from various combinations of a selection of wood blocks

From a series of some forty prints, all titled
Studio, Kopf und Füße, 1987

Gift of Mr. and Mrs. Daniel Bell 2000.106.7, 2000.106.9,
and 2000.106.5

A. R. Penck

German, 1939 – 2017

FAR LEFT

Untitled [1]

CENTER

Untitled [7]

LEFT

Untitled [6]

woodcuts

From the portfolio *8 Experiences (8 Erfahrungen)*, 1981

Printed by Francois Lafranca, Locarno, Switzerland
Published by Peter Blum Edition, New York

Gift of Wolfgang Wittrock, in Honor of the 50th Anniversary
of the National Gallery of Art 1991.57.15, 1991.57.21, and 1991.57.20

Leonard Baskin

American, 1922 – 2000

The Hydrogen Man, 1954 woodcut

Ailsa Mellon Bruce Fund 1981.20.1

David C. Driskell

American, 1931 – 2020

Self-Portrait, 2003 – 2004

acrylic on paper

Stephen G. Stein Employee Benefit Trust

Christian Rohlf

German, 1849 – 1938

Death as a Juggler (Revolution), 1918/1919 (Tod als Jongleur [Revolution])

woodcut, printed in blue-black, with additions
in opaque watercolor

Rosenwald Collection 1951.10.387

Max Beckmann

German, 1884 – 1950

**Drinking Song, 1920
(Trinklied)**

lithograph

Illustration in *City Night (Stadtnacht)* by Lili von Braunbehrens (German, 1894 – 1982), published 1921

Text printed by Knorr & Hirth

Lithographs printed by Dr. C Wolf & Sohn, Munich

Published by Verlag R. Piper & Co., Munich

Gift of Mrs. Max Beckmann 1984.64.83.2

Walter Gramatté

German, 1897 – 1929

The Morning Route to the Office, 1919
(Der Morgenweg zum Amt)

lithograph

Illustration in *The Overcoat (Der Mantel)*
by Nikolai Gogol (Ukrainian, 1809 – 1852)

Translated by Felix Gaber

Published by Gustav Kiepenheuer Verlag, Potsdam-Berlin

Gift of Ruth Cole Kainen 2012.92.623.1 – 13

Ernst Ludwig Kirchner

German, 1880 – 1938

Umbra Vitae, 1922 (left), 1924 (right) **(Shadow of Life)**

by Georg Heym (German, born Poland, 1887 – 1912),
reprinted 1924 with illustrations by Kirchner

FAR LEFT

Title page of the artist's preliminary mock-up
for an illustrated book with 51 woodcuts (including
cover and front and back endpapers) with
handwritten instructions for the printer

LEFT

Title page of book with 50 woodcuts
(including cover and front and back endpapers)

Printed by Spamersche Buchdruckerei, Leipzig
Published by Kurt Wolff Verlag, Munich

Gift of Ruth Cole Kainen 2012.92.40.3 and 2012.92.41.3

Lovis Corinth

German, 1858 – 1925

TOP

Death and the Artist, 1920 – 1921 (Tod und Künstler)

softground etching and drypoint printed on green paper

Proof for the portfolio *Dance of Death (Totentanz)*

Printed by Alfred Ruckenbrod, Berlin

Gift of Ruth Cole Kainen 2012.92.24

FAR LEFT

Death and the Artist, 1921 (Tod und Künstler)

softground and hardground etching with drypoint

LEFT

Death Visits the Strucks, 1921 (Tod bei Strucks)

softground etching with drypoint

From the portfolio *Dance of Death (Totentanz)*,
published 1922

Printed by Alfred Ruckenbrod, Berlin
Published by Euphorion Verlag, Berlin

Gift in memory of Sigbert H. Marcy and in Honor of the 50th Anniversary
of the National Gallery of Art 1990.111.1.1 and 1990.111.1.5

Erich Heckel

German, 1883 – 1970

Cover for **Graphics of Our Time. Volume I.**

Erich Heckel, 1930

(Graphik der Gegenwart. Band I. Erich Heckel)

woodcut printed in blue and black inks

Printed by Poeschel & Trepte, Leipzig

Published by Euphorion Verlag, Berlin, 1931

Gift of Lila Oliver Asher 2000.165.3

Conrad Felixmüller

German, 1897 – 1977

**Self-Portrait, 1919
(Selbtbildnis)**

woodcut

Plate from *German Printmakers of Our Time*
(*Deutsche Graphiker der Gegenwart*), published 1920

Published by Klinkhardt & Biermann Verlag, Leipzig

Gift of Ingrid Rose in memory of her husband Milton Rose 2014.7.3.18

Max Beckmann

German, 1884 – 1950

Self-Portrait with Naila as Circus Performers, Holding Masks and Reclining on a Sea Monster, c. 1923

(Selbstbildnis mit Naila als Zirkusartisten, Masken haltend und auf einem Seemonster liegend)

crayon and ink on an unfinished woodblock

Gift of Mrs. Max Beckmann 1984.64.21

Ernst Ludwig Kirchner

German, 1880 – 1938

Kirchner Drawings, 1925 (Kirchner-Zeichnungen)

book by Will Grohmann (German, 1887 – 1968)
covered in yellow linen, with 17 woodcut illustrations
(including title page and front and back covers)

Printed by Johannes Pässler, Dresden
Published by Verlag Ernst Arnold, Dresden

Gift of Ruth Cole Kainen 2012.92.627.1 – 19

Max Beckmann

German, 1884 – 1950

John, Revelation, Chapter 8, Verse 2, 1941 – 1942
(Johannes, Offenbarung, Kapitel 8, Vers 2)

lithograph with hand-coloring in watercolor

Illustration in *Apocalypse (Apokalypse)*, published 1943

Printed and published by Bauersche Gießerei, Frankfurt

Gift of Mrs. Max Beckmann 1984.64.66.11

Francesco Clemente

Italian, born 1952

Untitled, 1983 – 1986

color lithograph and letterpress text

From the unbound publication *The Departure of the Argonaut (La Partenza del Argonauta)* by Alberto Savinio (Italian, born Greece, 1891 – 1952), published 1986

Translated by George Scrivani

Printed by Rolf Neumann, Stuttgart

Published by Petersburg Press, London and New York

Gift of Mr. and Mrs. Robert A. Hauslohner 1986.57.1.23

José Luis Cuevas

Mexican, 1934 – 2017

Tortured Ones, 1965

lithograph

From the portfolio *Charenton*, published 1966

Printed and published by Tamarind Lithography
Workshop, Inc., Los Angeles

Gift of Dorothy J. and Benjamin B. Smith 1983.18.434.7