Press Release

Oskar Kokoschka
The Printed Œuvre in the Context of Its Time
10 November 2018—17 February 2019
Mönchsberg [3]

The Museum der Moderne Salzburg presents the graphic art of Oskar Kokoschka, a key treasure in its collections that has not been on public display in many years. The groundbreaking exhibition embeds the works in their historical contexts.

Salzburg, 9 November 2018. The prints of Oskar Kokoschka (Pöchlarn, AT, 1886—Montreux, CH, 1980) occupy a prominent position in his output. He first explored the technique while studying art in turn-of-the-century Vienna; over the years, and especially in the final decades of his long life, he built a sizable graphic oeuvre. The Museum der Moderne Salzburg possesses an exceptionally comprehensive collection of Kokoschka’s prints and has repeatedly mounted presentations of selections from this treasure since it was established. Oskar Kokoschka. The Printed Œuvre in the Context of Its Time is the first major exhibition entirely focused on Kokoschka’s lithographs and etchings. Divided into eight chapters, it showcases ca. 210 pieces to trace an arc from his controversial early work across the portraits of his Dresden years to his late oeuvre, which speaks to his admiration for Greek art and culture, and embeds the various groups of works—all shown as complete sets—in their historical contexts. Kokoschka was an attentive observer of current affairs, and some of the works on display show him engaging critically with the political developments of his time. “The exhibition sheds light on the creative development and evolving views of an artist who was a keen-eyed witness to the history of the twentieth century. Rebell ing against the art nouveau aesthetic that dominated in turn-of-the-century Vienna, Kokoschka devised an expressive visual idiom that reflects the apprehensiveness and inner turmoil of the period,” Barbara Herzog, curator of the show, explains.

The presentation opens with Kokoschka’s works for the Wiener Werkstätte, created while he was still a student at the Kunstgewerbeschule. He also tried his hand at writing; among his juvenilia is the drama Murderer, Hope of Women, whose premiere in 1909 caused a scandal. Many of the works in which he translated his stormy affair with Alma Mahler into art reflect the anxiety that men in turn-of-the-century Vienna felt in the face of the nascent women’s movement. After the separation from Alma, Kokoschka volunteered for military service. Shocked by what he witnessed and wounded in battle, he became a pacifist. When the National Socialists seized power and vilified his art as “degenerate,” he escaped to England. After the war, he did not return to Austria, choosing to settle in Switzerland instead. In lithographic cycles on themes from classical mythology, the late Kokoschka paid tribute to the legacy of antiquity, which, he believed, was a vital source of ethical as much as aesthetic guidance. Serving as artistic director of the Salzburg International Summer Academy of Fine Arts—the “school of seeing” that he and Friedrich Welz cofounded in 1953—for over a decade, he earned a place of honor in the annals of art in Salzburg.

Curator: Barbara Herzog, curator
Press contact
Martin Moser
T +43 662 842220-601
M +43 664 8549 983
martin.moser@mdmsalzburg.at

Visitor information
Museum der Moderne Salzburg
Mönchsberg 32
5020 Salzburg, Austria
T +43 662 842220
info@mdmsalzburg.at, www.museumdermoderne.at

Hours: Tue to Sun 10 a.m.–6 p.m., Wed 10 a.m. –8 p.m.
Admission Mönchsberg
Regular €8.00
Reduced €6.00
Families €12.00
Groups €7.00
Tickets with reduced Mönchsberg lift tariff available at the bottom station.
Press Images

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Oskar Kokoschka
Pietà, 1909
Poster for the Internationale Kunstschau Wien
Color lithograph
Museum der Moderne Salzburg
© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018
Photo: Hubert Auer

Oskar Kokoschka
Selbstbildnis (Sturmplakat), 1910
(Self-portrait [Poster for “Der Sturm”])
Color lithograph
Museum der Moderne Salzburg
© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018
Photo: Hubert Auer
Oskar Kokoschka
*The face of woman*, 1913, publ. 1920/21
From “Der gefesselte Kolumbus” (The Bound Columbus)
Lithograph
Museum der Moderne Salzburg
© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018
Photo: Rainer Iglar

Oskar Kokoschka
*Selbstbildnis von zwei Seiten*, 1923
(Self-portrait from two sides)
Colored chalk lithograph
Museum der Moderne Salzburg
© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018
Photo: Hubert Auer

Oskar Kokoschka
*Das Prinzip*, 1918, publ. 1919
(The principle)
Color lithograph
Museum der Moderne Salzburg
© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018
Photo: Hubert Auer
Oskar Kokoschka

*Christus hilft den hungern Kindern*, 1945

(Christ helping the starving children)

Lithograph

Museum der Moderne
Salzburg

© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018

Photo: Rainer Iglar

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Oskar Kokoschka

*Kouros I*, 1968, publ. 1970

Poster for the Olympic Games in Munich, DE, in 1972

Colored screen print after chalk drawing

Museum der Moderne
Salzburg

© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018

Photo: Rainer Iglar

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Oskar Kokoschka

*Selbstbildnis*, 1956

(Self-portrait)

Colored chalk lithograph

Museum der Moderne
Salzburg

© Fondation Oskar Kokoschka / Bildrecht, Vienna, 2018

Photo: Hubert Auer
Oskar Kokoschka

Konrad Adenauer, 1966
Chalk lithograph
Museum der Moderne
Salzburg
© Fondation Oskar Kokoschka / Bildrecht,
Vienna, 2018
Photo: Rainer Iglar
Exhibition views

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Exhibition view
Oskar Kokoschka. The Printed Œuvre in the Context of Its Time
© Museum der Moderne Salzburg,
Photo: Rainer Iglar

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Works in the exhibition
Works are listed in chronological order. Dimensions are given as height by width by depth in both inches and centimeters. All works, except stated differently, belong to the Museum der Moderne Salzburg.

Oskar Kokoschka
(1886 Pöchlarn, AT—1980 Montreux, CH)

Ex libris Lorenz Kellner, 1906
Woodcut
5.35 x 3.43 in. (13.6 x 8.7 cm)
BA 12755

Der Affe und der Papagei, 1906–07
(The Monkey and the parrot)
Wiener Werkstätte illustrated broadsheet No. 27
Lithographic print after watercoloring drawing
11.02 x 7.09 in. (28 x 18 cm)
B-81 b

Die träumenden Knaben, 1906–1908, publ. 1908
(The dreaming boys)
Portfolio of 8 color lithographs
Approx. 9.57 x 11.42 in. (24.3 x 29 cm) each
Publisher: Wiener Werkstätte, Vienna, AT
Printer: Berger und Chwala, Vienna, AT
Edition: approx. 500
BS 2011—BS 2018

Sleeping woman
The sailboat
The sailors are calling
The distant island
Couples in conservation
The sleepers
The awakening
The girl Li and I

Hirsch, Fuchs und Zauberer, 1907
(Stag, fox and wizard)
Illustration for Oskar Kokoschka’s shadow play Das getupfte Ei (The speckled egg) from the first theater program of the Cabaret Fledermaus
Color lithograph
Sheet: 9.61 x 9.25 in. (24.4 x 23.5 cm)
Stone: 5.83 x 5.94 (14.8 x 15.1 cm)
BA 2019_1-5_2
Jäger und Tiere, 1907
(Hunter and animals)
Wiener Werkstätte postcard No. 72
Color lithograph
5.51 x 3.54 in. (14 x 9 cm)
BA 4676_1-5_3

Flötenspieler und Fledermäuse, 1907
(Flute player and bats)
Wiener Werkstätte postcard No. 73
Color lithograph
5.51 x 3.54 in. (14 x 9 cm)
BS 1472

Mädchen mit Lamm, von Räubern bedroht, 1907
(Girl with lamb threatened by robbers)
Wiener Werkstätte postcard No. 77
Color lithograph
5.51 x 3.54 in. (14 x 9 cm)
BS 1474

Musikanten, 1907
(Musicians)
Wiener Werkstätte postcard No. 78
Color lithograph
5.51 x 3.54 in. (14 x 9 cm)
BS 1475

Mädchen mit Schaf auf Bergwiese, 1907
(Girl with sheep on mountain meadow)
Wiener Werkstätte postcard No. 79
Color lithograph
5.51 x 3.54 in. (14 x 9 cm)
BS 1476

Mutter mit drei Kindern, 1908
(Mother with three children)
Wiener Werkstätte postcard No. 117
Color lithograph
5.51 x 3.54 in. (14 x 9 cm)
BS 1478

Die Heiligen Drei Könige, 1908
(The Three Magi)
Wiener Werkstätte postcard No. 155
Color lithograph
5.51 x 3.54 in. (14 x 9 cm)
BS 1481
Pietà, 1909
Poster for the Internationale Kunstschau Wien
Color lithograph
Sheet: 53.31 x 36.02 in. (135.4 x 91.5 cm)
Composition: 48.03 x 31.30 in. (122 x 79.5 cm)
Publisher: Internationale Kunstschau, Vienna, AT
Printer: Albert Berger, Vienna, AT
BA 2183

Der Sturm. Wochenschrift für Kultur und die Künste, 14 July 1910, No. 20
With a drawing by Oskar Kokoschka on the cover
Mörder, Hoffnung der Frauen, publ. 1910
(Murder, Hope of Women)
Cliché
Sheet: 14.88 x 11.30 in. (37.8 x 28.7 cm)
Composition: 8.07 x 6.50 in. (20.5 x 16.5 cm)
Editor: Herwarth Walden
Publisher: Der Sturm, Berlin, DE
Printer: Hans Walter, Berlin, DE
BF 16714

Selbstbildnis (Sturmplakat), 1910
(Self-portrait [Poster for Der Sturm])
Color lithograph
Sheet: 27.83 x 18.39 in. (70.7 x 46.7 cm)
Composition: 26.22 x 17.56 in. (66.6 x 44.6 cm)
Publisher: Der Sturm, Berlin, DE
Printer: Arnold Weylandt, Berlin, DE
BS 1484

Selbstbildnis mit Hand auf der Brust, 1911, publ. 1912
(Self-portrait with hand on chest)
Poster for Kokoschka’s lecture in the Academic Association for Literature and Music, Vienna, AT
Color lithograph
37 x 23.62 in. (94 x 60 cm)
Publisher: Akademischer Verband für Literatur und Musik, Vienna, AT
BS 1485

Helene Ritscher, 1912
Poster for Wedekind-Week
Chalk lithograph
37.13 x 24.45 in. (94.3 x 62.1 cm)
Publisher: Akademischer Verband für Literatur und Musik, Vienna, AT
BS 1486

Der gefesselte Kolumbus, 1913, publ. 1920/1921
(The bound Columbus)
Portfolio of 12 lithographs
Approx. 19.29 x 15.35 in. (49 x 39 cm) each
Publisher: Fritz Gurlitt, Berlin, DE
Edition: 23/120
BS 1496—BS 1506
The face of woman
The new Columbus and Saint George
The Last Judgement
The path to the grave
Couple in candlelight
The apple of Eve
At the crossroads
Man with raised arms and the figure of death
Encounter
Woman bent over phantom
Woman triumphs over corpse
The clear face

_Die chinesische Mauer_, 1913, publ. 1914
(The Great Wall of China)
Portfolio of 8 chalk lithographs
Approx. 19.09 x 14.96 in. (48.5 x 38 cm) each
Publisher: Kurt Wolff, Leipzig, DE
Printer: Poeschel & Trepte, Leipzig, DE
Edition: 30
BS 1487—BS 1494

The murder
Aristoteles and Phyllis
Woman with child and death
At the spinning wheel
Christian love
Woman desired by men
The eavesdropper
The intruders

_Allos Makar_, 1914, publ. 1915
5 chalk lithographs published in the magazine Zeit-Echo. Ein Kriegstagebuch der Künstler, issue 20, 1915
Approx. 9.53 x 6.30 (24.2 x 16 cm) each
Publisher: Graphik-Verlag G.m.b.H, Munich, DE
Printer: C. Wolf & Sohn, Munich, DE
BS 1519—BS 1523

Sitting male and female nude (Woman holding man's head)
The man lying on woman's lap
The man in the boat
Sun over birdlike couple
Man and woman with snake
**Oskar Kokoschka. The Printed Œuvre in the Context of Its Time**

*Der Sturm. Halbmonatsschrift für Kultur und die Künste*, 1914, No. 194/195

With a drawing by Oskar Kokoschka on the cover

*Bildnis Alma Mahler*, 1913, publ. 1914

(Portrait of Alma Mahler)

Cliché

Sheet: 16.42 x 12.20 in. (41.7 x 31 cm)
Plate: 8.66 x 6.30 in. (22 x 16 cm)

Editor: Herwarth Walden
Publisher: Der Sturm, Berlin, DE
Printer: Carl Hause, Berlin, DE

**BS 2020**

*O Ewigkeit – Du Donnerwort* („Bachkantate“), 1914, publ. 1916/17

(O Eternity—Thou Word of Thunder ["Bach cantata"])

Portfolio of 11 chalk lithographs

Approx. 26.38 x 20.08 in. (67 x 51 cm) each

Publisher: Fritz Gurlitt, Berlin, DE
Edition: approx. 25

**BS 1508—BS 1518**

Self-portrait
Dragons over a flame
Traveler in a thunderstorm
The woman leads the man
The supplicant
The last night
Fear and Hope
Man and woman on the road to death
The eagle ("Blessed are the Dead")
The man raises his head from the grave on which the woman sits

Pietà ("It is enough")

*Rast auf der Flucht nach Ägypten*, 1916

(Rest on the flight to Egypt)

Sheet No. 7 from the portfolio “Die Passion” (The Passion)

Chalk lithograph

15.12 x 20.28 in. (38.4 x 51.5 cm)

Publisher: Paul Cassirer, Berlin, DE
Printer: M. W. Lassally, Berlin, DE

**BA 1313**

*Dr. Fritz Neuberger*, 1917

Chalk lithograph

Sheet: 24.17 x 16.06 in. (61.4 x 40.8 cm)
Composition: 15.35 x 10.63 in. (39 x 27 cm)

Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: approx. 100

**BS 1558**
Käthe Richter (Kopf, leicht zurückgeneigt), 1917
(Käthe Richter [Head, slightly leaning back])
Original supplement in Paul Westheim’s magazin Das Kunstblatt, vol. 1, issue 10 (October 1917)
Chalk lithograph
Sheet: 10.94 x 8.46 in. (27.8 x 21.5 cm)
Composition: 10.43 x 7.09 in. (26.5 x 18 cm)
Publisher: Gustav Kiepenheuer, Weimar, DE
Printer: A. Wohlfeld, Magdeburg, DE
BS 1554

Romana Kokoschka (Die Mutter des Künstlers), 1917
(Romana Kokoschka [The artist's mother])
Chalk lithograph
Sheet: 20.87 x 16.53 in. (53 x 42 cm)
Composition: 11.53 x 8.27 (29.3 x 21 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 70
BS 1552

Das Prinzip, 1918, publ. 1919
(The principle)
From the portfolio “Die Schaffenden” (The creators), vol. 1, 3rd portfolio
Color lithograph
Sheet: 16.26 x 12.28 in. (41.3 x 31.2 cm)
Composition: 13.78 x 9.8 in. (35 x 24.9 cm)
Editor: Paul Westheim
Publisher: Gustav Kiepenheuer, Weimar, DE
BS 1566

Gustav Kokoschka (Der Vater des Künstlers), 1918, publ. 1919
(Gustav Kokoschka [The artist’s father])
Chalk lithograph
Sheet: 31.89 x 24.21 in. (81 x 61.5 cm)
Composition: 19.88 x 18.7 in. (50.5 x 47.5 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 75
BS 1562

Ivar von Lücken, 1918
Chalk lithograph
Sheet: 31.5 x 22.05 in. (80 x 56 cm)
Composition: 25.98 x 18.11 in. (66 x 46 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 75
BS 1559
List of Works

Oskar Kokoschka. The Printed Œuvre in the Context of Its Time
Paul Westheim, 1918
Chalk lithograph
Sheet: 21.65 x 16.93 in. (55 x 43 cm)
Composition: 17.32 x 16.93 in. (44 x 43 cm)
Edition: few copies
BS 1564

Walter Hasenclever (Brustbild nach links), 1918
(Walter Hasenclever [Portrait to the left])
Chalk lithograph
Sheet: 30.55 x 22.83 in. (77.6 x 58 cm)
Composition: 24.41 x 16.54 in. (62 x 42 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 75
BS 1558

Max Reinhardt, 1919
Chalk lithograph
Sheet: 25.04 x 18.01 (63.6 x 47.5 cm)
Composition: 15.43 x 11.50 in. (39.2 x 29.2 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 125
BS 1569

Victor Wallenstein, 1919
Chalk lithograph
Sheet: 26.93 x 20.08 in. (68.4 x 51 cm)
Composition: 20.28 x 17.32 in. (51.5 x 44 cm)
Edition: few test prints
BS 1568

Hermine Körner, 1920
Chalk lithograph
Sheet: 32.68 x 22.44 in. (83 x 57 cm)
Composition: 26.54 x 19.29 in. (67.4 x 49 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: few copies
BS 1976

Tilla Durieux (en face), 1920
Chalk lithograph
Sheet: 29.33 x 20.94 in. (74.5 x 53.2 cm)
Composition: 24.92 x 18.5 in. (63.3 x 47 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 150
BS 1573
Selbstbildnis, 1921
(Self-portrait)
Chalk lithograph
Sheet: 23.62 x 20.15 in. (60 x 51.2 cm)
Composition: 14.17 x 8.94 in. (36 x 22.7 cm)
Edition unknown
BS 1582

Maria Orska, 1922
Chalk lithograph
Sheet: 28.27 x 20.83 in. (71.8 x 52.9 cm)
Composition: 22.05 x 15.35 in. (56 x 39 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 10/247
BS 1589

Ruth II (Ruth Landshoff), 1922
Chalk lithograph
Sheet: 27.32 x 20.47 in. (69.4 x 52 cm)
Composition: 18.11 x 14.57 in. (46 x 37 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 10/176
BS 1585

Max Liebermann, 1923
Chalk lithograph
Sheet: 22.72 x 30.23 in. (57.7 x 76.8 cm)
Composition: 24.01 x 17.91 in. (61 x 45.5 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 9/131
BS 1592

Selbstbildnis von zwei Seiten, 1923
(Self-portrait from two sides)
Colored chalk lithograph
Sheet: 27.95 x 20.75 in. (71 x 52.7 cm)
Composition: 24.25 x 18.5 in. (61.6 x 47 cm)
Publisher: Paul Cassirer, Berlin, DE
Printer: Pan-Presse, Berlin, DE
Edition: 47/66
BS 1594

Selbstbildnis von zwei Seiten als Maler, 1923
(Self-portrait from two sides as painter)
Poster for the exhibition in Kunstsalon Wolfsberg, Zurich, CH
Colored chalk lithograph
50 x 35.43 in. (127 x 90 cm)
Publisher: Kunstsalon Wolfsberg, Zurich, CH
Printer: J. E. Wolfensberger, Zurich, CH
BS 1595
Wolfgang Gurlitt als Zauberprinz, 1923
(Wolfgang Gurlitt as magic prince)
Offset lithograph
Sheet: 27.95 x 19.88 in. (71 x 50.5 cm)
Composition: 23.11 x 18.35 in. (58.7 x 46.6 cm)
Publisher: Fritz Gurlitt, Berlin, DE
BS 1591

Christus hilft den hungernnden Kindern, 1945
(Christ helping the starving children)
Lithograph
Sheet: 29.92 x 19.88 in. (76 x 50.5 cm)
Composition: 24.21 x 19.09 in. (61.5 x 48.5 cm)
Printer: The Baynard Press, London, GB
Edition unknown
BA 1130

Christus hilft den hungernnden Kindern, 1946
(Christ helping the starving children)
Lithograph
Sheet: 29.9 x 19.65 in. (74.4 x 49.9 cm)
Composition: 24.21 x 19.09 in. (61.5 x 48.5 cm)
Edition: small edition for Austrian diplomatic representations in South America
BS 1607

Dornengekrönter Christus, 1956
(Christ crowned with thorns)
Chalk lithograph
Sheet: 25.35 x 17.40 in. (64.4 x 44.2 cm)
Composition: 21.18 x 15.35 in. (53.8 x 39 cm)
Publisher: Woldemar Klein, Baden-Baden, DE
Printer: Emil Matthieu, Zurich, CH
BS 1638

L’Enfant de Bethléem (Madonna im Straßenkampf), 1956
(Child of Bethlehem [Madonna in the street fight])
Colored chalk lithograph
Sheet: 22.04 x 17.91 in. (56 x 45.5 cm)
Composition: 19.88 x 16.34 in. (50.5 x 41.5 cm)
Publisher: Schweizer Lithographenbund
Printer: Emil Matthieu, Zurich, CH
BS 1637

Selbstbildnis, 1956
(Self-portrait)
Colored chalk lithograph
Sheet: 25.39 x 19.49 in. (64.5 x 49.5 cm)
Composition: 22.83 x 16.54 in. (58 x 42 cm)
Publisher: Galerie Welz, Salzburg, AT
Printer: Christian Kruck, Staatliche Hochschule für bildende Kunst (Städelschule), Frankfurt am Main, DE
Edition: 90 + 18 copies hors de commerce + 2 A. P.
BS 1633
Mädchen mit Taube und Totenkopf, 1959
(Girl with dove and skull)
Colored chalk lithograph
Sheet: 30.32 x 22.56 in. (77 x 57.3 cm)
Composition: 24.02 x 17.91 in. (64 x 45.5 cm)
Publisher: Österreichische Gesellschaft “Rettet das Kind”, Salzburg, AT
Printer: Emil Matthieu, Zurich, CH
Edition: 300
BS 1639

The Action Painter, 1959
Chalk lithograph
Sheet: 25.20 x 19.41 cm (64 x 49.3 cm)
Composition: 16.85 x 15.35 in. (42.8 x 39 cm)
Publisher: Vereinigung Griffelkunst, Hamburg-Langenhorn, DE
Printer: Griffelkunst, Hamburg-Langenhorn, DE
Edition: 30
BS 1640

Bekenntnis zu Hellas, 1961, publ. 1964
(Avowal to Hellas)
2 portfolios with 15 of a total of 24 chalk lithographs
Approx. 26.38 x 20.87 in. (67 x 53 cm) each
Publisher: Marlborough Fine Art Ltd., London, GB
Printer: Werkstatt der Vereinigung Griffelkunst, Hamburg, DE
Edition: B, 56/65
BS 1666–BS 1669, BS 1671, BS 1673–BS 1675, BS 1677, BS 1679–BS 1681, BS 1684–BS 1685, BS 1689

Mourning woman
Wrestler I
Kouros
Delphi with shepherd
Acropolis I
Siren
Stele with child
Hygieia I
Delphi / Castalian Spring
Dancer
Olympia
Aegina II
Mistra
Young woman / grave stele
Propylene II

Die Odyssee, 1963–1965, publ. 1965
(Odyssey)
Portfolio of 45 chalk lithographs
Approx. 22.44 in. x 15.75 in. (57 x 40 cm) each
Publisher: Ganymed Original Editions Limited and Marlborough Fine Art Limited, London, GB
Printer: J. E. Wolfensberger, Zurich, CH
Edition: 45/50
BS 1722—BS 1766
Plant with grasshopper and lizard (title vignette)
Pallas Athene
Devine consolation
Athene tying the golden soles
Hermes on his flight to Calypso
Calypso and Odysseus
Odysseus’ shipwreck
Odysseus meeting Nausikaa
Athene leading Odysseus to the royal palace
Odysseus begging queen Arete for protection
Demodokos singing of Odysseus’ deeds
Polyphemus
Circe turning the men into swine
Circe talking to Odysseus
Sacrifice in Hades
Tantalus and Sisyphus
The Sirens
Scylla and Charybdis
The slaughter of the holy cattle
Odysseus awakening after disembarkation in Ithaka
Athene appearing as shepherd
Athene dissolving the mist and revealing Ithaka
The guard dogs attacking Odysseus
Athene telling Telemachus to return home
A sign for Telemachus
Odysseus and Telemachus in Eumaeus’ hut
The suitors rushing to the harbor
Penelope’s accusation
Melanthius taunting Odysseus
The dog Argos recognizing Odysseus
Antinous tossing the stool towards Odysseus
Odysseus fighting with the beggar Iros
Penelope and Eurynome
Penelope appearing to the suitors
Eurycleia recognizing Odysseus
Penelope’s dream
The laughter of the shameless handmaids
Odysseus stringing the bow
Odysseus shooting Antinous
Odysseus after his victory over the suitor
Penelope’s doubts
The newly-related
A new separation
Eupeithes making waves
Athene quenching the fight

Friedrich Welz, 1963
Chalk lithograph
Sheet: 25.67 x 19.69 in. (65.2 x 50 cm)
Composition: 22.44 x 17.52 in. (57 x 44.5 cm)
Publisher: Galerie Welz, Salzburg, AT
Printer: J. E. Wolfensberger, Zurich, CH
Edition: 50/50
BS 1665
Berlin, Blick über die Mauer, 1966
(Berlin, view across the wall)
Chalk lithograph
Sheet: 29.72 x 41.46 in. (75.5 x 105.3 cm)
Composition: 27.28 x 39.76 in. (69.3 x 101 cm)
Publisher: Axel Springer, Hamburg and Berlin, DE
Printer: J. E. Wolfensberger, Zurich, CH
Edition unknown
BS 1792

Konrad Adenauer, 1966
Chalk lithograph
Sheet: 30.31 x 22.44 in. (77 x 57 cm)
Composition: 15.75 x 13.58 in. (40 x 34.5 cm)
Publisher: Willy Hahn, Stuttgart, DE
Printer: J. E. Wolfensberger, Zurich, CH
Edition: XXXII/XXXV
BS 1787

(“The Frogs” by Aristophanes)
Portfolio of 12 dry points
Approx. 20.47 x 13.39 in. (52 x 34 cm) each
Publisher: Edition de Beauclair, Frankfurt am Main, DE
Printer: Hermann Steidle, Essen, DE
Edition: XXXVI/LXX
BS 1866—BS 1877

Imaginary portrait of Aristophanes
Dionysus disguised as Herakles and Xanthias with the donkey on his back
Dionysus and the heavily laden Xanthias at the sea of dead
The frogs
Dionysus and Xanthias encounter Empusa. Appearance of the choir of initiates
Brawl scene: Aiakos alternately brawling Dionysus and Xanthias
Dionysus, Aischylos and Euripides sacrificing before the contest
The disputation
The verdict
Pluto calling Dionysus to judge the contest
The tribunal: The choir announcing the contest to the spectators
Exodus

Kouros I, 1968, publ. 1970
Poster for the Olympic Games in Munich, DE, in 1972
Colored screen print
Sheet: 39.76 x 25.16 in. (101 x 63.9 cm)
Composition: 37.01 x 23.82 in. (94 x 60.5 cm)
Publisher: Edition Olympia 1972 GmbH, Munich, DE
Printer: Luitpold Domberger, Bonlanden near Stuttgart, DE
BS 1878
Portfolio of 15 chalk lithographs
Approx. 22.24 x 17.91 in. (56.5 x 45.5 cm) each
Publisher: Marlborough Graphics, London, GB
Printer: J. E. Wolfensberger AG, Zurich, CH
Edition: 3/50
BS 1904—BS 1918

- Hector’s helmet
- Hector’s body dragged by Achilles’ chariot
- Andromache mourning over Hector’s body
- Epeios, the maker of the wooden horse
- The men from the wooden horse enter Troy
- Priamos is slain at the altar in his palace
- Hekuba’s lament over the fall of Troy
- Chorus of the captive women
- Kassandra prophesies disaster for the victors
- Kassandra is led away to Agamemnon’s ship
- Polyxena is sacrifices on the tomb of Achilles
- Andromache with Astyanax in her arm. Talthybios demands the surrender of Astyanax to be thrown from the walls of Troy
- Hekuba accuses Helen as the cause of war and asks for her death
- The body of Astyanax is brought on Hector’s shield
- Hekuba turns away from burning Troy

**Jerusalem Faces**, 1973, publ. 1973/74
Portfolio of 6 chalk lithographs
Approx. 25.59 x 19.69 in. (65 x 50 cm) each
Publisher: Marlborough Graphics Ltd. and George Weidenfeld & Nicolson Ltd., London, GB
Printer: J. E. Wolfensberger, Zurich, CH
Edition: E
BS 1921—BS 1926

- Golda Meir (I), Prime Minister
- Dr. Shimon Agranat
- His Beatitude Benedictos I, Greek Orthodox Patriarch of Jerusalem
- Moshe Dayan, Minister of Defence
- Sheik Mustafa Khalil el-Ansari, Chief Warden of the Mosque of Omar
- Teddy Kollek, Mayor of Jerusalem

**Comenius (Figuren und Szenen des Dramas)**, 1975, publ. 1976
(Comenius [Figures and scenes of the drama])
Portfolio of 6 chalk lithographs and 7 serigraphs, thereof 6 in color
Lithographs: approx. 22.05 x 17.91 in. (56 x 45.5 cm) each
Serigraphs: 19.69 x 25.59 in. (50 x 65 cm) each
Booklet and record with an interview with Heinz Spielmann in Villeneuve, FR, 18 August 1993
Publisher: Gyula Trebitsch Produktion, Polyphon Film und Fernsehgesellschaft m. b. H., Meißen Edition, Hamburg, DE
Printer: Wolfensberger, Zurich, CH
Edition: C, 250
BS 1933—BS 1945
Self-portrait
Comenius and Christl
Emperor Ferdinand
Empress Eleonore
Shylock
Queen Christine with the Spanish envoy
Corridor in the Hofburg—Ferdinand before his execution
In the imperial crypt—Wiener Strasse
The Reichstag—Drabik’s torture
Zerotin’s wife and Trcka in front of the castle Fulnek
Comenius and his congregation on the run
Rembrandt in front of his studio
Comenius talking with Rembrandt

Das Mädchen Li und ich, 1976
(The girl Li and I)
Tapestry after a motif from the portfolio “Die träumenden Knaben” (The dreaming boys), 1906–1908
Knitted tapestry on handwoven fabric
91.73 x 78.74 in. (233 x 200 cm)
Execution: Muhelyart, Milan, IT
BS 2124

Photographs

Erich Lessing
1923—2018 Vienna, AT

Oskar Kokoschka teaching at Salzburg International Summer Academy of Fine Arts, 1959/1996
6 gelatin silver prints (prints 1996)
25 x 37 cm
F 1046_1-30_25-30

Sculpture

Alfred Hrdlicka
1928—2009 Vienna, AT

Porträt Oskar Kokoschka I, 1963
(Portrait Oskar Kokoschka I)
Untersberg marble
23.62 x 15.75 x 15.75 in. (60 x 40 x 40 cm)
BS 1140
Film

_Ausstellung Entartete Kunst_, 1937
(Exhibition Degenerated Art)
Documentary (black-and-white, no sound), digitalized
0:30 min.
Camera: Julien Bryan
Courtesy of the Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress,
Julien Bryan, © Sam Bryan, USA

_Oskar Kokoschka, Salzburg_, 1957
Film, 16mm (black-and-white, sound), digitalized
9 min.
Camera: G. Bauch
Screenplay: Friedrich Terveen
Production: IWF, Göttingen, DE
Technische Informationsbibliothek Hannover

_Kokoschka – ein Selbstporträt_, 1966
(Kokoschka—a self portrait)
Film (black-and-white, sound), digitalized
53 min.
Camera: Gerd Beissert, Frank Arnold
Head of production: Helmut Beck
Editor: Jürgen Möller
Screenwriter and director: Hannes Reinhardt
Courtesy of NDR

Audio stations

_Briefe aus Dresden_  
(Letters from Dresden)
Helmut Lohner reads Oskar Kokoschka, 1996
7:52 min.
Courtesy of ORF

Exhibition catalogues, books, magazines

Albert Ehrenstein, _Tubutsch_, with 12 drawings by Oskar Kokoschka, Vienna and Leipzig  
(Jahoda & Siegel), n. d. (1911).

Karl Kraus, _Die chinesische Mauer_, Leipzig (Kurt Wolff Verlag), 1914, 5/200.

Oskar Kokoschka, _Mörder Hoffnung der Frauen_, Berlin (Der Sturm), 1917.

Oskar Kokoschka, _Hiob_, Berlin (Paul Cassirer), 1917.

Oskar Kokoschka, _Der gefesselte Kolumbus_, from the series “Die Malerbücher”, vol. 4,  
Berlin (Verlag Fritz Gurlitt), 1921.

_Führer durch die Ausstellung „Entartete Kunst“_, Berlin (Verlag für Kultur- und Wirtschaftswerbung), 1938.
University Library of Salzburg
47422 I

*Gemälde und Plastiken Moderner Meister aus Deutschen Museen*, auction in Lucerne on 30 June 1939, Lucerne (Galerie Fischer), 1939.


*Quick*, vol. 18 (1 May 1966).

*Quick*, vol. 19 (8 June 1966).

**Ephemera**

University of Applied Arts Vienna, Oskar Kokoschka Centre, Permanent loan of the Oskar Kokoschka Documentation in Pöchlarn
OK-Per 1629/P+

Unknown photographer, postcard of the destroyed painting *Robert Freund I* (1909) by Oskar Kokoschka, pasted in: *Sheldon Cheney: A Primer of Modern Art*, 1924, facsimile
University of Applied Arts Vienna, Oskar Kokoschka Centre
OK-KG 3833/V (Rara)

University of Applied Arts Vienna, Oskar Kokoschka Centre, Permanent loan of the Oskar Kokoschka Documentation in Pöchlarn
OK-KG 86/1/P+

University of Applied Arts Vienna, Art Collection and Archive
6262/Q/1

Unknown photographer, Oskar Kokoschka at his desk in London, in the background the lithograph *Christus hilft den hungernden Kindern* (Christ helping the starving children, 1945), London, 1946, facsimile
University of Applied Arts Vienna, Oskar Kokoschka Centre
OKB/AD/20/FP
Oskar Kokoschka
The Printed Œuvre in the Context of Its Time
10 November 2018—17 February 2019
Mönchsberg [3]

Walltexts

Introtext
Oskar Kokoschka’s printed oeuvre, which encompasses over five hundred works, is a key treasure in the collections of the Museum der Moderne Salzburg that has not been on display in many years. Presenting a generous selection from the ensemble, the exhibition traces an arc from his controversial early work across the portraits of his Dresden years to his late oeuvre, which speaks to his admiration for Greek art and culture, and embeds the various groups of works in their historical contexts.

Oskar Kokoschka (Pöchlarn, AT, 1886–Montreux, CH, 1980) is regarded as a leading exponent of Austrian Expressionism, rivaled in importance only by Egon Schiele. His work bears the mark of the social and political upheavals of his time. The show opens with his creations for the Wiener Werkstätte. His play Murderer, the Hope of Women caused a scandal when it was performed during the 1909 International Art Exhibition in Vienna. Many of the works in which Kokoschka translated the experiences of his stormy affair with Alma Mahler into art reflect the anxiety that men in turn-of-the-century Vienna felt in the face of the nascent women’s movement.

After the separation from Alma Mahler, Kokoschka volunteered for military service in 1914. Shocked by what he witnessed and wounded in battle, the artist became a pacifist. The color lithograph Das Prinzip (The Principle, 1918) illustrates that brotherly love and fratricide are never far apart. When the National Socialists seized power and vilified his art as “degenerate,” he escaped to London. Like so many Austrian artists, Kokoschka did not return to his native country after the war, choosing to settle in Switzerland instead. The images of Soviet tanks crushing the Hungarian Uprising in 1956 led him to create the print L’Enfant de Bethléem, also known as the Madonna in the Street Battle. In lithographic cycles on themes from classical mythology, the late Kokoschka paid tribute to the legacy of antiquity, which, he believed, was a vital source of ethical as much as aesthetic guidance.

Kokoschka’s preferred printmaking technique was chalk lithography because the results best approximated the characteristic qualities of his drawings. In the early phase of his career, he primarily illustrated his own poetry. In Dresden, by contrast, he increasingly devoted himself to portraiture; among his sitters were Käthe Richter, Hermine Körner, Paul Westheim, and Max Reinhardt, with whom he had close friendships or professional relationships. A large part of his printed oeuvre dates from after 1956; many of these compositions illustrate important works of world literature.
Works for the Wiener Werkstätten
From 1905 until 1909, Oskar Kokoschka studied at the Kunstgewerbeschule or Vienna School of Arts and Crafts; closely associated with the Imperial Royal Austrian Museum of Art and Industry, the school later grew into today’s University of Applied Arts Vienna. He initially enrolled to train as a drawing teacher, but in 1906 he switched to the fine arts class. Kokoschka was said to possess a “feral” natural talent, as his work showed virtually no trace of the influence of other artists. The lessons of his teacher Franz Čižek (Leitmeritz/Litoměřice, CZ, 1865–Vienna, AT, 1946) would be a lasting inspiration for Kokoschka’s own pedagogical endeavors. Čižek had championed the unfettered development of children’s creativity at his painting and drawing school and now reorganized the instruction at the Kunstgewerbeschule.

Many of the school’s teachers also worked for the Wiener Werkstätte and procured commissions for their students. Founded in 1903, this cooperative responded to the growing dominance of inferior mass-manufactured goods by seeking to revive traditional craftsmanship and improve consumers’ lives with aesthetically pleasing articles of daily use fashioned by artists. Until the spring of 1908, Kokoschka produced twenty-two designs, of which sixteen were printed, for the Wiener Werkstätte’s line of artists’ postcards. In the winter of 1907–1908, he worked on the fairy-tale book The Dreaming Boys, which combines poetry and illustrations to express his infatuation with a fellow student. The presentation of his works at the Kunstschau in 1908 earned him the sobriquet “the wildest of them all.” On July 4, 1909, Kokoschka’s play Murderer, the Hope of Women premiered on the Gartentheater stage of the art exposition, now renamed Internationale Kunstschau. To advertise the scandalous production, the artist created an extraordinarily aggressive poster design, which would become an icon of Expressionism.

Berlin and Der Sturm
Kokoschka’s mentor Adolf Loos (Brünn/Brno, CZ, 1870–Vienna, AT, 1933) introduced him to Herwarth Walden (Berlin, DE, 1878–Saratov, RU, 1941), the editor of the progressive art magazine Der Sturm. After the éclat around his drama Murderer, the Hope of Women, the young artist decided in May 1910 to move to Berlin, where he joined Walden’s editorial team. The text of the scandalous play, which portrays relations between the sexes as a blend of erotic attraction and brutal warfare, was printed in three issues of the magazine, accompanied by four pen and ink drawings Kokoschka created for the occasion. Almost all issues published in 1910 contain reproductions of his drawings. At Walden’s intercession, he was invited to show his work at Paul Cassirer’s Kunstsalon, his first major presentation in Germany.
After the devastating reviews of his work in Vienna, Kokoschka had shaved his head, and so the poster he created to advertise the new issue of Der Sturm shows him as an outsider, a branded man. He reprised the motif to publicize his lecture Of the Consciousness of Visions in the auditorium of the Viennese Association of Engineers and Architects on January 26, 1912. The event was organized by the Academic Association for Literature and Music, arguably the most radical club championing modern art in Vienna at the time. The hand pointing to the open chest wound, Kokoschka said, signaled his “rebuke to the people of Vienna.”

Alma Mahler and the discourse of gender around the turn of the century
Kokoschka’s lithographs probe a set of issues that preoccupied many visual artists and writers in the first decade of the new century: the battle between the sexes. In 1903, the philosopher Otto Weininger (Vienna, AT, 1880–1903) published his magnum opus Sex and Character, in which he sought “to trace all the contrasts between Man and Woman back to a single principle” and place “the intellectual differences between the sexes within a system.” The book provided a theoretical basis for the prevailing misogyny, which regarded female sexuality as a menace. It became a cult classic, going through its eleventh edition by the time Kokoschka wrote his drama Murderer, the Hope of Women.

Kokoschka not only addressed the question of relations between men and women in his play; the battle between the sexes also informed his affair with Alma Mahler (Vienna, AT, 1879–New York, US, 1964). The celebrated composer’s widow was seven years his senior; they met in 1912 at a dinner at the home of her stepfather, Carl Moll. Widely known as “the most beautiful woman in Vienna”, a “man-eating vamp” and a “femme fatale,” Alma was actively involved in the nascent women’s movement. Artists, litterateurs, musicians, and patrons of the arts frequented her salon. Kokoschka was racked by jealousy and grew extraordinarily possessive—no wonder Alma described their relationship as a war between lovers: “Never before have I tasted such paroxysms, so much hell, and so much paradise.” Their turbulent liaison lasted until the first months of World War I. When Alma ended things between them, Kokoschka’s infatuation turned into an obsession with the absent beloved; in 1918, he had a life-sized doll made that bore her features. It served him as model and companion until he destroyed it in a fit of drunken rage.

Portraits from the Dresden years
After the breakup with Alma Mahler, Kokoschka volunteered for military service. Severely wounded while deployed in Galicia and on the Isonzo Front, he arrived in Dresden in November 1917 to have the lingering effects of his injuries treated at Dr. Teuscher’s sanatorium in the Weißer Hirsch neighborhood. He resided at Pension Felsenburg, where he met the pacifist writers Walter Hasenclever and Ivar von Lücken and the actress Käthe Richter. The physician Dr. Fritz Neuberger helped Kokoschka obtain a medical discharge. His war experiences led him to reconsider his convictions, as did the pacifist beliefs of his new acquaintances in Weißer Hirsch.
By now Kokoschka was a well-known artist. The first monograph on his work, written by Paul Westheim, came out in 1918, and the following year he was appointed to a professorship at the Dresden Academy of Arts. The city offered fresh inspiration for his paintings. He experimented with colors and forms; the lithograph Selbstbildnis von zwei Seiten (Self-Portrait from Two Sides, 1923) with its echoes of Cubism was first publicly displayed at Kunstsalon Wolfsberg in Zurich. A variant of the motif also appears on the poster he designed for the exhibition. Melding profile and half-profile views, it baffled conservative critics, prompting the caricaturist Rudolf Hermann (Vienna, AT, 1886–1965) to create a send-up of The Expressionist Portrait that appeared in the Viennese satirical magazine Der Götz von Berlichingen. Eine lustige Streitschrift gegen Alle in May 1924.

Oskar Kokoschka as „degenerated artist“

The conservative authoritarian government that seized power in Austria in 1934 courted Kokoschka, hoping to burnish its reputation. In Germany, by contrast, he was an early target of the Nazis’ smear campaign against artists. In 1928, the architect, art critic, and National Socialist Paul Schultze-Naumburg reviled him in his pamphlet Art and Race. Only weeks after the “Anschluss” in 1938, Gestapo men who found one of his paintings, the Portrait of Robert Freund (I) (1909), while searching a house in Vienna slashed it and cut it into four pieces. An organization of German artists and intellectuals in Paris responded to the incident by printing a postcard that showed the ruined work. Meanwhile, the original was sent to Prague and hence to London, where it was displayed in the exhibition Twentieth Century German Art at the Burlington Galleries. The show was mounted in protest against the Degenerate Art exposition, billed by the Nazis as a “display of infamy,” which was on view in the arcades around Munich’s Hofgarten in July–November 1937 and subsequently also traveled to Salzburg and Vienna. With nine paintings and a number of graphic works, including several lithographs from the series O Eternity—Thou Word of Thunder, included in the presentation, Kokoschka was among the artists singled out for the most severe abuse. All in all, the Nazis removed 417 of his works from German museums. Kokoschka defiantly titled a self-portrait painted in 1937 Selbstbildnis als “entarteter Künstler” (Self-Portrait as “Degenerate Artist”). Nine of his paintings were among the works sold off at Galerie Fischer, Lucerne, on June 30, 1939, as part of the Nazi government’s efforts to raise foreign currency.
Political and humanitarian involvements
Committed to numerous political and humanitarian causes, Kokoschka found ways to harness his creative gifts and renown as an artist for his private as well as public activism. He wrote on politics, lectured, supported initiatives aiding victims of war, and donated to humanitarian efforts. When violent political turmoil erupted in Vienna in 1934, Kokoschka seized the opportunity presented by a commission to paint a portrait of the president of Czechoslovakia, Tomáš G. Masaryk, and moved to Prague. Starting in 1935, he wrote essays and gave speeches on behalf of the Union für Recht und Freiheit (Union for Rights and Freedom), an organization in the Czech capital that mobilized opposition to the destruction of culture and violations of human rights; in 1936, he attended the Brussels peace congress as a member of the Czechoslovak delegation. The following year, he lent his name to the Oskar-Kokoschka-Bund, a new group founded by expatriate artists who rejected the Nazis’ artistic ideals. After Kokoschka and Olda Palkovská, his future wife, fled Prague for England in 1938, he was a regular participant in the activities of the Free German League of Culture, advocating for Jewish emigrants and political enemies of the Nazis held in internment camps. A series of paintings criticizes the Allies’ unassertive response to Hitler’s policy of aggression. Inspired by the reformer and educator Johann Amos Comenius’s emphasis on the need for a humanist pedagogy, he organized an exhibition of pictures by children that was shown at the League of Culture in 1941 and again in 1943: The War as Seen by Children. After the war, Kokoschka’s political convictions shifted; the erstwhile pugnacious leftist aligned himself with the conservative center. An artist whose moral authority as a staunch opponent of the National Socialist regime was above dispute, he now portrayed politicians such as Theodor Heuss and Konrad Adenauer.

Homage to Hellas
After the war, Kokoschka was hailed as an exponent of the august European painterly tradition. The young man who had earned himself the nickname “the wildest of them all” had turned into a traditionalist, a stalwart defender of figurative and representational art who vocally objected to the ascendancy of abstraction in the West. His early oeuvre had reflected his personal world, but over the years his frame of references and his worldview had broadened. If he had once vehemently rejected the classicism of the late Austro-Hungarian Empire’s representative buildings along Vienna’s Ringstraße, he now became avowed admirer of ancient Greek art and culture.

“Wonders upon wonders […] This eclipses everything I know […] This is truly the most blessed bed that man, the heavenly bastard, has ever wallowed in.”

Remembering the effusive enthusiasm his first visit to Athens in May 1929 had inspired in him, Kokoschka seized on the new freedom to travel once the war was over and made numerous trips to Greece as well as other countries on which Greek culture had left its imprint. Created in the late fall of 1961, the drawings for Bekenntnis zu Hellas (Homage to Hellas), a series of transfer prints, mark the beginning of a new phase in his oeuvre that will be informed by his close study of themes from ancient mythology.
The artist was especially interested in the classical period, the time of the Persian Wars (5th century BCE), when the Greeks successfully forged an alliance to defend their independence. After the victory over the Persians, Athens grew into a major power and birthplace of European culture. The Greek artistic ideal unites aesthetic with ethical principles: beauty, liberty, and humanism. In Kokoschka’s view, representational art was the spiritual heritage of antiquity—hence his adamant rejection of abstract painting.

The school of seeing

The art dealer Friedrich Welz (Salzburg, AT, 1903–1980) persuaded Kokoschka to serve as artistic director of the Summer Academy of Fine Art, which was inaugurated at Hohensalzburg Fortress on July 22, 1953. Kokoschka penned a mission statement for what he called the “school of seeing,” specifying the place and time—the academy was to be in session only during the summer, concurrently with the Salzburg Festival—and stipulating that all applicants would be admitted. With its dedicated efforts to bring in international guests, both as teachers and as students, the program was far ahead of government-run institutions of artistic training of the 1950s and 1960s.

Kokoschka believed that a genuine artist (who was, in his view, invariably a man) had received his gift from a higher power, and so making art was not something that could be taught or learned. What could be was seeing:

“There were a thousand ways to arouse astonishment in the students and awaken their ability to see. What my pedagogical method achieved—not with words but through practical examples—was that the young people discovered their own sense of vision, which had been stunted by the customary second-hand education in schools.”

He would dash to and fro between his students, commenting on their works and trying to open their minds to the spontaneity of visual experience. He also sought to protect his young disciples, whose number grew from year to year, from the formal dogmatism and increasing rigidity that he believed were the characteristic vice of contemporary art, especially of the abstract variety. After eleven years—he was seventy-eight—Kokoschka resigned from teaching in 1963.
Oskar Kokoschka
The Printed Œuvre in the Context of Its Time
10 November 2018—17 February 2019
Mönchsberg [3]

Works

Works for the Wiener Werkstätte

The Dreaming Boys, 1906—1908, publ. 1908
Map with 8 colored lithographs

When the Wiener Werkstätte commissioned Kokoschka to create an illustrated book, the expectation was that he would produce a work for young readers. The result, the Viennese art critic Ludwig Hevesi (Hevesi, HU, 1843–Vienna, AT, 1910) wrote, was a veritable “fairy-tale book, but not for the children of Philistines.” The graphic style still owes much to Viennese art nouveau, but the poem already anticipates Kokoschka’s embrace of Expressionism. The color lithographs are only loosely connected to specific passages in the text, instead complementing the lyrical fantasies that reflect the adolescent artist’s agitation and confusion. “I chose the title because the book was a kind of report in word and image on my psychological state at the time,” Kokoschka writes in his autobiography. The heroine of the poem, the girl Li, was a young Swede whose real name was Lilith. Like me, she attended the Kunstgewerbeschule […] I was infatuated with her. The book was my first love letter […]” Kokoschka dedicated the album to his mentor Gustav Klimt.

Alma Mahler and the discourse of gender around the turn of the century

The Bound Columbus, 1913, publ. 1920/1921
Map with 12 lithographs

Kokoschka first conceived the idea for this narrative series around 1908, when he envisioned a sequel to The Dreaming Boys tentatively titled The White Animal Slayer. Yet the Wiener Werkstätte refused to publish the poem, and so the lithographs were produced in portfolio form by Fritz Gurlitt, Berlin, in 1916. The new title presumably alludes to the Aeschylean tragedy Prometheus Bound. As a reminiscence of a motion picture about Columbus that Kokoschka had seen with Alma Mahler in Mürren in the summer of 1912, he substituted the explorer for Prometheus. The illustrations probe Kokoschka’s passionate affair with Alma. The first and last prints are portraits of his mistress; the remaining compositions render a variety of experiences they shared to trace the arc of their relationship.
**The Great Wall of China**, 1913, publ. 1914
Map with 8 chalk lithographs

In 1913, Kokoschka created illustrations for Karl Kraus’s book *Die chinesische Mauer*. Kraus (Jičín, CZ, 1874–Vienna, AT, 1936) used a true story—in New York’s Chinatown, the Chinese waiter Leon Ling had murdered the twenty-year-old Elsie Sigel, with jealousy the likely motive—to condemn the hypocritical sexual morals of his time, intertwining the question of gender relations with the race issue. Few of Kokoschka’s compositions explicitly relate to the text. Rather, the series is one of the works in which the artist is grappling with his tumultuous relationship with Alma Mahler and especially her decision to have their unborn child aborted. To visualize his anguish over Alma’s decision, Kokoschka draws on representations of the martyrdom of Saint Erasmus of Formia, whose intestines were violently pulled from his stomach. Kokoschka replaces the windlass that conventionally appears in depictions of the ordeal with a spinning wheel around which Alma winds his bowels.

**O Eternity—Thou Word of Thunder (Bach cantata)**, 1914, publ. 1916
Map with 11 chalk lithographs

Johann Sebastian Bach’s cantata *O Ewigkeit, Du Donnerwort* (BWV 60) was brought to Kokoschka’s attention by his friend the pianist Leo Kestenberg (Rosenberg/Ružomberok, SK, 1882–Tel Aviv, IL, 1962). It was the libretto rather than Bach’s music that inspired this sequence of lithographs. Much of the text is a dialogue between the “Fear” (alto) and “Hope” (tenor) aroused by the contemplation of death that the thundering word “Eternity” prompts. Again, the illustrations have an autobiographical tinge. Kokoschka casts himself as Hope, while Alma Mahler appears in the role of Fear. Led by Fear, Hope sets out on a way of suffering that comes to a tragic end in the print *Pietà* (“It is enough”). The composition reprises the motif of the poster for the artist’s play *Murderer, Hope of Women* (1909).

**Allos Makar**, 1914, publ. 1915
5 chalk lithographs

In 1914, Kokoschka began work on drawings intended as illustrations accompanying his poem *Wehmann und Windsbraut*. The work was eventually published in 1915 under the title *Allos Makar*, an anagram of the first names Alma and Oskar. The phrase may also be read as ancient Greek and translated as “happiness is something else” or “happy in a different way.” The artist’s ill-fated affair with Alma Mahler once again inspired his work.
Portraits from the Dresden years

Käthe Richter, 1917
Chalk lithograph
biographical data unknown
The actress had an engagement at the Albert-Theater in Dresden in 1916–1917. She played the female lead in Kokoschka’s plays and was his favorite model.

Dr. Fritz Neuberger, 1917
Chalk lithograph
biographical data unknown
The physician worked at Dr. Teuscher’s sanatorium, a clinic established by the neurologists Heinrich and Paul Teuscher in the Dresden neighborhood of Weißer Hirsch in 1896. He secured medical exemptions from military service for Walter Hasenclever, Oskar Kokoschka, and others.

Walter Hasenclever, 1918
Chalk lithograph
Aachen, DE, 1890–Les Milles, FR, 1940
An Expressionist German-Jewish writer, Hasenclever died in the Les Milles internment camp near Aix-en-Provence.

Ivar von Lücken, 1918
Chalk lithograph
Wiesbaden, DE, 1874–Paris, FR, 1935
A German poet and member of the Leipzig and Berlin avant-garde scenes of the interwar period.

Paul Westheim, 1918
Chalk lithograph
Eschwege, DE, 1886–Berlin, DE, 1963
An influential art critic and editor of the magazine Das Kunstblatt, he took a sustained interest in Kokoschka’s work starting in 1917 and wrote the first monograph on the artist, which was published by Gustav Kiepenheuer in 1918. He left Germany in 1933, settling first in Paris and later in Mexico.

Victor Wallenstein, 1919
Chalk lithograph
Prague, CZ, 1879–Florence, IT (?), 1944
An art historian and dealer, Wallenstein ran a gallery with Robert Goldschmidt in Berlin after World War I that promoted the Expressionists.

Max Reinhardt, 1919
Chalk lithograph
Baden, AT, 1873–New York, US, 1943
Reinhardt was an actor, director, and theater manager and cofounder of the Salzburg Festival. The portrait was likely created in Berlin, where Kokoschka directed productions of two of his plays at Reinhardt’s Kammerspiele.
**Hermine Körner, 1920**
Chalk lithograph  
Berlin, DE, 1878–Berlin, DE, 1960  
A prominent actress of the Expressionist generation, Körner had an engagement at the Deutsches Theater, Berlin, from 1915 until 1919. It was likely here that she first met Kokoschka.

**Tilla Durieux, 1920**
Chalk lithograph  
Vienna, AT, 1880–Berlin, DE, 1971  
The actress—Paul Cassirer was her second husband—performed in productions directed by Max Reinhardt and others at the Deutsches Theater.

**Maria Orska, 1922**
Chalk lithograph  
Mykolaiv, UA, 1893–Vienna, AT, 1930  
A theater and movie actress, Orska was celebrated for her portrayal of the titular role in *Lulu* when she joined Reinhardt’s company in Berlin in 1915.

**Oskar Kokoschka as „degenerated artist“**

**Max Liebermann, 1923**
Chalk lithograph  
Berlin, DE, 1847–Berlin, DE, 1935  
The painter and graphic artist was a leading exponent of German Impressionism. In 1933, when Liebermann responded to the passage of legislation barring Jews from the civil service by resigning as honorary president of the Prussian Academy of Arts and terminating his membership, Kokoschka wrote an open letter titled *The Missing Voice—For Max Liebermann* that was published in the *Frankfurter Zeitung*:

“We all know: Max Liebermann was a guide who led us into the open, into the light, into the German forest and the German meadow. And we know, too, that however important the ties may be that bind us to a people, the root must not wither that supplies nourishment and strength from the eternally human and sustains our growth and our crown. Let us not forget that all father-lands are rooted in the womb of the great mother Earth. Let bonfires and not funeral pyres be lighted for this divine mother, to whom the ear of corn, the vine, and the rose are sacred.”

**Wolfgang Gurlitt, 1923**
Chalk lithograph  
Berlin, DE, 1888–Munich, DE, 1965  
An art dealer, publisher, and gallery owner, he was the cousin of Cornelius Gurlitt’s father Hildebrand. During the Nazi era, he was involved in the sale of confiscated works of “degenerate” art.
Political and humanitarian involvements

The Principle, 1918, publ. 1919
Colored lithograph

The German November Revolution of 1918–1919, which overthrew the monarchy, prompted this mocking lithograph. It shows the head of Marianne, the personification of France, with blood dripping from her mouth. The inscription “Liberté, Égalité, Fratricide” (Liberty, Equality, Fratricide) parodies the battle cry of the French Revolution, suggesting that brotherly love and mortal hatred are never far apart.

Christ Helping the Starving Children, 1945
Lithograph

In 1945, Kokoschka paid to have a thousand smaller copies of this poster printed and put up in the London Underground to alert passengers to the suffering of children. “I was a kind of ‘one-man underground movement,’” the artist later remarked in his autobiography.

L’Enfant de Bethléem, 1956
Colored chalk lithograph

The bloody suppression of the Hungarian Uprising stirred the artist to create this color lithograph, subtitled Madonna in the Street Battle. In October 1956, a broad-based popular movement rose up in protest against the communist government and the Soviet occupiers. Initiated by workers and students, the peaceful national revolt was brutally crushed by Soviet troops in the first half of November. Kokoschka donated this print and the lithograph Christ Crowned with Thorns to an international humanitarian aid campaign in support of Hungary launched by the Association of Swiss Lithographers, the Gesellschaft der Freunde junger Kunst e. V., and the International Red Cross.

Berlin, View across the Wall, 1966
Chalk lithograph

The publisher Axel Springer (Hamburg, DE, 1912–Berlin, DE, 1985) commissioned the painting Berlin—August 13, 1966. Kokoschka was assigned a workplace on the twentieth floor of the new high-rise that Springer’s company had built in the immediate vicinity of the border between West and East Berlin. The title refers to the day the Wall was built, whose fifth anniversary was commemorated in 1966. Like the painting, the lithograph shows the view over the former city center toward the grand boulevard Unter den Linden; much of the area still lies in ruins. Springer made sure that Kokoschka’s visit was extensively covered in the media and brought out Kokoschka malt Berlin, a brochure with photographs by Sven Simon.
Konrad Adenauer, 1966
Chalk lithograph
Cologne, DE, 1876–Rhöndorf, DE, 1967
A German politician, Adenauer was mayor of Cologne from 1917 until 1933 and the first chancellor of West Germany from 1949 until 1963. From 1951 until 1955, he also served as the new republic’s first minister of foreign affairs and promoted his country’s integration into the Western alliance.

In 1966, the German illustrated magazine Quick commissioned Kokoschka to paint Adenauer’s portrait in Cadenabbia on Lake Como, where the retired chancellor was vacationing. Adenauer had just celebrated his ninetieth birthday; the work was meant as a gift from the politically conservative publishing company to the Bundestag. This lithograph was created in connection with the work on the painting. Kokoschka donated his honorarium to an organization aiding children in need. The photographer Sven Simon (Hamburg, DE, 1941–Hamburg, DE, 1980), the son of the publisher Axel Springer, captured the portrait sessions in photographs. The photo story ran in Quick on May 1 and 8, 1966.

“[In May 1967, soon after the military coup that brought Generals Pattakos and Papadopoulos to power in Athens, a Greek company staged Aristophanes’ Frogs in London […] The historical moment lent the play extraordinary contemporary relevance. When the actors, during the parabasis, took off their masks and addressed the audience as fellow citizens of the contemporary world, they did exactly what the choreuts of the fifth century had done; faithfully reciting Aristophanes’ text, they criticized the conditions in Athens during the war against Sparta […] The players turned into prosecutors, pleading their own case and their people’s. Oskar Kokoschka was not among the spectators but learned from his wife how moved the audience had been by the uncontrived performance, illustrating the ancient comedy’s undiminished vitality. Her account inspired him to create a series of drawings based on The Frogs.”
(Heinz Spielmann)

Map with 15 Chalk lithographs
Euripides’ tragedy The Women of Troy focuses on the fates of the Trojan women after their city’s defeat in the war that broke out after the Trojan prince Paris abducted Helen, the wife of the king of Sparta. Hecuba, Paris’s mother and the last queen of Troy, is an embodiment of profound female grief. Having lost her sons in the sack of Troy, she is enslaved by Odysseus, while her daughter Cassandra, whose warnings about the Greek’s ruse of war had been ignored, is raped and given as a slave to Agamemnon. Cassandra’s younger sister Polyxena suffers an even worse fate: she is sacrificed at the tomb of Achilles. Talthybius throws Hecuba’s grandson Astyanax, the son of Hector
and Andromache, from the battlements of the burning city to prevent him from growing up and avenging his father’s death.

Despite the ancient decor, Kokoschka’s lithographs throw the spotlight on humiliation, rape, and murder as timeless and trusted instruments of raw power. The killing of Astyanax, he believed, was emblematic of the unending string of atrocities visited upon innocent children. In his recollection, the artist, who often took liberties with dates and facts, connected the genesis of the series of prints to a slightly later event: an attack of Palestinian terrorists on an Israeli school in 1974 in which numerous children were killed.

**Jerusalem Faces, 1973, publ. 1973/74**
Map with 6 lithographs

“He never minded having his work interrupted,” Olda Kokoschka wrote about her husband, who was an attentive observer of political affairs throughout his life. The smoldering Middle East conflict did not prevent the eighty-seven-year-old artist from accepting an invitation to travel to Israel and portray the country’s political leadership, including the prime minister, the minister of defense, and the mayor of Jerusalem, as well as non-Jewish representatives of Israeli society. Only a few months after his trip, the Yom Kippur War broke out, precipitating a government crisis that culminated in the resignation of Prime Minister Golda Meir (Kiev, UA, 1898–Jerusalem, IL, 1978). The proceeds from Kokoschka’s portfolio went to the Jerusalem Foundation, an organization established by the city’s mayor, Teddy Kollek (Nagyvázsony, HU, 1911–Jerusalem, IL, 2007), which promotes peaceful coexistence between the three Abrahamic faiths.

**Comenius. Figures and Scenes from the Drama, 1975, publ. 1976**

The Moravian educator and reformer Jan Amos Comenius (Nivnice, CZ, 1592–Amsterdam, NL, 1670) was a constant source of inspiration for Kokoschka, guiding him both in his basic political convictions and in his pedagogical ambitions. The artist believed that only a comprehensive education based on the fundamental principle of humanity that Comenius embodied would protect culture and society from utter ruin in times of upheaval and war—be it the Thirty Years’ War or World War II.

The first draft of Kokoschka’s Comenius dates from his years in Prague, but the play was not completed until almost forty years later. Set in the seventeenth century, it is not a history drama in the strict sense—the artist took far too much liberty with the historical facts. The tragedy reconstructs Comenius’s political initiatives during the Thirty Years’ War, his escape to Poland and hence to Amsterdam, and his failed reform efforts. In the Dutch metropolis, he encounters Rembrandt and asks him to paint his portrait. The painter is wrestling with what is presumably his most famous work—*The Night Watch*. The militiamen arrest Comenius and lead him away. Shortly afterwards, he dies in the street.
Homage to Hellas

**Odyssey**, 1963–1965, publ. 1965

Attributed to the Greek poet Homer, the epic relates the adventures of the hero Odysseus. Having taken part in the conquest of Troy, the ruler of Ithaca longs to return to his son Telemachus and his wife, Penelope, who is waiting back home and struggling to keep her suitors at bay. Yet a group of gods led by Poseidon is bent on revenge and prevents Odysseus and his companions from sailing home, forcing them to wander the earth for years and contend with cyclopes (Polyphemus), witches (Circe), sirens, and sea-monsters (Scylla and Charybdis). A decade after his departure from Troy, the cunning hero, having lost his entire crew, reaches the shore of his native Ithaca.

Oskar Kokoschka created lithographs illustrating all twenty-four books of the epic with the exception of the Telemachy (the story of the son’s quest to find his missing father). The sequence opens with an image of Athena, the goddess of battle and the arts and Odysseus’s protectress. The other prints are not so much depictions of scenes from the text as visualizations of the artist’s own reflections. Looking back on his own life, he identifies with the hero: a wily jack-of-all trades who had roamed the world and battled various enemies, who had met and loved numerous women and, telling stories from his life, liked to blend truth with fiction.

The school of seeing

**Friedrich Welz**, 1963
Chalk lithograph
Salzburg, AT, 1903–Salzburg, AT, 1980

A publisher and art dealer, he was the founder of Galerie Welz in Salzburg and became a leading art dealer for the Nazi regime and art consultant to the Salzburg Gauleiter Friedrich Rainer. After two years of internment in the Glasenbach denazification camp, he was able to resume his business activities. With Oskar Kokoschka, he founded the International Summer Academy of Fine Arts in Salzburg. His donation of a sizable collection of prints and paintings laid the foundation for the Moderne Galerie und Graphische Sammlung Rupertinum, now the Museum der Moderne Salzburg.

**Erich Lessing / Kokoschka**
Vienna, AT, 1923—2018

The Museum der Moderne Salzburg has almost a hundred works by the photographer Erich Lessing (Vienna, AT, 1923–2018). Thirty-five of them show Oskar Kokoschka in Salzburg—in private conversation, in his studio, in the city’s streets, and teaching at the 1959 Summer Academy of Fine Art. Lessing is best known for the pictures he took in postwar Vienna and the political photo reportages he produced for the prestigious French photo agency Magnum. His portraits of politicians including Nikita Khrushchev,
Golda Meir, Bruno Kreisky, Charles de Gaulle, and Konrad Adenauer have become part of our collective visual memory. Like Kokoschka, Lessing, the son of a Jewish family in Vienna, had to flee Austria. Arriving in Palestine in 1939, he seized a serendipitous opportunity to work as a beach photographer. He also joined the British army as a driver, traveling back and forth between Beirut, Baghdad, and Tel Aviv. His unusual ability to reinvent himself defined his work throughout his long career. He kept up with exciting developments and embraced novel technologies; photography, on the other hand, was a tool that allowed him to immortalize the fleeting moment. What interested him most in his pictures, he once remarked, was what happened after the shutter closed, what would become of people. His insatiable curiosity and his forward-looking attitude are evident in the Kokoschka series, which also reflects the two artists’ close friendship.