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| Artist | Earnt Kirchner |
| Title | Street scene Berlin |
| Date | 1913 |
| Medium | Oil on canvas |
| Scale | 121cm by 95 cm |
| Scope/s | Modern Urban Life by a non-French artist |
| Style | Geran Expressionist: Die Brucke |
| Patron | n/a |
| Location | Museum of modern art , New York |
| Function | To show the new expressionist movement |

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| Formal features/How ‘Modernist’? |
| Composition | Awkward, asymmetric. He places the two female prostitutes in the front of the picture plane, they are hemmed in by the car behind them and windws to the right, also by rows of anonymous men. Ironic heart in pink overlaid on composition. |
| Colour or texture | Kirchner uses angry, harsh colours throughout. Pink normally associated with romance and femininity is angry and cold, similarly with turquoise to right hand side. Car has pink wheels. Men dressed in black top hats and tails mocking the bourgeoisie.  |
| Light & tone | Kirchner paints two women in the central foreground and their figures take up a large portion of the canvas, making them the focal point of the piece. The woman on the left wears a purple dress, a pop of color which contrasts with the mostly black clothing of the men that surround the pair. Kirchner uses bright colours for the two prostitues to resemble how they stand out in society and available , instead of having a more ‘ classy’ look |
| Space & depth or relief | We see in the background a love heart shape surrounding the figures, this shows us the symbol of making love, giving reference to the prostitutes. This brings the whole composistion together . In the background we also see lots of movement, including a car to show the busy berlin streets |
| Line or brushwork | Kirchner paints with loose and visible brushwork. The brushwork creates a sense of motion, allowing for an aspect of hustle and bustle to be added to the street scene. The tilting downward of the perspective and the opposing diagonals in the brushwork create distortion and a sense of motion |

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Critical text quote: Kirchner: It was one of the loneliest times in my life, in which I wandered through the long streets full of people and wagons through day and night in agonizing unrest.”

Influence from technological factors:

By 1913, Germany was the **largest economy in Continental Europe**, surpassing the United Kingdom as well as the third-largest in the world, only behind the United States and the British Empire.

Industrial revolution had been late, but then very rapid in Germany. Population in Berlin doubled in recent years. K critical of isolation and alienation in city.

Influence from political factors:

K highly critical of bourgeois society and staid complacency of Kaiser Wilhelm II. Frustrated by lack of artistic freedom and spirit -very different situation from Paris.

Upper class seen here using women as objects, K criticising commodification of modern urban life, clearly a far ry from the community spirit of Die Brucke’s early days in Dresden and Moritzburg, but artist’s style continues to show characteristics of the group.

Influence from cultural/social factors:

Kirchner moved to Berlin in 1911. Rebellion against the confining principles of academic painting and the stifling rules of bourgeois society took a new turn, as the charged atmosphere and energy of the city was felt in an expression of acute perspectives, jagged strokes, dense angular forms, and caustic colour.

Influenced by his friendship with other Die Brucke artists (Heckel, Schmidt-Rottluff and Emil Nolde and their years together in Dresden, but now in capital city on his own.

Use or development of materials, techniques & processes: oil paints from tubes, using man-made artificial colours. Feathering of paint handling is Gothic influenced, typical of German Expressionism. Angry, hawklike features of women are heavily simplified and influenced by Primitive masks

