

BRUSHSTROKES

THE ART OF PUTTING THE RIGHT COLOR IN THE RIGHT SPOT

19. November 2019 – Spring 2023

Beginning and end of the tour (Room 1 and 2)

Dedicated to the question of what we mean when we say that a picture is “well painted,” this presentation examines the art of painting from a variety of angles. Aspects to be addressed include the pace of painting, beginner’s luck, questions of authorship, theories of color, and the quest for “pure” painting:

Lovis Corinth created an enormous painted bouquet of flowers, a gift for his wife on her birthday in 1911, in a mere three days. When Franz von Stuck started experimenting with oil paints and the picture turned out well, he proudly labeled it “my first oil painting” right on the canvas—a message intended for himself as well as for posterity. A rapidly yet brilliantly executed unsigned portrait of a woman might be by Wilhelm Busch or by Franz von Lenbach, as both painted in very similar styles in the early stages of their careers. One would think that landscape painters should have a penchant for the color green, but oddly enough, pure green straight from the tube was derided as “spinach.” Wilhelm Leibl, finally, cared only for the “how,” not the “what”; his search for the “essence of painting” inspired his colleague Carl Schuch to make a radically simplified still life with leeks.

The exhibition explores what and, more importantly, how the artists of the nineteenth and early twentieth centuries painted. The question of the painterly took on such significance at the time that it spurred both the early plein-air painters and the circle around Wilhelm Leibl to chart thoroughly innovative creative practices. Shifting the emphasis from the motif to the quality and effect of color, they also paved the way for Expressionism and the abstract art of the twentieth century.

Lovis Corinth

Tapiau, Ostpreußen 1858 – Zandvoort 1925

Hymn to Michelangelo, 1911

FH 271, Bayern LB, on permanent loan to Lenbachhaus Munich

Corinth’s wife, the painter Charlotte Behrend-Corinth, recalls in her memoirs that the subject of flowers “was forever on [Lovis Corinth’s] mind. The fascination [...] remained the same regardless of whether he saw flowers tied in a bouquet in Berlin [...] or spread out in lush abundance at a manor like Klein-Niendorf, where countless varieties of roses were cultivated both in the open and in greenhouses. It was there that he painted the *Hymn to Michelangelo* [...] The gardens and

greenhouses [were] raided, and roses, poppies, irises, and carnations were hauled in in baskets and pots and bowls and arranged around a bust of a slave by Michelangelo. Corinth worked on the picture for three days. He gave it to me."

Lovis Corinth

Tapiau, Ostpreußen 1858 – Zandvoort 1925

Lake Walchen by Moonlight, 1920

AK 10, Gabriele Münter- und Johannes Eichner-Stiftung, on permanent loan to Lenbachhaus Munich

In 1919, Corinth built himself a home in Urfeld on Lake Walchensee in Upper Bavaria, where he spent as much time as possible in his final years. Usually working under the open sky, he created around sixty paintings there as well as numerous watercolors and drawings. For the nocturnal views, Corinth mixed the paints on his palette and prepared the compositions in advance so that he would be able to work even in very dim light. Although the pictures appear to be quickly executed works of a moment's inspiration, they are the result of careful planning.

"The subject may have been treated a hundred times; how a particular painter interprets it is what makes the picture new and a work of art."
Lovis Corinth (1908)

Room 2

SECESSIONISTS

Lovis Corinth was one of the most versatile German painters working around the turn of the century. Having started out with an almost crude realism, he went through an Impressionist phase before arriving at an Expressionist late style. A native of East Prussia, Corinth studied at the Munich Academy from 1880 until 1884 and was a founding member of the Munich Secession in 1892. He went on to chair the Berlin Secession having moved to the capital in 1900.

Since the late 1880s, Munich's art scene was rife with discontent with the influential Münchner Künstlergenossenschaft, the local artists' association. Headed by Franz von Lenbach, this conservative organization, by being in control of exhibitions, indirectly promoted or hampered artists' careers.

In 1892, 107 rebel artists founded the Verein Bildender Künstler Münchens, better known as the Munich Secession. In the German-speaking countries, it was the first time that the younger generation made its break with the larger community of established artists official.

United by their rejection of the traditional vision of art, they advocated highly selective rather than mass exhibitions, and espoused internationalism, and creative self-determination. Put off by the growing provincialism of the enormous presentations at Munich's Glaspalast, they did not champion a specific program of their own and in fact explicitly endorsed a plurality of styles. Still, their shared desire to leave historicism behind and devise a new artistic idiom was evident.

Their determination to jettison the musty academic conventions unleashed a liberating energy. A

comparatively planar manner of painting in light colors emerged as the characteristic style of many Secessionists, who thus became important forerunners of modernism in art.

Artists like Lovis Corinth, Max Slevogt, and Albert Weisgerber responded to the challenge of pure painting in very different ways. The common element in their oeuvres is a new and enthusiastic embrace of color.

Max Slevogt

Landshut 1868 – Neukastel 1932

Danae, 1895

G 1044, acquired in 1929

Slevogt, the second eminent German Naturalist and Impressionist beside Corinth, spent most of the years between 1885 and 1897 in Munich. His *Danae* was removed from the Munich Secession's exhibition in 1899 shortly before the opening because the organizers feared that the realistic depiction of a non-classical female body in a scene from classical mythology might cause a scandal. Slevogt's fellow artists and art critics like Karl Voll, by contrast, extolled the "magnificent colors" and the picture's painterly qualities irrespective of its subject.

"Rarely has a painting evoked a stronger sensation in me; the gold pieces raining down on the foreshortened body of the naked Danae electrified me as a miracle of coloristic beauty. I had never seen daylight painted in such liberal fashion."
The painter Hans Purrmann on Max Slevogt's *Danae* (1947)

"And it is also in the color that [...] his merit lies. Here and there a very sumptuous radiance of color sparkles and gleams, and more and more the modern aspiration announces itself to base the forms, despite their considerable agility and definition, on color alone, without the aid of explanatory graphical devices, to dissolve them in Impressionistic fashion and construct the picture from nothing but colors."
Karl Voll on Max Slevogt (1912)

Lovis Corinth

Tapiau, Ostpreußen 1858 – Zandvoort 1925

Self-portrait with Skeleton, 1896

G 2075, acquired in 1929

The self-portrait shows the artist at the age of thirty-eight. It is the first in a series of such paintings that Corinth created from the turn of the century until his death, usually on July 21, his birthday. Corinth does not present himself in the act of painting, although he is in his studio, a room with a large north-facing window. The bright contre-jour leaves his face shadowed. The skeleton hanging on a hook by his side is a typical prop in an artist's studio of the time. In this work, it is obviously also an allusion to the traditional memento mori picture.

Lovis Corinth

Tapiau, Ostpreußen 1858 – Zandvoort 1925

Pressekontakt: Claudia Weber // T +49 89 233 32020 // presse-lenbachhaus@muenchen.de

The Pianist Conrad Ansorge, 1903

S 29, Münchener Secession, on permanent loan to Lenbachhaus Munich

Conrad Ansorge, who had studied with Liszt, rose to renown as a concert pianist in the 1890s; his Beethoven interpretations, in particular, were celebrated. He also composed, setting contemporary lyric poetry by Stefan George, Rilke, and Nietzsche to music. Corinth painted him in his garden rather than at the piano. Presenting his sitter as a famous artist, it seems, held less appeal to him than the challenges of a portrait created en plein air: rendering light through luminous color and the modulation of local hues by tinged shadows and reflections. The crisp greens contrast with Ansorge's somber expression.

Albert Weisgerber

St. Ingbert 1878 – Fromelles/Ypern 1915

Paris Restaurant, 1906

G 1101, a donation from Ludwig Böhler, München 1929

Weisgerber was a master student of Franz von Stuck's and a member of the Munich Secession. During several stints in Paris beginning in 1905, he joined the disciples of Henri Matisse, who gathered at the Café du Dôme on a regular basis. The influence of the Fauves around Matisse is unmistakable in Weisgerber's paintings from this time: working in bold colors, he framed a vital world, deftly using graphical brushwork to capture the restlessness of metropolitan life. The slanted brushstrokes convey a vivid sense of the driving rain and underscore the fleeting quality of the situation.

Albert Weisgerber

St. Ingbert 1878 – Fromelles/Ypern 1915

In the Munich Hofgarten, 1911

G 10675, acquired in 1951

"What the human being sees more in the realm of color enriches his whole being's capacity for joy and conscious pleasure. Our soul, or at least part of it, is open to the sensual suggestion of the outside world; the greater its suggestibility to the abundance and nuances of color becomes, the richer its inward sentiments will be. Now, modern painting has truly made us more suggestible to the realm of color."
Otto Julius Bierbaum (1893)

Raum 3

Gerhard Richter

Dresden 1932

Two Sculptures for a Room by Palermo, 1971/1984

Bronze and granite base painted with

grey oil paint, wall painted in "Munich yellow"
G 16698 a-b, acquired in 1985

Richter created these two heads in 1971 as part of a conceptual room his friend and fellow artist Blinky Palermo had recently designed at Galerie Heiner Friedrich in Munich: all walls in the exhibition space were painted in "Munich yellow," with the exception of the edges, which were set off by white bands. Palermo's room initially presented itself to the gallery's visitors as a bare space of experience; for its second installation, Richter's two sculptures were integrated into the work. Prior to the reopening of the Lenbachhaus in 2013, Gerhard Richter chose this room for his installation.

Raum 4 und 5

CHRISTOPH HEILMANN STIFTUNG

From the Christoph Heilmann Collection

Steadily pursuing a well-defined vision over the course of decades, the art historian, collector, and philanthropist Christoph Heilmann built a sizable art collection that has been on permanent loan to the Lenbachhaus since 2013. Comprising over a hundred works, it reflects key aspects of the history of landscape painting in the nineteenth century. At this time, the genre quickly emerged as a central locus of creative innovation in painting; defying the rise of national tendencies, it often hewed to a decidedly European orientation.

The collection emphasizes the transnational networks between painters, with a focus on works by German, French, and Scandinavian artists. Roaming far and wide and immersing themselves in nature, they developed a new practice of landscape painting. That is why freehand oil sketches constitute the bulk of the collection's holdings: they were a source of impulses whose significance for the contemporary international evolution of modern art can hardly be overstated.

The two rooms dedicated to the CHRISTOPH HEILMANN FOUNDATION draw on this outstanding treasure, unrivaled among private collections in Germany, to showcase the art of the BARBIZON PAINTERS. What started out as a local group in the forest of Fontainebleau soon exerted a powerful influence well beyond the borders of France. With unprecedented resolve, anti-academic rebels set the art of the landscape on a new foundation, moving it from the studio to the great outdoors. Munich was among the first places in which the Barbizon painters' work caught on. Their landscapes were soon included in the exhibitions at the Glaspalast, and the school's two most famous exponents, Gustave Courbet and Camille Corot, were awarded the highest honors of the Kingdom of Bavaria.

The Barbizon Painters

The village of Barbizon on the edge of the forest of Fontainebleau south of Paris was little more than a string of houses along a country road when the arrival of the railway made it easily accessible from the capital, and after 1840 it became a meeting place for the leading French landscape painters. Sustained by personal friendships, their loose association soon came to be known as the BARBIZON SCHOOL. Formerly a royal hunting preserve, the fabled forest with its

age-old trees, archaic rock formations, and wide-open heaths beckoned with unusually varied and unspoiled natural motifs. Gradually abandoning the sterile and static atmosphere of the studios that had been the conventional scene of creative production, the Barbizon painters took advantage of the availability of tube paints and lightweight traveling paint boxes to explore the pathless wilderness. This newfound freedom endowed their work with an utterly novel pictorial quality. The group's leading protagonist, Théodore Rousseau, for example, braved the eerie gloom of an ancient oak grove and the stinging cold to paint his *Forest at Sunset in Winter* (after 1846), bathing the scene in a mystical evening light. The southern sceneries suffused with an elegiac mood preferred by earlier landscape artists gave way to the rugged nature of the north. Painting his *Black Rocks at Trouville* as the year 1865 came to a close, Gustave Courbet was inspired by the natural spectacle before him to venture what he described as a "liberating" creative act in the rendition of the autumnal sky. Jean-François Millet's *Bathing Woman Sitting by the Water* witnesses to a new intimate relationship between humans and nature. Last but not least, these landscapes and others by Camille Corot, Jules Dupré, Charles-François Daubigny, and their colleagues appealed to city-weary Parisians with a longed-for authenticity in the depiction of nature signaled both by the unclassical motifs and by the free and uncontrived brushwork.

Presentation conceived by Dr. Christoph Heilmann

Alexandre-Gabriel Decamps
Paris 1803 – Fontainebleau 1860
The Hunter, 1840s
CHS 119

Antoine-Louis Barye
Paris 1795 – Paris 1875
Rocks in the Forest of Fontainebleau, n. d.
CHS 111

Antoine-Louis Barye
Paris 1795 – Paris 1875
Scenery in the Forest of Fontainebleau, n. d.
CHS 112

Joseph Beaume
Marseille 1796 – Paris 1885
Fox Hunt, n. d.
CHS 36

Narcisse Virgilio Diaz de la Peña

Bordeaux 1807- Menton 1876
with
Alexandre-Gabriel Decamps
Paris 1803 – Fontainebleau 1860
View of Forest Interior with Hunter, after 1850
CHS 46

Narcisse Virgilio Diaz de la Peña
Bordeaux 1807- Menton 1876
Heath, Sloping Terrain Near Apremont with Furrow in the Sand, ca. 1840
CHS 25

Narcisse Virgilio Diaz de la Peña
Bordeaux 1807- Menton 1876
Party in the Open by Moonlight, ca. 1860
CHS 47

Georges-Bernard Michel
Paris 1763 – Paris 1843
Landscape with Rider, after 1830
CHS 61

Paul Huet
Paris 1803 – Paris 1869
In the Forest of Villers-Cotterêts, 1822
CHS 131

Théodore Rousseau
Paris 1812 – Paris 1867
Landscape in the Auvergne (Lac Chambon?), 1830
CHS 9

Théodore Rousseau
Paris 1812 – Paris 1867
Forest at Sunset in Winter, after 1846
CHS 1

Théodore Rousseau
Paris 1812 – Paris 1867
Landscape with Charcoal Kiln, ca. 1850
CHS 68

Théodore Rousseau
Paris 1812 – Paris 1867
Landscape in the Auvergne, 1830
CHS 139

Jules Louis Dupré
Nantes 1811 – L'Isle-Adam 1889
Sunset, ca. 1850
CHS 10

Jules Louis Dupré
Nantes 1811 – L'Isle-Adam 1889
Evening Sky over Stagnant Water, ca. 1860
CHS 50

Jean-François Millet
Gruchy/Normandie 1814 – Barbizon 1875
Bathing Woman Sitting by the Water, 1847/48
CHS 130

Jean-François Millet
Gruchy/Normandie 1814 – Barbizon 1875
Young Woman Arranging her Long Hair after the Bath, 1845/46
Black chalk on brown paper
CHS 137

Charles- François Daubigny
Paris 1817 – Paris 1878
Wheat Harvest, ca. 1870/72
CHS 44

Charles- François Daubigny
Paris 1817 – Paris 1878
Estuary of the Thames, ca. 1870
CHS 2

Henri-Joseph Harpignies
Valenciennes 1819 – Saint-Privé 1916
View of Saint-Privé, 1887
CHS 55

Johan Barthold Jongkind
Lattrop (Niederlande) 1819 – La Côte-Saint-André 1891
Bank of the Seine, 1852
CHS 14

Eugène Isabey
Paris 1803 – Laguy bei Paris 1886
The Smugglers, after 1830
CHS 56

Gustave Courbet
Ornans 1819 – Tour-de-la-Peilz/Vevey 1877
Black Rocks at Trouville, 1865
CHS 11

Jean-Baptiste Camille Corot
Paris 1796 – Paris 1879
The Large Tree (Study), ca. 1865
CHS 5

Antoine-Louis Barye
Paris 1795 – Paris 1875
Fallow Deer, About to Roll a Rock in Front of Him, n. d.
Bronze
CHS 35

Antoine-Louis Barye
Paris 1795 – Paris 1875
Turkish Horse, model ca. 1835/40, cast before 1855
Bronze
CHS 3

Rosa (Marie-Rosalie) Bonheur
Bordeaux 1822 – Thomery 1899
Bull Taking a Step, on Rounded Base, 1846
Bronze
CHS 37

Aimé-Jules Dalou

Paris 1838 – Paris 1902
The Farmer, 1897/1899
Bronze
CHS 43

Raum 6 und 7

THE LEIBL CIRCLE

The so-called Leibl circle was a loose association of artists whose friendships in some cases went back to their time at the Munich Academy in the mid-1860s. They devoted considerable attention to questions of painterly technique, which for them took precedence over the subject. Besides Wilhelm Leibl himself, the group included Carl Schuch, Johann Sperl, Wilhelm Trübner, Albert Lang, Theodor Alt, Karl Haider, and others.

Around 1870, Leibl, emulating recent achievements of the French painters—Gustave Courbet and Édouard Manet, in particular, were key sources of inspiration—honed a realism grounded in careful observation. The members of his circle built on his approach in individual ways.

Leibl and his friends emphasized what they called “pure painting,” dismissing the narrative dimension as “literary.” The defining characteristic of their pictures is the vigorous contrast between dark backgrounds and light colors applied side by side in visible and sometimes wide brushstrokes. To keep painting “honest,” they worked “alla prima,” applying the paint in several layers but wet-on-wet; overpainting and glazing were frowned upon.

The collaboration between the circle’s painters was closest in the early 1870s, when some of them even shared studios. Then its members struck out on their own. Schuch, for instance, evolved a very distinctive style that was based on exacting analyses of the interrelations of colors and the pastose application of paint. From 1876 on, Trübner more than once tried his hand at history painting, a genre the circle had roundly rejected.

In Munich, where audiences strongly favored the stately decorative art of the period and anecdotal painting, their works were met with incomprehension; in 1873, Leibl withdrew from the Munich art scene to live in Berbling and Bad Aibling in the Upper Bavarian countryside, with his colleague Johann Sperl. Others, like Schuch, spent most of their time away from Munich, in places like Venice and Paris. As a consequence, the painters of the Leibl circle remained outsiders in the Munich art world. In today’s perspective, however, their work is generally recognized as the preeminent contribution to painting in Munich in the second half of the nineteenth century.

“According to my principle, it is the ‘how’ that matters, not the ‘what,’ to the chagrin of the critics & newspaper hacks & the masses, for whom the ‘what’ is the main thing.”

Wilhelm Leibl (1876)

“This modern conception in painting consists primarily in painting as well as possible, which is to say, in elevating the handling of color to the highest level while neglecting everything else that has hitherto been regarded as the primary objective, to the extent that it turns out to be an impediment to the successful

pursuit of the highest purpose of painting, the coloristic quality [...] Art is not about what one depicts but solely about how one depicts it, and beauty must reside in the painting itself, not in the subject."
Wilhelm Trübner (1892)

Wilhelm Leibl
Köln 1844 – Würzburg 1900
Head of a Blind Man, ca. 1866/67
G 12558, acquired in 1959

Leibl probably painted this "characteristic head" as a student in Arthur von Ramberg's composition class at the Munich Academy. It later passed into Ramberg's possession. Both Leibl's teachers at the academy and the Old Masters of the seventeenth century guided him toward a dark tone-in-tone painting in which visible brushstrokes are decisive for the overall effect. In this work, his experimental technique is a kind of mimesis to the sitter's blindness or visual impairment. Leibl focused on areas that struck him as salient, leaving others, like the right-hand side of the head, vague, cautiously building up the head out of thin irregularly patterned brushstrokes. The painting's agitated surface brings the subject to life before our eyes.

Wilhelm Leibl
Köln 1844 – Würzburg 1900
Mrs. Anna Gentz, ca. 1868
FH 152, Münchner Stadtmuseum, on permanent loan to Lenbachhaus Munich

Wilhelm Leibl
Köln 1844 – Würzburg 1900
The Painter Julius Bodenstern, 1876
G 12693, acquired in 1960
Wilhelm Leibl
Köln 1844 – Würzburg 1900
Head of a Boy, 1896
G 12851, acquired in 1961

Carl Schuch
Wien 1846 – Wien 1903
Still Life with Leek, ca. 1886/88
G 16329, acquired in 1981

In the mid-1870s, Schuch started devoting himself to still lifes, a genre that was ideal for his experimental studies in painting. Applying colors in thin and translucent or thick and opaque layers, he varied his technique, applying paint in vertical brushstrokes or modeling them with the palette knife. His main interest was in color contrasts: the most conspicuous one in this picture is the complementary contrast between red and green, mediated by yellow and orange and set off by

neutral tones—white, gray, and brown. The interplay between the color effects yields a kind of pictorial narrative or, in Schuch's own words, "coloristic action."

Carl Schuch

Wien 1846 – Wien 1903

Farm House in Ferch at Lake Schwielow, 1878 (?)

G 5151, acquired in 1939

Carl Schuch

Wien 1846 – Wien 1903

Male Portrait, n. d.

G 11540, acquired in 1954

Carl Schuch

Wien 1846 – Wien 1903

Male Portrait, n. d.

G 18262, acquired in 2002

Wilhelm Trübner

Heidelberg 1851 – Karlsruhe 1917

Woman from Brussels with Blue Tie, 1874

G 654, acquired in 1928

Trübner painted this portrait in 1874 while he and Carl Schuch were in Brussels, one stop on their tour of Belgium and the Netherlands. The sitter is said to be Leonie de Baker, an extra at the Théâtre Royal des Galeries Saint-Hubert, which staged operettas and revues. Trübner refrained from lending his model classically beautiful features, demonstrating the Leibl circle's belief that painting took precedence over its subject: "I don't need to paint a beautiful face [...] all beauty must be found in the consummate coloristic manner with which the subject is rendered, not in the subject's natural beauty."

Wilhelm Trübner

Heidelberg 1851 – Karlsruhe 1917

Potato Field near Wessling, Upper Bavaria, 1876

G 2277, acquired in 1931

In 1874, Trübner had volunteered for a year of military service with a dragoon unit, and coming back he declared that his goal was to fuse the dragoon spirit with art. The dragoons are no more than a narrative element in the background of this picture. Still, it brings a disillusioned remark by Trübner to mind: "The layman would judge a landscape [...] depicting nothing but a green field [...] to be lacking in spirit, beauty, and coloristic achievement even if, by virtue of the painter's outstanding pictorial skill, it boasted the highest artistic qualities [...] Yet once the painter captions his work: 'Napoleon's vantage point during the Battle of Austerlitz,' it is no longer regarded as uninteresting [...] but, on the contrary, as most interesting and most inspired."

Wilhelm Trübner

Heidelberg 1851 – Karlsruhe 1917

Linden Tree on Herrenchiemsee Island, 1874

G 3078, acquired in 1933

Trübner came from the Karlsruhe Academy when, in 1869, he first saw works by Gustave Courbet, Édouard Manet, and Wilhelm Leibl at the Glaspalast in Munich. Continuing his education with Wilhelm von Diez at the Munich Academy, he was introduced to the circle of friends around Leibl, and for a while he and Carl Schuch shared a studio.

Trübner made the fabric-like pictorial structure introduced by Leibl the principle of his art; unlike Leibl, he almost always painted with a broad brush. In this picture, he concentrated on variations of a luminous emerald green and a grayish white, applying the paint in flat interlocking brushstrokes.

Johann Sperl

Buch bei Fürth 1840 – Bad Aibling 1914

The Garden of Pharmacist Wimmer in Kraiburg, ca. 1883

G 69, acquired in 1926

Johann Sperl

Buch bei Fürth 1840 – Bad Aibling 1914

Meadow outside Leibl's Studio in Aibling, 1893

G 221, acquired in 1926

Sperl and Leibl met at the Munich Academy in the mid-1860s. A friendship blossomed; in time, they came to share residences and studios, a companionship that lasted until Leibl's death. The two occasionally collaborated on pictures; Sperl would paint the landscapes and Leibl, the human staffage. At the same time, Sperl built his own distinctive oeuvre. He preferred genre scenes and, since the mid-1880s, landscapes. In 1882, Sperl and Leibl moved to the village of Aibling; several paintings show the idyllic setting of their new home. The man in a straw hat surrounded by lush greenery behind Alpine roses, carnations, and poppies is presumably Leibl, at work on a drawing; the woman next to him would be his housekeeper, who often modeled for him.

Room 7

GREEN, OR THE MATERIALITY OF COLOR

In the first half of the nineteenth century, industrialization and advances in chemical engineering also propelled innovations in painting. Numerous new synthetic pigments came onto the market, resulting in a fundamental transformation and expansion of the palette. Artists had long stored their paints, laboriously prepared by grinding pigments, in pig's bladders or pouches made of parchment or oilcloth; in 1841, the invention of the resealable metal tube revolutionized the art world. Industrially manufactured mixtures could be kept for a long time without drying out and used whenever a particular color was needed. Thanks to this convenience, plein-air painting gained currency, although traditionalists railed against the "daubers" who used paints from tubes. Painting directly from nature required careful study of the color green. Until the late eighteenth century, the choice of green pigments had been limited to a few hues like Verona green and verdigris, but the advent of modern technology rapidly enlarged the selection. The earliest industrially produced shades of green, such as "Scheele's green," invented in 1768, and chrome green, introduced in 1809, were felt to be too dark and lackluster. "Schweinfurt green" (1822) and "Guignet green" (1830), by contrast, captivated the eye with their intense, bold, and bright hues. Some manufacturers came up with imaginative names such as "Victoria green" for their pigments, in part in order to keep the ingredients a secret.

Despite the availability of new green pigments, many artists maintained the eighteenth-century tradition of producing greens by blending blues and yellows. Treatises on painting from the early nineteenth century have little to say about the use of green pigments, instead offering detailed instructions on how to mix green (preferably from the comparatively affordable "Prussian blue" and Chrome yellow). Gustave Courbet stuck to blending his own greens.

The saturated and bold greens from the tube took some getting used to. Where the new green pigments developed around 1800 had been too murky and desaturated, those introduced in the mid-nineteenth century needed to be shaded by admixing dulling colors like ocher and black to obtain hues that matched those found in nature. The Expressionists, including the painters of the Blue Rider circle, were the first to use such greens without admixtures, putting the pure vibrant colors on their canvases.

The Neo-Impressionists in France, who took their cue from Eugène Delacroix's colorism, charted a different path, building on his theory of the decomposition of hues into spots of different paints: instead of being mixed on the palette, contrasting colors appear in mottled juxtaposition on the canvas, blended only by the eye of the beholder.

We are most grateful to the Doerner Institute of the Bavarian State Painting Collections for the valuable loans from the art technological collection.

*"A great many landscapes have no other raison d'être than being big & green—& that is all there is to say about them: they are green &—big. Formerly one painted them even though they were just green—today that is why one paints them."
Carl Schuch (1882/83)*

Ludwig Willroider

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Villach 1845 – Bernried 1910
Pasture in the Morning Light, 1872
FH 265, BayernLB, on permanent loan to Lenbachhaus Munich
Gabriel von Max
Prag 1840 – München 1915
Palette, n. d.
G 18402/376, a donation from Dr. Wolfgang Honsig-Erlenburg 2005

Showcases

Assortment of pigments from the Schütze Collection
Inv. Nr. 51.2.1-146, on loan from the Doerner Institut der Bayerischen Staatsgemäldesammlungen, München

Excerpt from "Price list: B" of H. Schmincke & Co., a manufacturer of fine artists' paints, 1910
On loan from the Doerner Institut der Bayerischen Staatsgemäldesammlungen, München

Color card from the book *Farbwarenkunde* by Heinrich Wulf, 1950
Städtische Galerie im Lenbachhaus und Kunstbau München

An oil paint tube from the collection of Friedrich Köck, ca. 1933
Inv. Nr.47.1.8.01
Two oil paint tubes from the estate of Toni Roth, early 20th c.
Inv. Nr. 67.1.07.22 (Vert Paul Veronese) and Inv. Nr. 67.1.07.20 (gebr. grüne Erde / burnt green earth)
On loan from the Doerner Institut der Bayerischen Staatsgemäldesammlungen, München

Pigment containers, paper, various manufacturers
Städtische Galerie im Lenbachhaus und Kunstbau München

Eight glass vials containing the following pigments:
Hydrated chromium oxide green, matte, Inv. Nr. 05.01.02
Hydrated chromium oxide green, fiery, Inv. Nr. 05.01.16
Cinnabar green, Inv. Nr. 05.01.24
Zinc green, Inv. Nr. 05.01.28
Victoria green light, Inv. Nr. 05.01.38
Cobalt green, Inv. Nr. 05.03.03
Cyan blue – Prussian Blue, Inv. Nr. 04.1.21
Cadmium yellow, Inv. Nr. 01.03.06
On loan from the Doerner Institut der Bayerischen Staatsgemäldesammlungen, München

Carl Schuch
Wien 1846 – Wien 1903
Paris notebook I (facsimile), 1880s
Open on pp. 58/59: Notes on the preparation of green in Charles-François Daubigny and others

Facsimile and transcription: Edition to the catalogue *Carl Schuch – Ein europäischer Maler*, Belvedere
Wien 2012

ACADEMICS AND AUTODIDACTS

Founded in 1808, the Munich Academy of Fine Arts answered the desire for professional training and soon attracted a growing number of aspiring artists. However, because the instruction at the academy emphasized history painting, it did not hold the same appeal for all talents and did not cater to all artists' needs.

Eduard Schleich, who is now considered an important pioneer of plein-air painting in Germany, enrolled at the academy in 1827 but soon turned to landscape painting. The chair in this discipline had been eliminated in 1826, and so Schleich continued his training mostly as an autodidact, spending much of his time on nature studies in the Bavarian mountains.

Carl Spitzweg, another self-taught artist, had studied pharmacy before deciding in 1833 to focus all his energy on painting. He and Schleich first met in the mid-1830s, when both moved in anti-academic artists' circles in Munich. They became close friends and assiduously honed their skills in their chosen *métiers*: they copied Old Master paintings in the major collections in Munich, Schleißheim, and Pommersfelden and roamed Bavaria and Tyrol in search of new motifs. Decisive for the artistic evolution became a trip to Paris in 1851, where they became acquainted with the Barbizon School's paintings, a visit to the Great Exhibition of the Works of Industry of all Nations in London, in which they saw works by Constable and others.

For Franz von Lenbach, who showed a formidable gift for painting early on, the Munich Academy, where he studied with Carl Theodor von Piloty, was no more than the first stepping stone toward a brilliant career. He complemented this basic education with a second "apprenticeship" of about ten years, copying Old Masters in the great European collections. From 1870 on, Lenbach rose to acclaim as a portraitist, cultivating his image as a man of the world and virtuoso of his craft. His technique was inspired by Old Masters such as Rubens, Titian, and Veronese, but he was not above availing himself of photography as an aid. His taste in art and his influence on cultural policies exerted a defining influence over the city's art scene in the late nineteenth century, effectively championing his vision of art. The *Städtische Galerie im Lenbachhaus* opened its doors in Franz von Lenbach's former villa in 1929.

Franz von Lenbach

Schrobenhausen 1836 – München 1904

Two Peasant Boys on a Hillside, 1859

L 150, from the estate of Franz von Lenbach, a donation from Lolo von Lenbach 1925

Lenbach took up his studies at the Munich Academy in 1854 and spent much of the summers in the countryside around Schrobenhausen and Aresing. He later recalled that he painted everything that crossed his path, "including horses' hooves, entire horses, chickens, half-naked peasant boys, or sometimes just their legs and feet." A certain unfinished quality and the warm light of summer are the defining characteristics of these studies. That is why the two boys lent themselves to being repurposed as sunburnt Italian staffage in a large-format painting of the Arch of Titus in Rome that Lenbach created after a trip to the Eternal City in 1860 (now at the *Szépművészeti Múzeum* in Budapest).

Franz von Lenbach
Schrobenhausen 1836 – München 1904
Shepherd Boy on a Grassy Hill, ca. 1859
L 802, acquired in 1950

"As to technique, it bears remembering that all we have is a very flawed material,
we cannot squirt light onto our palettes but only paints."
Franz von Lenbach (1893)

Wilhelm Busch
Wiedensahl 1832 – Mechtshausen 1908
(formerly attributed to Franz von Lenbach)
Unknown Girl, 1877 (?)
L 830, acquired in 1937

This picture has traditionally been attributed to Franz von Lenbach because it was painted on the back of a piece of cardboard with a portrait of Victoria Engelhart by Lenbach (L 771) on the front. The front and back layers of the cardboard were detached in 1961, and L 771 was sold. Yet the casually painted picture is unparalleled in Lenbach's oeuvre. That is why, since 1982, it has been attributed to Wilhelm Busch. Busch and Lenbach were friends and close collaborators, and in 1877 Busch even worked in Lenbach's studio for a while, which explains stylistic resemblances and physical conformities between works by both artists from this period.

Wilhelm Busch
Wiedensahl 1832 – Mechtshausen 1908
Portrait of a Boy with Large Hat, ca. 1871/72
G 13291, acquired in 1964

General audiences are familiar with Wilhelm Busch's work as a draftsman, caricaturist, and inventor of stories in pictures. Yet he also painted throughout his life, having been educated at the academies of Düsseldorf, Antwerp, and Munich. In small portraits and landscapes that he did not show to the public during his lifetime, he translated his motifs into rapid brushstrokes without making preliminary sketches, often stippling on the paint in parallel strokes with a hard brush. Busch found inspiration for his dynamic brushwork and reduced palette in Frans Hals and other seventeenth-century Dutch artists, but also in John Constable and the Barbizon painters.

Wilhelm Busch
Wiedensahl 1832 – Mechtshausen 1908
Landscape, ca. 1890
G 13389, acquired in 1965

Wilhelm Busch

Wiedensahl 1832 – Mechtshausen 1908

On the Pasture, ca. 1885/90

G 13475, acquired in 1966

Eduard Schleich der Ältere

Haarbach bei Landshut 1812 – München 1874

Upper Bavarian Plain with Flock of Sheep Returning Home, ca. 1860/70

G 341, acquired in 1927

In his lifetime, Schleich was acclaimed as the painter of the “pure and unadulterated” landscape. His pictures seek to render sceneries with their peculiar charm as he encountered them on his forays into the countryside, without compositional contrivances and gimmicks. He found encouragement in this pursuit in the Barbizon painters, but also, for instance, in John Constable, whose works he saw on his trips to France and England. His diverse and variegated skies, in particular, attest to his success in capturing the immaterial in the materiality of paint. Schleich is now considered a pioneer of plein-air painting in nineteenth-century Germany.

Eduard Schleich der Ältere

Haarbach bei Landshut 1812 – München 1874

Sand Pit by the Road to Schleissheim, ca. 1860/70

G 5008, acquired in 1939

Schleich met Carl Spitzweg in Munich in the mid-1830s. They copied Old Master paintings together, wandered Bavaria and Tyrol, and traveled to Paris and London. Their friendship was so close that they assisted each other in completing their pictures. It is reported that Schleich helped Spitzweg with painting his skies, while Spitzweg inserted figures into Schleich’s landscapes. The latter often have only very small staffage, reserving almost the entire pictorial space for the atmospherically rendered landscape. The figures inserted into this composition are probably Spitzweg’s work as well.

Carl Spitzweg

Germering-Unterpfaffenhofen 1808 – München 1885

The Boyhood Friends, ca. 1855 or 1862/63

G 14469, acquired in 1970

Carl Spitzweg

Germering-Unterpfaffenhofen 1808 – München 1885

Where Is the Fire?, ca. 1850

G 12694, acquired in 1960

Carl Spitzweg

Germering-Unterpfaffenhofen 1808 – München 1885

Hermit and Devil, ca. 1870

FH 184/4, Bundesrepublik Deutschland, on permanent loan to Lenbachhaus Munich

Carl Spitzweg

Germering-Unterpfaffenhofen 1808 – München 1885

Strollers Resting, ca. 1865/70

G 3, acquired in 1925

Carl Spitzweg

Germering-Unterpfaffenhofen 1808 – München 1885

Papal Customs Control, ca. 1855 or 1875/80

G 331, acquired in 1927

Carl Spitzweg won fame primarily for his pictures in small formats: scenes of everyday life, portraits of oddballs and old fogeys, romantic incidents. An amateur painter, he traveled to Paris, London, and Antwerp to study international trends in painting. The fruits of these studies are evident in this picture, which combines a caricaturist's keen observation with an unconstrained style of painting alternating thin and pastose layers of luminous color, a style that is reminiscent of the art of Narcisse Diaz de la Peña, a member of the influential Barbizon School whose works Spitzweg cherished.

Max Liebermann (1847–1935)

Orphan in Amsterdam, 1881

G 13446, acquired in 1965

"The sentence that a well-painted turnip is better than a badly painted Madonna has become a permanent feature of modern aesthetics. But the sentence is wrong; it must read: A well-painted turnip is as good as a well-painted Madonna."
Max Liebermann (1916)

Room 9

PAINTING STUDENTS AND TEACHERS

The Glaspalast, an opulent exhibition building, was inaugurated in 1854. Munich began to attract growing numbers of artists not just from Bavaria but from all over Germany and abroad, who were drawn by the efficient art market and a renowned academy where artists like Carl Theodor von Piloty, Wilhelm von Diez and, later, Franz von Stuck taught. Paul Klee and Wassily Kandinsky were among Stuck's students. His rapid rise from humble beginnings—a miller's son, he became the last in a series of internationally celebrated "artists' princes" in Munich—made him a role model for many aspiring talents. He also enjoyed a reputation as an excellent teacher, giving his students a great deal of freedom.

Most of the notable German artists of the second half of the nineteenth century either trained in

Munich or lived here for some time. In 1898, a stunned Paul Klee wrote: "There are 3000 painters in Munich, and I am *one*, just *one* of them."

It was not uncommon for artists with academic degrees to set up (often short-lived) schools in order to supplement their incomes. The numerous drawing and painting schools that existed around 1900 were an alternative to the Academy of Fine Arts, catered to the teachers' compatriots, or trained women, who would not be admitted to the academy until 1920.

Since 1884, the Munich Women Artists' Association operated the so-called Ladies' Academy, which offered a professional education to women. Its faculty included men as well as several women like Emilie von Hallavanya, who taught a variety of courses between 1911 and 1920.

Wilhelm von Diez

St. Georgen bei Bayreuth 1839 – München 1907

Ambush, ca. 1870/80

G 725, acquired in 1928

Wilhelm von Diez was famous for his depictions of scenes from the Thirty Years' War, which combined what he had learned from the German and Dutch Old Masters with a realist conception of nature. He used amateur models he recruited in taverns in Munich's working-class neighborhoods and studied horse breeds and barren landscapes. His paintings often look a bit unfinished, but they are actually based on extensive studies.

In the painting class at the Munich Academy, which Diez led starting in 1870, he similarly posed models after figures in Old Master paintings. Like the artists of the Leibl circle, he and his students worked "alla prima" or wet-on-wet.

Wilhelm von Diez

St. Georgen bei Bayreuth 1839 – München 1907

Highway Robbers, ca. 1875/1900

G 3917, acquired in 1935

Franz von Stuck

Tettenweis 1863 – München 1928

The Wild Hunt, ca. 1888

G 1405, acquired in 1929

When the twenty-five-year-old artist had finished this picture, he proudly inscribed it: "My first oil painting." Trained at the Munich School of Applied Arts, Stuck had worked primarily as an illustrator, but his ambition was to be a painter. As he himself put it, he used his free time to try and "sneak into painting bit by bit." He would subsequently also become a sculptor, architect, and interior designer.

The protagonists of *The Wild Hunt* are ghost riders leading an army of the dead. Popular myths of various European nations know of this sinister posse clamorously rushing through the air on dark nights.

Hermann Groeber
Wartenberg 1865 – München 1935
Students of Painting, ca. 1908
G 3967, acquired in 1935

Hermann Groeber was appointed to lead the nude drawing class at the Munich Academy of Fine Arts in 1907 and promoted to a full professorship in 1911. The picture shows eleven students of the private painting school that Groeber ran beginning in 1907. They are virtually unknown today; a photograph from Groeber's estate lets us identify some of them: left to right, they are First Lieutenant Heya, Müller, Ludwig Driesler, a Swiss (with guitar), Keller, Dr. Müller, Bernhard Witschel, Marotz, Eugen Ammann, Georg Broel, and Arnold Fiechter.

Groeber worked on group portraits in large formats for several years; *Painting Students* was his first composition in the genre and won him the gold medal at the exhibition at the Glaspalast in Munich in 1909.

Emilie von Hallavanya
Pola, Istrien 1874 – München 1960
Self-portrait, ca. 1905
G 3971, acquired in 1935 from the artist

Emilie von Hallavanya studied at the Drawing Academy in Graz and, beginning in 1893, in Munich, dividing her time between both cities until 1909, when she settled on Fraueninsel, an island in Lake Chiemsee.

In this picture, she shows herself at work. Hallavanya maintained a private studio in Munich and led classes at the so-called Ladies' Academy, teaching the drawing and painting of heads, still lifes, and interiors. Her self-portrait reflects these foci of her art. Executed in the Impressionist style, it makes sophisticated use of contre-jour lighting and coloristic effects to evoke the artist's workplace on a summer day.

Hans Lesker
München 1879 – Argonne (Frankreich) 1914
Self-portrait, n. d.
G 7060, a donation from Prof. Jul. Seyler 1942

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