

From: Ziya Tarapore <ziyakt@charter.net>
Subject: **JUNE OOM OSKAR KOKCHKA**
Date: July 7, 2011 7:13:08 AM MDT
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▶ 3 Attachments, 57.5 KB



*The Duomo,
Florence, 1948*
Oskar

Kokoschka (Viennese, 1886-1980)
oil on canvas
38 x 49 1/2 in. (96.5 x 125.7 cm)
Image: Minneapolis Institute of Arts

The Duomo in Florence.



After World War II, Austrian artist Oscar Kokoschka, traveled across Europe and the United States painting townscapes and portraits. In 1948, Kokoschka traveled to Italy where he painted *The Duomo, Florence in September*. While the *Basilica di Santa Maria del Fiore*, known as the Duomo, or cathedral church, has a façade of red, white, and green marble topped by red brick domes, Kokoschka uses an array

of colors to capture the light playing off the exterior marble while also conveying the grandeur of this church; it is so large that it does not fit entirely on the canvas. Of this painting, Kokoschka writes, "My personal contribution to the vogue for cubism. The structure is broken down into hundreds of facets, each with its own colour. This was to show how to go about letting colour rather than geometry determine a picture." A few years after completing *The Duomo, Florence*, Kokoschka traveled to Minnesota where he was an instructor at the Minneapolis School of Fine Arts, now the Minneapolis College of Art & Design



Oskar Kokoschka

Oskar Kokoschka (1886-1980)

Biography

The Austrian-born [German expressionist](#) painter, printmaker and writer Oskar Kokoschka was born at Pochlarn in Bohemia, and received his arts training in the Austro-Hungarian capital, Vienna. His first works - like the picture book *The Dreaming Youths* - were admired, and in 1908 he exhibited in the Kunstschau exhibition organized by the Klimt circle. This, together with his activity as a poet and playwright brought him into contact with the city's avant-garde artist community, including the composer Schonberg. Like the other great Austrian Expressionist, his contemporary [Egon Schiele](#) (1890-1918), Kokoschka was initially influenced by the German and Austrian versions of [Art Nouveau](#) (Jugendstil and Vienna Secession) but, unlike Schiele, his painting style quickly moved from Klimt-style decorative linearism to a more intense [expressionism](#). In 1908 Kokoschka's work was shown in the Kunstschau exhibition in Vienna, which featured the avant-garde group around Klimt. His contributions were a centre of controversy because of their Expressionist violence, and he was dismissed from the School of Arts and Crafts as a result. In 1909 his work was shown at the second Kunstschau, and his two plays were performed in the little open-air theatre attached to the exhibition buildings. There was a tremendous scandal because of their violence, and their unconventional and apparently irrational

structure, and even the Werkstätte would no longer employ him. At one time he managed to keep alive by betting on his own capacity to drink visitors to Vienna under the table. His chief protector was the pioneer Modernist architect Adolf Loos, who secured portrait commissions for him. One portrait was of the satirical writer Karl Kraus, editor of *Die Fackel* (The Torch). Kraus said of this: 'It is quite possible that those who know me will not recognize me. But it is certain that those who do not know me will recognize me.'

Psychological Portraiture

From 1908-12 Kokoschka began a series of "psychological portraits" of Viennese celebrities, seen as the first works to reveal modern existential anxieties: a genre exemplified by his portrait of the prominent architect *Adolf Loos* (1909, State Museum, Berlin). In 1910 he was given his first solo exhibition at the Folkwang Museum in Hagen. In 1912, his [portrait art](#) was included in the first [Sturm Gallery](#) shows and in the Cologne Sonderbund show. Around this time Kokoschka began his passionate and stormy affair with Alma Mahler, widow of composer Gustav Mahler, which he celebrated in his 1914 painting *The Bride of the Wind* (The Tempest) (Kunstmuseum, Basle). Though she eventually broke it off, he continued to love her for the rest of his life.

World War I and Aftermath

In 1914 he volunteered for army service with the Austro-Hungarian forces but was badly wounded in the head, necessitating extended periods of hospitalization. During this period he moved to Dresden, and after the war was appointed Professor of Painting at the Dresden Academy of Art, where he taught from 1919 to 1924. His own paintings during the post-war period give an increased priority to colour and are the most solid of his career; his [landscape painting](#) in particular were very popular, and in 1922, he exhibited in the German pavilion at the Venice Biennale.

"His fortunes began to look up as soon as the war was over. In 1945 he received a symbolic tribute in war-battered Vienna: an exhibition shared with Klimt and Schiele, both long dead. In 1947 there was a large Kokoschka retrospective at the Kunsthalle in Berne, and in 1952 a room was devoted to his work at the 26th Venice Biennale, Kokoschka had become a British citizen in 1947, but was not eager to remain in a country which he felt had slighted him. In 1953 he began to run his School of Seeing at the Internationale Sommerakademie für Bildende Kunst in Salzburg, thus re-establishing his ties with the Austrian milieu in which he began his career, and in the same year he settled permanently at Villeneuve on Lake Geneva. He was now once again an extremely celebrated artist, but he had drifted away from the post-war art world, and, though much respected, was a marginal figure by the time of his death in 1980."

Interesting Questions:

What do you think the artist is saying with the dragon in the painting?

What mood does his choice of colors evoke for you?

Kokochka was an extremely passionate man, do you think that comes across in the painting? what do you see that makes you say so?

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On Jul 7, 2011, at 8:11 AM, Ziya Tarapore wrote:

<IMG_0755.jpg>

Family fun projects found in Backpacks could be checked out by family to make mask and then returned.

<IMG_0756.jpg> <IMG_0757.jpg>

interactive stations for stamping postcards

<IMG_0758.jpg> <IMG_0759.jpg>
brochure at Nkisi

<IMG_0760.jpg>
Sounds game for African Gallery different drums

<IMG_0764.jpg>
Cool installation!!

<IMG_0765.jpg>
Give us your ideas boards

<IMG_0775.jpg>
Bound sketch book with mini still life to mimic painting

<IMG_0776.jpg> <IMG_0777.jpg>
Brochure on Monet's painting of London

<IMG_0778.jpg>
Location of brochures next to selected paintings in DAM gallery

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On Jul 6, 2011, at 10:33 PM, Ziya Tarapore wrote:

<DAM.doc>

All,

Please let me know if you are able to open this file, I did save it as .doc, but one never knows with Apple!!
also do let me have your thoughts about starting the interactive game library that I have mentioned .

Best!

Ziya

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