

Masculine and Feminine

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Oskar Kokoschka: The Untimely Modernist, by **Rüdiger Görner**, trans. **Debra S. Marmor and Herbert A. Danner**, London: Haus Publishing, 2020, 352 pp., unillustrated, hardback, £20.00

Oskar Kokoschka: New Insights and Perspectives, edited by **Regine Bonnefoit and Bernadette Reinhold**, Berlin: de Gruyter, 2021, 451 pp., 37 col. and 16 b. & w. illus., paperback/e-book, £34.50

The Female Secession: Art and the Decorative at the Viennese Women's Academy, by **Megan Brandow-Faller**, University Park, PA: Penn State University Press, 2020, 304 pp., 27 col. & 60 b. & w. illus., hardback/e-book, £89.62

The three publications reviewed here open up considerable new perspectives on an art history associated with Vienna. A long-awaited biography of Oskar Kokoschka is complemented by a valuable set of critical essays on multiple themes relating to this prominent artist. These are followed here by a work on the creative avenues available to the women whose role in the contested arena of the decorative arts would challenge the standard model of genius and gender trouble.

To write the life of one the twentieth century's most prominent artists, whose extensive oeuvre was matched by a preposterous ego, is not a task for the faint hearted. From expressionist enfant-terrible to elder statesman and portraitist of the same, the historical cross-currents which meet in the life of this eternally controversial 'avant-garde traditionalist' invite biographical study, but do not make it easy. Literary historian Rüdiger Görner valiantly keeps pace with the hectic life, work and far-flung networks of Oskar Kokoschka, producing the first biography since that of Edith Hoffman in 1947.¹ Addressing Kokoschka as a writer, pedagogue and peace activist alongside his artistic oeuvre and multiple personal dramas, it is perhaps inevitable that not all of this can be covered without there being some loose ends.² Unquestionably, however, the case is made for the book's subtitle: ploughing his own impetuous furrow between innovation and classical tradition, the prickly youth from Vienna held firmly

to his 'untimeliness' through the revolutionary period after 1918 and in his vocal participation, after 1945, in contentious debates concerning figurative or abstract art. Based on extensive archival research, in addition to the published letters and the artist's embroidered autobiography, the picture Görner presents is one of a restless creativity driven by the same playfulness and fury one sees in Kokoschka's paintings.³

The book begins with Kokoschka's defining role in the eruption of a brittle expressionism, in the dissonant 'fairy tale' *The Dreaming Youths* (1907) and the scandalous play *Murderer Hope of Women*, first performed in 1909 (plate 1). Aptly crediting Kokoschka with 'making the primeval visible' in this and related dramatic fragments, Görner makes a convincing case for his position as a dramatist in both idioms (24). Enlightening on the ancient myths and literary references behind the artist's consistent treatment of the 'reptilian Eve' in such early works, Görner is, however, rather uneven in his critique of the prevailing misogynist discourse in Vienna at the time. For instance, while attention is paid to key protagonists in the 'almost incestuous' cultural network including important details on Peter Altenberg, Adolf Loos and Karl Kraus there is no discussion of Otto Weininger's notorious *Sex and Character*, a text which coloured a vast swathe of cultural production and social affairs after its publication in 1903 (22). Such a context seems essential to any retelling of the hyperbolic love affair with Alma Mahler, especially when she was represented by the artist himself as that eternal riddle of woman to be solved.⁴

On this famous affair, Görner observes how Kokoschka was in effect enacting another 'primal scene with woman' (46). Indeed, it is apparent that the sphinx and 'anima' prototypes were already in place in those early works: this influential woman simply stepped into the artist's already thriving personal mythology. After again finding a universal resonance in the 1917 work *Orpheus & Eurydice*, written during his recovery from the near-death experience on the Eastern Front, Kokoschka's personal drama entered its final phase in the ignominious episode of the Alma doll. Görner regards this obsessive plan for a replacement muse and lover (addressed in detail in the essay by Bernadette Reinhold: see below) as a final attempt at metamorphosis. Highlighting the fetishism invested in its creation in 1919, he details the precise anatomical instructions contained in letters to the artist maker Hermine Moos and cites the tales of E. T. A. Hoffmann amongst other literary precedents for this uncanny figuration. As for



1 Oskar Kokoschka, *Murderer Hope of Women I*, from *Zwanzig Zeichnungen*, 1913. Block print based on pen and ink drawing (1910). Vienna: Oskar Kokoschka Zentrum. Photo: Oskar Kokoschka Zentrum, Vienna.

Kokoschka's relations with women after this watershed, Görner rightly makes no attempt to excuse the constant liaisons, nor indeed the dubious terms in which he would refer repeatedly to his 'dolls' (Pupperln', 152). Important encounters include long-term lover and confidante Anna Kallin, to whom he would write from his travels to send nude photos for inspiration. In the Prague episode, we are given a satisfying introduction to Kokoschka's wife Olda Palkovska, the rock in his life from their first meeting in 1934 and a tireless archivist and publicist throughout the later career.

If the tangle of themes and characters in Kokoschka's life make any attempt at a coherent account of his early years in Vienna and Berlin a genuine contradiction in terms, nonetheless the book gets into its stride as the artist emerges from his calamitous experiences in love and war and gains both patronage and public recognition. The chapter on his landscapes of the

1920s establishes this genre as the territory in which Kokoschka's energetic style of colour modelling would find its most expansive canvas. Writing without recourse to illustrations, the author successfully conveys the double perspective bird's-eye view that define views of London, Venice, Cairo and points across Europe. He characterizes these as city portraits for their inescapably human demeanour. As Kokoschka schools his own hyperactive senses on these journeys, we witness the formation of that imperious 'seer' persona; an ambition modelled on his alter-ego, the Moravian philosopher and pedagogue Jan Amos Comenius, whose pictorial encyclopaedia *Orbis Pictus* (1658) made such an impression on the artist in his childhood.

Görner's combined attention to art, biography and world events comes into its own in his focus on the portrait as site of a committed humanism and a brand of modernism that defies categorization. After the febrile expressionist years, Kokoschka's consistent energy for portraiture developed into a briskly colourful dynamic that reached solid state in expressions of political allegiance from the early 1930s. Taking refuge in Prague in 1934, he painted a radiant shimmer of hope in his portrait of Czech president Thomas G Masaryk, pictured with the historical hero Comenius against a generous view of the city. Reflecting Kokoschka's vocal opposition to Austro-Fascism, this work embodies the artist's belief in a pluralistic cultural consciousness; the defining vision that would imbue all of his portraits of great statesmen and women, especially those produced after 1945. Such broad-brush humanism also fuelled his pedagogical ideals. Based on the idea of a schooling of the senses, this project finally found fruition in the School of Seeing, established as part of the Salzburg festival in 1953. Görner highlights the close involvement of gallerist Friedrich Welz in funding this project, whose dealings with Nazi art propagandists left a visible stain on his post-war affairs. This was not out of character for many in Austria's Second Republic, which, Görner writes, 'in its first forty years, was indisputably a state of deniers and quick-change artists' (251).

The chapter on exile in the UK, where Oskar and Olda arrived in October 1938, explores the many paths crossed with figures fleeing Nazi Europe. As he had recently acquired Czech citizenship, Kokoschka was spared internment and, through the Austrian Centre and Free German League for Culture, was instrumental in refugee action and exhibitions focused on the welfare of children. Görner is informative on the portraits of this era and makes perceptive sense of the allegorical

paintings including those from Polperro and the angry satires *The Red Egg* (1940) and *Alice in Wonderland* (1942), reflections on the Munich Agreement and the Austrian Anschluss, respectively. Pertinently, we learn that while grateful for refuge in Britain, the artist bore no illusions about an end to isolationist politics, remarking that this ‘parochial’ country would never ‘promote, much less tolerate, a European Union of States’ (226). His response was to continue his role as an international statesman, eager to cement a world reputation by depicting major players in the post-1945 scene in his paintings.

Kokoschka’s life-long opposition to abstract art is best explained through his commitment to humanist traditions and an open stand-off with other artistic egos: down with the ‘inhuman’ in Kandinsky; down with the new objectivity (too objective!); and no mention at all of Picasso. Görner’s close attention to key essays after 1945 casts light on the intense cultural debates of this era. We are left in no doubt about the force with which Kokoschka’s late style billows forth in the treatment of classical subjects and tragic epics which include *Thermophylae* (1954) and the ‘negative apotheosis’ of the great *Prometheus* triptych of 1950. There is curiously little detail on this commission by fellow Viennese exile and Rubens expert Count Antoine Seilern, who later bequeathed it to the Courtauld Gallery.

The lack of illustrations or index and sparse information on the location of works might cause frustration for art historians. However, this rich literary study of a major cultural figure is an affordable edition which rewards the reader with acres of personal and political history and is consistently astute on the artist’s own outsized ego: artistic genius; humanist seer; world statesman; the list goes on. Indeed, when reading of the play fragment that has Comenius meeting Rembrandt, one can’t help but hear yet another historical hero being added to Kokoschka’s list of alter-egos.

The editors of the essential new volume of essays on Kokoschka, *New Insights and Perspectives*, are more than qualified to manage the virtually inexhaustible field of research surrounding the artist whom they credit with having added an explicitly resistant style of modernism to the canon. Gathering contributions from leading scholars, Régine Bonnefoit of the Fondation Oscar Kokoschka in Switzerland and Bernadette Reinhold of the Oskar Kokoschka Zentrum at Vienna’s University of the Applied Arts have together consolidated a new phase of scholarly enquiry into Kokoschka’s life and work.

The first section attends to the years of exile and political engagement at mid-century. It begins with an uplifting tale of resistance focused on the work of critic and art historian Paul Westheim, author of the first monograph on Kokoschka and a life-long correspondent. Exiled first in Paris and later in Mexico, Westheim’s sustained efforts to publicize Nazi crimes against art and artists are not widely known. Uncovering fascinating detail long hidden in Moscow archives, Ines Rotermund-Reynard reveals the vital intermediary role of Charlotte Weidler, who informed Westheim of the catastrophic events and acted as agent in the dealership network he maintained against all the odds. Read this detective piece to find out how Kokoschka’s masterpiece *Die Windsbraut* (1913) found safe haven in Basel alongside other outstanding examples of German and Austrian modernism. The appearance of *Self-Portrait as a Degenerate Artist* (1937) in the London Exhibition of Twentieth-Century German Art of 1938 may be a more familiar story. However, Lucy Wasensteiner’s meticulous research into the lenders to this show has brought further depth to the intricate web of exile networks. One key figure was Nell Walden, whose contribution effectively led to the first retrospective of the Sturm group – with Kokoschka firmly at its centre. Paul Westheim, too, was instrumental in the safe passage of those works and was originally hired as lead curator alongside Britain’s Herbert Read.

Returning us to the Moravian educator and reformer Jan Amos Comenius, Régine Bonnefoit offers a critically astute view of Kokoschka’s instrumentalization of the historic figure to legitimize his own ambitions. Detailing the way in which that philosopher’s child- and vision-centred model of public education was to drive Kokoschka’s campaigns for peace in Europe, she also investigates the wider philosophical context, from John Locke to the modern phenomenologists. Her discussion of the Comenius play project, begun in Prague and continued in UK exile, highlights characteristic elements of satire: guest appearances from the character of the *Good Soldier Schwejk*, for instance, are followed in the third act by Charlie Chaplin stepping straight off the screen of *The Great Dictator*.

Of all the areas of Kokoschka’s aggressive egotizing, his attitude to women grates the most. Fortunately, recent scholarship has turned a critical eye on this patent misogyny.⁵ Two essays in this volume tackle this theme in the context of the exaggerated scrutiny of gender and sexuality in fin-de-siècle Vienna. Katharina Prager details key circles of influence on the young artist,

beginning with his initiation into the emancipated world of the Lang siblings and the tortured relationships that would bear bitter fruit in the dramas (Lilith Lang being the androgynous subject of Kokoschka's obsession in his *Dreaming Youths*). As unpalatable as they are paradoxical, the views of Kraus, Loos et al. gain another facet through Prager's focus on theatre director Berthold Viertel, whose writings provide further pieces in the puzzle of 'culturally critical interventions and subversions in Vienna around 1900' (242).

And so to the scandal of Kokoschka and his doll. Bernadette Reinhold's definitive essay on this topic presents a picture of this 'sexually pathological Pygmalionism' as much more than just an episode.⁶ Considering the Freudian aspects of this famously public fetish object, her view of a 'highly active memory work' (288) that belongs somewhere between a child's transitional object and adult erotic fantasy, includes the obsessional character both of the original relationship and of the nine-month gestation period represented in the communications with artist Hermine Moss. And what of Alma herself, her 'muse' persona moulded amidst that Viennese mania for sexual difference? The subject of countless works by Kokoschka, we read here of her objection to being reduced to 'a docile, mechanical tool' (281). Of particular interest is Reinhold's critical attention to what the artist referred to as the 'great puppet show' (278: 'Puppe' as both doll and puppet of the stuffed variety).⁷ It was a show both instinctual and highly staged from the start: beginning in the arena of Cabaret Fledermaus and the archaic grotesques that included the bizarre *Sphinx and Strawman* (1909), it proceeded via a dadaist outing in Zurich to establish an afterlife in surrealist installations of other artists. In the paintings on this subject from 1919–22 (plate 2), poised between voyeurism and a vulnerable self-irony, Reinhold sees the artist finally working through his trauma; the final act in what amounted to a multi-media work of art at the heart of his career.

Grappling squarely with the artist's 'egomania' throughout, this publication takes a robust attitude towards Kokoschka's self-marketing strategies. Targeting the autobiographical construction head-on, Birgit Kirchmayr applies theories of biography and of genius formation to a revealing parallel of Kokoschka's *Mein Leben* and the biography by Edith Hoffmann; the latter known to have been influenced by the artist's own interventions.⁸ Meanwhile, new research by Keith Holz into acquisitions, portrait commissions and teaching activities in America



2 Oskar Kokoschka, *Self-Portrait at the Easel*, 1922. Oil on canvas, 181.1 × 111.1 cm. Vienna: Leopold Collection. Photo: Leopold Collection, Vienna.

sees Kokoschka 'playing the part of grand old man of European painting and self-made humanist educator' (203). Holz's analysis of the complex balance of allegiances amongst European art dealers after emigration furthers the debate on figures such as Curt Valentin and Otto Kallir: at once both refugees and potential beneficiaries of the Nazi liquidation of 'degenerate art'.

Two essays on the theatrical works affirm the artist's reputation as the pioneer of expressionist theatre. Anna Stuhlpfarrer's informative survey of early productions stretches from the 1909 Vienna premiere of that 'spectacle of puberty' (321), *Murderer, Hope of Women*, to the opera of the same name, with a score by Paul Hindemith and staging by Oskar Schlemmer, in Stuttgart in 1921. Barbara Lesák examines the wider historical context of expressionist theatre in Vienna with reference to an extensive database: a project which, she writes, describes a fluctuating 'fever curve' of drama and opera

into the early 1930s (357). The transcultural patterns associated with Kokoschka's work are the subject of two enlightening essays which conclude the volume. As she examines the influence from the arts of East Asia, Aglaja Kempf uncovers a deep fascination that permeated Kokoschka's work subtly but consistently throughout his career. Finally, theatre scholar Günter Berghaus contributes an account of a performance of *Murderer, Hope of Women* in Rio de Janeiro which integrated ritual theatre practices into the expressionist aesthetic. In tracing the exchange between performance artists from both contexts across the twentieth century, he establishes further important detail on the South American experience of exiles and émigrés from Nazi Europe.

Well designed and accompanied by a judicious selection of illustrations, this volume makes a fine academic resource for all purposes. The dual-language format is both generous and entirely practical and credit is due to Mark Wilch for his fluent translations into English.

Megan Brandow-Faller specializes in reclaiming ground for women in Vienna against the considerable odds posed by the biographies of Oskar Kokoschka and his cohort.⁹ Her new book takes up the baton on behalf of the women artists in secessionist circles of Gustav Klimt and the Viennese workshops (*Wiener Werkstätte*). Exploring neighbouring territory to that of Julie Johnson, who helped to rescue the names of leading female painters and sculptors from obscurity, Brandow-Faller breaks new ground in the history of the decorative arts.¹⁰ With her focus on experimental education and collaborative practices, she elucidates the complex antagonism between a fervent commitment to the decorative arts and the lingering suspicion that those same arts lacked meaning. Standing up for the women who worked in that patently gendered frame and successfully turned it to their advantage, the book also complicates the received view of a virile and acerbic expressionism, with Oskar Kokoschka the prime example. Acclaimed for a cerebral 'X-ray vision' into the depths of the psyche, he was himself indebted to the beautiful surface (*Flächenkunst*) and schooled in all the ingredients of the secessionist *Gesamtkunstwerk*.¹¹ If such decorative concerns were off the menu for expressionist men, once Adolf Loos weighed in with his pseudo-cloistered austerity, the women of this circle had little issue with multi-tasking, turning their malleable skills and collaborative practices to subversive ends to counter the prevailing discourse on the 'feminine' arts.

The first half of the book concentrates on the *Wiener Frauenakademie* (WFA). Launched in 1897 in league

with secessionist luminaries, its aim was to bridge the gap between the traditional academy system, from which women were summarily barred, and the more liberal *Kunstgewerbeschule*, where, despite tacit inclusion, opportunities for women were limited. With a progressive curriculum based on experiment and material experience, faculty members included the secessionist graphic artist Alfred Böhm and impressionist Tina Blau Lang, whose painting course majored on plein-air exercises and a telling emphasis on 'learning to see'. Readers will recognize here a formula of 'unlearning' that echoes not only in the pedagogical ideals of Kokoschka but equally in the Bauhaus arena.

One of the exemplary '*Mehrfachkünstlerinnen*' who would flourish in this environment was Fanny Harlfinger-Zakucka, recognized in the context of the *Wiener Werkstätte* as the 'female Hoffmann or Moser'. Informed by the aesthetics of children's drawings and folk art, her graphic works in stencil, wood and linocut were regularly reproduced in the secession's *Ver Sacrum* and in the pages of the *Studio*. Such validation helped in face of the standard discourse rooted in the virulent misogyny of Otto Weininger and in texts such as Karl Scheffler's *die Frau und die Kunst* (1908). In his essentialist arguments that precluded women from original creative genius, Scheffler labelled the female artist, 'the imitator par excellence [...] the born dilettante' (47). Brandow-Faller's convincing riposte lays claim to a 'positive dilettantism' at the WFA, part of 'a radical reevaluation of gendered attitudes towards active creation and passive aesthetic receptivity' encouraged by Klimt's circle and further inspired by the Austrian women's movement (50). An important figure here is the philosopher Rosa Mayreder, herself one of those liberated dilettantes, who promoted ideas of the well-rounded creative woman as a corrective model for a society dominated by masculine norms of a narrow productivity.

Detailed evidence for the positive reclamation of this territory lies in work from Alfred Böhm's class. Displaying a characteristically secessionist vocabulary of botanical linearity and youthful vigour, these are equally informed by the reform pedagogy of child-art specialist Franz Čížek. Stencil designs for children's instruction projects show abstract designs in positive and negative forms that maximize the medium's material authenticity. A selection of such prints, drawings and toy designs by WFA artists featured in the *Wiener Werkstätte* exhibition at Galerie Miethke in 1905; designs which Brandow-Faller compares to the prominent 'painted mosaic' techniques of Gustav Klimt. Alongside the

many postcard designs with their fluid incorporation of fashion, graphic art, music and dance these works embody the winning formula of Viennese design.

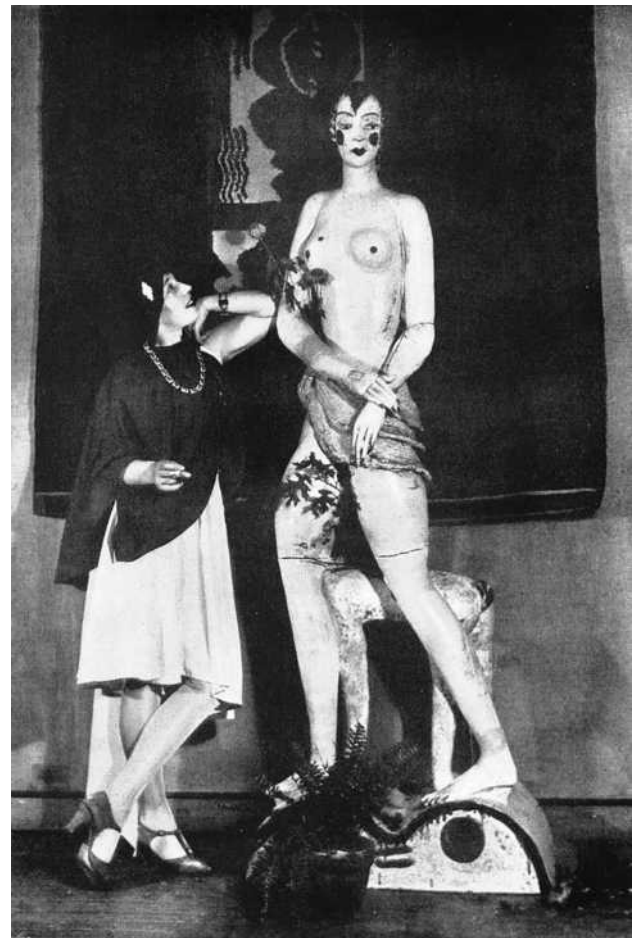
The experimental principle of ‘unlearning’ shows all the hallmarks of the prevailing primitivism that, for expressionists among others, found an ‘authentic’ expression in the art of children, in folk art and in the arts of East Asia. Critical questions on this score are further heightened when such attitudes are applied to the art of women. According to Brandow-Faller, however, it was an integral part of those subversive tactics to knowingly use such a critical framework to their own advantage, effectively ‘carving out a design language that capitalized on critical perceptions of their supposedly uninfluenced creative vitality’ (75). The ‘Art for the Child’ display at the Klimt Group’s 1908 *Kunstschau*, with its wooden toys and exquisite room ensembles, illustrates the utmost seriousness with which the women of the WFA applied themselves to this field of design. If the positive reception of these displays aligns on the one hand with the prominent role of play in modernist art – especially when motifs of toys are seen to repeat in a prominent portrait by Gustav Klimt – on the other hand it reveals the infantilizing attitudes towards ‘artistically minded girls [and] working amateurs [...]’ (173). A reminder, if needed, that the very category of women’s decorative art in which these artists operated was a construction of male discourse, comes in the third chapter. Examining the inevitable backlash to female success in the immediate aftermath of this exhibition, the focus here is on the creeping conservatism of the new (male) directors of the WFA who together displayed an anti-secessionist distrust of a ‘functionless ornamentation’ (71).

A chapter on ‘expressive ceramics’ offers further evidence for a feminist counter-offensive on the bastion of male expressionism (plate 3). Thrown rather than moulded, with irregular finishes and often garish colours, period critique of these playful works reveals how the ‘hermaphrodite’ objects (183) posed an equal threat to male critics as did their androgynous-looking ‘new women’ artists. One of the critical conundrums of this subject is that it can be hard to appreciate that nuance in the neo-rococo vessels and figurines, such as those exhibited at the Paris fair of 1925. However, arguments for their expressionist intent are ultimately satisfying for the further ammunition they provide against Adolf Loos, whose diatribe against the decorative feminine reached a new low in his ‘Wiener Weh’ lecture of 1927 (‘Viennese Woe’). Certainly, the

supremely performative female head sculptures offer a direct retort to those same misogynist critics who collapsed women’s art with face-painting: proof that artists such as Vally Wieselthier knew how to play up to the derogatory labels with a subversive irony.

The penultimate chapter concerns a final stand against denigrating attitudes towards ‘modernism’s impure “others”’ (220). Headed by Fanny Harlfinger-Zacucka and hailed at the time as the ‘female secession’, the activities of *Wiener Frauenkunst* (WFK) between 1908 and 1933 invested new meanings into the traditionally feminine media of textiles and embroidery. Architect Liane Zimmler collaborated on a series of exhibitions in the *Raumkunst* format; setting a direct challenge to the ‘white-out’ of the Loos crowd, the rooms were filled with a colourful range of ceramics, furniture and textiles in a restrained abstract ornament.

As the sobering conclusion underlines, the pioneering actions of both the WFA and the WFK were divested of all subversive potential under the



3 Photograph of Vally Wieselthier with her glazed earthenware sculpture *Modern Youth*, 1928, from *DKD*, vol. 64, no. 7, 1929. Photo: Penn State University Press.

rise of Austro-Fascism, as policies of Aryanization saw members forced out of work and ultimately into exile or worse. From this point on, folk art influences were strictly enshrined within a *Heimat* rhetoric and women's artistic productivity once again aligned with her biological destiny. Representing a substantial work of restitution for numerous boundary-defying women, this book mines the complex seams of production, patronage and pedagogy which make Viennese art and design such intriguing territory for scholarship and debate. This is all the more satisfying to read alongside recent scholarship on the indomitable artistic persona of Oskar Kokoschka. As one would hope from an extensive biography on the one hand and a new collection of art-historical essays on the other, these publications simultaneously deepen our critical understanding of the artist's career while broadening the picture of his extensive international networks. There is above all a wealth of material here for anyone with further questions to ask of the irresolvable tensions and mutual attraction between the fine and applied arts, ornamental surface and psychological depth, which led back and forth across the gender divide in Vienna after 1900.

Notes

- 1 Edith Hoffmann-Yapou, *Kokoschka: Life and Work*, London, 1947.
- 2 In addition to the autobiographical titles listed below, selected sources for the 'dramas' in Kokoschka's life and work include: the lithographic poem, *Die Träumenden Knaben*, Vienna 1907; illustrations to plays including: *Der gefesselte Columbus*, 1916; *Alos Makar*, 1914; *Sphinx und Strohmännchen*, 1917, in Oskar Kokoschka, *Das Druckgraphische Werk*, ed. Hans Winkler and Friedrich Welz, Salzburg 1975. See also Oskar Kokoschka, *Plays and Poems*, trans. Michael Mitchell, Riverside, CA, 2001.
- 3 Oskar Kokoschka, *My Life*, trans. David Britt, New York, 1974. *Letters 1905–1976*, selected by Olda Kokoschka and Alfred Murnau, trans. Mary Whittall, London 1992.
- 4 See especially the depictions of the female temptress in the drawings to the cycles *Der gefesselte Columbus* (where a portrait of Alma opens the cycle), *Der Bachkantata* and *Alos Makar*, in Kokoschka, *Das Druckgraphische Werk*, cat nos 43–54; 58–68; 69–73, respectively.
- 5 See Heike Eipeldauer, "'I Struggle for Womanhood': Figurations of the Female in the Early Work of Oskar Kokoschka', in Oskar Kokoschka, *Expressionist Migrant European: A Retrospective*, ed. Catherine Hug and Eipeldauer, Heidelberg, 2018, 22–31.
- 6 272. Reinhold employs this term from Peter Gorsen, *Sexualästhetik, Grenzformen der Sinnlichkeit im 20. Jahrhundert*, Hamburg, 1987.
- 7 278. This was Kokoschka's own term for his interactions with women and their dramatization across his oeuvre.
- 8 163. Kirchmayr refers in particular to the essay by Régine Bonnefoit, 'Kunsthistoriker vom Künstler zensiert – am Beispiel der Kokoschka-Monographie von Edith Hoffmann' (1947) in *Die Biographie – Mode oder Universalie? Zu Geschichte und Konzept einer Gattung in der Kunstgeschichte*, ed. Beate Böckem, Olaf Peters, and Barbara Schellewald, Berlin, 2016.
- 9 Megan Brandow-Faller, 'Man, Woman, Artist? Rethinking the Muse', *Austrian History Yearbook*, 39, 2008, 92–120.
- 10 Julie Johnson, *The Memory Factory: The Forgotten Women Artists of Vienna, 1900*, West Lafayette, IN, 2012.
- 11 According to Kokoschka, his psychologically intense portraits of 1908 and after led Adolf Loos to be 'convinced that I had X-ray eyes'. Kokoschka, *My Life*, London, 1974.