

Large-Print Labels—English

From Munch to Kirchner: The Heins Collection of Modern and Expressionist Art

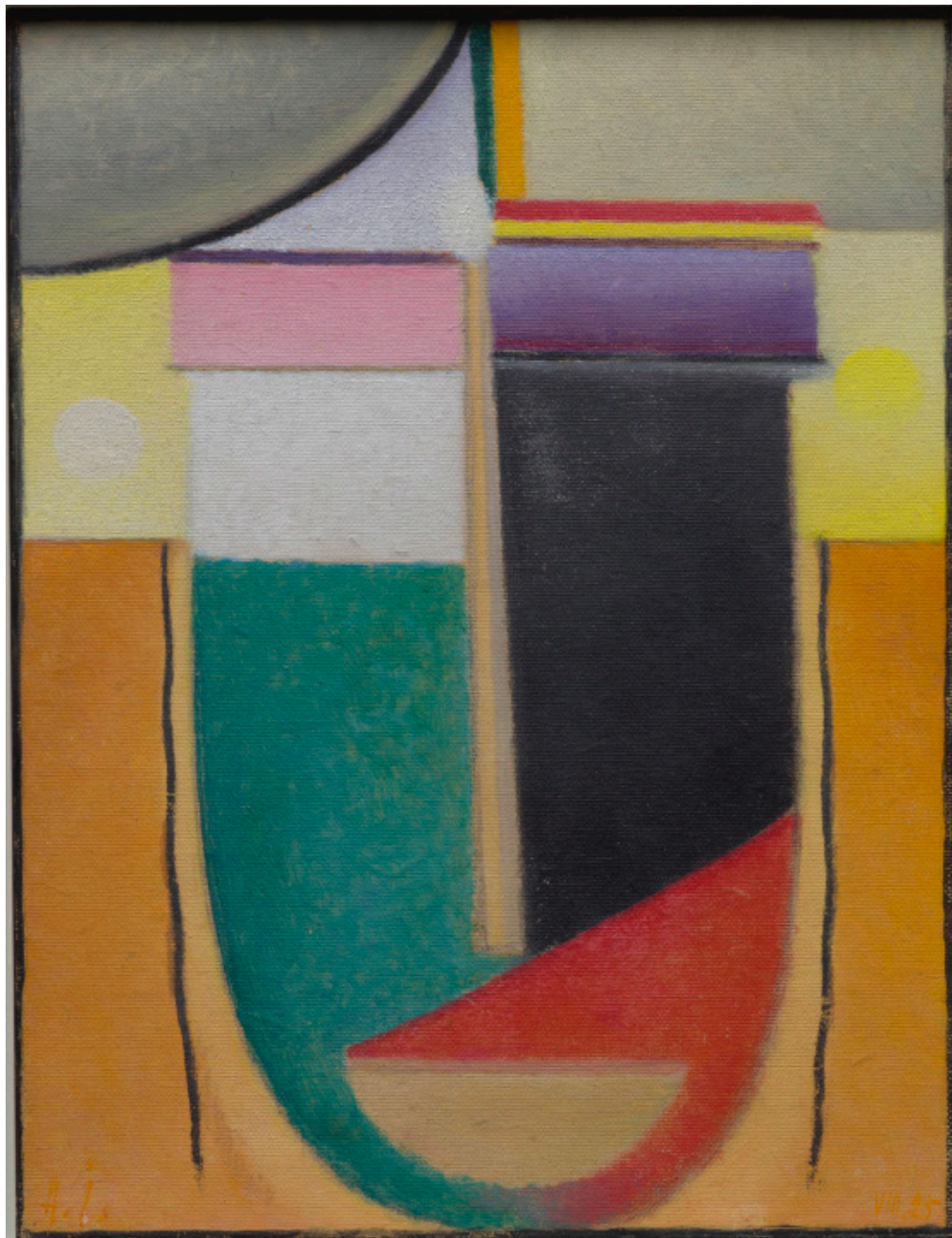
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From Munch to Kirchner: The Heins Collection of Modern and Expressionist Art

“Being in the presence of art which I like and which touches me gives me enormous aesthetic pleasure.” —Elinor Heins

This focus exhibition celebrates the legacy of Marie “Elinor” Heins through the recent gift of 30 paintings, sculptures, and works on paper from her heirs. Between 1967 and her death in 2018, Heins amassed an impressive collection of modern artwork that she displayed in her home in Montreux, Switzerland.

The Heins collection is divided evenly between late 19th- and early 20th-century art movements: Impressionism, Post-Impressionism, and, her favorite, German Expressionism. Highlights include works by Pierre-Auguste Renoir, Paul Signac, Henri de Toulouse-Lautrec, and Edvard Munch, artists who depicted contemporary subjects in an equally contemporary style.



Abstract Head: Two Elements

1925

Alexei Jawlensky

Born in Torzhok, Russia, 1864–died in
Wiesbaden, Germany, 1941

Oil on cardboard

For *Abstract Head: Two Elements*, Jawlensky took inspiration from the frontal compositions and proportions of Russian Orthodox icons (sacred images representing Christian religious figures). A deeply devout man, he was intimately familiar with icons like the image below. This painting is part of a series of 251 abstract heads with only slight variations. By mimicking the religious practice of painting icons, Jawlensky explored a unique aspect of his personal faith.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2019.82.2



Flute Player

Modeled 1936, cast about 1936

Ernst Barlach

Born in Wedel, Germany, 1870—died in
Rostock, Germany, 1938

Bronze

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.1



View from Hisøya Near Arendal

1886

Edvard Munch

Born in Ådalsbruk, Norway, 1863–died in Oslo, Norway, 1944

Oil on canvas

Stylistic experimentation defined Munch's early career as he tried to find his unique artistic voice. While he first looked to Impressionism for inspiration, he soon found its emphasis on realistic representation to be inadequate for the expression of his subjects' thoughts and feelings. Munch painted *View from Hisøya Near Arendal* during a period when he returned to this more traditional style. Nevertheless, this scene of a seated man in quiet contemplation anticipates Munch's turn in the late 1880s toward conveying his subjects' inner psychological states.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.12



Mother and Child

Modeled 1915, cast 1928

Pierre-Auguste Renoir

Born in Limoges, France, 1841–died in
Cagnes-sur-Mer, France, 1919

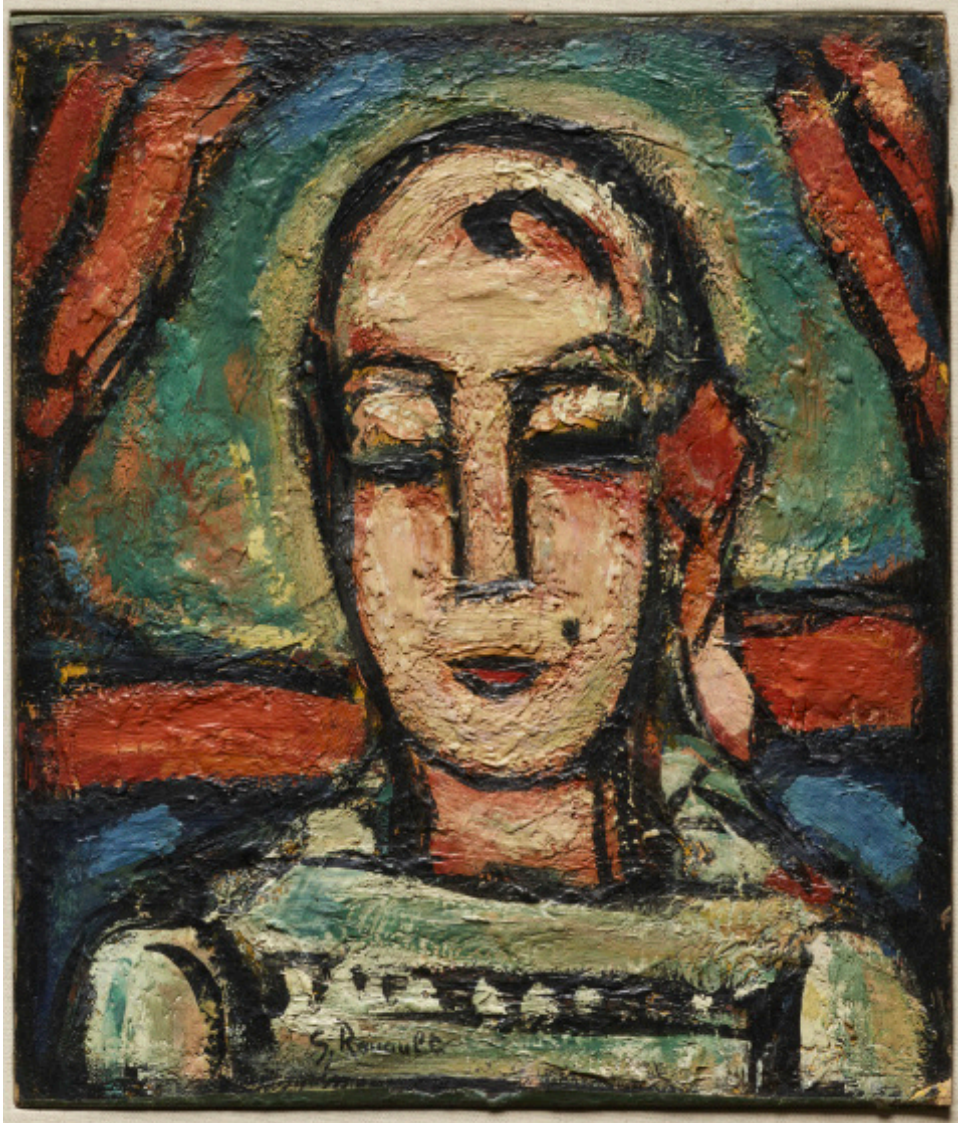
Richard Guino

Born in Girona, Spain, 1890–died in
Antony, France, 1973

Bronze

Renoir initially conceived this sculpture as a monument to mark the grave of his wife, Aline, when she died in 1915. Due to Renoir's advanced age and arthritic hands, his assistant, Richard Guino, modeled the sculpture in clay under his close supervision. This portrayal of Aline breastfeeding their firstborn son derives from a painting Renoir made 30 years earlier. For him, the image of Aline nursing their son was a modern representation of the Madonna and child and a symbol for the eternal nature of motherhood.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.18



Pierrot

1925

Georges Rouault

Born in Paris, France, 1871–died in Paris, France, 1958

Oil on canvas

This painting features Pierrot, a character that originated in the Italian commedia dell'arte as a lovelorn and sometimes foolish clown. Pierrot's costume conventionally includes white face paint and an oversized white outfit, elements that are present in this portrayal. The stage curtains at the sides are a reminder of the figure's theatrical origin. Rouault favored Pierrot as a subject and painted him dozens of times throughout his career. The character of Pierrot became the quintessential sad clown in art and popular culture, representing a melancholy outsider spurned by love.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins, 2023.79.2



The Seine River in Paris

1883

Paul Signac

Born in Paris, France, 1863–died in Paris, France, 1935

Oil on canvas

Signac taught himself to paint at the age of 18, after seeing an exhibition of Claude Monet's Impressionist paintings in 1880. Signac's earliest subjects were those available to him around Paris, like the Seine River, which he explored on his small rowboat named *Manet-Zola-Wagner*. Influenced by Impressionism, he painted the modern city en plein air (outdoors) in short, quick brushstrokes. Here, Signac places the viewer down on the water, as though we are in a moored boat. The composition, which is dominated by an open span of water, is innovative and incredibly daring.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins, 2023.79.3



Tristan and Isolde

1969

Salvador Dalí

Born in Figueres, Catalonia, Spain, 1904–
died in Figueres, Catalonia, Spain, 1989

Color drypoint on paper

This print served as a frontispiece for a series of prints dedicated to the medieval romance story of the ill-fated lovers Tristan and Isolde. Here, Dalí depicts the moment when the couple is about to drink the love potion that will unavoidably draw them into an adulterous love affair. The chalice bearing the fateful potion is shown twice: it appears in the foreground in Tristan's hand, and in the upper background, where its ornate shape is formed by the profiles of the doomed pair.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.2



Circus Lady in the Ring

1923

Otto Dix

Born in Reuss-Gera (present-day Gera),
Germany, 1891—died in Singen, Germany,
1969

Watercolor and pencil on paper

Dix is best known for his portrayals of people who were on the periphery of society, such as prostitutes, disfigured World War I veterans, and circus performers. Despite the extreme risks taken by these denizens of the big top, Dix perceived circus performers as being underappreciated and, consequently, he sought to emphasize their contributions. In *Circus Lady in the Ring*, he depicts a rider and horse under the spotlight at a pivotal and dangerous moment. Using strong diagonals that cross at the middle of the composition—one formed by the horse and the other by the standing rider—Dix fixed the dynamic duo solidly on the paper for our admiration.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.3



White Horses

1912

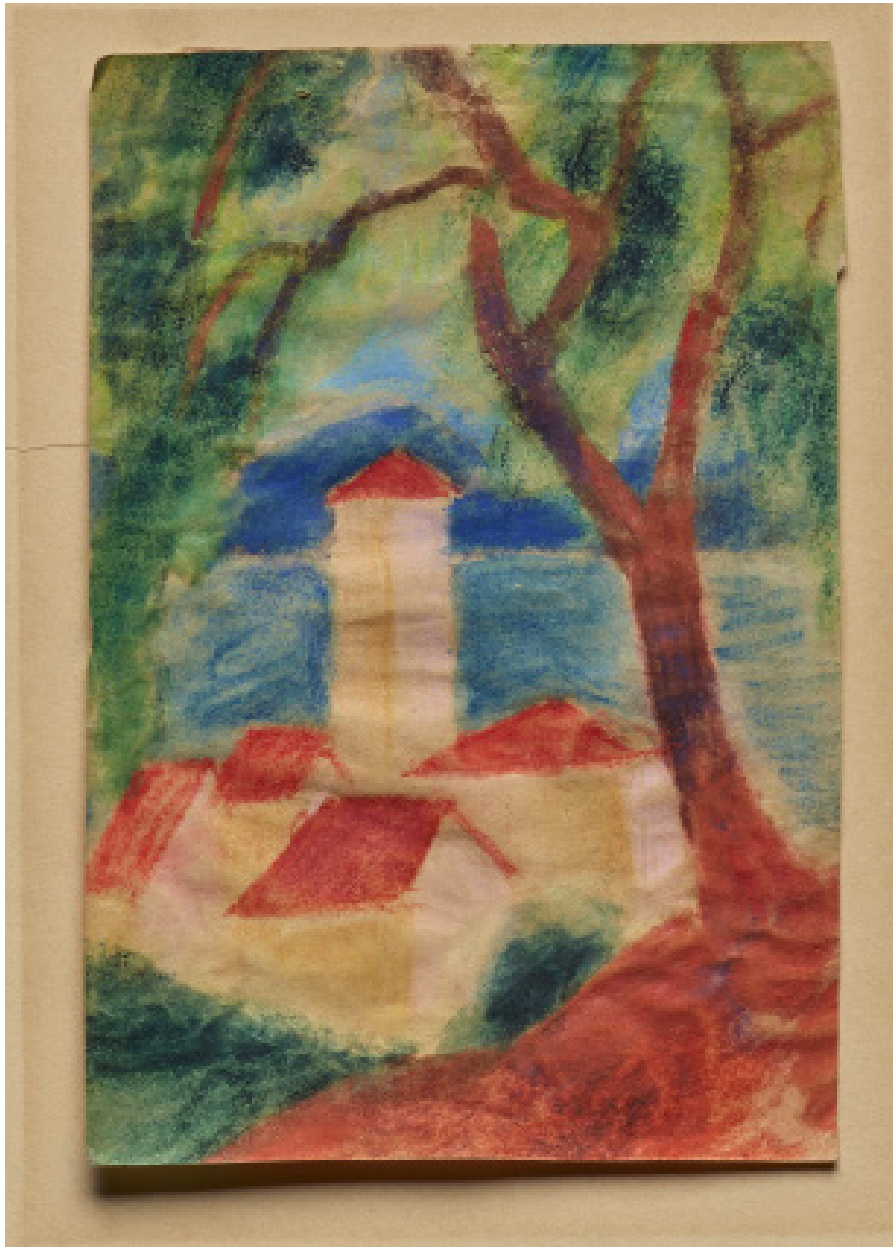
Erich Heckel

Born in Döbeln, Germany, 1883—died in
Radolfzell, Germany, 1970

Woodcut on paper

Heckel was a founding member of the German Expressionist group Die Brücke (The Bridge), which often used the less expensive medium of woodcut prints to experiment with new artistic ideas. He made more than 1,000 prints during his career, mostly between 1903 and 1923. In this print, horses are guided against a wind so strong that it bends the trees nearby. It is an unusual subject for the artist, who typically depicted calm, barren landscapes devoid of people and animals.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.4



Thunersee

About 1913–1914

August Robert Ludwig Macke

Born in Meschede, Germany, 1887–died in
Perthes-lès-Hurlus, France, 1914

Pastel on paper

Macke wrote, “The most important thing for me is the direct observation of nature in its light-filled existence.” In this pastel, he applies bright colors in small patches to depict a cluster of buildings along the shoreline of Switzerland’s Lake Thun. Macke lived there during 1913 and 1914—two of the most productive years of his life. He died shortly after, in September 1914, just two months into World War I, while fighting with the German Army in France.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.10



Hat Shop

1914

August Robert Ludwig Macke

Born in Meschede, Germany, 1887–died in
Perthes-lès-Hurlus, France, 1914

Pastel on paper

Two stylish women, and a man in the background at left, pause to look in shop windows. Macke used flat planes of bright color to draw the women in the foreground. Conversely, he used a dark navy blue and inky black to depict the man. The figures and their surroundings are composed of elongated and geometrically abstracted forms that, in concert with the bright colors, impart a sense of dynamism and movement to the overall composition.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.11



The Girls on the Bridge

1918

Edvard Munch

Born in Ådalsbruk, Norway, 1863–died in Oslo, Norway, 1944

Woodcut, zincograph, and lithograph on paper

Though Munch is best known for expressing loneliness and melancholy through iconic paintings such as *The Scream*, he was also an avid printmaker. Munch made his first prints in 1894 as a means to make more money, and over approximately 40 years he mastered several print techniques. He used three distinct printmaking processes to create this print, which allowed him to employ a variety of linear patterns and a range of colors in varied strengths. This combination of techniques adds emotional intensity and visual dynamism to the landscape surrounding the three young women.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.13



Bust with Checkered Blouse

1958

Pablo Picasso

Born in Málaga, Spain, 1881–died in
Mougins, France, 1973

Lithograph on paper

Over a period of 20 years, Picasso made over 400 images of Jacqueline Roche, who, three years after the creation of this lithograph, became his second wife. Although the artist was skilled in several print techniques, lithography allowed him the greatest flexibility for creating a wide variety of lines, textures, and tones. The lithographic crayon marks could be blended to create areas of soft shading, as seen on Jacqueline's face, or scraped to create the suggestion of texture, like in the background of this image. He also used a sharp tool to scratch through the crayon medium on the surface of the lithographic stone to create white lines that define Jacqueline's jaw and hairline, and strands of her long flowing locks.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.17



Child with a Biscuit (Jean Renoir)

1899

Pierre-Auguste Renoir

Born in Limoges, France, 1841–died in
Cagnes-sur-Mer, France, 1919

Lithograph on paper

Renoir made this study of his son to be printed and sold in albums of lithographs by his art dealer, Ambroise Vollard. While it was initially printed in black ink, the artist later added color to suit Vollard's wishes. Nevertheless, the album never came to fruition, so Renoir issued the print independently. It was one of the roughly 60 lithographs and etchings he made between 1890 and 1910.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.19



Amazon

1930

Georges Rouault

Born in Paris, France, 1871–died in Paris, France, 1958

Color aquatint on paper

Amazon is from a series of eight prints Rouault made to illustrate a never completed venture. After the project's cancellation, he used the print to illustrate his own story, *Circus of the Shooting Star*, which he published in 1938.

Rouault's use of heavy black outlines separates the colors of the image in a manner reminiscent of the cloisonné technique used in jewelry design, in which pools of colored enamel, glass, or gemstones are separated by metal wire.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.21



Still Life with Pink Mallow and Blue Clematis (Arkana Verlag)

1981

Horst Janssen

Born in Hamburg, Germany, 1929–died in Hamburg, Germany, 1995

Crayon (?) and pencil on paper, glued to paper support

Still Life depicts a pair of flowers in a vase on a white surface against a dark background. It is one among many works Janssen created that feature flowers in vases against stark backdrops. The reverse inscription “ARKANA VERLAG” along the bottom is the name of a publisher, which might mean the image was intended for a mass-produced poster.

A highly prolific artist, Janssen established a reputation as a skilled draftsman, printmaker, poster artist, and illustrator.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins, 2021.32.30

Henri de Toulouse-Lautrec

Henri de Toulouse-Lautrec (1864–1901) was born near Toulouse in southwestern France. He moved to Paris in 1882 and set up a studio in the Montmartre neighborhood, known for its bohemian lifestyle. Surrounded by artists, authors, poets, and philosophers, he worked and relaxed at the nearby cafes, cabarets, and brothels. These establishments, along with their performers, patrons, and prostitutes, became the primary source of inspiration for his paintings and lithographs.

Lautrec began his career when the popularity of Parisian nightlife coincided with the rise of modern lithography. He made more than 400 lithographs in his short career.



**Mademoiselle Cha-U-Kao, Female
Clown, Seated**
1896

Henri de Toulouse-Lautrec

Born in Albi, France, 1864—died in
Saint-André-du-Bois, France, 1901

Lithograph on paper

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2019.82.4



**Mademoiselle Marcelle Lender,
Portrait Bust
1895**

Henri de Toulouse-Lautrec

Born in Albi, France, 1864—died in
Saint-André-du-Bois, France, 1901

Lithograph on paper

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.24



The Englishman at the Moulin Rouge

1892

Henri de Toulouse-Lautrec

Born in Albi, France, 1864—died in
Saint-André-du-Bois, France, 1901

Lithograph on paper

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.25



A Drive in the Country

1897

Henri de Toulouse-Lautrec

Born in Albi, France, 1864–died in
Saint-André-du-Bois, France, 1901

Lithograph on paper

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.26



**Irish American Bar, Rue Royale,
The Chap-Book
1896**

Henri de Toulouse-Lautrec

Born in Albi, France, 1864—died in
Saint-André-du-Bois, France, 1901

Lithograph on paper

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.27



Frontispiece for *Elles*

1896

Henri de Toulouse-Lautrec

Born in Albi, France, 1864—died in
Saint-André-du-Bois, France, 1901

Lithograph on paper

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.29



Korwar Figure and Red Peonies

Date unknown

Emile Nolde

Born in Province of Schleswig-Holstein, Germany, 1867–died in Seebüll, Neukirchen, Germany, 1956

Watercolor on paper

Nolde, as a German Expressionist, is much admired for his use of a bright and expressive color palette. Well known for his oil paintings, he was also a particularly skilled watercolorist. He primarily executed his watercolors in a wet-on-wet technique, in which watery pigment is laid down on a dampened sheet of paper in contrasting pools of color. The pigments meet and merge, lending a soft focus to the edges of forms. This effect is particularly notable in the floral arrangement. The small statue at left is a Korwar (ancestor) figure from western New Guinea, which Nolde may have brought back from his travels to the South Pacific between 1913 and 1914.

Promised gift of Cornelia and Ralph Heins in memory of Elinor Heins, T44145.15



Orchids with Three Tulips

Date unknown

Emil Nolde

Born in Province of Schleswig-Holstein,
Germany, 1867–died in Seebüll, Neukirchen,
Germany, 1956

Watercolor on paper

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2023.79.1



Monastir

1965

Victor Vasarely

Born in Pécs, Hungary, 1908—died in Paris, France, 1997

Serigraph on paper

With its elongated lines, *Monastir* (from the Greek for “monastery”) evokes the vertical thrust of architectural forms common to the interior of a church. Vasarely was a chief proponent of Optical art. He used color, linear patterns, and geometry to create abstract scenes that convey a sense of movement and the optical illusion of three-dimensional forms on two-dimensional surfaces.

Vasarely believed in the democratization of art, that art should be accessible to all people. He embraced printmaking, with its lower price point, as the perfect vehicle for reaching a wider audience at all income levels.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.31



The Village of Marly-le-Roi Seen from Louveciennes

1876

Alfred Sisley

Born in Paris, France, 1839–died in Moret-sur-Loing, France, 1899

Oil on canvas

In early 1875, Sisley moved to Marly-le-Roi, a small village outside Paris. The area contained the remnants of gardens built in the 1600s by King Louis XIV for a royal château (castle). For this painting, Sisley likely set up his portable painting equipment on the hill behind one of the château's remaining pavilions, which is shown on the right side of the composition. The steeple of the church in Marly-le-Roi rises over the tree line in the distance. The work's sketch-like appearance suggests that Sisley may have finished it in one session.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins, 2023.79.4



Open Sea

1889

Eugène-Louis Boudin

Born in Honfleur, France, 1824–died in
Deauville, France, 1898

Oil on canvas

Boudin was known among his contemporaries for his masterful handling of skies and atmosphere. He represented the fleeting effects of weather by working en plein air (outdoors) rather than in a studio. When he met the teenaged Claude Monet in 1858, Boudin became his unofficial teacher and encouraged him to paint directly from nature. Monet accompanied Boudin on several painting excursions to the coast and around the countryside. These early lessons with Boudin profoundly affected Monet and the future Impressionists, who sought to capture their immediate perception of light and atmosphere.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2021.32.5



Murnau Landscape

1909

Alexei Jawlensky

Born in Torzhok, Russia, 1864–died in
Wiesbaden, Germany, 1941

Oil on cardboard

Jawlensky's vibrant depiction of the town of Murnau in the foothills of the Bavarian Alps features simplified shapes in bright blocks of color that are intensified by strong, dark contours, a combination typical of early German Expressionism. The picture dates from a summer of whirlwind artistic activity while Jawlensky was in the company of fellow avant-garde painters such as Wassily Kandinsky. Painted in the crucial years leading up to their founding of the Blue Rider group, both artists' landscapes produced in Murnau foreshadow the importance of color in conveying spiritual value.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2019.82.1



Still Life with Lilies

1917

Ernst Ludwig Kirchner

Born in Aschaffenburg, Bavaria (present-day Germany), 1880–died in Davos, Switzerland, 1938

Oil on canvas

Within the German Expressionist movement, artists prioritized personal expression over realistic depictions of nature. The Expressionists, inspired by earlier artists such as Vincent van Gogh and Paul Gauguin, used bold colors, animated brushstrokes, and simplified forms to convey their thoughts and feelings. Look at the cone-shaped object at lower left. What do you think it is? Scholars have yet to identify the form, but they think it might be a work of art in Kirchner's personal collection. Like many of his peers, Kirchner collected sculptures from Africa, Oceania, and India and often included them in his paintings.

Gift of Cornelia and Ralph Heins in memory of Elinor Heins,
2019.82.3



Field of Hyacinths

Late 1880s

George Hitchcock

Born in Providence, Rhode Island, 1850–died in Marken, Netherlands, 1913

Oil on canvas

Hitchcock found much of his inspiration in the landscapes of Holland, where he lived from 1880 until his death in 1913. As seen in *Field of Hyacinths*, the flower fields and the contrasting colors of the surrounding houses were a favorite subject of the artist. Hitchcock believed the light in Holland had a “suffused brilliance” that enhanced the colors of nature and made the views of the countryside even more appealing to artists.

Gift of Cornelia and Ralph Heins in honor of Elinor Heins, 2021.32.6

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