

# Ernst Ludwig Kirchner

You received a new e-mail.....

Thank you E. L. Kirchner!

Introduction  
Manuela Ernst  
Designresearch

**New E-Mail:**

**To: E.L.Kirchner**

**From: Manuela Ernst**

**Subject: Because of you...**

Dear Ernst Ludwig Kirchner

You are my subject.

In the first week you was my enemy. What should I do with you?

The only thing we shared together was our name: Ernst. Cheers on our names!

Then I looked closer into your paintings and I have to say we share more as I like.

You lived in the twenties in Berlin when the Varit e Clubs began to be popular.

Oh Ernst, I would love to change with you, just for a moment to see all these beautiful women with the feather in their hair and watch to their dance. But for you all this was too nervous as we can see i your work.

But the paintings you made influenced because of this Dance-Theater-Circusworld are one of my favourites. Compliment!

Then you went to Switzerland, one thing more we share dear Ernst Ludwig. I am from Switzerland.

How do you like Davos Mister Kirchner?

It was a good decision to go there, because, first of all there exist now a whole fan club for you. Did you know that? Take a look: [www.kirchnermuseum.ch](http://www.kirchnermuseum.ch)

But I'm supporting your decision to go to Switzerland also, because you met Lise Gujer. Thanks also to her, because she weaved your paintings and the result is amazing.

This patient to weave a painting like that, to express a whole Life scene in a tapestry ("Das Leben" 1931-32) with this beautiful choice of colours and this folkloristic paints is a masterpiece

The good old art to weave tapestry. Because of you my adorable Mister E. L Kirchner I began to ask me what value has the folkloristic textildesign nowadays?

What means Folklore to us in relation to Textiles? I got in email contact with a lot of people who works around textile and asked them this entire questions and also if they know you.

I dived into another world and have now a lot of interesting contacts. Just because of you Ernst Ludwig Kirchner. Thank you!

Best,

Manuela Ernst



„Postdamer Platz“ (1914)  
E.L. Kirchner

„Czardastänzerinnen“ (1908/1920)  
E.L. Kirchner



„Negertanz“ (1911)  
E.L. Kirchner

Who was Ernst Ludwig Kirchner? Where is my connection?  
Manuela Ernst  
Designresearch

# Ernst Ludwig Kirchner who are you ?

**New Email:**

**To: Manuela Ernst**

**From: Ernst Ludwig Kirchner**

**Subject: I am what you see...**

I was...

Artist from the 20ies century

Painter, Graphic Designer, Writer, Sculptureartist and in the end as well a Textil and Tapestrydesigner

Founder and Part of the Art Group „ Die Brücke“- Freedom to express yourself

Part of the important artist in the time of the expressionismus- But dont say I'm a expressionist- I don't want to subordinate me- Everybody should be Free.

War, Citylife, Fear, End of the World, My Ego, Madness, Love and Inoxication were subjects which kept me occupied.

In love with Erna Schilling. She was my inspiration: Her sister was a dancer in a Varietée Club... what a life. Horrible. They do not earn a lot of money they are not real, they are just here for the show. Horrible.

Life in Berlin drove me crazy.

It was during the first world war. The people went to the famous Varietée Clubs.

Loud , Rush and too much Offers in the Entertainmentsector.

But It was the most important time for my artwork.

Everyone tried to forget the War... The Roaring Twenties.

(Watch: <http://www.youtube.com/watch?v=yNAOHtmy4j0>)

The Dance of this woman as a showobject in their glitterdresses with the featherboa

around the necklace inspired me. I was influenced by that and expressed it in my pain-

tings. I was lost in this Entertainmentworld but felt me at the same time as a Soloenter-

tainer and a Genie of masquerade.

I expressed myself, the colours are not the reality they are my feelings.

Colour, Dynamic and Feeling in the same way.

I escaped to Switzerland. Switzerland brought me back to my roots. I lived in the moun-

tains and was inspired by that.

I met a special person. Lise Gujer. Together with her I realised to weave my painting.

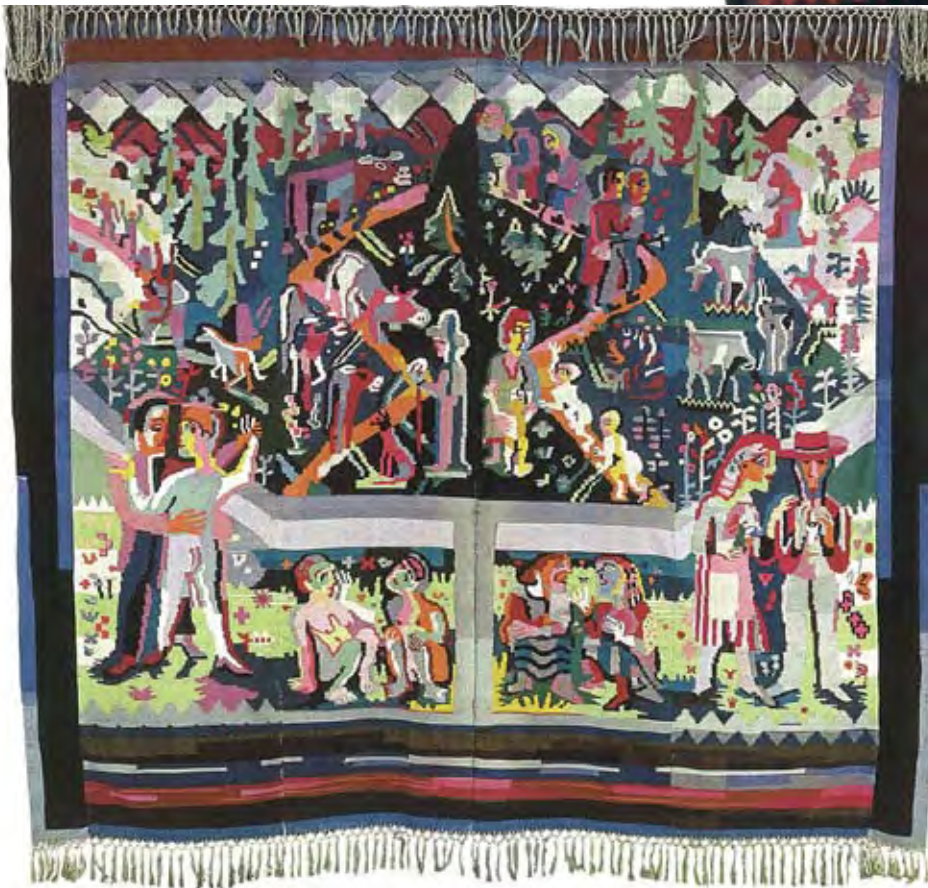




„Two female dancers“  
(1924)  
Design: E.L.Kirchner  
made by: Lise Gujer



„Going up the Alp“  
(1926)  
Design: E.L.Kirchner  
Made by: Lise Gujer



„Life“  
(1927-1928, 1931-1932)  
Design: E.L.Kirchner  
Mde by: Lise Gujer

What values had Textil for E.L.Kirchner ?

Manuela Ernst

Designresearch

It is so beautiful to weave life into textil.

After a few nervous breakdowns in Germany I'm glad that I came to Switzerland and discovered the beauty of making tapestry.

The beauty but also the warm, protective, sensual nature of woollen tapestry was important to me.

I was fascinated with non-European weaving. To weave multi-coloured geometric patterns.

It is a lesser-known fact that I was also very much interested in textile art:

I furnished my studios and living quarters with curtains, cushion and tapestries-which I had designed myself.

My First Tapestries were made in about 1922. Woven by Lise Gujer.

Before I came up with the idea to weave my paintings I already made a lot of embroidery designs.

Making Embroidery and Weaving shares the characteristic of translating an image into areas of colour. That is exactly what mattered to me.

The technique was important to me. Apart from taste and sense of colour. The weaving really helped me when I was painting; it added purity and lightness to my colours and really setted them free.

The Co-Operation between Lise Gujer and me became very fruitful and we sended three tapestries to the important internation „Exposition des Art Décoratifs et Industriels Modernes“ in Paris. Also known as Art Déco.

We worked together on a regular basis until the late twenties.

I always took the subject in my works from life.

My favourite themes were people, naked in nature, woman, more in particular dancing women, represented with much freedom and full of expression and-sexul-energy, over sexualised girls and virile men.

I wanted to represnt life au naturel.

Thats why I had a fascination for the art of non-Western people and in this context it was right to add the techniques of weaving tapestries.

Weaving is an artistic expression of primitive people, living close to nature. (The primitive art)

That was my desire and the way I liked to life in my last times.

A primitive society, far away from the calmatious city.

Best

E.L. Kirchner

My Focus

What value has tapestry or and folkloristic textiledesign nowadays?

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## New Email:

**To: Hanneke van Spaendonck ( Tapestrydesignerin)**

[www.hanneketextileart.com](http://www.hanneketextileart.com)

Live in Hamburg, Tapestry and Textildesignerin, Studied at the Rietveld

WHY her: Her colorful Tapestries remembered me on E.L.Kirchner

**Miep Jukkema (Fashionphotographer for Elle NL, Dutchfolklore)**

[www.miepjukkema.nl](http://www.miepjukkema.nl)

Live in the Netherland, Shooted for Elle, Marie Claire, La vie en Rose, Red

WHY her: In the April edition 09 from Elle Netherland she shooted the Photoshooting

Dutch Folklore with the Cloths from the Zuiderzeemuseum

**Severine Amsing and Joost Post ( Textildesigner-Teacher at  
The GerritRietveld Academie)**

[www.severineamsing.nl](http://www.severineamsing.nl); [www.joostpost.nl](http://www.joostpost.nl)

Live in Amsterdam, Textildesigner

WHY them: Textildesigner from my school.

**From: Manuela Ernst**

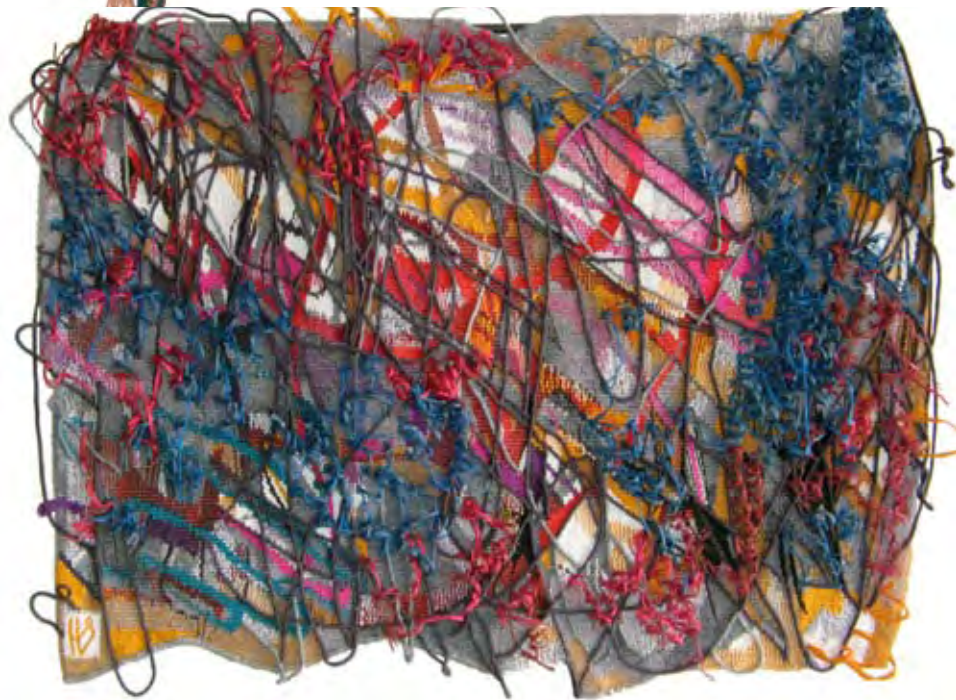
**Subject: Interview Question to folkloristic Textile in Relation to  
E.L. Kirchner**

1. Can you maybe just tell me first quickly something about you, where did you study? And why?
2. My research is about Ernst Ludwig Kirchner, who designed in his last time also some textile- and tapestry designs. Together with Luise Gujer? Do you know him or her? Was he once a theme for you during your work?
3. Is there an artist who inspires you personal?
4. E.L. Kirchner printed very folkloristic motives on his tapestry with dance scenes or alpmarsch. From where do you get your inspiration?
5. Does old folkloristic subject often inspire you?
6. What means Folklore to you?
7. What value has folkloristic textile for you?
8. How do you think about the contemporary textile and fashion designers, which tries to make a relation to the old costumes?
9. What relation do you have to textiles?
10. E.L. Kirchner was very influenced by the Varieties Time with the dance and circus world. Is there a special world, which inspires you?
11. E.L. Kirchner was an expressionist and tried to express his feelings in his works. Do you want to tell something with your work?
12. How is Life as a Textile- or Tapestrydesigner nowadays?



Blütenmeer  
Hanneke van Spaendonck

Verwirrungen  
Hanneke van Spaendonck



E-Mail Contact/ Interview with Hanneke van Spaendonck  
Perspective of a Tapestrydesigner Nowadays  
Manuela Ernst  
Designresearch



## New Email:

**From: Hanneke van Spaendonck**

**To: Manuela Ernst**

**Subject: I'm a Tapestrydesigner and my opinion is...**

[www.hanneketextileart.com](http://www.hanneketextileart.com)

1. I had the chance to study at an academy and I have chosen Amsterdam, where it was possible to study weaving, textile and fashion.

By the way, the Rietveld Academy was called „Kunstnijverheidschool“ on that time and was at the Museumsplein, in the middle of the Centrum.

I really wanted to learn the tapestry weaving but my teacher Miss Mijll-Dekker did not teach it, although she was once a student from **Gunta Stölzl at the Bauhaus**. I was disappointed but none the less, my interest to learn the art of tapestry persisted. Years later I met **Jacques Brachet**, (a painter and tapestry-artist. **From him I got a big part of my knowledge in Tapestry**,

Short to Gunta Stölzl: ([www.guntastolzl.org](http://www.guntastolzl.org))

She was a professor at the Bauhaus and gave a new Her teaching was more up-to date but she did not examine as well the art of tapestry. I'm interested in Textile since I was a child. **The interest in Tapestry came soon, especially as the art of Tapestry had a big changing also because of Magdalene Abakanowicz.** ([www.abakanowicz.art.pl](http://www.abakanowicz.art.pl))

**She was my big ideal.** She made huge unconventional 3dimensional Tapestries.

A big object from her „Bois de Duc“ you can see in the Provinciehuis in Hertogenbosch.

But there were also a lot of other Tapestry-Designer who modernised the art of Tapestry

2. Sure I know E.L. Kirchner as a painter and graficdesigner but I did not knew anything about his tapestry-designs.

3. At that time it was Magdalena Abakanovitz and a lot of other Tapestry artists from the height of the modern Tapestry. I was also fascinated by sculpture. Still now **I try to work more plastic. I do not weave in the traditional way of tapestry design**

4. **My Main subject is mostly related to the nature and to the subject, which affects me in my life.** That's why there is also the relation to myself.

Accretive **my tapestry designs are abstract**, but there are also some objective parts that you can recognize,

5. I like to inspire me from the past. But **Folklore has something to kitschy for me.**

6. **Folklore has for me a strong reference to the lifehabbits from the region ort he country.**

7./9. How I mentioned before, **I love to work with textile Material. I always use the Paint with the ulterior motive to make a tapestry design out of it. It's just that it fits me better to work with textile material.**

**Paint with textile material.**

10. I do not dance but I like to see it. Also circus is fascinating to me. Some of the circus figures I also processed into textile material,

11. Yes, I think an artist can be expressing his feeling at best trough his artworks.

I do not produce political art, but I see what happens around us and which can be scary or joyful. Because of that **my tapestries are often colourful, it comes from my Inside.**

12. Unfortunately **the big appreciation for tapestry is over. I'm trying to make exhibitions, but I rarely sell something.** Often the galleries want not exhibit tapestries. **There are people who are saying a Tapestry is like a dust catcher.**

But admission form my work and effort is still existing.

**Weaving for me is like painting and that is not everybody's opinion.**



E-Mail Contact/ Interview with Miep Jukkema  
 Perspective of a Fashionphotographer from The Shooting „Dutch Folklore“  
 Manuela Ernst  
 Designresearch



**New Email:**

**From: Miep Jukkema**

**To: Manuela Ernst**

**Subject: I'm a Fashionphotografer and my opinion is...**

[www.miepjukkema.nl](http://www.miepjukkema.nl)

1. I am an autodidact

2. I just googled Ernst Kirchner, I know his work, but what I cannot find are the folkloristic patterns/influences.

3. Above all I love paintings, **I am much more inspired by paintings then by pictures.**

4. I was asked for this **exhibition at the Zuiderzeemuseum,**

(<http://www.zuiderzeemuseum.nl/en/3/agenda/exhibitions/> )

we were supposed to use clothes from the museum, **I was impressed by all these beautiful fabric and pieces.** So after I finished the picture I made for them, **I asked dutch Elle to do a fashion story: modern disigners mixed with their stuff. We shot it at the entrance of the museum.**

6./7. **I always liked folklore, the dresses, embroideries, the faces without make-up, the past.**

It may be **started by watching the Sound of Music,**

(<http://www.youtube.com/watch?v=K13Sj1SieDs> )

I was 8, 9 years old and **my mother made a dirndl for me and I loved it.**

**Later when I became a photographer I started to love the dutch light, norderen light. By looking at dutch painter as Vermeer, you slowly start to understand this light.**

([www.essentialvermeer.com](http://www.essentialvermeer.com))

**The „Dutch Folklore“ Shooting was shooted for the April 09 Edition of Elle Netherland**

[www.elle.nl](http://www.elle.nl)

**The Styling was made by Elle-Fashion-Editor, Esther Coppoolse.**



„Wallhanging“ (2008)  
Severine Amsing



„The Building as a Loom“ (2008)  
Severine Amsing

E-Mail Contact/ Interview with Severine Amsing and Joost Post  
Perspective of a Textiledesigner-teacher in Netherland  
Manuela Ernst  
Designresearch

## New Email:

**From: Severine Amsing/ Joost Post**

**To: Manuela Ernst**

**Subject: I'm a Textildesigner-teacher and my opinion is...**

Severine Amsing  
www.severineamsing.nl

1. I am Severine Amsing, dutch artist, born in 1972. **I studied at the Rietveld, textile design, after a study at the University, social geography. Geography still plays a role in my work, as well as textile.** I finished the Rietveld in 2004 and **work in the weave workshop since 2006.** After the basic year I wanted to study textile after I met the work of **Claudy Jongstra** ([www.claudyjongstra.com](http://www.claudyjongstra.com)) She works with felt. She exhibited her felted textiles in the open air, behind a sheep barn, next to the open field in the countryside. Right where it belonged, to **my opinion: in between people and nature. For me that is what textile is: something in between. In between people and nature and in between time and place.**

2. I know him, by his paintings at first. But since I saw his tapestries in the Stedelijk Museum in Amsterdam ( [www.stedelijkdestad.nl/](http://www.stedelijkdestad.nl/)) I know he made also works in textile. It was during my studies at the textile department that I saw this exhibition. **He was not a theme for me. But now and then I recall his work by the fact that it reminds me of the fact that weaving a carpet asks for a special use of colours.** You can compare it with pointillisme-technique. The size of the pixels influence the effect one colour has on the colour next to it.

3. **Jan Dibbets, Richard Long**  
([http://www.artnet.de/Galleries/Artists\\_detail.asp?gid=424196454&aid=5217](http://www.artnet.de/Galleries/Artists_detail.asp?gid=424196454&aid=5217)),  
([www.richardlong.org](http://www.richardlong.org))

4. **landscapes: changing environments, the people I meet, travelling**

5. Yes, in the way I use colours. **I love the combination of dark blue and black, which for me goes back to old folkloristic traditions.**

6. **Old, local, dancing, celebrations, religion, colours and codes**

7. That it is there to stay! **the quality is that high that we have to preserve it for the future. It tells a whole lot of stories about how people lived a hundred years ago.** Geographically very interesting!

8. I don't have an opinion in general about that. But just today I saw a woman in the park wearing a coat which was embroidered in a unique way, beautiful pattern, and it suggested that it was handwork, but I do believe it was machine made. Really nice I thought. It looked very valuable.

9. **With textiles I can communicate. I can express myself in textiles. In making them, in wearing them, in finding them, in buying them.**

10. **The farmers world, world at the countryside, where time is still circular, instead of linear.**

11. Yes, I would like to tell my vision on the world. I think **the world is fluid in such an extreme way that everything influences everything. Nothing exists without the other. And there is no distinction to make between one thing and the other, because everything is fluid.** Landscapes are a good example of how people, nature, time and place are mixed in such a way that those four elements are unseparable. **Another word for fluid is interwoven. There the textile comes in. I try to make textiles as landscapes.**



Weaving-Impressions from the Textildepartement  
at the Gerrit Rietveld Academie





Joost Post  
www.joostpost.nl

1. **Rietveld academy, textile design** dept., finished 1995

**It wasn't a choice really**, my studies in Groningen stopped halfway my studies so we had to find another school which offered the same kind of programm which turned out to be the GRA. **It fitted me like a glove.**

2. **I know some of his work but it's not my cup of tea.** I didn't know he made some tapestry nor do I know Luise Gujer.

3. **So many, not one in particular.**

4. I mostly **start from a technique. A so called 'forgotten technique'** or just something I bumped into but didn't know yet. I might also start from a material. (I'm a technical person as you can hear). I'm also very **fascinated by plants/plantgrowth and by maps/mapping.**

5..No, **not really**

6.. **Traditional (cultural) expressions that belong to a certain ethnical group/culture**

7..I'm more interested in the technical part: **the typical techniques used to express their cultural identity which differ a lot per culture/land**

8..I think **textile and fashion designers always relate to older techniques or costumes. It's impossible to come up with new things all the time, so most often a piece is related to an existing technique/fabric/piece of clothing/period.** Do you have any particular designer in mind?

9..**It's my everything: my way of thinking and my way of expressing myself.**

10..Sounds boring: **nature**, especially the growth cyclus of plants: it's magical!

11.It's not my main focus and **I'm far from expressionist...**

12.I'm not a textile tapestry designer, I'm a textile designer. **I design textile and more specific textile constructions.** I sometimes do make products or free work but it's not my main focus.



Book:

Tapestry Family

*Het wandkleed van Ernst Ludwig Kirchner in de collectie van het Stedelijk Museum  
1985-1992*

Ernst Ludwig Kirchner

*Gemälde 1908-1920*

*Schirmers Visuelle Bibliothek , Schirmer-Mosel,1991*

Ernst Ludwig Kirchner: The Dresden and Berlin Years

*edited by Jill Lloyd and Magdalena M. Moeller*

Contact:

[www.hanneketextileart.com](http://www.hanneketextileart.com)

[www.miepjukkema.nl](http://www.miepjukkema.nl)

[www.severineamsing.nl](http://www.severineamsing.nl)

[www.joostpost.nl](http://www.joostpost.nl)

Website:

[www.kirchnermuseum.ch](http://www.kirchnermuseum.ch)

[www.bruecke-museum.de](http://www.bruecke-museum.de)

[www.elle.nl](http://www.elle.nl)