The University of Otago

How Franz Marc Returns

A Thesis Submitted to the Faculty of the Division of Humanities in Candidacy for the Degree of Doctor of Philosophy

Department of Languages and Cultures

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2. Abstract

How can we recover Franz Marc, a central figure of German Modernism, in a way that reveals new interpretations of his life and work? In this doctoral thesis I attempt to answer this question, which neither art historians nor scholars of animal studies have yet tackled in a fully satisfying manner. My goal here is to move toward a biographically- and historically-grounded comprehension of Marc’s leap into the future at the turn of the 20th Century, to appreciate not just the modifications he made to painting but his ambitions to understand the world and the mind of the animal through both scientific observation and imagination. I expand the investigation of Marc to examine the German aesthetic and psychological concepts of Einfühlung and Nachträglichkeit in the frameworks of contemporary art and theory as well as in their continental historicity. I make the embodied process of looking at Marc’s paintings and drawings closely the key subject of my work, and I do so by trying to understand the beliefs and habitudes that enabled Marc to successfully imagine, and to convince us to imagine, the sacred subjecthood of animals. It is in this sense that I intend to contribute to the enterprise of “the return,” experimenting with Hal Foster’s bold formulation by enacting theory as activity. I aim at restoring Marc to us in the present because his words and images have important ramifications for the way we understand the Tierbild, and the nature of imagination, today.

Keywords: Franz Marc, Einfühlung, Nachträglichkeit, German Modernism, Animalisierung, Imagination, Expressionism, 20th Century, Painting, Animal Studies
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4. Introduction

Russi Marc sat before a midday pasture dissolving into sunlight and the mountains beyond. Other than figuring out how to fold his large body comfortably onto a patch of ground covered by rocks and gravel, what was he thinking? Maybe Russi was occupied not with thinking but acting, “not in seeing the world so much as smelling it,” as if the afternoon outing was an atmospheric analysis experiment.¹ An athletic, stubborn, and clever dog, it would seem natural to default to an explanation from biology to explain Russi’s actions – maybe most of all to someone who knew the dog. But looking closely at Hund vor der Welt (Dog Before the World) (Fig. 1) a painting made in 1912 of the white Siberian sheepdog August Macke described as being “like a young polar bear,”² shows us a still and silent Russi alone in the landscape; thinking about something, or nothing. What problem could he be trying to solve by just sitting and gazing off into the distance?

Someone who did know Russi well wondered about exactly that.³ He tried framing this question from the perspective of the dog; eventually it might be possible to get some answers. But at the time Franz Marc had none, and it seemed the dog who did was not telling. Ultimately Marc decided the ineffable quality of the internal realm of animals that moved him so strongly to paint them was too profound; while Marc himself could communicate with his canine companion, he refrained from drowning Russi’s mystery with words, instead making a painting of the dog that asks more than it resolves.

² August Macke and Franz Marc, Briefwechsel, (Köln, DuMont, 1964), 82.
³ Observing Russi at this moment, Marc wonders: “I really would like to know what is going on inside the dog right now.” [“Ich möchte mal wissen, was jetzt in dem Hund vorgeht.”] Franz Marc, Briefe, Schriften und Aufzeichnungen, (Weimar: Kiepenheuer, 1989), 11.
Perhaps we can know very little about Russi Marc’s inner state, and maybe only a little more about Marc’s own intentions in making this painting; but to fill in with such guidance as is available is the point of this exercise. Marc’s animal images invite the ignition of imagination, not in the sense of projecting wild or capricious fantasies but in making a concerted effort to learn about Marc, about Russi, about the lives of animals, and using that information to conceive of both the interpretation of the painting and the mise en scène around its making.

To accomplish this task, we must accept that Marc himself was very suspicious, intellectually and emotionally, of “meaning” in the totalizing way scholars think of it today. Absolutism for Marc had aggressive, positivist, authoritarian associations which thwart at every level the contemplation of animals and art. It can be very difficult to keep something in the intentional structure of non-meaning. Yet to do otherwise results in a quick grasp for transcendental signifiers. In Marc’s images of animals though, we have a chance to imagine the experience of an eruption of living consciousness that can’t quite be grasped. To leave the “meaning” of Marc’s paintings, drawings, and prints open and inappropriable is unsatisfying, frustrating, and completely necessary. On the other hand, as historians we are obligated to learn what we can about images, their making and reception, and the people who made them.

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4 The notion of “the ‘transcendental viewer in us” as a kind of ultimate verification of a historical interpretation is put forward by Hubert Damisch in his “Foreword” to Giovanni Careri, Bernini: Flights of Love, the Art of Devotion, (University of Chicago Press, Chicago, 1995), ix. I will return to Damisch and the interpretation of his thoughts on this subject by Yve-Alain Bois in my conclusion.

5 A politics of confounding gratification through chronic indirectness in behaviour and words is at the core of Marc’s practice. This is not to say that he did not produce plenty of flat declarations and seemingly straightforward information to sift through – he did, and part of our process will be to examine Marc’s writings and images, in a quest not for the absolute but to consider clues which provide a launching point for imaginative possibilities. The point of engaging in this activity, beyond investigating Marc, Marc’s body of work, and whatever may be learned about these related subjects, is also to learn how to activate the imagination, both morally and as a practicable ability that may be refined and improved, and to create quiet artistic projects which have no tangible form, and are therefore removed – in privacy and limitlessness – from consideration as physical, material products.
In an observation about the nature of imagination as filtered through the tradition of German philosophy that was certainly known to Marc, Dee Reynolds makes the following claim:

The sublime is opposed to the formal harmony of the beautiful, and its pleasure is a paradoxical one, inseparable from the pain experienced through the failure of imagination to achieve its goal. Imagination is overwhelmed by the ‘excess’ of a sensory object, and is unable to perform its synthetic function and grasp the object as a subject.6

Marc’s animal pictures help us stake out a different position. The development of imagination, and its relative, empathy, can require patience and practice (and a sort of basis not in accuracy but in ethics) but it is not an activity that can be failed, just as an object need not be totalizingly possessed at all, cognitively or in any other way, to appreciate it.7 Instead the effort itself is potentially rewarding and beneficial. (Obviously individuals who are not morally motivated can be excellent imaginers and empathizers, hence the effective predatory characteristics of sadistic and sociopathic personality types.) It is important to recognize that failure is not an outcome for imagination; even complete lack of “success” provides a lesson in humility.

Marc uses the word Sichbineinfühlen – an important word in this thesis I will return to soon – to describe identification with animals as an active process. Many ethologists believe that a type of focused imagining about differences between species, as Marc considers in Hund vor der Welt, can play a role in moral education and development in our

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6 Dee Reynolds, Symbolist Aesthetics and Early Abstract Art: Sites of Imaginary Space, (Cambridge: Cambridge University Press, 1995), 10-11. Reynolds ideas certainly have some traction in a general consideration of embodiment and imagination and seem particularly well-suited for a discussion of modernism and dance, which is her project now.

7 Kendall L. Walton, Mimesis As Make-Believe: On the Foundations of the Representational Arts, (Cambridge: Harvard University Press, 1990), 99-103. Walton links the moral imagination with ideas about standpoint epistemology originating with Karl Marx, and draws attention to relations of power and the special difficulties that those in power have in trying to understand the world from the point of view of those without power. Walton’s points are useful to consider in terms of animal issues, offering also persuasive political reasons to develop powers of empathy.
feelings and behaviour toward animals. Loss of certainty before a work of art curbs arrogance: In considering how challenging it is to understand just one painting, we are more likely to appreciate just how difficult it is to understand living beings. We are less likely to arrogantly and prematurely conclude that we “understand” other beings, or they us. Exposing the fault between our fantasies about the sublime and the spikier realities of considering the intersection of the immaterial with the realm of embodied vision and emotion can mean parting with an old way of thinking for one with more freewheeling rhythms and richer opportunities for the romance of creativity itself.

Marc’s *Siehbinenfühlen* is a derivation of *Einfühlung*, and this concept around imagination and projection, particularly as concerns empathy and animals, is an important part of this study. However the title of this paper, *How Franz Marc Returns*, indicates the larger aim of this project. The main theoretical framework of my project is *Nachträglichkeit*, meaning “afterwardsness,” or deferred action, in an applied sense that allows us a recovery of this artist and writer about whom we know very little beyond the superficial. This thesis is meant as a first step in synthesizing Marc’s many interests and practices – in biology, mimesis, French art and the art of the ancient world, socialism and anarchy, and the renewal of pagan-pantheistic beliefs – into a restoration of Marc as a person and above all as a lover of animals.

A century after Marc’s death, the question of understanding nonhuman animals through the making and beholding of their images poses itself more urgently, yet more amorphously, in our own day than it did even in Marc’s. The study of Marc’s life and

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8 For more on how the ethical imagination vectored through the visual arts relates to contemporary animal rights issues, see Mary Sanders Pollock and Catherine Rainwater, *Figuring Animals: Essays on Animal Images in Art, Literature, Philosophy, and Popular Culture* (New York: Palgrave Macmillan, 2005) and Marc R. Fellenz, *The Moral Menagerie: Philosophy and Animal Rights* (Urbana: University of Illinois Press, 2007). The authors of these essays and studies generally agree that simply being able to envision animals as conscious and capable of experiencing cognition but above all suffering, is an essential motivation in improving the lot of the nonhuman animal.
work may act as a prism through which such questions as what might be “going on inside the dog” may be drawn into focus. Despite Marc’s departure from painting conventions inherited since the Renaissance, he made portraits of real animals about whom much accurate historical information is available – this data simply awaits recovery and interpretation. And here lies a metaphor as well as an invitation.

The picture of German Expressionism’s reception is a massive, dense and confusing one. There is discussion over what the term “Expressionism” means or encompasses, even by scholars who have worked in the field for decades, such as Reinhold Heller:

Seldom are essential defining qualities so disputed … Expressionism was a name very few artists themselves employed to identify their work or a movement, and it was not – as Impressionism, Cubism, or Fauvism were – a name invented by critics but then accepted by many of the artists and their apologists. … This linkage to artists active in France also characterized the first significant documented German usage, in the catalog of the Twenty-second Berlin Secession exhibition in April 1911 that listed “a number of works by younger French artists, Expressionists.” … an overarching characterization of various modes of imported modernism … But also of the work of Die Brücke and Der Blaue Reiter artists in Germany, and more sporadically by literary critics. … during the course of the World War I the identification of Expression as a manifestation of a particularly Germanic and German manner of artistic creation became widely accepted …

As Marc’s historical legacy is built upon and diversifies, it is also necessarily transformed; this is the problem and the promise of the study of the avant-garde. Nachträglichkeit is a term which is key in the interpretation the avant-garde, especially following Hal Foster’s redefinition of it, announced in the 1990s and crystallized in his essay (and subsequent book), “The Return of the Real” in 1994. Foster proposes a way of understanding the neo-avant-gardes of the 1950s and 1960s via the early avant-garde by way of Sigmund Freud’s conception of “deferred action” (Nachträglichkeit), especially

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as this is (re)interpreted in Jacques Lacan’s 1964 seminar *The Four Fundamental Concepts of Psychoanalysis*. The traumatic encounter with “the Real,” Lacan argues, can only be a missed encounter; we always arrive too late or too early, and the Real can only be that which returns through repetition. Per Foster, in the same way, the trauma caused by the eruption of the avant-garde in the early 20th century can only be understood and its sense fully unfolded within the neo-avant-garde. In Foster’s *Return of the Real* model, he says there is still hope for a return of the avant-garde, arguing that we should not ritualize any moment as the origin of a full-blown avant-garde in relation to which all subsequent “neo” movements would be mere repetitions or representations. In fact, the moment of the avant-garde is only constituted, Foster argues, by being repeated and “comprehended” in a later phase. In this sense, nothing is ever fully “there,” nothing is given at once together with its full meaning intact. History becomes a deferred story, constantly told in a retroactive way. Foster never really addresses the issue of how, or even if, the structure of deferred action extends into our present. It is this negative afterlife from which I wish to recover Franz Marc. I am not at all diminishing the crucial associations and applications of *Nachträglichkeit* enumerated by, among other scholars, Theodor Adorno, in the broader history of the 20th Century. To my knowledge no one has yet used Foster’s theory in such an applied and modified manner, nor tried to extend it to contemporary art. In the conclusion of this document I make a nascent attempt at doing so. To connect the displaced past with the relative present will require a reinterpretation of the role of biography and historiography in the art history we practice today. I advocate for an elevation of anecdotal and local histories in an environment where such scholarship has been met with hostility.

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I want to review here a well-known and influential example of opposition to an “art history of the proper name.” In an article of 1981, Rosalind Krauss wondered why William Rubin had recently turned his attention to the biographical interpretation of the work of Pablo Picasso, a move that was surprising given Rubin’s career as a dedicated formalist. Krauss viewed this development as profoundly negative. To be clear Krauss also opposes formalism and modernist analysis, occasionally conflating the positions of Rubin, Clement Greenberg, and Michael Fried. To turn to the biographical was to reject the historical, in Krauss’s eyes to abandon Picasso’s surface semiotics was to abandon an understanding of the art object’s purely visual form. In Krauss’s words:

Rubin’s earlier practice of art history was rich in a host of ways of understanding art in transpersonal terms: ways that involve questions of period style, of shared formal and iconographic symbols that seem to be the function of larger units of history than the restricted profile of a merely private life.

In terms of my project, this problem of denigrating the biographical is one that needs to be addressed, one that can be best understood if we recognize what is at stake

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11 Rosalind Krauss, “In the Name of Picasso,” in The Originality of the Avant-Garde and Other Modernist Myths (Cambridge, MA and London: MIT Press, 1985), 24-25. This essay originally appeared in October, 16 (Spring 1981), and was written following a lecture given by Rubin at the Baltimore Museum of Art in 1980. In this lecture, Rubin claimed that the stylistic changes in Picasso’s art in the later 1920s were determined by his changing relationships with Olga Khokhlova and Marie-Thérèse Walter, his wife and lover, respectively; the argument would eventually inform Rubin’s exhibition and catalogue of 1996, Picasso and Portraiture: Transformation and Representation (New York: Museum of Modern Art, 1996). In my argument regarding prioritizing Marc’s life story, I put counterweight on Krauss’s comments about biographical art history; it should be noted, however, that, here, they form only a brief introduction to her writings on Cubism.


13 I chose as an example Rubin’s and Krauss’s work on Pablo Picasso because that work is both foundational for Picasso studies and because as far as the canon goes, the work of both Rubin and Krauss is still held in formidable estimation. Both scholars’ contributions to Picasso research have become a fertile basis for current investigations.

in Krauss’s term “art history of the proper name.” Aside from the jab at the earlier researchers upon whose studies much historiography is still positioned and based, Krauss’s use of the phrase is also more encompassing, referring to any art history based on the notion of intentionality – in other words, any method which attempts to locate meaning, or in the case of Picasso, formal intention, in the artistic subject. The implication of Krauss’s comments was this: refusal of an important aspect of the personal – primary relationships with two women – in art form was part of a larger, wholesale resistance to all that is personal in art history (“style, social and economic context, archive, structure”).

This critique was especially significant in the wake of the elaboration of a social history of art, of Marxist and feminist analyses, and of structuralist approaches to art history that took place in the preceding decade (and which we have in play still today though to a lesser extent) all of which had in common the goal of embedding cultural production into a larger field of relations, both artistic and extra-artistic.

Looking at Marc’s images, investigating his activities, and considering the relevance of his many public and personal writings, and reading the accounts of his contemporaries, it became clear that the tactic of setting aside biography and locality would be of little use to make sense of Marc’s artistic enterprise, which rejected neither narrative nor literary referents and are brimming with intentionality (though to be sure my position is that Marc’s inculcation of the animal picture ruthlessly challenges audiences to experience paintings as something much more than either the visual equivalent of literature or personal documentary). While it is true that Marc claimed to

16 As we will see in my case study called “Der heilige Julian (Saint Julian)” beginning on page 111, Marc is preoccupied with Gustave Flaubert’s telling of the St. Julian story, and his illustrations from that time relate to the sequence of events in which Julian, before his redemption, kills many animals, especially deer. Illustrated in: Annegret Hoberg and Isabelle Jansen, Franz Marc: The Complete Works. Volume 2 (London: Philip Wilson Publishers, 2004).
want to focus on what he felt was specific to painting, his pictures are also not “flat” or “pure” at all in the conventional modernist sense, and the role of imagination, of having a “back story,” was for Marc very important, and both in his theory and in his personal reflections the mind, and, alternatively, the soul or spirit, are constantly evoked, along with a sense of emotion, which demands a multi-sensorial and even embodied experience of his work.

I use the term “Modernist” here to refer to both the critical discourse and to the actual practice of and around 20th Century art which assumes that the work of art is or can be coherent, autonomous, and self-referential, and that artistic development is motivated by a desire to refine these qualities over time. Its theoretical bases reach back to the writings of Maurice Denis and Roger Fry, and Clement Greenberg was one of its most famous theoreticians, whose words still dominate what we think of when we think of painting in terms of “purity” or “flatness.” But because for many Modernist critics and historians, the coherence, autonomy and self-referentiality of the art object suggested an exclusively formal mode of interpretation and analysis, I am also suggesting that, in keeping with my broader project, the definition of the term is also constantly being revised, for certainly Marc is a Modernist artist. Modernism, however, is not perfectly synonymous with modern art (i.e. the art produced in the late 19th and 20th centuries), nor is it synonymous with the cultural phenomenon of modernity, although it obviously has a lot to say about both.17

Similarly notions of appropriation and originality, and their tangentials, copying and repetition, occupy essential niches in discussions of modern and contemporary art. A strong awareness, one unique to the artist, of the necessity of imitation as a component of imagination as a constitutive dimension in the perception of painting, and also in

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engaging the notion of “the return,” emerged in Marc’s writing and, as I show, in his
behaviour. Further, revisiting Marc in terms of the motivation driving his studies of the
appearance, sentiency, and actions of animals holds great potential to enrich the
disciplines of animal studies and art history, which have many connections and overlaps
already.

In forming my opinions about the relationships between originals, copies, and their role in
Marc’s paractice as a naturalist in the vein of John James Audubon or Charles Darwin I am
indebted to the study by Elaine K. Gazda, “Introduction: Beyond Copying: Artistic Originality
3.

The literature pertaining to animal studies has grown exponentially just in the years I have been
writing my thesis. Some of my foundational sources from this discipline include references from
the prosaic to the experimental: Jocelyn M.C. Toynbee, Animals in Roman Life and Art.
to the Centre, ed. Richard Twine (Hoboken: Taylor and Francis, 2014); Carol Freeman, Considering
Animals Contemporary Studies in Human-Animal Relations, ed. Elizabeth Leane and Yvette Watt
(Farnham: Ashgate Publishing Ltd., 2011); Joan Barclay Lloyd, African Animals in Renaissance
no. 290 (2008); J. M. Coetzee and Amy Gutmann, The Lives of Animals Electronic Resource,
4.1. Modernism, Embodiment, and Animal Studies

I set out to examine and understand these intertwined aspects of biography, empathy, and interspecies relationships, with the goal of offering an interpretation of Marc’s life and work that draws upon some primary artistic and textual sources, and to retrieve the time and site-specificity of his art-making and its perception. In so doing my project participates in a line of research into “activating” art that, beginning from Foster’s powerful theorization, attempts to broaden our understanding of the avant-garde and to verify some of the concepts crucial to such understanding. This is particularly important in the interest of recovering Marc’s unique contribution to German Modernism in the critical moment in art history in which the degree of comprehensibility of painting diminishes in conjunction with the progressive distortion of recognizable objects in it. Marc was of course an active presence who was involved in both organizing and writing about the epoch-making Erster deutscher Herbstsalon at Herwarth Walden’s Der Sturm gallery in Berlin in 1913. The exhibition prominently featured the paintings of Robert Delaunay, Umberto Boccioni, and Wassily Kandinsky – canvases that shocked viewers with their abstracted, simplified, or obliterated content

20 In particular, my approach and my interest in interpretations of avant-garde art and of their contextual interpretation are very much indebted to the following studies: Michael Fried, Menzel’s Realism: Art and Embodiment in Nineteenth Century Berlin (New Haven, Conn.: Yale University Press, 2002) and Courbet’s Realism (Chicago: University of Chicago Press, 1990); Thierry de Duve, Kant after Dada (Cambridge, Mass.: MIT Press, 1996); Jonathan Harris, Writing Back to Modern Art: After Greenberg, Fried and Clark, (New York, N.Y.: Routledge, 2005); Jay A. Clarke, “Neo-Idealism, Expressionism, and the Writing of Art History,” Art Institute of Chicago Museum Studies 28, no. 1, Negotiating History: German Art and the Past (2002); Branden Wayne Joseph and Robert Rauschenberg, Random Order: Robert Rauschenberg, Artist, and the Neo-Avant-Garde (Cambridge, Mass.: MIT Press, 2003). I also want to acknowledge the importance of my visits to the Germanisches Nationalmuseum / Bundesarchiv repositories in Nuremberg and Berlin and the Lenbachhaus in Munich as key stimulations for my project. My understanding of Modernism also owes much to the insights of works which are farther afield from the Expressionists: Leo Steinberg, Other Criteria: Confrontations with Twentieth-Century Art (London: Oxford University Press, 1975); Michael Baxandall, Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition 1350-1450 (Oxford: Clarendon, 1971); and Krauss’s The Optical Unconscious.
and references to the recognizable world. Marc supported this advanced art. Yet re-
examination shows that he did not himself engage in non-objective painting, that for
Marc, the figure stayed in the picture. Distinguishing Marc’s project as something quite
apart from gegenstandslos (non-objective) painting is, I believe, a contribution which is
needed in the historiography of early modern art.

I also became aware there was much work to do simply in recovering
fundamental historical data about Marc’s life. This took the form of a kind of Trauerarbeit
– working through grief and shock over Marc’s sudden death as well as some of the
tragic aspects of his life apart from the war – in addition to straightforward archival
excavations and reassessments of and corrections to existing data. The extension of these
types of analysis to contemporary biography allows the reporting of new information
about Marc, and in so doing, its impact on our understanding of the artist’s work
through his life and relationships.

Some of Marc’s circle – August Macke, Kandinsky, and Gabriele Münter – are
well-known, some, like Marc’s lifelong friends the wealthy orphan Friedrich Lauer and
the Swiss animal painter Jean Bloé Niestlé are not, and some, including the antiquarian
and book illustrator Annette von Eckardt and her daughter, Helene Simon Homeyer, are
insufficiently celebrated in the full picture of Marc’s life. These separations and
connections have never been well-demarcated. One of my future goals is to explore and
more fully document these interfaces, examining their broader significance, rehabilitating
their histories, and presenting them in a different light.21

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21 Even contemporary artist biographies tend to be broken out along lines that has the academy
treating them as if they are roman à clefs – I am indebted to James Elkins’ blog on this subject for
bringing this to my attention regarding recent biographies of Van Gogh and Vermeer – or as
static and sterile labs for the application of [insert currently popular] theory. See: Steven Naifeh,
Francis, 2013); *The Art Historian: National Traditions and Institutional Practices*, ed. Michael F.
Zimmermann and Francine Clark (New Haven Yale University Press, 2003); Whitney Chadwick
This kind of investigation of Marc is more broadly useful because in the era of massive retrospectives devoted to Kandinsky’s non-objective painting and the literary and philosophical underpinnings of Italian Futurism, the individual personally connected to these developments has received very little or no attention at all in either the reconsideration of modern painting or artistic identity, even from those who most seriously challenge historiographical views of modernism. (For one example, Marc personally hung the *Blaue Reiter* “Black and White” exhibition in 1912 and the famous 1913 Futurism show at Der Sturm. The only member of the *Blaue Reiter* entourage who spoke passable Italian and fluent French, Marc alone spoke easily with Umberto Boccioni during Boccioni’s brief visit to Germany. Marc also was one of just a few German artist-authors who read and wrote about *The Futurist Manifesto* when it appeared in 1909.)

Nonetheless, the excellence of scholarly literature on various aspects of Marc’s work has made my project possible; it has enabled me to build solidly on a wealth of information, observations, and interpretations. Of note is the pioneering work of Klaus Lankheit, who compiled and edited the first post-1945 Marc catalogue raisonné and


23 See, for example, Hal Foster, Rosalind Krauss, Yve-Alain Bois and Benjamin D. Buchloh, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (London: Thames & Hudson, 2004). Though in his entry on Expressionism Foster makes the important connection between Marc’s embrace of both empathy and abstraction, here the work of the *Blaue Reiter* is represented with only two color reproductions of the work of Kandinsky. Of the *Brücke*, only Ernst Ludwig Kirchner is discussed; his work is illustrated with one color and one black and white reproduction and the analysis is spread between two chapters (pp. 68, 85-8). On the other hand several sections of the book focus on Fauvism and Cubism – in sharp contrast to the mere three pages devoted to German Expressionism. Steve Edwards and Paul Woods (eds), *Art of the Avant-Gardes* (New Haven and London, 2004) is more inclusive, with 14 color reproductions of artists from both the *Blaue Reiter* and the *Brücke* – still the, pre-1914 work of Picasso is illustrated with no fewer than 20 reproductions.
wrote a biography of the artist, *Franz Marc sein Leben und seine Kunst* (1976).²⁴ Margarethe Joachimsen, Peter Dering, and Dominick Bartmann, in their publications about the Macke and Worringer families on behalf of the August Macke Haus in Bonn, have provided incredible biographical minutiae and many overlooked anecdotes about Marc. David Morgan showed that empathy and abstraction ran along the same equator for Marc rather than being at opposite poles and importantly made clear that real religious beliefs, not some vague spirituality, were central to the artist. At the same time, some of these works are several decades old, and existing scholarship on Marc leaves ample room for my investigation: Lankheit’s is the only book-length biography of Marc synthesizing, as the title says, his life and art, and it is more than 40 years old and has never been translated from its original German. Further there are many oft-repeated errors in canonical accounts of Marc that are egregious by academic research standards and simply demand a correction.

A notable mischaracterization of Marc’s words is in the “color principle” quotation in every introductory art history textbook in which Marc seems to issue a fiat: “Blue is the male principle, astringent and spiritual. Yellow is the female principle, gentle, gay and spiritual. Red is matter, brutal and heavy and always the color to be opposed and overcome by the other two.”²⁵

In fact, in this personal correspondence to August Macke from December 1910, Marc expresses uncertainty about both his own ideas and the concept of color theory in

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²⁴ Klaus Lankheit, *Franz Marc sein Leben und seine Kunst* (Köln: DuMont, 1976). Lankheit had to work diplomatically amid challenging circumstances, cultivating a relationship with Marc’s widow, Maria Marc and Otto and Etta Stangl, the Munich gallerists who had taken over the administration of the Marc estate, and examining some of the Marcs’ correspondence under the watchful eyes of the Lenbachhaus curators, who were in the process of accessioning many of Marc’s paintings from spoliated repositories and from the Gabriele Münster-Johannes Eichner Stiftung.

general, saying that color wheels, charts, and rules are used only by amateurs. Marc concludes the letter by saying that while he is skeptical about Macke’s analogies between music and color, he himself is poorly informed about music. Marc signs off with reference to a running joke between himself and Macke and an amenable and conciliatory invitation: “Please write to me if you find these views outrageous and indefensible, or if you have similar experiences.”

Beyond these misinterpretations, the year 2016, the 100th anniversary of the death of the artist in the First World War, saw not a single new monograph about him in the Anglophone world. Even the publications authorized by Munich’s Lenbachhaus are focused on connoisseurship, and while they are good on presenting a chronological account of Marc’s output, they do not consider in depth his writings and deal only in a limited way with his biography, eschewing theory altogether. Other books about Marc, involved assumptively in offering a complete account of his life’s work, are also silent on the impact of some of Marc’s most significant human and animal relationships, and on Marc’s unusual character, and have not been typically concerned with the in-depth study of how the artist’s effect can be revised over time, which are some of the points I examine here.

In the mode of understanding Marc’s images of animals available through the application of this time of “imaginative inhabitation,” and the strong relationship of this activity to empathy, or *Einfühlung*, there is also little. Some excellent specialist studies of the artist’s theories in relationship to his background in philology and theology were inspiring for my study, but they are not concerned with Marc’s exploration of

imaginative pantheism and what I think of as his “utopian eschatology.” I have also benefited from the catalogue raisonnés compiled by Annegret Hoberg and Isabelle Jansen of the Lenbachhaus, both for the perceptiveness of some analysis of specific paintings in the museum’s collection and for the wealth of assembled images it makes available. Works on the reception of Expressionism in Germany and elsewhere have constituted helpful starting points for my inquiry also to bring this to bear more substantially on the reception of the avant-gardes. Studies on the Blaue Reiter are mostly chronological narratives of the principals’ activity or expository and synthetic histories of the assembly of the Almanach and the exhibits attendant to its publication. The best recent treatments of Marc’s oeuvre concentrate on its evaluation in the French tradition of philosophical analysis, but do not explore Marc’s own psychology in depth nor compare Marc to his German antecedents or to contemporary ideas about the animal.


31 Maria Stavrinaki has written several excellent articles about the avant-garde and the First World War, and has examined Marc’s interest in philology and studies of Plato. Stavrinaki makes an interesting claim, paralleling Foster, that for Marc empathy was found in abstraction: “For him, painting was exactly the very bridge between life and death, between nature and the spirit. Yet more than ‘middle ground’ between two extremes, the bridge Marc was crossing went in only one direction, towards ‘the other side...’”; Maria Stavrinaki, “L’empathie est l’abstraction : réflexions sur l’art et la vie de Franz Marc,” Pratiques. Réflexions sur l’art, No. 16, Presses Universitaires de Rennes, spring 2005, (35), pp. 371-393; and Maria Stavrinaki, “Messianic Pains: The Apocalyptic Temporality in Avant-Garde Art, Politics, and War,” Modernism/Moderity 18, no. 2 (2011), pp. 26-37. In a creative 2001 article (Revue d’esthétique 40, 25-34), “Orphée aux enfers. L’animal et la modernité chez Franz Marc,” Marcella Lista finds thematic comparisons between Marc and director Jim Jarmusch (Ghost Dog: The Way of the Samurai, 1999). Lista’s study
In the section on *Einfühlung*, I devote attention to a category of activated viewership, and to the role of *Einfühlung* in our experience of art as well as imagining the lives of human and nonhuman animals. Current scholarship combining brain science and art history has enabled me to work with a notion of spectatorship which is historically grounded and yet not merely hypothetical, or even “transcendental,” and to offer a wide sample of concrete instantiations of viewers’ experiences which is also meant as a contribution to a history of vision attentive to individual cases and wary of easy generalization.  

In proposing a combined interpretation of animals, artwork, artists’ theories, and biography, I have aimed at understanding the process of looking at art as a social practice constructed through the interaction of Marc with people, animals, and ideas in specific environments and with both words and images. Therefore, in my analysis I do not proceed through a history developing only the short life of the *Blaue Reiter*, examining the works of Kandinsky, Marc, Macke, and Münter through monographic medallions. Instead I have brought together biography and visual analysis by analyzing closely and extensively the connection between images, Marc’s life with animals, and his political, religious, and disruptive goals, to a well-defined group of images and to the writings of the artist and those around him.

By doing so, I mean to move from a rhetoric which focuses on the reception of the viewer to a dialectic between images, biography, words, and imagination in the

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[32] Some well-known ongoing collaborative studies in the reception of art, notably those of art historian David Freedberg and neurophysiologist Vittorio Gallese, are based in the belief that biology plays an important role in responsivenes. Freedberg, an art historian at Columbia University, and Gallese, a neurophysiologist from the University of Parma, can be credited for bringing new interest to historical *Einfühlung* through a series of joint talks and panel discussions given on the Columbia campus in New York city beginning in 2007 making important connections between their two disciplines with many references to the pioneering studies of Vischer and Lipps, David Freedberg and Vittorio Gallese, “Motion, Emotion and Empathy in Esthetic Experience,” *Trends in Cognitive Sciences* 11, no. 5 (2007).
context of a still-defined temporal sequence – the time of a lifetime. By using the term
dialectic I want to have simultaneously in play the variety of meanings attached to the
word: its connection to language and discourse, discussion and debate, but also the
notion of never-stabilized opposition and contradiction between contrasting forces and
positions it derives from its use in the philosophical tradition of Georg Wilhelm
Friedrich Hegel and Karl Marx.33

The writings of Michael Fried on embodied viewshhips were very important to help me develop a nuanced notion and innovative, synthetic approach about the
relationship of imagination and Einfühlung to Marc’s work. Einfühlung as both specific and
broader term had been used earlier in literary and theoretical contexts. The combination
of critical distance and emotional absorption was central to German aesthetic discourse
in the late 19th Century and would remain important for many decades. However, it had
been expressed by critic and theologian Johann Gottfried Herder in terms of the
appreciation of sculpture and in the verb phrase “sich einfühlen” by Novalis, the early
Romantic philosopher and naturalist, in the latter half of the 18th Century.34 Juliet Koss

33 See the entry “dialectic” in the Oxford English Dictionary Online, Oxford University Press,
2012. In particular in relationship to the history of the word, the notion of dialectic as the “art of
discussion or debate” based on question and answer, and its connection to “discourse or
discussion” via its etymology: dialéghesthai, “to discourse, converse,” from dia – through, across +
legen to speak (see “dilaect,” OED).
34 Novalis’s ideas about sich einfühlen are more expansive even than Marc’s in that Novalis thought
about the process as a way to transcend the boundaries not just between different types of
conventionally alive beings but to comprehend the “forces” of plants, rocks, water, and so on.
Novalis said that one who understands nature is one “who almost without effort recognizes the
nature of all things and … in an intimate and manifold relationship mixes himself with all of
nature by means of his feelings…who so to speak feels himself into them,” Novalis (Georg Philipp
edition), Paul Kluckhohn & Richard Samuel (eds), (Leipzig: Bibliographisches Institut
(1929/1960), 79-110. The verb einfühlen had been used by Herder to mean “to understand
sympathetically” the situation of an historical agent; Johann Gottfried Herder, Johann Gottfried
Herder: Selected Early Works, 1764-1767: Addresses, Essays, and Drafts Fragments on Recent German
Literature, ed. Ernest A. Menze and Karl Menges (University Park, Pa.: Pennsylvania State
(Englewood Cliffs: Prentice-Hall, 1965) gives an excellent account of the evolution of the term
and concept in art historical discourse. Koss concentrates mostly on the late 19th century
has chronicled the history of Einfühlung as an aesthetic concept through the late 19th and early 20th centuries in several rich articles and books, interacting and expanding upon Wilhelm Worringen’s 1908 volume on the subject. Worringen as influence is not an either/or proposition either, so I devote a section to him, and to Koss’s contemporary work on empathy, in the section “Trigger for a Train of Thought.”

Michael Fried to some degree conflates empathy with imagination, which I find compelling as a way to address Marc’s images of animals. In an essay on the nature of absorption and imaginative projection as applied to the work of Caravaggio, Fried wrote that the most audacious invention of painting is:

...the stress on unawareness, on the basis of extremely slight physiognomic and gestural cues, giving the notion of an alternative to outwardliness. As long as the feat of noticing and imagining lasts the viewer is still within the implied temporality of the image. This has no equivalent in our real-world relations with others. Thus art outdoes life precisely by foregrounding its character as art.

In the case of Marc, this “alternative to outwardliness” can be taken not as a call to ignore the undeniable interest and aesthetic attractiveness of images of animals. What Fried seems to be saying is that contemplating the figure in a painting offers instead the opportunity to imaginatively inhabit the life and feelings of another being in a manner which exceeds objective observation, no matter how attentive. I believe that Marc is a crucial figure in the line of art to which Fried refers. The dialogue between Marc’s paintings, his life and personality, his theoretical statements and mode of resistance were a battle fought on behalf of “noticing and imagining” at the turn of the 20th Century.

In the pages that follow I have reconstructed part of the dialogue and dialectic. This is also why I devote attention to the details of Marc’s biography, in order to

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understand as fully as possible the potential of the “alternative to outwardliness” of the painter’s radical works, which is so hard to feel now that the avant-garde is so part and parcel of our culture, museums, and blockbuster exhibitions. Going forward, I am convinced that only a fully-realized study of Marc’s life can yield a historically grounded sense of the magnitude and implications of the leap in understanding which making modern art required. My thesis is a contribution in this direction.

This thesis is composed of six main sections plus epilogue which each tease out a reading of Marc’s approach to what we think of now as “the question of the animal,” and to the ideas of livingness, empathy, subjecthood, and “the return” more broadly. Taken altogether they advance the idea that there is much more to learn about Franz Marc. Following the introduction the section titled “Trigger for a Train of Thought” establishes the implicitly political project that was the Blaue Reiter Almanach and underscores Marc’s longstanding dedication to socialism and connection to the utopian anarchist movements of the early 20th Century, showing how Marc introduces animals as being strongly connected to utopian social changes.

The next two sections – “Animal Images and the Attributes of Einfühlung” and “Einfühlung and Animal Art: Intentions” respectively – reframe Marc in the context of historical and contemporary understandings of Einfühlung. Incorporated into these two segments are case studies of both Marc’s images and those of other artists from the ancient world through to contemporary art using animal studies as a framework to assess how such images do or do not evoke Einfühlung. Here I also discuss and review the key aspects of Einfühlung and make a differentiation between pre-discursive and cognitive empathic processes in the context of both animal studies and art history.

“Eyes Be Closed: Somnambulism and ‘The Savages’ ” uses Marc’s Liegender Hund im Schnee to illustrate the painter’s commitment to depicting his belief in the sentiency of animals by showing them in states of contemplation and reverie. I make a connection
between Marc’s adoption of the motif of “the savage” with his interests in a new Eden and the concept of utopia as partially articulated in the work of Paul Gauguin. Here I show how not just Russi, the subject of these canine portraits, has an effect on Marc and his art but also the restorative presence Helmut Macke and the tranquility or rural life. Marc’s utopian vision dreamt of being on the threshold of an epochal change, comparable to that from heathen antiquity to Christianity – though what Marc sought was to change things back to a pantheistic paganism.

“Marc’s Aesthetics of Appropriation” examines the artist as a naturalist, and an innovative one at that – Marc certainly observed animals in their natural habitat in the way a zoologist would, but he also extended these “field studies” to notes and copies drawn from museum exhibitions, monuments from the antiquity, and the work of other artists. The resulting images create an entirely new genre of copying which is unique to Marc. This tension in Marc’s art between acknowledgment of the past and avant-garde innovation is one of its most distinctive features.

Expanding upon the previous chapter, “Repetitions and Returns” presses the idea of the “original” versus “the copy” even further, using Marc’s singular print, Schöpfungsgeschichte II, and some of his “multiples” of deer and horses to test post-modern canons concerning originality and artistic identity. Throughout my thesis, I underscore how important knowing “Modernism’s integrative personality” as a man is to understanding the significance of his life’s work.37

A somewhat unconventional Epilogue summarizes my findings, but also goes beyond, in giving some possible answers to the “how” embedded in the title of the

thesis. I look at several contemporary artists who seem to me to embody the “return” of the avant-garde predicted hopefully by Foster in *The Return of the Real*. 
5. Trigger for a Train of Thought

Franz Marc thought art was capable of making a concrete difference in battling the materialism and brutality of life. His hope was that his visual language could speak directly to his culture and actively counter in some measure what he saw as the destructive nature of humans. Determined to be active in a wider social sphere, he could not countenance passivity in others, including the audiences who encountered his work. But first he had to get their attention.

The vignettes (Figs. 2 and 3) reproduced on this and the following page are small drawings by Marc that appeared interspersed in the text of the Blaue Reiter Almanach. The single-stroke ink characters function as allusions to both Japanese prints and the European books of hours Marc admired and the Almanach referenced in its cultural synthesis, but the cat and the horse do something more. The cheerful forms are Marc’s gestures toward disrupting – playfully but with dynamism – both the expectations and attention of his reader, and of registering the primary stake of his artmaking – the animal – as evidence in this collaborative project.

The creation of the Blaue Reiter Almanach falls, chronologically, in the middle of Marc’s artistic career. But since this thesis is arranged anachronistically anyway, I want to use this chapter as way to foreground some of the claims made later in its pages. Though Marc’s veneration of animals was a passion unto itself, the Almanach plays an important role in the artist’s pantheistic cosmology in that in it, animals are connected to broader social and environmental issues. Marc’s contributions to, and intentions for, the Almanach specifically and his project in general can and should be read as implicitly political, activist and prescient with respect to the way we think of the animal welfare movement today. This latter point is important in thinking about how Marc “returns” to contemporary artworks, which I discuss in my conclusion.

Marc finds a way to connect this percolating political and ethological activism with his notion of “feeling into” – Einfühlung, the general idea that was much discussed in his own time. Since the more current construction of empathy with a basis in neuroscience is important to the following section, a second goal of this chapter is to introduce Einfühlung as a historical concept but also to concentrate on the entwined relationship of Marc and someone important to both him and the subject of Einfühlung, Wilhlem Worringer.
Thirdly, I introduce a core theme of my thesis: how Marc’s animal pictures demand to be read as radical statements about the agency and sentiency of the animal. Here I show how Marc incorporates an activist motif into one of his best-known paintings.

With his grandly utopian ideology, his belief in the creative and therapeutic potential of art, and his hopes for improving the lot of people and animals, Marc was the consummate modern artist. Of the first generation of Modernists with social consciousness, Marc’s innovative techniques blended the insurgent tactics of the political left with his luminously fractured animal portraits and fiery essays. He also created the startling appearance of the book that was the fruit of his partnership with Wassily Kandinsky, Der Blaue Reiter Almanach. Viewed in this light of politicized agitation Marc’s work may be seen not only as influential but extreme.

For any sort of committed activist, involving the public to bring about change is critical. For a “messianic” utopian artist such as Marc, no issue was more central to his work. Marc’s practices and personality may be connected through his activities attendant to the production of the Almanach to his ultimate agenda of animal exaltation. The book also measures Marc’s movement away from “our old easel painting” to its manifestation as pantheistischen Gesamtkunstwerk. The creation of the Almanach was a form of agitation and experimentation intended to provoke people to turn away from complacency. The large 1911 oil Die gelbe Kuh, which was featured in the first Blaue Reiter exhibition in 1912, and the various images juxtaposed by Marc in his page designs for the Almanach published the same year, will clarify how early 20th Century anarchist and socialist concepts as well as pantheistic crosscurrents were prevalent in Marc’s thought in the years before World War I supported this goal.

Maria Stavrinaki lays a philosophical groundwork for understanding Marc’s overall project “as the necessary means for the taming of modern individualism.” Stavrinaki, “Messianic Pains,” 383. Stavrinaki, “Messianic Pains,” 394. 

“…And that could possibly be a sense for the organic rhythm of all things, to pantheistically feel into [pantheistisches Sichhineinfühlen] the trembling and flowing of the blood of nature, trees, animals, air, …; to make this the ‘picture’ with new movements and [also] with colours that ridicule our old easel painting.” “Und das wäre vielleicht ein Empfinden für den organischen Rhythmus aller Dinge, ein pantheistisches Sichhineinfühlen in das Zittern und Rinnen des Blutes in der Natur, in den Bäumen, in den Tieren, in der Luft ..., das zum Bildes machen, mit neuen Bewegungen u. mit Farben, die unseres alten Staffeleibildes spotten,”] Marc, Briefe, 30-31. This text is excerpted from a longer 1910 letter from Marc to Reinhard Piper which I discuss further in the next chapter.
5.1. Making the Almanach Political

In 1912, at the same time as he was painting *Die gelbe Kuh*, Marc and Kandinsky produced the Almanach to publicize, or as Marc explained in his placard for the book (Fig. 4), to awaken the slumbering public “by disturbing their dreams with these new works as if hearing the Horsemen of the Apocalypse in the air.”\(^\text{41}\) Despite this commitment and such evidence to the contrary as I provide here, some art historians have characterized his work as remote and have questioned Marc’s ability to connect with readers and viewers.\(^\text{42}\)

The Almanach is a hymn to internationalism and an extraordinary intermixture of many art mediums assembled together to expand awareness to rejuvenate a world Marc and Kandinsky found most troubling, and has been studied recently as an outstanding example of *Gesamtkunstwerk*.\(^\text{43}\) Yet how often has the accusation of elitism been hurled at Kandinsky and Marc and their yearbook? Since the last quarter of the 20\(^{\text{th}}\) Century, especially with the 1974 publication of the Peter Bürger’s *Theorie der Avantgarde* and its 1984 translation into English,\(^\text{44}\) reiterating many of the comments from the Marxist philosopher György Lukács from the 1930s, a number of art historians have considered the work of the *Blaue Reiter* too hermetic, and not sufficiently anti-institutional, to be...
politically effective or even relevant.\textsuperscript{45} Lukács, for example, writing in the 1930s, long after the Soviet Communists had moved toward enforcing a centralized and bureaucratic state, linked anarchism with bohemian confusion and an inability to comprehend the economic difficulties of the proletariat.\textsuperscript{46} Of course, as the Soviet state began to eliminate its political opponents, Stalinists massacred anarchists, pacifists, and communitarian socialists. Nonetheless, the collective critiques of these groups repeated throughout the 20th Century have obscured the tremendous appeal of progressive utopians before World War I. The impact of their call for continuous protest through opposition to established forces should be viewed as integral to Marc’s development as an agitator and its vibrant manifestation in his art and writing. As I show here, in support and extension of Hal Foster’s position in \textit{The Return of the Real} (1996) Marc \textit{did} begin to accomplish the goals of institutional and societal change. Marc’s appropriation of anachronistic and unpopular materials for the Almanach played a key role in challenging the norms of the art world, helping to bring about the leveling of distinctions often associated with postmodernism.

In contemporary scholarship the concept of the German avant-garde as a political vanguard is not awarded to the \textit{Bl"{a}ue Reiter}, despite the fact that Marc was very

\footnotesize{\textsuperscript{45} Although Jochen Schulte-Sasse, who wrote the introduction to Bürger’s book, emphasized that Bürger was qualifying Lukács, Bürger continued the Hungarian’s over-simplified critique of Expressionism and abstraction as aestheticizing; see “Foreword: Theory of Modernism versus Theory of the Avant-Garde,” in Peter Bürger, \textit{Theory of the Avant-Garde} (1974), trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984), xxxiii–iv. In 2010, Bürger, in crafting a response to his Foster without directly naming him, has insisted that the Expressionists failed in their attack on the institution of art and the revolutionary transformation of everyday life. See: Peter Bürger, “Avant-Garde and Neo-Avant-Garde: An Attempt to Answer Certain Critics of \textit{Theory of the Avant-Garde},” \textit{New Literary History} 41, no. 4 (2010), 695–715. For reflections of some of these concepts in treatments of Marc, see Richard Sheppard, who characterized Marc’s work as representing conservative longings for the past, “1900–1914: The Avant-Garde as Rear-Guard,” in \textit{Word \& Image}, 6, no. 1 (January–March 1990), 42. The title of Margarita Tupitsyn’s \textit{Gegen Kandinsky/Against Kandinsky} (Munich: Villa Stuck/ Ostfildern: Hatje Cantz, 2006) reflects her view of the \textit{Bl"{a}ue Reiter}’s position as dream-like and removed from the material, concrete world especially when compared to Soviet “activist” artists such as Alexander Rodchenko, see 33–34, 142. Valery Turchin, \textit{Kandinsky in Russia} (Moscow: Society of Admirers of the Art of Wassily Kandinsky, 2005), also does not believe that the \textit{Bl"{a}ue Reiter} was political. More recently, the 2012 Museum of Modern Art exhibition catalogue, \textit{Inventing Abstraction 1910–1935: How a Radical Idea Changes Modern Art} (ed. Leah Dickerman) does not refer to contextual issues such as the impact of Symbolism, socialism, or anarchism upon Marc or other pioneering artists, let alone contemplating Marc’s elevation of the subjectivity of the animal.

clear in both proclaiming himself to be a socialist and expressing commensurate beliefs. The impact of socialism and anarchism upon Marc’s commitment to communication, via structural and thematic choices for his paintings and images for the Almanach, is never discussed.

Further, despite contextual investigations into the relationship between leftist politics and the practices of Cubism and the Russian avant-garde, the impact of socialism and anarchism upon Marc’s commitment to communication, via structural and thematic choices for his paintings and images for the Almanach, is never discussed. For this reason, and because of the broader implications in consideration of Marc’s biography, practice as a naturalist, and nascent animal welfare activism, I refute these critiques in light of the engagement with activism that informed Marc’s practice, especially since he did not hesitate to use both the language of and the explicit words “anarchism” and “socialism” in relation to the development of the new painting, music, and theater. By embracing the stimuli offered by other media in his design for the Almanach as well as his drawing and painting, Marc transgressively complicated his work so that its message of transforming values would not be ignored.

47 “I am a socialist to the depths of my soul, with the totality of my being.” [“Ich bin Sozialist aus tiefster Seele, mit meinem ganzen Wesen.”] Marc, Briefe, 150-151.

48 Reinhard Zimmermann refers briefly to Kandinsky’s association of anarchism with freedom but does not explore this connection. See Die Kunsttheorie von Kandinsky, vol. 2 (Berlin: Mann Verlag, 2002), 658. Peter Jalevich wrote about the possibility of anarchism’s impact on Kandinsky, particularly his theater pieces; see Munich and Theatrical Modernism: Politics, Playwriting, and Performance, 1890–1914, (Cambridge, MA: Harvard University Press, 1985), 217–235.


50 See Marc’s essay “Das abstrakte Theater,” in Schriften, 186.

51 Of course Marc did enjoy the support, at least in terms of presenting a unified front to the public, of his colleague and co-editor Kandinsky. In his Almanach essay, “On the Question of Form,” Kandinsky posited that “anarchy” or “anarchistic” did not mean “aimlessness” and “lack of order,” which today seems to be a commonly held view. Rather Kandinsky explained that the term indicated “a certain systematic quality and order,” and he insisted that contemporary art was justly called “anarchistic.” Wassily Kandinsky, “On the Question of Form,” Der Blaue Reiter Almanach (1912), English translation in Kandinsky. Complete Writings on Art, eds. Kenneth C. Lindsay and Peter Vergo, vol. 1 (Boston: G.K. Hall, 1982), 242.
One reason Marc’s paintings have not been viewed in relation to radical political concepts is their superficial difference from those of well-known anarchist painters such as the French artist Paul Signac, whose work Marc praises. I became interested in Marc’s invocation of Signac because not only does Marc refer in writing several times to Signac’s work and to his 1899 book, *De Eugène Delacroix au néo-impressionisme*, which was published in translation to German in 1910, but Marc also pointed to Signac as the inspiration for the “animalisation of art” – the transition from the objective external descriptive world to the internal world of the embodied creature.\(^{52}\) Analyzed in the context of politics as opposed to painting technique, Marc’s mysterious invocation of Signac reveals its reasons.

I mean to show, visually, what Marc meant in using an anarcho-socialist framework in connection to his own paintings, such as *Die gelbe Kuh* (Fig. 5) (which in addition to its appearance in the Blaue Reiter exhibit was also reproduced in most editions of the Almanach in black and white, and in color in the limited “deluxe” edition).\(^{53}\) With the exception of size, Marc’s *gelbe Kuh* seems to have little in common with Signac’s embodiment of anarchist thought in his major work *Au temps d’harmonie: l’âge d’or n’est pas dans le passé, il est dans l’avenir* (Fig. 6). This large-scale oil of 1895 included not only the French symbol of anarchism – the rooster – in the lower right but also a peaceful and calm scene of the pleasures that cooperation and mutual aid offered to human society.\(^{54}\)

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\(^{53}\) Though we think of the Blaue Reiter artists themselves as a group or partnership, Kandinsky and Marc initially used these words only to describe the book project. The Almanach, published in mid-1912 by Reinhard Piper consisted of a first printing of 1100 with a dozen “de luxe” copies featuring color plates and the editors’ signatures. The *Erste Ausstellung der Redaktion des Blauen Reiters* opened at Heinrich Thannhauser’s Galerie der Moderne in Munich in early 1912, followed by the *Zweite Ausstellung der Redaktion der Blaue Reiter, Schwarz-Weiβ* at the Neue Kunst Hans Goltz (actually a book store in Munich’s Kunstareal district which sadly closed in 2012). Works from these exhibitions were later brought by Herwarth Walden to Berlin in 1913 for the *Erster Deutscher Herbstsalon*. There are few copies remaining of the original edition of the Almanach (a second edition was printed by Piper in 1914), and a digital facsimile does not yet exist of the book in its original page order. Klaus Lankheit’s editorial interventions in his 1974 reprinted version of the Almanach are very useful so I refer to it in discussing the Almanach’s textual content (The Blaue Reiter Almanach (1912), documentary edition, ed. Klaus Lankheit (London: Thames and Hudson, 1974); however, in this version, the illustrations do not match Marc’s original pagination. I try to accurately note Marc’s matching of image and text in my content, based upon viewing the original Almanach in person at the Lenbachhaus and Lankheit’s notes.

Although Signac wanted to challenge conventional ways of thinking by depicting a golden age brought about by applied cooperative utopianism, his harmonious work could only be a beginning. It could not suggest a state of continuous social protest, only its hopeful outcome. In Marc’s time, across Europe, overlapping circles of intellectuals, including Theosophists, Symbolists, Bergsonists, Nietzschean followers, as well as anarchists and socialists, were all committed to exploring new processes of thought to bring about change in the world order. In contrast to Signac’s work, *Die gelbe Kuh* seems chaotic, jarring and even violent in its swirling juxtaposition of amorphous color and indecipherable animated landscape features. In the features of its emotive animal protagonists, there is no *obvious* reference to a politicized art, but simply showing these as animals vigorously inhabiting their own *Umwelt* makes a strong claim on behalf of Marc’s intent to usurp hierarchical stasis.

Yet in addition to admiring his use of color, Marc shared other affinities with Signac, as Marc also drew support from the communitarian understanding of socialism and anarchism, as well as his interpretation of how these principles translated to our appreciation of the realm of the animals – I discuss how this interpretation functions visually in the section devoted to *Die gelbe Kuh*.

For Marc, the Russian philosopher Pyotr Alexeyevich Kropotkin, to whom he was introduced by Kandinsky, and the German mystical anarchist Gustav Landauer, who was active in Munich’s intellectual circles around the *Blaue Reiter*, provided sustenance for an explanation of freedom from established artistic principles based on the concept of natural law. Both Kropotkin and Landauer celebrated these indigenous codes as the truth that lay behind the artificial structures imposed on humanity by established authoritarian systems, an analogue to the *Blaue Reiter* artists’ overarching simile of the false appearance of the outer world concealing the truth that lies within. This group cited the Middle Ages as an example of a period when artisans and farmers worked freely and cooperatively.

From the turn of the century to World War I in both Germany and Russia, anarchism and socialism had many factions and philosophies that were at times contradictory, but most adherents, whether oriented toward individual or communal action, believed in an international cooperative that would work to repair the inequalities created by industrialization. Emphasizing their faith in natural law over parliamentary law, anarchists argued with socialists, but many considered themselves somewhere between the two groups. Both Kropotkin and Landauer (who had translated many of
Kropotkin’s tracts into German\footnote{Landauer translated, for example, Kropotkin’s \textit{Mutual Aid} into German in 1904. For a discussion of the impact of Kropotkin, as well as Proudhon, and Tolstoy upon Landauer, see Eugene Lunn, \textit{Prophet of Community: The Romantic Socialism of Gustav Landauer} (Berkeley: University of California Press, 1973), 213. Lunn explains that Landauer’s reference to his approach as anarcho-socialist was, most likely, an attempt to unite both groups, 104-105 and 190-194.} rejected written, codified law, in favor of indigenous, peasant, communal oral law, or what today we might call vernacular codes.\footnote{Vernacular codes are studied in relation to collective memory and the passing down of traditions, but can be taken to mean a consensus of social mores based on common sense.} Criticizing the middle class for relying on written systems so rigidly that they made the state and capitalism inseparable, Kropotkin called for mutual aid or assistance as emerging from the peasant community, that is from a communal indigenous concept of natural law, or the ethical morality of early peasant communities.\footnote{See the collection of Kropotkin’s essays, especially “Anarchist Communism” (1880) in Kropotkin’s \textit{Revolutionary Pamphlets}, ed. Roger N. Baldwin (New York/London: Benjamin Blom, 1968); also Paul Avrich, \textit{The Russian Anarchists} (Princeton: Princeton University Press, 1967), 26–33.}

A multitude of naturalist-intellectuals with whom Marc was familiar – from William Bölsche and Charles Darwin to Emil Rousseau – referred to the concept of natural law in their writings. But it was the communal anarchists (or as Kropotkin termed their philosophy, “anarchist communism”) who used that concept as the philosophical underpinning for their belief that change in society could be possible if protest was both continuous and incorporated into different types of media in unexpected and confrontational ways. Kropotkin’s call to artists to use their particular skills, their “impressive pictures,” to portray the “heroic struggles of the people against their oppressors” by unconventional means was particularly significant to those committed to using artistic practice to express utopian goals.\footnote{See Kropotkin, “An Appeal to the Young” (1880) in \textit{Revolutionary Pamphlets}, ed. Roger N. Baldwin (New York/London: Benjamin Blom, 1968), 278.} Nonetheless the communal anarchist emphasis on rural peasant life rather than on the urban laborer led everyone from Stalinist communists, Frankfurt School theoreticians, and French postructuralists to insist that these groups were romantic, and, worse, falsely nostalgic.\footnote{Further, scholars such as Andrew Carlson believe that in Germany, socialists and anarchists “exerted power all out of proportion to their numbers.” Andrew Carlson, \textit{Anarchism in Germany, Vol. 1 The Early Movement} (Metuchen, NJ: Scarecrow Press, 1972), 7.}

Herwarth Walden, whose Sturm gallery gave the \textit{Blaue Reiter} group exhibition space in Berlin in 1912 and 1913, encouraged anarchist poets such as Paul Scheerbart and the socialist architect and critic Adolf Behne to write for his \textit{Der Sturm} journal, to
which Marc was also a contributor. Behne, who had incorporated Kropotkin’s concept of mutual aid into his own philosophical justifications, was a friend and admirer of Marc and he praised Marc’s incorporation of the principle of freedom – his openness to multiple styles – as a model for artists and architects in a 1912 essay published in Walden’s journal.61

In June of that year, Marc was invited along with his brother, Paul, a Byzantine studies professor at the Ludwig-Maximilians-Universität who had turned his attention to German leftist politics, to a meeting in Stuttgart with scholars, theologians, labor leaders and anarcho-pacifists to discuss problems preventing world peace.62 Although Marc did not attend the conference, the invitation points to his known interest in the political events of the day.63 Moreover Marc’s pacifist background is often overlooked in light of his later, short-lived ambivalence about the outbreak of the war.64

It has also been common to disassociate the editors of the Blaue Reiter from political activity primarily based on Kandinsky’s assertions in his manifesto of 1911-1912 Über das Geistige in der Kunst: Insbesondere in der Malerei about politicians as being overly concerned with minutiae, and also because Kandinsky placed them in a low position in his triangle of the spiritual.65 However upon closer examination, Kandinsky’s position was nuanced. Racists, monarchists, and right-wingers were not even allowed a space on Kandinsky’s upward-moving triangle. Only leftists and socialists. In addition Kandinsky

60 Walden knew Landauer as well as the anarchist and later revolutionary Erich Mühsam from the Berlin Neue Geheinschaft circle. See accounts about Walden by Erika Klüsener (Hamburg: Reinbek, 1980), 44–68; also Bruno Taut, ‘Eine Notwendigkeit,’ Der Sturm 4, nos. 196–7 (February 1914) in English translation in German Expressionism, ed. Rose-Carol Washton Long, 123–126.
61 The text first appeared as: Adolf Behne, “Die Neue Seccesion,” Die Hilfe, no. 13 (28 March 1912), 207 (so named because it reviewed both the shows of the Neue Seccesion and the Blaue Reiter). Walden reprinted it with slight changes (notably omitting a passage about the very low attendance at the Blaue Reiter show) in Der Sturm, after the exhibition was over, because of its “fundamental importance.” See Adolf Behne, “Zwei Ausstellungen,” Der Sturm, III, no. 107 (April 1912): 19–20. When quoting Behne I use the version printed in Der Sturm.
63 Marc apologizes to the convenor, the art historian Hans Hildebrandt, for not being able to attend in a letter dated 27 June 1912. [Letter from Franz Marc to Hans Hildebrandt], Franz Marc Papers, Nuremberg. Marc and Hildebrandt meet when Marc goes for a job interview at the Kunstakademie Stuttgart, where Hildebrandt was a member of the faculty. The position as a drawing instructor is not offered, but Hildebrandt was charmed by the eccentric candidate, as he later writes a moving introduction to the catalogue for a first retrospective after Marc’s death.
64 Marc did express some “Apocalypse fever” sentiments during the early days of the war, for example in the essay “Der Hohe Typus” which contains many ideas uncharacteristic of Marc’s general tenor. In Marc, Schriften, 207-208.
65 Wassily Kandinsky, Über das Geistige in der Kunst: Insbesondere in der Malerei (Munich: Piper, 1912), 58.
praised economic socialists for attempting to confront “the Hydra of capitalism and to cut off the head of that evil,” echoing the central visual metaphor of the image of St. George slaying the dragon that was the *Blaue Reiter*’s sigil.\(^6\)

Supporting the significance of both the triangle – often considered solely Kandinsky’s emblem – and folk art in Marc’s oeuvre is his *Bemalung eines Eisenkästchens* (Fig. 7), made also in 1912, on which there are many exalted animals, each a favorite – deer, fox, dog, cow, and sheep – from Marc’s repertoire. On one side of the chest is a mountain in the form of a perfectly-drawn triangle, like a pyramid, shown against the night sky with a prominent quarter moon. Similarly, a number of Marc’s chosen illustrations for the Almanach display the triangle. It appears in Bavarian votive paintings, usually hovering and containing the image of the Virgin, and on one occasion framing the head of Christ. This pattern of parallel usage demonstrates the enormous significance of the form as a metaphor of aspiration for both authors. Moreover, Marc’s use of the form sacredly employed in the Bavarian folk tradition for his beloved animals suggest the degree to which animals had become, for Marc, symbols of his new religion.

Oliver Kase made a similar observation about Marc’s 1914 painting *Tirol*, equating the radiating force lines from the triangular shape of the mountain with the regions pagan–Catholic heritage: “[…] die bekrönte Madonna im Stahlenkranz auf der Mondsichel erscheint […]” as the Bavarian cult saint who both augurs the Apocalypse and offers her protection in response to votive offerings from true believers.\(^6\)

Believing that this exchange, the intermingling of different styles – abstraction and realism, as well as different art forms, such as drama, poetry, and music – were strengthened due to their origins in natural law, Marc and Kandinsky had the confidence not only to break with the dominant styles of the past, but also to emphasize, as Marc put it, “freedom from all rules.” In his own essays, placed strategically at the beginning and closing sections of the Almanach, Marc cheerfully voiced his intention of striking against “old, established powers,” swearing that “everything is permitted” in the *Blaue Reiter*’s battle to influence the future.\(^6\)

Moving beyond individual experimentation for the *Blaue Reiter* Almanach, Marc and Kandinsky also invited selected essayists to contribute to the journal who could further convey the reasons for their disengagement from conventional requirements

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Academy indicate 71 1902 abridged 70 69 multidimensional create the both clearly sources order in of theorist composing the dramatis composed inc Schönberg, communicated (whether of a narrative structure or conventional notions of beauty and harmony) to communicate their utopian message. Musical scores by several contemporary composers – Alban Berg and Anton von Webern, along with explanatory essays by Arnold Schönberg, the composer Thomas de Hartmann, and the theorist Nikolai Kulbin – were included in the Almanach. All the essayists on music not only supported learning from the various arts but also were engaged in this practice. Schönberg painted as well as composed music. Not only was his musical score for one of Kandinsky’s favorite dramatists and poets, Maurice Maeterlinck, placed in the Almanach, but reproductions of the composer’s paintings were included as well. In his essay “The Relationship to the Text,” Schönberg specifically disputed the need for paralleling text and music. He insisted that a “delicate” idea in poetry, for example, could become more affective if it was paired with a “fast and vigorous” musical theme, a concept he followed in composing the music for Maeterlinck’s poem Herzgewächse. The Russian music and art theorist Kulbin, who read portions of Über das Geistige in der Kunst to a Russian congress of artists at the end of 1911, also painted. He was even more explicit about oppositions in his essay “Free Music.” Advocating for musical intervals he called “the discord” in order to excite and arouse the observer, he encouraged musicians to study alternative sources such as non-Western musical compositions, citing the concept of natural law to justify the resulting “dissonance.” Affecting the observer was central to Kulbin, and he clearly urged the artist to “provoke the creative imagination of the spectator” so that both would “jointly create the picture.” To emphasize the potential destabilizing power of repetition, Kulbin described how Maeterlinck, whom Schönberg also admired, used the same word over and over to loosen its external signification so that its sound could create a mood.

In his essay on stage composition placed before the text of his own multidimensional piece Die gelbe Klang (The Yellow Sound), Kandinsky, like the composers, specifically argued against the Wagnerian paralleling of sound and color, advocating the

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71 Nikolai Kulbin, ‘Svobodnaia muzyka’ (Free art as the Basis of Life), Studia Impressionistov (1910), 26. Kandinsky’s letters to Kulbin from the end of 1911 and the beginning of 1912 indicate that the Russian theorist sent Kandinsky a lubok of the Last Judgment; see Peter Vergo’s editing of Kandinsky’s letters to Kulbin citing Monuments of Culture, New Discoveries (Leningrad: Academy of Sciences of the USSR, 1981); and in Kandinsky: Complete Writings on Art, 643.
use of antithesis. In the directions for *Die gelbe Klang*, Kandinsky called for a series of oppositions: giants versus small people, pastel colours and loud music, stationary figures and ones running in different directions, light versus dark. In Picture Three (“picture” is Kandinsky’s name for “scene”), he asks for the colored lights to become most intense when the music was to subside. At the end of *Die gelbe Klang*, after a yellowish-white light causes a giant to grow to the top of the stage while extending his arms to form a cross, the stage was to become immediately and dramatically dark, while the music continued.

Marc chose to illustrate *Die gelbe Klang* as it appeared in script form in the Almanach with images of discord. Many of the sixteen pictures are of biblical battles of one kind or another: Joshua blowing down the walls of Jericho, or a scene from the Apocalypse, depicting the seven-headed Whore of Babylon confronting sinners. (Fig. 10)

It is impossible to discuss German Modernism and *Einfühlung* without involving Wilhelm Worrringer, whom I mention numerous times in my thesis. Marc and the *Blaue Reiter* are linked with Worrringer of course, though I would argue this association comes about, and has achieved such historical durability, for different reasons than might be readily apparent. Because Marc and Worrringer differ so radically in their approach toward (and for Marc, in deployment of) both *Abstraktion* and *Einfühlung* it is well worth examining this nexus of connections.

There is reason to think, precisely because of Worrringer’s social proximity to the *Blaue Reiter* circle, that his influence was less about philosophy than social currency. David Morgan has said as much: “The influence of Worrringer's dissertation on German Expressionists, particularly the artists of the Blue Rider, is customarily regarded as considerable. Many have even claimed for it the status of a manifesto. This is a dubious claim at best.”

Most simply, Marc and Worrringer knew each other through August Macke, who was a friend of the Worrringer family who had known Wilhelm since childhood. Through Macke’s introduction, Marc was able to have first his own work and then that of the *Blaue Reiter* touring group exhibited at the Gereonskub in Cologne in 1911 and 1912. The Gereonskub, operated by Worrringer’s sister Emmy Worrringer, had an ostensibly cultural function, arranging talks and hosting art shows, but was also a popular gathering place.

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Macke had recommended Worringer’s *Abstraktion und Einfühlung* to Marc who subsequently made favorable mention of the book in his essay for *PAN* in 1912, “Die konstruktiven Ideen der neuen Malerei.” Worringer allowed Marc to use images from his *Die altdeutsche Buchillustration* for *Der Blaue Reiter* Almanach, and the two likely continued to socialize and interact. These points of contact however do not represent an endorsement on Marc’s part of Worringer’s position on *Einfühlung*. I would go so far as to say that Marc did not care much one way or the other about academic discussions of the subject; his own project looked both farther back and into the future.

To clarify a bit, for Worringer aesthetic activity did not necessarily entail comfort or pleasure in engaging with art, and in an obverse of the phrasing of Marc’s letter to Reinhard Piper says as much describing the condition for *Einfühlung*, requiring that the beholding individual have a “happy pantheistical relationship of confidence [glückliches pantheistisches Vertraulichkeitsverhältnis]” as a general demeanor as well as a spectatorial position.

Worringer had first suggested as much with a reference to Theodor Lipps’s earlier distinction between positive and negative *Einfühlung*, or between a sense of freedom and one of reluctance in the face of the work of art. But even “negative *Einfühlung*” did not sufficiently articulate the profound sense of unease that Worringer wished to promote. Such a sensation could be felt, he believed, both while contemplating a particular work of art and as a general existential condition – but through *Abstraktion*. Both Worringer and his contemporary interlocutor Juliet Koss applaud the intellection which removes the apprehension of art from excessive emotionalism and indeed subtracts the body from the experience of the visual.

In the acclaimed collection of essays, *Modernism After Wagner*, Koss uses Richard Wagner’s early conception of *Gesamtkunstkwerk* to cast a skeptical eye upon *Einfühlung*, describing the opera theater at Bayreuth as a sort of psychological mind eraser, “a conflation of haptic and optic concerns” that eliminated distractions and demanded

74 “…this is one volume that today deserves the most widespread attention and in which a train of thought is written down by a strictly historical mind that should cause fearful opponents of the modern movement quite a bit of anxiety. The other, *Über das Geistige in der Kunst*, is by the painter W. Kandinsky…”, Franz Marc, “Die konstruktiven Ideen der neuen Malerei,” *PAN* 2, no 18 (21 March, 1912): 527-531.
passive, weak-willed spectators who had no choice but to empathize with what was taking place before them on the stage.\textsuperscript{76} Koss supports Worringer’s rejection of \textit{Einfühlung} as an insubstantial and inadequate response to advanced and complex forms of art and stimulation in general, precisely because of its association with passivity and lack of embellishment on the part of the spectator.

However, especially in regard to Marc, there is much at stake in rejecting this dismissal of \textit{Einfühlung} as an intellectually inferior conduit to a type of sensuality. For what are the implications of objecting to pleasure in this way? To Marc, whose embrace of the world of animals was physical and affectionate, it would have seemed perverse to assert either indifference or confrontation on the part of the spectator over the provision of a sensuous and comforting pleasure. Is this not precisely one of the things images of animals do well does? The material constituents of paint by their nature are also aligned with both animals and humans as creatures of surface and somatic experience, of touch and projection.

Nonetheless, Worringer was certainly sympathetic, if not empathic, toward the avant-garde. His \textit{Formprobleme der Gotik} (1911), was in an uncanny way an echo of Kropotkin’s and Landauer’s belief that the Medieval period embodied a communitarian form of existence. Moreover, at that time, Worringer was advocating for appreciation of artifacts from the Middle Ages – a time often referred to as the Gothic period and marginalized in relation to Renaissance art, in the same way that contemporary Modernists were marginalized in relation to the academic.\textsuperscript{77} Worringer supported his defense of the \textit{Blaue Reiter} and other contemporary art groups by asking the spectator to study the underlying similarities between the modern and the Gothic, as well as other deviations from the Renaissance norm. Though peripheral to the immediate discussion of the contemporary, Worringer clearly believed a new art form would emerge from the combination of the abstract and empathetic currents of the Gothic period. In opposition to the trend of the day, Worringer claimed art patrons were filled with “a cultural arrogance” about the superiority of Western Renaissance art, and advocated an examination of alternative art forms that would be unsettling to “educated Europeans.” In this way, in 1911 Worringer indirectly defended the modern art of the \textit{Brücke} and the

\textsuperscript{76} Juliet Koss, \textit{Modernism after Wagner}, (Minneapolis: University of Minnesota Press, 2010), 65.

\textsuperscript{77} Wilhelm Worringer, \textit{Abstraktion und Einfühlung: ein Beitrag zur Stilpsychologie} (Munich: Piper, 1908); and \textit{Die altdutsche Buchillustration}, (Munich: Piper, 1912).
Blaue Reiter, who were attacked as alien and childish, in his discussion of the “intellectual impoverishment” of the German public\textsuperscript{78}

Marc for his part may have selected illustrations of widely accepted themes from the so-called medieval past, but his use of imagery, hidden by multiple and contrasting stimuli, allowed him to interpret the past with a new vitality and urgency. Marc champions “feeling into” as the primary means of accessing both art and in imagining the lives of animals. This is, crucially, a challenge both to Worringer’s beliefs and Koss’s scholarship. The latter mostly valorizes Worringer’s nomenclature as the end of Einfühlung, but the fact that Marc continues to not only use but expand upon the word, and revel the bodily and emotional over and against the cerebral presents clear points of opposing thought.

5.1.1. Provocative Stimuli

Because of his respect for his colleague and openness to shared experiences of perception, Marc accepted Kandinsky’s notion of synesthesia, the concept of the interrelationship between the senses, but he did not advocate the 19th-Century Theosophist practice of exact correspondence. Marc was sympathetic to the idea that sight, sound, smell, and touch were interrelated to such a degree that, when one sense was activated by stimuli such as color, all the others could also be activated. But unlike the earlier generation of Symbolists, Wagnerians, and even Kandinsky, who attempted to match sound with color, Marc maintained that a more dynamic effect could be achieved by contrasting stimuli.

“I am somewhat skeptical about the application of musical laws to painting,”

Marc told August Macke, continuing:

Not that I am not convinced that there are rightful relations and analogies between the two, and further relations to pure mathematics. But I think the musical, theoretical technique … is a musical concept, almost an ‘instrumental concept’ (so far as our voice is also an instrument) and that the applicability to painting is somewhat vague. And practicality does not rise above mysterious analogies.\textsuperscript{79}

\textsuperscript{78} Wilhelm Worringer, “The Historical Development of Modern Art” (1911) in English translation in German Expressionism, 10–13.

\textsuperscript{79} “Ich bin auch insofern dem zu starken Herüberziehen musikalischtechnischer Gesetze in die Malerei etwas skeptisch gesinnt. Nicht dass ich nicht überzeugt wäre, dass ganz gesetzmässige Beziehungen und Analogien zwischen beiden bestünden, und weiter Beziehungen zur reinen Mathematik; aber ich denke, die musikalische, theoretische Technik, z.B. Kontrapunkt, ist von den Menschen speziell für das musikalische Schaffen gemacht, die aufsteigenden und
In other words, without demonstrably provocative stimuli, Marc believed change would be difficult. Like Kropotkin and Landauer, along with many Symbolists and utopian exponents, he had great faith in the power of artists to produce works that would awaken the dormant populace. In determining the type of stimuli that could effect change, Marc made an interpretive variation on the Russians’ elevation of vernacular law and instead drew moral sustenance and visual strength from a population even more disenfranchised and yet cooperatively utopian than peasants – animals. To understand the effect of the arts on his audience, Marc experimented with several formats, writing poetry, creating stage designs, weaving, and making textile patterns; none of these experiments followed traditional narrative and literal conventions. Further, unlike Kandinsky’s appropriation of images from Rusian lubki and Bavarian glass paintings, as in his Compositions series, Marc more directly embraced these folk sources by continually producing this “outsider art” himself, for example his Hinterglasmalerei homage called Bildnis Henri Rousseau (Fig. 9).

This philosophy was also evident in Marc’s page designs for the Blaue Reiter Almanach. For the yearbook originally intended to be a regularly-occurring publication, Marc interspersed not only illustrations of contemporary German and French art but also those of marginalized art pieces such as anonymous Bavarian religious paintings, Gothic woodcuts, wood carvings, and other folk artifacts throughout the anthology both to unsettle but also to educate the reader accustomed to established traditions of art appreciation.

5.1.2. The Dissonance of Abstraktion

Marc was very aware of how discordant the reproductions of these alternative artifacts would be to the popular eye, especially if they were used in essay after essay, as they were in the Almanach. Believing a troubled time should produce provocative forms that reflected that anxiety, Marc emphasized that all artists, not just painters, should...
consider oppositions and contradictions as he had in his page designs, and in Die gelbe Kab. The dissonance would take the spectator by surprise and help to break the reliance on harmony put forth by the idealized and conventional naturalism of the Italian Renaissance and the academic painters supported by the German monarchy.\(^{82}\)

Although Marc had published his high-spirited defense of the avant-garde “Die neue Malerei” a few months earlier, in his three Alamanch articles Marc strove to emphasize that artists did not only have to follow his own style, or any single means, of manifesting an alternative to the dominant academic art.\(^{83}\) To underscore this written message, reproductions of highly stylized works by Blaue Reiter colleagues such as Gabriele Münter’s Kandinsky und Erma Bossi am Tisch (1912) (Fig. 11) and other works by contemporary international painters such as Pablo Picasso, Henri Matisse, and the primitivist Rousseau were interspersed with Marc’s animals and Kandinsky’s nonobjective canvases. On the last page of Kandinsky’s significant essay “Über die Formfrage” Marc placed a European copy of a Japanese drawing that had abstract geometric shapes opposite a 13\(^{\text{th}}\) Century Gothic sculpture from Magdeburg Cathedral to signal through the pictorial that both tropes, abstraction and naturalism, were the answer to the central question about form that had been raised by the question in the title of the essay. But the choice of reproducing the 13\(^{\text{th}}\) Century sculpture of the parable of the Foolish Virgin, tormented by her lack of preparation for the Second Coming, may also lie in its subliminal message of preparation for the new world to come on earth. (Figs. 12-13)

To continue reinforcing this dissonant effect, but at the same time to signify the underlying similarities that mitigated the temporal differences, Marc placed images from artworks of two different periods on several facing pages, the present along with the Gothic within the pages of Thomas von Hartmann’s essay. Here also we see August Macke placed across from a 16\(^{\text{th}}\) Century woodcut by Hans Baldung Grün then thought to represent the late Gothic. (Figs. 14-15)

Both Marc’s selections to illustrate the Almanach and his own drawings are animal-rich, of course. To my mind the fact that Marc is able to make the pages of the book so confrontational and disruptive suggest that he was very well aware of the intellectual stimulus this type of Abstraktion – as an opposing principle of Einfühlung –


\(^{83}\) Franz Marc, “Die neue Malerei” in PAN, vol. 2, no. 16 from (7 March 1912), 468–471.
was supposed to engender. In fact some of Marc’s paintings from the same time also evoke both sensations.

5.1.3. Die gelbe Kuh

Die gelbe Kuh is approximately 140 by 190 centimetres, of commanding size. Its minimally descriptive title as well as its contrasting veils of bright and dark color applied with brushstrokes of uniformly flat density produce a dichotomy, a fundamentally figurative work depicting active animals that is also at first glance fantastic and chaotic. Marc was not averse to referring to these initial impressions as having an anarchistic effect in the sense of provoking “incomprehension and anxiety.” However he was quick to point out that this apparent jumble of contrasts opened onto “a bridge to the spiritual realm.” Just as Marc claimed that the term anarchism could also have “a certain inner structure,” he also explained that the paintings of animals were developed over a long period of time so that their careful planning would not seem obvious. For an artist

84 Another example is Der Stier (Fig. 16) from 1911 and similarly monumental-sized, with a reproduction also printed in the Almanach.

85 In the time of the Blaue Reiter, Marc’s and Kandinsky’s work received a remarkable amount of crushing criticism from the public, other artists, and critics alike. Though I devote attention to the Blaue Reiter’s “recovery” later in this section, it is important to understand as fully as possible the tactics of “resistance and refusal” – T.J. Clark’s phrase – of these painters and the implications of their thoughts and actions in an activist context. T.J. Clark, “Jackson Pollock’s Abstraction,” in Reconstructing Modernism: 1945-1964, ed. Serge Guilbaut (Cambridge, Mass.: MIT Press, 1990), 220. For a comprehensive study of the reception of the Brücke and the Blaue Reiter, see Gutschow, 2005.


87 “Art was and is in its essence, in every age, the boldest departure from nature and ‘unanturalness,’ the bridge into the realm of the spirit, the necromancy of humankind.” [Die Kunst war und ist in ihrem Wesen jederzeit die kühnste Entfernung von der Natur und der »Natürlichkeit, die Brücke ins Geisterreich, die Nekromantik der Menschheit.] Franz Marc, “Die neue Malerei,” 468–471.

88 “It is impossible to discuss here the manifold laws of ‘inner construction.’ My attempts are still too tentative and too varied to point to any definitive form of complex knowledge. Their character is that of a secret science, whose logic is still almost as hidden to their priests as the congregation.” “Es ist unmöglich, hier die mannigfachen Gesetze der »inneren Konstruktion« zu erörtern. Die Versuche dazu sind heute noch zu tastend und zu mannigfaltig, um einen Wissenskomplex zu bilden, auf den man weisen könnte. Ihr Charakter ist – Geheimwissenschaft, deren Logik ihren Priestern heute noch fast ebenso verborgen ist wie der Menge,”] Franz Marc, “Die konstruktiven Ideen der neuen Malerei,” (March 1912) in P.A.N., vol. 2, no. 18, 21 March 1912, 527–531.

89 “My painting now is quite different from that of summer; but it is not easy to describe it. I gradually succeeded in ‘organizing’ the color, making it the tool of artistic expression, without any consideration for ‘probability’ and local color. That one can never become ‘arbitrary’ is clear, since one loses all effect.” [’Meine Malerei sieht schon recht anders aus gegen jene von dem
committed to reaching an audience in order to communicate his utopian hopes and pantheistic beliefs, Marc’s discussion of an audience’s reaction seems quite paradoxical. How did he expect the spectator to become involved in a process that seemed confrontational or random, especially when he wrote: “It is extremely difficult to explain or demonstrate to the layman a sense of the constructive ideas in the ‘new painting.’”?

To create images suitable to the task of awakening the public, Marc had to move beyond the conventional painting of academically-rendered, naturalistic forms to which the public was accustomed. Instead of relating parallel stimuli such as local colours and forms to produce illusionistic but ordinary images, Marc looked to multiple contrasting stimuli of colours and abstracted forms, synthesized from Egyptian, Romantic, and Gothic conventions as well as his personal interpretations of the consciousness of animals to communicate the chaos and disharmony of his time with a simultaneous yearning for utopia. If he could prove to himself that confusion led eventually to knowledge, he could deal with the problem of communicating to the spectator. Accordingly, Marc used numerous means – writing manifestos, organizing exhibitions for which he wrote the catalogues, and formulating yearbooks – to both promote and explain the significance of his work to a frequently uncomprehending public. Simultaneously, Marc’s task was to extend this juggernaut directly into the more formal quadrants of the German art market and into salons of museum curators, art dealers, and theorists, whom at this moment had taken a particularly conservative turn.

Marc had to communicate with these audiences through the pinnacle of art forms, painting. The image he devised to work both in the Almanach and the attendant Blaue Reiter exhibition (and in tandem with Kandinsky’s musical play Die gelbe Klang) was Die gelbe Kub. In Die gelbe Kub, painted during the months that he was writing, editing, and

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Sommer; aber es ist nicht leicht, es zu beschreiben. Es gelingt mir allmählich, die Farbe zu organisieren, sie vollkommen zum Werkzeug des künstlerischen Ausdrucks zu machen, ohne jede Rücksicht auf Wahrscheinlichkeit und Lokalfarbe.”] Macke and Marc, Briefwechsel, 44-48.

90 “It is enormously difficult to give the layman an idea of the meaning of constructive ideas in the new painting, without any pictorial material.” “[Es ist ungeheuer schwer, ohne Bildermaterial dem Laien einen Begriff von dem Sinn der konstruktiven Ideen in der neuen Malerei zu geben.]” Macke, “Die konstruktiven Ideen der neuen Malerei,” 527–531.


92 Two excellent studies on the German arts market at the turn of the 20th Century and what was at stake intellectually and economically are: Robin Lenman, “Painters, Patronage and the Art Market in Germany, 1880-1914,” Past and Present, No. 123, (May 1989), 109-123; and Peter Paret’s The Berlin Secession: Modernism and Its Enemies in Imperial Germany, (Harvard University Press/Belknap Press, 1980).
designing the *Blaue Reiter* Almanach, Marc combined many of the multiple dissonant stimuli about which he had been writing to produce their synthesis in one monumental oil. Even now, more than a century after its making, on first impression the dominant yellow sickle of the cow startles as it contrasts with the multiple colours of the other parts of the enormous canvas.

Marc had begun this oil with the main characters, the titular cow and Marc’s dog Russi in energetic movement, the cow leaping and Russi darting up from the left corner of the canvas to run along with her. Both, however, were originally placed into a much more conventional landscape (Fig. 17). This leitmotif that would have been on the margins of acceptability for those familiar with the decoratively colorful work of Paul Cézanne, Paul Gauguin, and Henri Matisse, from whom Marc had learned how to strengthen and intensify the Post-Impressionist colours in which he and Kandinsky felt the “new” painting had begun. But Marc was determined to endow comfortable themes from the past – the bucolic *Tierbild* – with a new urgency by dematerializing their literalness.

To examine Marc’s process, look at the decipherability of the landscape elements in both images. In the small study the mountains, the tree trunks, the rock outcroppings and even the small agave plant, while simplified and colorful, are distinct and conventional. On the printed page and in exhibition, the finished *Die gelbe Kuh*’s enigmatic but inviting landscape occupies more space in this painting and seems to be dynamically inhabited by its animal subjects precisely because of its imaginatively distorted elements.

In the large oil, the colours are noticeably brighter, especially the orange and red hues enveloping the cow from the ground around the increased number of plants and sapling trees. More curiously the landscape elements reflect, in Marc’s evocation of the perception of the cow and the dog, “animalized” features: a fuzzy ear and furry spots visible in the blue mountains beyond the cow, and eyes, noses, and hooves peeking from the land formations. Marc did not want to simulate past renditions of peaceful but mindless domestic animals, but rather to evoke the disturbing mood and anxiety of the chaos of the present, paradoxically demonstrated by the cow’s fierce joy. By using the discord of swirling, non-naturalistic colours and the disjunction of these indiscernible objects in the landscape, he aimed to startle and then involve the viewer.

Marc used his intuitive sense of involving the body as well as the mind in the experience of viewership to accomplish this immersive sense. While toying with the idea
that individual colours such as blue, yellow, and red embodied and evoked a range of fundamental, organic personality traits in animals and people, he traded color charts with August Macke to discuss how color opposites could create a sensation of motion by advancing and then receding from the spectator. Using Marc’s portrait of his dog Russi called *Liegender Hund im Schnee* (which I discuss in a subsequent chapter) as an exemplar, Marc and Macke conferred over how adding different tones of similar colours could enhance or reduce these effects and could even produce an illusion of opening the canvas into infinite space.\(^{93}\) To insist that primarily color and form rather than images delineated by traditional linear or recessional perspective could convey the illusion of space was an unsettling idea, to the extent that it was contested even by other ostensible members of the avant-garde, such as Max Beckmann.\(^{94}\)

In the finished version, Marc’s wide, distinct brush strokes themselves are risky in the statement or promise of something bold, as if the cow is cheerful simply over the improbability of gracefully completing her leaps. This cryptic construction erodes knowledge, then, and replaces it with the amorphousness of feeling. Marc uses modern painting to take us back to the age of romantic emotionalism, and in his mind, to the utopia when animals and people could communicate and experience one another’s experiences and sensations.

This technique makes nature sweeping, raw, colossal, not the decorative afterthought that put dabs of arcadia in the corner of a window. To Marc, nature was everything, all embracing, everywhere. A painted landscape should therefore depict the immersive experience of animals in the world. Seeing the contradiction in framed nature, Marc devised a visual rhetoric to convey the undesirability of those views too neatly arrayed for the benefit of an ideally placed viewer.

We do not see the same landscape the cow sees, even if we were to be standing on the same spot. This suggests something about the mutability of possibility, and about the consideration of animal perspectives. The unidentifiable objects in the landscape suggest then that to assume the identity of a dog or cow one would encounter not clear mountain tops and meadows but a jumbled and sometimes jagged arrangement of

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obstacles. Our experiences are so different in some ways we cannot, and must not, expect uniformity and continuity.

Through these devices, Marc created a chaotic and dissonant effect, certain to startle the spectator. Also, unity with the landscape is predicated on the renunciation of aggressive activity and the relinquishment of deliberateness. This is an inherently political but still peaceful, act. Yet the traditional canvas could become an entity such as a stage, upon which the struggle for a contemporary revelation could be waged.

We know that Marc learned about the physical power of color from many other painters; Gauguin was among those who inspired Marc to strengthen and intensify his color and brushstrokes. But Gauguin, like Signac, was primarily concerned with conveying ideas of freedom and utopia through harmonious, even decorative, balances of color. Though he admired both painters, Marc was careful to distance his own disruptive intentions.

Although Signac wanted to challenge conventional ways of thinking by depicting a golden age brought about by the natural law of mutual assistance, his tranquil work could not provoke agitation in viewers. It could not suggest “continuous protest.” Although Marc drew inspiration from overlapping circles of intellectuals and artists, all of whom were committed to exploring new processes of thought to bring about change in the world order, the contribution of the communal anarchists, particularly their commitment to freedom from rules, based on natural or oral law, should not be neglected as we try to reexamine the relevance of the Blaue Reiter. The influence of socialism and anarchism upon Marc’s thoughts as he created the content and images for the Blaue Reiter Almanach and his paintings made during its production supported his lifelong anti-institutional commitment to freedom of choice, an attitude that allowed him to embrace the discordant and dissonant, to awaken the unaware of the dormant mass, and to more deeply commit to his pantheistic beliefs and devotion to animals.

Although Marc’s practice of activating the viewer through disruption of expectations may not always be interpreted as political, perhaps we should enlarge our

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95 In the chapter “The Yearning for an Unspoilt World: Exotic Motifs in the Art of Franz Marc,” Isabelle Jansen gives an extensive account of Marc’s visits to Paris in terms of his exposure there to art from Japan, Cameroon, India, and China, in terms of connecting what Marc would have construed as “exotic” to the work of Paul Gauguin. See Annegret Hoberg, Helmut Friedel, Barbara Eschenburg, and Isabelle Jansen, Franz Marc: The Retrospective (Munich: Prestel, 2005), 73-89.

96 Marc said: “I never make a shrub blue on behalf of the decorative effect, but only to increase the essence of the horse that stands next to it.” In Marc, Briefe, 179.
understanding of what we mean by political – in fact it is more important now than ever not to declare movements or groups to be apolitical, because doing so preemptively diminishes their authority and power. Altering our perception of the dominant system through visual and aural dissonance is central to the critical discourse about performance art and multimedia presentations – the monumental art of today – and to elevating the question of the animal. These issues were not just relevant at the beginning of the 20th Century but are still crucial for all of us in the 21st. This analysis is meant to serve as both a history that has not been adequately understood, and as one that is thus still being written.
6. Animal Images and the Attributes of *Einfühlung*

The Wind and the Sun were disputing which was the stronger. Suddenly they saw a traveller coming down the road, and the Sun said: "I see a way to decide our dispute. Whichever of us can cause that traveller to take off his cloak shall be regarded as the stronger. You begin." So the Sun retired behind a cloud, and the Wind began to blow as hard as it could upon the traveller. But the harder he blew the more closely did the traveller wrap his cloak round him, till at last the Wind had to give up in despair. Then the Sun came out and shone in all his glory upon the traveller, who soon found it too hot to walk with his cloak on.

– *Æsop*

§ § §

This and the next are important and complex sections of my thesis, so let me sketch what I will be doing here and why.

In any discussion where animal studies and the work of Franz Marc meet, we encounter aspects that can crucially enlighten us about modes of looking at, and responding to, images of animals and how to understand them in the context of a body of thought that was central in the aesthetic and philosophical debates of the late 19th and early 20th centuries: the theory of empathy – *Einfühlung*. Recently, *Einfühlung* has received attention from the discipline of neuroscience, as it has been found to have a resonance that seems to establish its incontrovertible existence and function in the human brain. Based upon the presumptive soundness of these findings, I extrapolate that both contemporary and historical understandings of *Einfühlung* have a bearing on how we can interpret Marc’s paintings, and I discuss how we might use this data to reflect on conceiving the subjecthood of animals. There are different types of *Einfühlung*, and also, in my estimation, reactive emotions that may be classified as “empathy,” but are actually something else. Investigating different types of reactions to depictions of animals, I want to show why I think Marc’s images are superior gateways to a certain type of immersive receptivity to animal consciousness – true *Einfühlung* – as compared to other images. To acknowledge the expanded categories of media and viewership of our own times, in this chapter and the ones that follow, I compare different types of media, including video and film, photographs, drawings, prints, performance art, and the broad category of contemporary art that encompasses installation work. In isolation, or contrasted with Marc’s work, these present-day instantiations subtly embroider the notion of the slippage

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97 *Æsop’s Fables*. Champaign, Ill: Project Gutenberg eBook Collection, viewed 3 March 2017.
of trauma and time needed to fully conceptualize the more specific use of Foster’s “return”, to which I myself return at the end of my thesis.

To underscore my points about Einfühlung, a close examination of research, texts, and images far from the sight of Marc’s paintings will be necessary, but this inquiry is essential to understand with some specificity the categories of thought and method in play. This philosophical detour will pay off because it sheds light, retrospectively, on the types of Einfühlung Marc considered in his time, and how they may be appreciated in our own. Traces of what I label more and less successful evocations of empathy may be seen in filigree in artworks involving animals drawn from other exhibitions and media I evaluate.

Marc’s notion of Einfühlung – Sichbineinfühlen – appears explicitly in his letters, where he describes how he intends to show the livingness of animals in his paintings. I examine Marc’s words in depth, trying to show what his references implied in the early 1900s in Germany. I argue that Marc’s use of original vocabulary is a cue to engage a specific idea about the holistic livingness of the animal, an idea that crucially entails the responses of the body and the embedding of Marc’s own experiences, as well as the connected mindedness of all creatures. In keeping with our broader theme of the recovery of, and from, trauma, I show how some of Marc’s main themes have a strong kinship with both the practical ethics and moral concerns of the animal welfare movement, as well as with approaches that can be characterized as more metaphysical and structuralist.

I provide some close readings of Marc’s paintings, particularly the 1912 portrait of his dog Russi, Hund vor der Welt, which, I argue, emerges from Marc’s determination to represent the consciousness and experience of his dog, Russi, and other animals known personally to him. Then I proceed to augment some of these readings, mediated by studies from neuroscience and psychology, which are best understood as explanations for how the body and mind react to visual stimulation. At the same time, I retain some skepticism about how this information can make an impact on conscious, and ethical, human behaviour toward animals.98

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98 As W.J.T. Mitchell has pointed out: “The question of animal rights produces a combination of resistance and anxiety because to claim rights for animals entails a revolution so profound it would shake the foundations of human society.” From the introduction to: Cary Wolfe, Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory (Chicago: University of Chicago Press, 2003), 37.
This chapter and the next span rather large territories ranging from traditional art historiography, to personal reflections, methodological interpretation, empirical research, and esoteric descriptions of individual acts of immersive viewing. I realize it is not possible to give a full account of every iteration of the possible applications of *Einfühlung* with images of animals. Therefore, I have tried to say only as much as is profitable in advancing these subjects, while acknowledging that they have considerable depth and interest beyond the scope of my words here. In light of my lifelong interest in animal welfare, I also set out to address some of the following broader questions: How are the arts and humanities to respond ethically and effectively to the vast suffering and degradation of animal life in the 21st Century? How are we able to acknowledge and articulate the mourning and testimony needed to cope with this trauma, and to devise a means of reacting from within with both urgency and compassion? In the midst of the coming great extinction, how do we preserve the memory of our connection to animals? In the case of an art that is about the *livingness* of animals, how do we then interpret this art, and how can this *reaction* then manifest as *action* in the real world?

6.1. Placing Marc in Animal Studies

Given the Anthropocene bent of animal studies, are its scholars tacitly participating in what Derrida singles out as an assault on compassion, when he writes: “War is waged over the matter of pity”? A fully-realized ethical responsibility must include pity and sorrow, but also must embrace as their opposites, ecstasy and ebullience, giving them a more complicated reading than “sentimentality.” Scholars are obligated to be partisans and should not fear emotion. By approaching Franz Marc’s work anew, alongside, and through, *Einfühlung* and animal studies – to ask how Marc redefines the parameters, in which we can address compassion and respond to the question of the animal without falling into either despair or sentimentality – we can see that Marc’s art indeed shatters the viewer’s sovereign gaze. Marc also reopens the question of the animal gaze (precisely, as I demonstrate in a discussion of *Liegender Hund im Schnee* and the

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99 “This is to say … that the canonical opposition that is made especially in the Anglo-American tradition, between ‘scholarship and commitment’ is devoid of foundation … intellectuals are indispensable to social struggles, especially nowadays given the quite novel form domination assumes.” From: Pierre Bourdieu, *Firing Back : Against the Tyranny of the Market 2*, (New York: New Press, 2003), 19-20. Bourdieu is an important scholar for me, and I return to his words in my conclusion.

“Russi portraits,” through avoiding our gaze) and its potential agency, all while avoiding the resonances of autonomy and rationality that these terms carry.

Despite the documentary impetus behind Marc’s practice of making field sketches, anatomical drawings, and repeatedly copying animal forms for the sake of practice, discussed in the section “Marc’s Aesthetics of Appropriation), he does not attempt to be naturalistic in the sense that he makes no effort to reify animals as “natural”, as the traditional style of animal portraiture would demand. In contrast to Johannes Langner’s verdict that Marc’s animals are “overly sentimentalized,” we see them in their bare life. If, as Derrida has written, “responsibility carries within it, and must do so, an essential excessiveness,” then it could be argued that both the essentialism and excessiveness – in other words, compassion and passion, Mitgefühl and Einfühlung – in Marc’s works, including their intended production of lingering, and thus a latent-acting imaginative affect, are fundamental to interpreting Marc’s art as vectors for the type of complex and successful Einfühlung that can evoke deep contemplation and even behavioural changes.

What is the nature of the responsibility that the luxury of contemplation carries with it? I propose that Marc’s successful empathetic affect is in creating the opposite instinctive reaction to disgust, shame, and anger, rather than the theatricality of contemporary art, discussed later in this chapter, and that it frees us – and demands from us – that we make a personal effort, at least, to behave with respect and sensitivity toward animals.

As Dominick LaCapra notes, we need to be wary of anthropomorphism for its “unexamined assumption that one has an unproblematic, clear-cut idea of what is distinctively human and that there is indeed a decisive criterion that divides the human from other animals … (The charge of anthropomorphism may even serve as a screen for anthropocentrism)”. At a fundamental level, Marc’s art is anti-anthropocentric and participates in the demolition of the carno-phallo-centric subject. Given Marc’s position on, and reaction to, the rationality and positivism prevalent in his own time, it bears emphasizing that Marc is not concerned to give animals parity with humans or

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“equal rights,” as if the human were the perfect measure of all things. In fact, in Marc’s world animals are elevated, worshipped even, without being reduced to icons or objects.

It is in the expression of these sentiments in thought and vision that we can see that Marc prefigures some of the strongest voices in animal studies – Derrida, Agamben, Martha Nussbaum, Kelly Oliver, and Peter Singer. Arguably one of the most powerful statements in this regard is Derrida’s on mortality:

… the most radical means of thinking … the finitude that we share with animals, the mortality that belongs to the very finitude of life, to the experience of compassion, to the possibility of sharing the possibility of this non-power, the possibility of this impossibility, the anguish of this vulnerability and the vulnerability of this anguish.104

Oliver comes to a similar conclusion when she shifts the ground “from an ethics of sameness, through an ethics of difference, towards an ethic of relationality and responsivity.”105 Seconding Derrida (and also Theodor Adorno106), she writes that we need to look at how “the suffering of humans … and animals are intimately connected.”107 Theirs is a position that goes back within the Western philosophical tradition to Porphyry in the Third Century, who, in On Abstinence from Killing Animals, wrote, “Thus the bodies of almost all animals are like ours as regards illness,” and, “It is the nature of animals to have perceptions, to feel distress, to be afraid, to be hurt, and therefore to be injured.”108 In reference to the distinctions between human and nonhuman animals, the Roman philosopher concludes: “Let it be agreed, then, that the differences are a matter of more and less, not of complete deprivation, nor of a have and a have-not.”109

Turning from Derrida’s focus on mortality to Nussbaum’s position on animal agency, we can find another way to access Marc’s images. In Frontiers of Justice: Disability, Nationality, Species Membership, Nussbaum begins from a similar critique of rights based on an “ethic of sameness” or reciprocity rather than relationality. But, rather than

106 Detlev Claussen, Theodor W. Adorno: ein letztes Genie, (Frankfurt am Main: S. Fischer, 2003). Claussen does a superb job of separating the animal as rhetorical device, as used by Adorno and Horkheimer, from Adorno’s serious treatment of animals as subjects, and reports many stories of Adorno’s personal engagement with animal wellbeing causes.
107 Oliver, Animal Lessons, 45.
vulnerability, she invokes a very different marker to govern a response to the question of the animal, that of dignity. Like Derrida, Nussbaum argues that animal rights discourses often miss the mark, because they are based on a contractual understanding of rights, agency, and justice, insofar as these are founded on a notion of reciprocity between equals.\textsuperscript{110}

Nussbaum argues that animals should be granted justice, even though they themselves cannot act reciprocally and administer justice. Nussbaum’s response to animal rights is to offer what she couches in her broader “capabilities argument,” which encompasses a critique of individualism: “No sentient animal should be cut off from the chance for a flourishing life, a life with the type of dignity relevant to that species.”\textsuperscript{111}

Coming from an entirely different perspective, Derrida, too, has exhorted us to “move in the direction of maximum respect.”\textsuperscript{112} Derrida argues on behalf of the creativity, subjectivity, and agency of the animals who share our world, and against the disavowal of such, in what is conventionally taken to be humanist philosophy.

The crux of Oliver’s argument is:

To recognize others requires acknowledging their experiences are real even though they may be incomprehensible to us; this means that we must recognize that not everything that is real is recognizable to us … We are obligated to respond to what is beyond our comprehension, beyond recognition, because ethics is possible only beyond recognition.\textsuperscript{113}

It is important to remember that it is not a question of coming to ourselves or encountering ourselves as human beings through gazing at animals. Indeed, if a gaze is not directed to us in response, it becomes even more urgent to understand its opacity.

The poignancy of Marc’s pictorial renditions of animal life lies in great part in animals’ silence, and their nonverbal testimony, which resonates with their latent ability, nonetheless, to be heard or recognized as sentient beings. In a letter to Reinhard Piper, Marc expresses the fervent wish to “feel the animal’s inward trembling life.”\textsuperscript{114} The


\textsuperscript{111} Nussbaum, \textit{Frontiers of Justice}, 351.


\textsuperscript{113} Kelly Oliver, \textit{Witnessing: Beyond Recognition}, (Minneapolis: University of Minnesota Press, 2001), 106.

\textsuperscript{114} Regarding a horse sculpture purchased by Reinhard Piper: “The spectator should not wonder about the particular breed of horse, but rather to feel the animal’s inward trembling life.” [“Der Beschauer sollte gar nicht nach dem Pferdetyp fragen können, sondern das innerliche, zitternde Tierleben herausfühlen.”] Marc, \textit{Briefe}, 30-31.
notion of “trembling life” literally suggests a vibrant being, but also a delicate, frightened one in need of comfort. Marc’s animals radiate vitality, but also vulnerability. Animal agency resides in both this psychic and physical energy, as well as in fragility and exposure.
6.2. Contextualizing the History of Einfühlung

The German word *Einfühlung* has an unsatisfying translation in the English word “empathy;” unsatisfying in that it connotes a shadow idea of shared feelings, or knowing or deducing what someone else’s experiences might be. The word empathy also scarcely conveys the freighted historical and theoretical background of the term, as used in 19th and 20th Century German cultural discourse nor does it take into account more recent and specific investigations into the biological origins of such transferences. Thus, I use the German word throughout my thesis as the traditional noun, and to describe a process that is, by turns, prediscursvie, bodily, neurological, cognitive, and emotional. Additionally, I pair, and frame, *Einfühlung* with Marc’s terminology, *Sichhineinfühlen*, to help explain the artist’s idea of the empathetic imagination as an ability that required will and practice. Considered in this framework, *Einfühlung* provides a basis on which to ground an investigation of our responsivity to Marc’s animal images and other types of visual and emotional stimulation involving introprojective processing of images of animals.

A neologism in 1873, first appearing in Robert Vischer’s *Über das optische Formgefühl – ein Beitrag zur Ästhetik*, in German academic culture *Einfühlung* initially referred to physical and psychological reactions to visual stimuli, and the ramifications of these reactions for aesthetics. *Einfühlung* becomes the central study of Theodor Lipps, who during the 1890s substantively correlated seeing with physical responses to the seen. Lipps also extended the application of *Einfühlung* from art to broader visual stimuli, including optical illusions and even quotidia, such as pencil pressure marks on paper. Lipps regarded *Einfühlung* as the key to a problem that had long concerned philosophers – how we come to know the mindedness of living things. Lipps’s continued research (†*Ästhetik: Psychologie des Schönen und der Kunst*, 1906) characterizes and categorizes degrees and types of this experience. One of the problems scholars have had in quantifying Lipps’s assertions, even given the prolix

115 Vischer wrote this dissertation on “emotional projection” in relation to art (translated as *On the Optical Sense of Form: A Contribution to Aesthetics*) in 1873. Vischer’s text is reprinted, edited and translated by Karl Aschenbrunner, Eleftherios Ikonomou, and Harry Francis Mallgrave in *Empathy, Form, and Space: Problems in German Aesthetics, 1873-1893, Texts & Documents* (Santa Monica, CA; Chicago, Ill.: Getty Center for the History of Art and the Humanities; distributed by the University of Chicago Press, 1994). Though now 25 years old, this books remains one of the most reputable and comprehensive compilations of primary source documents, and translations of, and reflections upon, *Einfühlung*. For this reason, I consider it unimpeachable. It is also often cited in the footnotes of the art historian on whose work I rely for a considerable amount of support in this chapter: Michael Fried.
writing style of the time, is the nonspecific and opaque descriptions of **Einfühlung** given by Lipps. For example, he characterizes it as “satisfaction in an object, which yet, just so far as it is an object of satisfaction, is not an object but myself; or it is satisfaction in a self which yet, just so far as it is aesthetically enjoyed, is not myself but something objective…”\(^{116}\) The association of vision with the production of an automatic bodily and intuitive response captivated some German artists, who learned of Lipps’s work in the first decade of the 1900s. In this thesis, I mostly consider **Einfühlung** as an intimate, feeling-based understanding of another’s inner life. We do not now think of it as a way of understanding inanimate objects. Yet a little more than a century ago, talk of **Einfühlung** for objects seemed very natural; it was the theme of this group of thinkers whose writings helped to found the Modernist notion of **Einfühlung** itself. They were particularly interested in **Einfühlung** as a means of attending to the aesthetic properties of things.

What sort of access to worldly things, including artworks, were we given by these simulative processes; was it a perceptual form of access? Secondly, what role, if any, did conscious awareness of these processes play in our aesthetic encounters with things? The work of Vischer, Lipps, Worringer, et. al. remains prominent in the study of German Modernism, and the contemporary research that supports some of their claims owes much to it. In some ways, the turn of the 20\(^{th}\) Century represents a Golden Age in the philosophy of art. Aesthetics, now displaced from the centre of intellectual life in the sciences and humanities, was then a core theme for scholars of every kind, and especially for those who walked the scarcely differentiated territories of philosophy and psychology. From the last decades of the 19\(^{th}\) Century to the beginning of World War I, there was a flowering of research into the arts, and the appearance of multi-volume psychological treatises on the perception of visual form was a common occurrence, which both scientists and artists followed with keen awareness.\(^{117}\)

One of the astounding revelations for us in the work of Lipps and Vischer is how


\(^{117}\) August Endell and Hermann Obrist, known for their involvement with Munich’s Atelier Elvira and *Jugendstil* architecture, sculpture, printing, and tapestry, are the first to directly reference Lipps’s research in their writing, teaching, and visual expressions. An excellent account of Obrist’s applications of embodiment is detailed in Stacy Hand, “Fire in Black and White,” in *Hermann Obrist: Sculpture/Space/Abstraction 1900*, (Zurich: Verlag Scheidegger & Spiess, 2009), 74-96. A substantial and innovative investigation of the collaboration of Endell and Obrist is given by Zeynep Çelik, “August Endell’s Science of Emotive Effect,” in “Kinaesthetic Impulses: Aesthetic Experience, Bodily Knowledge, and Pedagogical Practices in Germany, 1871-1918,” Ph.D. diss., MIT, 2007, 141-182.
precious their descriptions were of the body’s reactions to visual stimuli, bold pronouncements that have now been confirmed to some extent by neuroscience. This predictive overlap is too important to dismiss as ahistorical, and, for that reason, I try to make the connections between past and present in my analyses of image and response. Further, we can readily see in Marc’s images cues and connections to present-day *Einfühlung* science, so I offer some ideas about how *Einfühlung* might go even farther, to help us “feel into” animals through their representational identities, and to explain why Marc’s images are a solid imaginative platform for doing exactly this.

Though Michael Fried does not directly challenge either Worringer or Koss, his body of work supports the interpretation of *Einfühlung*’s continual relationship to painting as a condition of embodied subjecthood. Fried has devoted the last three decades of his career to painstaking studies, in which he grapples with quantifying this slippery subject; I am indebted to his writing, and, in fact, use his work not just referentially, but as applied theory. In a review of Fried’s 2002 book, *Menzel’s Realism: Art and Embodiment in Nineteenth-Century Berlin*, Christopher Wood, who also declares *Einfühlung* a dead issue, chides Fried for “a lack of precision” in pinning down the mechanics of the vision-feeling circuit. However, I find Fried’s willingness to embrace uncertainty about the “effects of embodiment” to be practical and effective in considering Marc’s paintings of animals, in the sense that Fried’s conception of “embodiment” refers simultaneously and fluidly to the actions of the painter, the viewer, and the objects and subjects within the paintings – a set of contingencies with too many variables to capture with one

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118 Art historians are most familiar with Fried’s canonical writings on theatricality, minimalism, and Abstract Expressionism, not to mention his famous polemics with T.J. Clark and Hal Foster, beginning with *Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella*, ed. Museum Fogg Art and Museum Pasadena Art (Cambridge, Mass.: Fogg Art Museum, 1965), and particularly the collected works in the volume, *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998). The latter book also contains Fried’s moving eulogy to the painter Morris Louis (published originally in 1963), and in this essay we see the beginnings of his interest in empathy as a form of the imaginative inhabitation of the canvas. Fried continues this work in *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*, (Berkeley: University of California Press, 1980); *Courbet’s Realism* (Chicago: University of Chicago Press, 1990); and *The Moment of Caravaggio* (Princeton, N.J.: Princeton University Press, 2010). Even Fried’s book on the monumental photographs of Jeff Wall and Thomas Struth, *Why Photography Matters As Art As Never Before*, (New Haven: Yale University Press, 2008) is based upon the premise that these photographs work, actually, as do paintings, to evoke imaginative projection.


articulation.\textsuperscript{121} In effect, I accept Fried’s “unmistakable invitation to approach the picture closely.”\textsuperscript{122}

To get back to the role \textit{Einfühlung} has in explaining the powerful possibilities of experiencing Marc’s paintings of animals, I propose Fried’s ideas about “projective imagination” – a combination of extremely attentive looking and willful immersion into a painting, in other words, the commitment to use the appearance of the painting, its “outwardliness,” as a fulcrum to transcendence – provide valuable guidance for deriving a formulation of “feeling into” as it applies to the \textit{Tierbild}. This is especially so, in that Fried takes into account the viewer’s experience of switching back and forth between the physical reality of the object, the painting, and the imagined identities of its subjects or subject, or, in the case of Marc’s paintings, to animals.\textsuperscript{123} To have the fullest understanding possible of such painting, Fried says, it is necessary to “feel into” the living beings depicted in paintings, as well as taking into account what Fried calls the “entire world of inanimate objects” presented on the canvas. In his book on Menzel, Fried (like Koss) places “peak \textit{Einfühlung}” in the period, in which Richard Wagner was working, and ascribes it to the late works of Romantic painting, acknowledging Caspar David Friedrich’s deft use of embodied subjecthood.

For Marc, \textit{einfühlen} was, as for the Romantics, a general means of knowing. The view survives in the more sober, academic philosophy of Hermann Lotze, for whom a capacity to “feel ourselves into things” – including inanimate objects – is the basis of our understanding of, and connectedness, to the world. It is thus that we enter the “narrow

\textsuperscript{121} Fried gives a history of the term in \textit{Menzel’s Realism}, where he asserts that \textit{Einfühlung} is about the perception of life and animation in an observed object or subject – including nature, animals, forms, paintings, and so on, and also about perceiving, absorbing, and reflecting emotion, and degrees of emotion, from works of art and from person to person. Fried also incorporates some of the points from the translated and edited article, “Empathy and Aesthetic Pleasure” by Theodor Lipps (Theodor Lipps, “Empathy and Aesthetic Pleasure,” in \textit{Aesthetic Theories: Studies in the Philosophy of Art}, 401-403).

\textsuperscript{122} Fried, \textit{Menzel’s Realism}, 246-256. Although Fried acknowledges that he is reporting his own experience, he also regards much of it as being normative: consider, for instance, his parenthetical remarks, made after an analysis of Menzel’s \textit{Das Eisenwalzwerk}: “I am speaking for myself, but would anyone seriously dispute this?”

\textsuperscript{123} However Fried also situates Menzel, whose zenith was in the 1840s, as the founder of a Modernism in painting that was identifiably German (a position usually assigned to Lovis Corinth). This interestingly offers an entirely different school of thought about Modernism and modernity that tells an interesting parallel history to T.J. Clark’s and Griselda Pollock’s interpretations of French painting: e.g. Griselda Pollock, “Moments and Temporalities of the Avant-Garde in, of, and from the Feminine,” \textit{New Literary History} 41, no. 4 (2010). and T. J. Clark, \textit{The Painting of Modern Life: Paris in the Art of Manet and His Followers}, (New York: Knopf, 1985) and \textit{Farewell to an Idea: Episodes from a History of Modernism}, (New Haven: Yale University Press, 1999).
round of existence of a mussel-fish,” and, through a sense of bodily contortion and effort, into the “slender proportions” of a tree, or a building. “No form is so unyielding,” Lotze said, “that our imagination cannot project its life into it.”

I stress again the heretofore unheralded position Marc took amid contemporaneous discussions of Einfühlung. Though he dropped out of both university and art school, Marc was a formidable polyglot and autodidact. Marc developed his own visual and linguistic vocabulary to express his ideas about “feeling into.” Einfühlung had a meaning for Marc that included a component, which aligned with his pantheistic belief that it was life, empsukhos, that was sacred. I devoted my own 2012 master’s thesis to trying to determine what Marc meant by his original vocabulary, particularly the word Animalisierung, and the way the painter connected this concept to breath, livingness, and ensoulment. I propose one possible interpretation of Animalisierung as Beseelung – which indicates precisely the process of endowing something with Seele [anima], as opposed to simply Beseeltheit, which is the condition of being endowed with Seele. This, I believe, supports the idea that Marc thought of Animalisierung and its partner word, Sichhineinfühlen, as active processes. Anima implies a reference to “spirit” as in the standard connotation of the English word “soul,” but also something more primordial and more physical, harkening to the pre-Christian origins of the word. Anima is connected to “air” and “breath,” in its origin as the ancient Greek ἀρνεµος, “wind.” My interpretation of what Marc is saying here is that for Animalisierung der Kunst to occur, the painter must “breathe” anima into what will become the “new painting (neue Malerei)” in a process that we must understand as involving both ensoulment and enlivenment. Marc says that since animals are already the apotheosis of livingness (and since they are already subjects), they are ideally suited to sparking the Animalisierung process in art. Marc’s conceptualization of the essence of livingness clearly aligns him with the languages and philosophers he had studied at the Luitpold Gymnasium, where he had become a fluent translator of ancient Greek and Latin. I believe Animalisierung also connects Marc to Porphyry’s “empsukhos,” (ἐµψυχος) which “defers action” to become an important idea for Giorgio Agamben.

Thus, for Marc, despite the numinous associations his vocabulary conjures, “feeling into,” as a natural occurrence, happened all the time, leaping from the living subject doing

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the projecting to something observed, or as Marc says, into the air, nature, and animals – animals who, in Marc’s estimation, could also “feel themselves into”, since they had their own modes of perceiving. In terms of comprehension, this mode of relationship of a subject – the viewer – to an object (which can also be another subject) crucially entails the perception of the object as animated and imbued with life (whether it actually is – or if it generates this as-if-animated type of reaction). Marc’s conception of Einfühlung is partially expressed in the phrase “pantheistically feeling oneself into” in a persuasive letter he wrote to Piper.

In a well-known 1910 letter to publisher, Reinhard Piper, whom Marc had just met, but who would soon become a friend, ally, and the publisher of both the Blaue Reiter Almanac and Kandinsky’s Über das Geistige in der Kunst, Marc talks about advancing an aesthetic style. He also discusses infusing painting with vivacity – using a reference to blood as a symbol for that which is animated in the sense that it circulates, and as a substance both caused by and essential to life, a metaphor important to Marc:

My goals are not along the lines of any particular type of animal painting. I am looking for a good, pure and clear style, which can completely embrace what our generation of modern painters has to say. And that could possibly be a sense for the organic rhythm of all things, to pantheistically feel into [pantheistisches Sichhineinfühlen] the trembling and flowing of the blood of nature, trees, animals, air, …; to make this the “picture” with new movements and [also] with colours that ridicule our old easel image. In France, painters have been enhancing their skills in this matter for more than half a century … and the latest French painters are engaged in a wonderful race to realize this goal. Strangely enough, they carefully avoid the most natural subject for this type of art: the image of the animal. I fail to see a more suitable instrument for the “animalization of art,” ['Animalisierung der Kunst'] than the image of the animal itself. This is why I am reaching for it.”

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My interpretation of the phrase “pantheistisches Sichhineinfühlen,” in which Marc turns *Einfühlung* into a noun-verb, is that Marc thought of this spiritual penetration as something to *do*, as well as, and sometimes instead of, something that just happened, which is notable in locating a place for Marc’s thoughts, and his animal pictures, in the empathy science of our own time. It also acts as a refutation of Worringer, and of Koss’s later interpretation. This brings us to the edge of the distinction I detect in Marc’s phrase and overall tone in the letter to Piper. “To feel into” an image of an animal – if the animal is understood, as Marc does, as a subject endowed with mindedness – requires some degree of intention, and of imagination. No matter how “animalized” a picture of an animal might be by the painter, the viewer must *do* something, too.
6.3. *Einfühlung* and Neuroscience

Recent data about the biomechanical and psychological processes that are involved in *Einfühlung* suggest that Marc was right in imparting an active component to empathic projection, and this is part, too, of my own argument. However, we must be careful not to let this type of “enlightenment” lead us to easy conclusions. In recent years, popular and academic science writing has bombarded us with reports of discoveries of the brain’s prowess at responding with a sort of prompt to enact precognitive mimetic sensations. Though I report on some of the most significant of these studies as they relate to the apprehension of art, I want to make clear that I think there are problems with this approach when applied to mental and emotional processes involving vision and imagination. First, it provides little insight into psychological phenomena. Often these discoveries amount to finding stronger activation in some area of the brain, when some sort of stimulation through vision occurs — as if it is news that the brain is not dormant when we see something interesting! The recent discovery of the “mirror neuron” in humans proves that such “hardware” exists, and that it activates a prediscursive process, which then informs our emotions and bodies. Essentially, when a spectator views an action taking place in an image, for example, picking up and writing with a pencil, the stimulation creates a neural reflex in the corresponding muscles of the fingers, hand, and arm, as if the viewer were actually performing the movement. These direct bodily relationships between sight and synaptic and bodily responses could thus offer some access to the experience and subjectivity of others. At issue is not proof of whether mirror neurons exist.\(^{127}\) So, taking this information at face value, mirror neurons offer a straightforward route to explain why pictures of animals — or anything else — contribute to empathic skill.\(^{128}\) Pictures contribute to empathic skill, because evoking

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\(^{127}\) The examination and analysis of patterns of neural activation through functional magnetic resonance imaging (fMRI) established the existence of the mirror neuron as an identifiable, cellular entity in a study on treating humans with epilepsy, Trevor T. J. Chong et al., “fMRI Adaptation Reveals Mirror Neurons in Human Inferior Parietal Cortex,” *Current Biology* 18, no. 20 (2008). Recent single-cell recordings in humans demonstrate that mirroring neurons are present in many human brain areas, suggesting that this neural system provides a rich mirroring of the actions of other people, and of the emotions and intentions associated with them. Recording neural activity from more than 1,000 neurons in 20 patients provided evidence for the existence of mirror neurons in multiple areas of the frontal and temporal lobe of the human brain as shown by Marco Iacoboni, “Mirror Properties of Single Cells in Human Medial Frontal Cortex,” presented on 4 November 2012 at the Society for Neuroscience in San Diego, California.

\(^{128}\) The general concept of empathy has been prominent in recent years in other disciplines, receiving attention in the study of a wide range of topics outside the humanities, including autism spectrum disorders, (Vilayanur S. Ramachandran, “Broken Mirrors: A Theory of Autism When the Brain’s Mirror Neuron System Malfunctions, Perhaps Lack of Empathy and Other
episodes of *Einfühlung* contributes to empathic skill, and they evoke episodes of
*Einfühlung* similar to experiences of empathy that come from types of stimulation and
imitation that are *not* pictorially driven. By way of analogy, regularly practicing yoga
contributes to the regimen of a dancer, because yoga contributes to flexibility and
strength in ways that are related to the capacity to perform ballet, for example, even
though they are not identical activities. Additionally, as in directed *Einfühlung*, yoga
encourages focus on control over semi-autonomous bodily actions, particularly
breathing.

I fear, however, that knowing about mirror neurons allows for the dangerous and
wrong assumption that humans can heave a collective sigh of relief and claim that so
advanced is our species that we are *born* with the ability, not only to experience the
feelings of others, but to respond “compassionately” to art. Beyond a component of
morality, what is at stake here is that mirror neurons do not account for the
unfactorability in aesthetic experience of personal background, or an artist’s conscious or
unconscious intentions.¹²⁹

To pull the threads of historical and “new” conceptions of *Einfühlung* together
using both scientific data and subjective interpretations, I want to provide some close
readings of artworks as a basis for discussion and cautious persuasion. I am going to use
as a touchstone a work by Marc, with which I am very familiar, the 1912 portrait of
Marc’s dog Russi, whom we met at the beginning of this paper, a painting called *Hund vor
der Welt*, as well other works by Marc and comparative images, including paintings and

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¹²⁹ This links the discussion of *Einfühlung* with debates about basic interpersonal understanding. Some contemporary philosophers take a broad view of this phenomenon not connected to animals. For example, Karsten Stueber writes: “Mechanisms of basic *Einfühlung* have to be understood as mechanisms that underlie our theoretically unmediated quasi-perceptual ability to recognize other creatures directly as minded creatures, and to recognize them implicitly as creatures that are fundamentally like us.” See Karsten R. Stueber, “Imagination, Empathy, and Moral Deliberation: The Case of Imaginative Resistance,” *Southern Journal of Philosophy* 49 (2011), 33.
photographs. This process contributes to the dialogue on *Einfühlung* by establishing a clearer understanding of the differences between what I think of as automatic and as deliberative modes of *Einfühlung*, viewed with some consideration of morality.

Several scholars concur that in Marc’s art there is a peculiar coexistence of *Abstraktion* and *Einfühlung.*\(^{130}\) Marc’s animal pictures even allow further consideration of how these principles manifest more broadly in avant-garde painting in full historiographic dialogue with scholarship on the subject. Worringer’s concept, a negative of the history it seeks to replace, depends on what it abandons. In repudiating visual pleasure, Worringer rejects materialist values, but also the richness of imaginative possibility permitted by the painted surface in the service of a redemptive “self-enjoyment.” This goes to the heart of the issue, particularly as I frame it further on when determining what types of images of animals best evoke empathy. One of my claims is that Marc’s images, in which the animal is celebrated, prevail in some ways over those of “animals in crisis” artworks (and also photographs and films) as receptors of our empathetic imagination. As in the fable of the sun and the north wind, persuasion may exceed castigation as a motivating factor in changing our minds, and our ethical behaviour.

In the interest of dismantling and then reassembling some of these many issues, here I introduce various items of empirical research in conjunction with close descriptions of embodied experiences in Marc’s paintings, to make it clear that such experiences as those I propose in my interpretations are not simply vague, romantic turns of phrase. However, this is not to characterize science as the definitive discipline, the ultimate authority about what is true or false, valuable or worthless. Rather, by juxtaposing scientific and art historical approaches vis à vis Marc’s animals, I offer complementary descriptions of embodiment that converge, more clearly illuminating a common phenomenon that either discipline could treat separately. Since the project of embodiment in the context of experiencing art has been masterfully handled already by Fried, one of my tasks is to apply some of Fried’s existing theorizations to the images of Marc.

\(^{130}\) Besides Maria Stavrinaki’s descriptive passage, this insight is present also in Hal Foster’s discussion of Marc in the short chapter he devotes to him in *Art Since 1900*: “Rather than abstraction versus empathy, then, the Blaue Reiter proposed an aesthetic of abstraction as empathy – empathy with nature and or/spirit.” Hal Foster, Rosalind Krauss, Benjamin Buchloh and Yve-Alain Bois, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (London: Thames & Hudson, 2004), 87.
So how did Marc prefigure this “embodied subject?” In Marc’s surfaces, there is a concordance between certain aspects of non-objective painting, realism, and naturalism, revealing Marc’s approach to be distinct from other variants of modern painting, both in Germany and elsewhere. The concordance between the radical simplification and the immediate recognizability of the animals in Marc’s paintings, and the indiscernibility central to the objects surrounding them, becomes the problem and promise of paint as a way of knowing about animals and as an alternate form of knowledge more broadly.

6.3.1. *Schlafendes Pferd (Sleeping Horse)*

Before going too much farther, I wish to ground our discussion with an image, the 1911 painting, *Schlafendes Pferd (Sleeping Horse)* (Fig. 18), to sketch out how Marc combines some of these characteristics to create successful “projectively imaginative” animal images. While the blue spots on the horse seem “fascinating and fantastic” – August Macke’s words for his friend’s horse images\(^\text{131}\) – in fact their distribution is reminiscent of the pattern and tonal color of real roan- or merle-coated horses. This effect works to such an extent that the palette does not seem jarring or incongruent to our mind’s idea of real horses – it is just askew enough to coax us to pretend. Marc habitually shows individual characteristics of specific animals. We see this in his paintings of his Russi, and in the distinct markings of this horse. These are animals Marc knows as individuals. Other animals are identified as belonging to discrete species by characteristics exclusively inherent to those animals. Such identification makes it easier to imagine seeing, and being, an individual animal. The slumbering horse occupies almost the entire pictorial space, mouth open slightly, tail, legs, and head all curving in, eyes closed in a private state we are again encouraged to experience imaginatively. In front of the horse’s nose is a darker shaded patch and a scalloped red half-circle. So we get something from the painting we would not see if we were present before a live sleeping horse – the horse’s hot breath – but something that is nonetheless real; it exists in the

world. This enticing threshold of the real and the real beyond is what I believe gives Marc’s animal images their imaginative possibilities.

To our image-taxied eyes, Schlafendes Pferd seems to be a very tame painting. As a matter of fact, it is crucial to remember, as Kandinsky recalls in his autobiography, that although for us Marc’s work is to some extent associated with popular public collections at the Lenbachhaus and elsewhere, these paintings were warmly regarded by only a few people during the time of the Blaue Reiter.\(^{132}\) Even decades later, the artistic tradition of German Expressionism was decried as degenerate and grotesque by the Nazis. At the opening of the 1937 Entartete Kunst show in Munich, Adolf Hitler, upholding the distinction between animal and human being, attacked the Expressionists for their “misshapen cripples and cretins, women who can only provoke abhorrence, men who are closer to animals than to humans, children who, were they to so live, must be perceived as cursed by God.”\(^{133}\)

In other words, Marc was decried even by his own culture for creating a visual tradition that served to deconstruct the deadly presupposition that humans, and even only certain human beings, are entitled to exceptional status and rights. Moreover, by showing the horse as a private sentient subject (alive to its very breath and with the capacity to

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\(^{132}\) “I think that it is rather difficult nowadays to find somebody who would be capable of getting angry or taking offense at seeing on a canvas a bright yellow cow, an ultramarine-blue horse, a vermilion-red lion. But in those days, the public ‘raised walls,’ and was agitated to the very depth of its soul by those ‘grimaces,’ those tendencies to ‘startle the bourgeoisie’ and to offend them. People felt reviled; better still they spat on our works. They did not understand that those colours and those forms, which had been altered in this ‘disgusting’ manner, that this ‘violation of nature,’ were natural and purely artistic means to achieve the creation of Marc’s specific world. A fantastic, but real world. They would ask, ‘Have you ever seen blue horses?’ And rarely, some well-disposed person would answer in a low and halting voice: ‘But ... sometimes, in the evening, at sunset, a black horse looks almost blue.’ ‘What a joke!’ The times were difficult, but heroic. We painted our pictures. The public spat. Nowadays, we paint pictures and the public says, ‘That’s pretty.’ This change does not mean that the times have become easier for the artist.” Wassily Kandinsky, Kandinsky, Complete Writings on Art, eds. Kenneth Clement Lindsay and Peter Vergo, (London: Faber, 1982), 794-795.

dream, a rarefied state of consciousness), and in doing so able to simply withdraw from the world of human control, Marc challenges the very limiting fields of parity (and even the concept of “rights,” which we tend to strongly associate with the animal welfare movement) that includes a legalistic, economic discourse that treats nonhuman life as if it could be weighed, measured, and calculated as property.

The massive loss of domestic animal life in factory farming, for example, is too immense to be calculable. The magnitude of suffering and death in the unending numbers of animals destined for human consumption demonstrates instead an indebtedness to animal sacrifice that goes beyond any measurement or economic calculation of interest. There is, moreover, something else that is never weighed: For these crimes, there is no trial, no judgment, no indictment of guilt, no shame, only impunity.

We can nonetheless see that any notion of confrontation, justice, of allocation of guilt is often not an effective social technique in encouraging more altruistic behaviour from humans toward other humans or animals. Something else is needed to make a small incursion into the failure of our species at empathy and contemplation. To acknowledge that animals exist as subjective beings in the real world, that animals experience the every day in real life, then, as Marc did realise, I think we must conceive of them in wholeness.

Why are Marc’s radically gentle images so conducive to encouraging *Einfühlung*, or feeling, into animal subjects, over and against imagery that is ostensibly more provocative or even shocking? In comparing Marc’s paintings to depictions of animals that are more immediately dramatic, a moment of realization for me came from the 2009 documentary, *The Cove*, a film by Louie Psihoyos about the capture and slaughter of dolphins and whales in Taiji, Japan. In *The Cove*’s famous climactic sequence, the blue

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134 Despite the incredible public reaction to the film, as of 2017, the Taiji dolphin slaughter continues unimpeded. *The Cove*, dir. Louie Psihoyos, (Singapore: Alliance Entertainment Pte Ltd., 2009).
water of Taiji Bay turns red with the blood of the small whales and porpoises being stabbed, speared, and butchered alive. Yet while this sequence enraged and sickened me, it was another scene that activated and stimulated me on a different, and ultimately deeper, level. This image was a shot involving free-diving champion, Mandy-Rae Cruickshank, who had been recruited by Psihoyos to help with clandestine underwater filming. Early in the film, Cruickshank talks about the ecological rigor of her diving career, during which she had not so much as collected a shell or disturbed a frond of kelp. While making trial swims in the open Pacific water off the eastern coast of Japan, Cruickshank encounters a curious pantropical spotted dolphin. Confronted with the dolphin’s energetic determination to communicate, Cruickshank describes being overwhelmed by the “living presence” of the creature – and as she reaches out to place her palm on the dolphin’s belly, they swim together (Fig. 19).

This scene had a profound impact upon me. I felt myself not as Cruickshank, but suddenly, immersively, as the dolphin, touched by the human. I felt the soft thud of her hand on my belly, and at the same time, I was also faintly conscious of Cruickshank’s awe and wonder. This is in fact, as I will discuss shortly, a paradigmatic example of “successful Einfühlung.” I do not have critical distance from my longtime study subject, Marc’s paintings – I am accustomed to the way they act on me, in other words – and thus experiencing this new perspective, I finally began to wonder how this image, as opposed to the shots of the dolphins being killed, provoked a type of imaginative transference, grounded in the senses and the body, that had to do with our understanding of the livingness of animals as separate but sentient beings. In the face of the difficulties and setbacks being faced by what may be broadly construed as animal welfare movements – critical endangerment of elephants and rhinoceroses owing to hunting, unmonitored barbarity against cows, pigs, and chickens in slaughterhouses and battery farms – could visual tactics other than abjection, shock, and the alienation of anthropomorphism be an avenue to investigate?135

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135 In a study based in Frankfurt School philosophy, Mathew Calarco discusses the benefits and hazards of aligning animal rights activism with seemingly related “left” causes such as worker’s rights. I find this to be an unsuccessful strategy and one that also diminishes both the singularity of the position of animals and what should be their importance to all. Mathew Calarco,
As I returned to Marc’s images in which the animal is both celebrated and carefully observed, it occurred to me that perhaps it is the very gentleness; the serenity, dignity, sentiency, and privacy that Marc imparts to his creatures, that allows us to approach and mingle with them in what is ultimately a radical manner. Marc’s images offer the additional imaginative ingredient of being pictures, and very fanciful ones at that, not photos, which are perhaps counterintuitively more forceful prompts for the imagination. My reason for thinking this lies in the difficulty most people have in conceiving of photographs as anything other than a capture of literal reality. Most people do realize – setting aside the natural tendency to try to match what we see in painting with historical or biographical facts about the artist of the scene being depicted – that paintings do not render what the human eye sees in the way photos supposedly do. So in considering a painting, even a naturalistic, figurative canvas, the mind is already open to the possibility of imaginatively entering the world as seen and experienced by another. Under this conceptualization, Einfühlung is a complex imaginative process in which an observer simulates another’s situated states, while maintaining varying degrees of self-other differentiation. In this model Einfühlung is simultaneously a cognitive and affective process. To say Einfühlung is “imaginative” is to say that it involves the representation of a subject’s states as activated by, but not directly accessible through, the observer’s perception. And to say that Einfühlung is a “simulation” is to say that the observer replicates or reconstructs the subject’s experiences.

“Reorienting Strategies for Animal Justice,” in Philosophy and the Politics of Animal Liberation, ed. Paola Cavalieri. (New York City: Springer, 2016), pp. 45-66. The Food and Agriculture Organization of the United Nations (fao.org) provides regularly updated statistics of the number of domesticated animals and fish killed globally. These numbers are shown in a real-time counter on the website http://thevegancalculator.com/animal-slaughter/. As of 2016, more than 150 billion animals have been slaughtered each year since this count began in 2013. The metrics used to examine, for example, the “humaneness” of methods of slaughter in terms of animal pain or distress can be disregarded – the premise of my work on Marc takes as a given that creatures who are alive, want to be alive. The fact that the mortality rate for animals is this high is evidence that animal welfare activism is manifestly unsuccessful.

136 E. H. Gombrich, Art and Illusion: A Study in the Psychology of Pictorial Representation (London: Phaidon, 1977); 23-26. In his most famous work, Gombrich maintained the viewer was always continually and consciously aware at some level that being seen was not “real,” and thus could not react with a genuine bodily response.

137 This is the process described in an explanation of how we comprehend the thoughts and feelings of other beings by Josef Perner and Anton Kübberger in the “Mental Simulation: Royal Road to Other Minds?” chapter of Other Minds: How Humans Bridge the Divide between Self and Others, ed. Bertram F. Malle and Sara D. Hodges (New York: Guilford Press, 2005), 174-176.
We have established so far that *Einfühlung* is a real, neurological property in ourselves and other animals.\(^{138}\) Biologically speaking, *Einfühlung* is a complex nexus of prediscursive neuromotor responses. (Bear in mind, it is also, in my interpretation and that of other art historians, a system of cognitive projections that can be prediscursive, conscious, or some combination of both.) What are the neurophysiological mechanisms that underlie *Einfühlung?* Investigating this issue has been difficult for at least a few reasons. First, the study of the brain mechanisms associated with emotion and emotional understanding is relatively recent. Until approximately 25 years ago, the study of the neural systems associated with higher functions was focused exclusively on the model of “the mind as a computer.”\(^ {139}\) The study of emotions – especially complex social emotions – clearly did not fit into this prevalent model. We can recognize now – though this is a topic for another discussion – that this approach was fraught in privileging the rational over the intuitive, the presumptive problem of “Enlightenment.”

Secondly, even after emotions became a popular topic in cognitive neuroscience, mostly thanks to the influential work of Antonio Damasio and Marco Iacoboni, the neural mechanisms of *Einfühlung* remained largely unexplored.\(^ {140}\) While neurophysiologists are able to study brain activity at its most tiny spatial and temporal resolution, that is, the spiking activity of single cells, they also tend to study this activity in relation to simple phenomena, such as the perception of individual sensory stimuli or the planning and execution of basic actions. Nonetheless, the properties of mirror neurons seem to map extremely well onto “projective imagination.”

Mirror neurons are also likely critical neural elements for the forms of empathic resonance that are observed in, for example, emotional contagion. (One of the key

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\(^{138}\) Peter Singer reiterates his longstanding concerns about “speciesism” in the forward to this experimental volume, admitting that perhaps it is a more realistic goal for the animal rights movement to allow that people can more easily relate to, and form empathic connections with, creatures that are, taxonomically, more like humans – a condition described as the “abyss between a starfish and a bonobo.” However, Singer says this does not excuse lack of care or concern over beings who are anatomically different from humans. Paola Cavalieri, ed. *The Death of the Animal: A Dialogue*, (New York: Columbia University Press, 2009), 15, 127.


\(^{140}\) Damasio and Iacoboni obviously work at a high level of technical expertise in their capacities as neuroscientists (it was Iacoboni who isolated the action of the mirror neuron in the human prefrontal cortex), but their two trade books on the subject of empathy and embodiment are quite accessible and focus on the “everyday” aspects of imagination and reactivity. Antonio R. Damasio, *Self Comes to Mind: Constructing the Conscious Brain*, (New York: Pantheon Books, 2010). Marco Iacoboni, *Mirroring People: The Science of Empathy and How We Connect with Others*, (New York, N.Y: Pimadon, 2009).
differences between emotional contagion – when we seem to “catch” the feelings of another – and this more clinical definition of *Einfühlung* is that contagion is a direct, automatic, unmediated process, and “feeling into,” while initially automatic, is never fully unmediated.\(^{141}\) However, the argument cannot be made that mirror neurons account for more cognitively complex forms of *Einfühlung*, including deep imaginative states.

This I believe is where humanities scholars can and do contribute the intangible but crucial mediation of interpretive analysis to science, and in fact “interdisciplinarity” is more and more the norm, particularly in European scholarship.\(^{142}\) In fact, these scholarly investigations – contextualizing, analyzing, comparing, and looking critically at pieces – represent a discourse, in which pictorial texts come to represent higher spheres of reflection through visuality. As Dirk Jan Van Den Berg asserts:

> In reality ... pictorial representation comprises extremely nuanced configurations at various levels. Pictures contain clues to be traced, gaps to be filled, connections to be made, ambiguities to be negotiated, games to be played, puzzles to be solved, codes to be deciphered, meanings to be construed, conjectures to be tested, positions to be adopted, conclusions to be drawn — all of this by spectators bodily performing human

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\(^{141}\) Emotional contagion may be related to *Einfühlung* and may sometimes precipitate it, but when we “catch” the emotions of the other through emotional contagion, the emotions are not experienced imaginatively or in relation to another; we experience them as our own. Even though it originates in another being outside of the self, the emotion resulting from emotional contagion is not vicarious. The main processes involved in contagion are motor mimicry and the activation and feedback it generates. Initiated by direct sensory perception, these processes do not involve the imagination, nor are they based on any cognitive evaluation or complex appraisal. Thus emotional contagion is a bottom-up process that operates much like a form of perception. We encounter another person, automatically react to the other’s expressions of emotion through involuntary imitation, and end up experiencing the same emotion ourselves. Psychologists Elaine Hatfield, John Cacioppo, and Richard Rapson define emotional contagion as “the tendency to automatically mimic and synchronize expressions, vocalizations, postures, and movements with those of another person, and, consequently, to converge emotionally.” In other words, emotion is transmitted from one person to another; it is as though one individual “catches” the emotion of another. Hatfield writes that “emotional contagion involves an involuntary spread of feelings without any conscious awareness of where the feelings began in the first place ... In most cases of emotional contagion, the transfer of emotion is “relatively automatic, unintentional, uncontrollable, and largely inaccessible to conversant awareness,” Elaine Hatfield, et. al., (1992) “Primitive Emotional Contagion,” *Review of Personality and Social Psychology: Emotion and Social Behaviour*, M. Clark (ed.), (Thousand Oaks, CA: Sage), 151-77.

\(^{142}\) As others have noted, and as anyone attending a cultural studies conference in the past decade has been aware, it has become *de rigueur* to incorporate elements and influences from neuroscience into humanities scholarship. For example, the “Hearing Colours” panel, a segment of the *Sehen und Verstehen* symposium held in September 2014 at Universität Regensburg, focused on “the neurocognitive bases of the phenomenon of synesthesia,” and included papers such as Tessa van Leeuwen’s “Perceptual Closure and Top-Down Processing in Synesthetes And Schizophrenia Patients: An MEG Study,” and Petra Jansen on “*Embodiment - Die Verkörperung kognitiver und emotionaler Prozesse*.”
acts of imaginative appropriation.\textsuperscript{143}

An image, therefore, acts as a multi-faceted means of visual communication. The first is between the artist and picture, the second between the spectator and picture. In conceiving of animals as subjects, another layer of activity and interpretation is added to this complicated formulation.

7. Einfühlung and Animal Art: Intentions

Though breaking decisively with the Expressionists and philosopher painters of Marc’s earnest ilk, artists, since the middle of the 20th Century, have found the intersection of the body and the biological sciences to be a compelling topic of investigation. They have often used scientific theories, technical apparatuses, and empirical data (Mary Kelly, Tracey Warr, and Amelia Jones)\textsuperscript{144} to explore themes pertaining to the visceral dimensions of human experience (Andres Serrano),\textsuperscript{145} to pose questions about the cyborg and the posthuman through prosthetic constructions (Stelarc and Orlan),\textsuperscript{146} and to conduct laboratory experiments on DNA coding (Eduardo Kac).\textsuperscript{147}

Art historians have not ignored the impact of scientific research or related issues of embodiment and emotion,\textsuperscript{148} nor have scientists neglected the visual arts, as some have provided invaluable research on the visual perception of artwork,\textsuperscript{149} the preferences of spectators,\textsuperscript{150} and the neural structure of the visual brain.\textsuperscript{151}

\textsuperscript{146} “Body Artist,” Swinburne College of Technology Staff News, July 1990.
\textsuperscript{148} The very broad rubric of overlaps of science, art, and the body goes farther back than Edmund Husserl’s phenomenology – I mention him as a touchstone here because of his important place on the timeline of \textit{Einfühlung} – and of course it was of interest to Lipps later in his career, and even, for a while, Fried, who set this methodology aside after applying it to minimalist sculpture. I am thinking here of somewhat more straight-ahead connections between art and quantification, sometimes at a pedantic level. See: Edmund Husserl, \textit{Logische Untersuchungen} (Halle: M. Niemeyer, 1913); Claude Cernuschi, \textit{Not an Illustration but the Equivalent: A Cognitive Approach to Abstract Expressionism} (Madison, NJ: Fairleigh Dickinson University Press, 1997); Jonathan Crary, \textit{Suspensions of Perception: Attention, Spectacle, and Modern Culture} (Cambridge, Mass.: MIT Press, 1999); David Freedberg, \textit{The Power of Images: Studies in the History and Theory of Response} (Chicago: University of Chicago Press, 1989).
\textsuperscript{151} Semir Zeki, \textit{A Vision of the Brain} (Boston: Blackwell Scientific Publications, 1993).
Given this history and the current trajectory of many studio art practices in seeking to remediate “the other,” often through a concentration on investigating breakdowns in the space and perception of the body, it is striking how few studies in art criticism, history, and aesthetics seek to deepen our awareness of embodied experiences. Scientific research into *Einfühlung* has not crossed over to images of animals or been used more extensively to recover a more expansive concept of livingness. This is not to say, however, that animals have not been featured prominently in contemporary art, though my strong impression is that in many cases they still stand in for humans or human experiences. In the epilogue of my thesis, I will discuss how several artists grapple with this and overcome this problem to become inheritors of Marc’s ethos.

Animals studies scholars have connected empathic processes to enhanced sensory and psychological modes that, essentially, get humans to consider feelings and modes of apprehension as they concern nonhuman animals, though they have not often made many explicit connections to how these interests might entwine with the visual arts. However, it is worth noting that there have been a number of dedicated “animal issues” of art journals, such as *CAP the Magazine*, (Summer 2013) and *A5 Magazine* 13: *The Animal* (July 2014), and the well-established (since 2006) *Antennae*, which is dedicated to “nature in visual culture” and has a strong animals-in-art studies orientation. Carol J. Adams, author of the groundbreaking, *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*, has kept the important connection between second-wave feminism and animal rights in the public eye.152

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152 Adams’ work was the first to compare the treatment of women in pornography to the bodies of animals displayed in advertisements for their consumable flesh. Adams particularly focused upon the sexual themes displayed in these advertisements for food, particularly the trivialization of the suffering and death of animals, and by extension, women. The larger problem is of course that both animals and women are looked upon and treated by men as objects, comestibles to be possessed, instead of sentient subjects. These issues are certainly at the root of many global problems, historical and current. Carol J. Adams, *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* (New York: Continuum, 1990).
The existence and creation of these journals is an interesting reflection on the
growing dichotomy between the prominence, as well as a sort of invisibility of ubiquity,
of animals in contemporary art. For example, Pierre Huyghe’s enormous aquarium
installation for the London segment of the 2012 Frieze Art Fair was evaluated by art
critics almost entirely in terms of the “consciousness of moving through space” hybrid
of conceptual and performance art that has been popular for the last few years,
completely ignoring the fact that the aquaria themselves contained thousands of live fish
and cephalopods. 153 Damien Hirst is connected to grotesque and abject works using the
bodies of animals, such as the exhibition, “Murderme” staged in late 2013 at Pinacoteca
Giovanni e Marella Agnelli in Turin, Italy, and which has since been spun into part of
Hirst’s cynically-branded line of products.

These developments are notable because my assertion is that none of these artists
are as successful as Marc in presenting animals as embodied subjects, and offer fewer
possibilities for the engagement of *Einfühlung* and projective imagination. Quite often,
animals are presented as symbols or metaphors for other issues, in the name of art, and
are shown dead, 154 and sometimes even brutally killed, 155 or are depicted in some abject
deviant manner. 156 (Figs. 20-22) The type of amalgamated mutants fashioned, for
example, for Patricia Piccinini, are comments on hybridity and the abject as concerns

154 “[Maurizio] Cattelan utilizes the remains of horses, donkeys, dogs, cats, elephants, and
ostriches to *mild comic effect,*” [my emphasis], Mario Naves, “Maurizio Cattelan: All.” (Exhibition
(Illustration is Maurizio Cattelan, *Untitled*, 2007, taxidermied horse, Palazzo Grassi, Venice, Italy.)
155 Adel Abdessemed has made several videos of animals being bludgeoned to death with clubs,
in one case importing lambs and calves from Mexico to Italy for the purpose of filming this
activity. Elisabetta Povoledo, “Exhibition with Disturbing Videos of Animals Leads to Protests
in Italy,” *International Herald Tribune*, 2 July 2009. This image is from Abdessemed’s *Don’t Trust Me*
video installation of the same activity at the San Francisco Art Institute in 2009.
2 (2004). (Illustration is: Mark Dion, *My Taxidermy Taxonomy* (2012), taxidermied animals and
human extremities, and have very little to do with representations of animals.\textsuperscript{157} (This use of animals to represent someone or something else has been addressed by Steve Baker, who objects to the idea of using animals as symbols, because “these are artists whose concern is not with the nature and quality of animal life or with the human experience of animal lives but rather as mere symbols or metaphors for aspects of the so-called human condition.”)\textsuperscript{158} The additional use of animals to explore a variety of loose ideas of “nature” or as metaphors and signifiers for other subjects is so strongly represented in such exhibitions that there is no space to go into detail here of every artist who utilises animals in their work for this purpose nor every author who evaluates these efforts.\textsuperscript{159}

To restate the ideas I introduced at the beginning of this section on page 48, the connection between this type of work and animal studies is emerging as a facet of interdisciplinary study. Though this body of scholarship is growing, it is lacking in depth for the very understandable reason that it is, as an academic specialization, relatively new. In a related issue, much of today’s art cannot be properly assessed as to its effectiveness – either as activism instigators or monuments or in a strictly historical sense – precisely because we have not had time for it to properly ferment. Particularly in the framework of my thesis, which requires enough time to have elapsed for a “return” to be necessary, such temporal distance is critical. Consider examples, excluding the animal for a moment, produced by German conceptual artist Hans Haacke in the second half of the 20th Century: \textit{Condensation Cube} from 1965 and \textit{Shapolsky et al. Manhattan Real Estate Holdings, a...
Real-Time Social System, as of May 1, 1971 (1971). Condensation Cube, using a simple construction of Plexiglas and water, is regarded today as a vanguard of conceptual art, using system theory to comment on the connection of all organisms to a fragile Umwelt. Shapolsky et al. … again used basic archival materials – a set of 146 photographs and a spreadsheet – to expose the dynamics of property ownership and control of public and private spaces. These works anchored the artistic practice of institutional critique, and have recently been wellsprings of inspiration for artists working around the issues of redistribution of wealth and climate change. My feeling is that, like Marc, Haacke was prescient in expressing his concerns, and having had a much longer career and life has been able to somewhat patrol this legacy. Nonetheless at the moment these works debuted their inheritance was far from ordained – Condensation Cube was consigned to an alcove away from the main spiral of the Guggenheim Museum in New York City, and Shapolsky et al. was refused a showing at all by the Guggenheim a month before it was scheduled to be shown.

So some reluctance to fully placing Marc upon the platform of animal studies is in the mismatch of historical perspective. There are some additional concerns I have about dispositions and approach. Angela Singer is a Wellington-based artist whose practice concentration is taxidermy, with an emphasis on cobbling together parts of animal bodies into assemblages, sometimes adorning them with fabric, buttons, or jewelry. Whatever the intention of these pastiches may be, they are gruesome to behold, a desecration of the animals (and in their reduction to parts resemble, as Carol J. Adams points out, pornography). Discussing Singer’s work approvingly, oft-cited animal studies

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scholar Steve Baker says: “Animal advocates unsympathetic to contemporary art
sometimes criticise artists for objectifying animals.” I do not agree with this
declaration. Having experienced and read and written extensively about contemporary
art, I both consider myself an animal welfare advocate and am extremely interested in
and sympathetic toward contemporary art’s existence and its character, particularly
toward encompassing work by henceforth under-represented populations. I suspect this
is true for many. Objectification is cause for criticism. Further, one need not be an expert
in art to have an opinion about it. In cases of exploitative art made simply to shock, the
problem is not with the viewer; it is with the art.

The work of Sue Coe is an interesting case study and provides avenues to
regather our thoughts regarding Marc, *Einfühlung*, Expressionism, and contemporary art.
I mention her as a counterpoint to Marc because I admire, and am moved by, Coe’s
work and, in fact, consider her as part of the Expressionists’ lineage in some formal and
intentional respects. The artist and activist takes a brutal, emotional approach to her
images, with animals as their subject in every sense of the word. Coe also uses with
deliberation a graphic style that recalls the traditional German woodcuts made by Marc,
but also by Käthe Kollwitz, whose work, with its emphasis on suffering and loss, Coe
echoes. Coe has been known since the 1980s for a series of drawings of the suffering
of pigs, sheep, and cows that she made while working “undercover” at a slaughterhouse,

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163 Marc worked off and on for years on a very small “hobby”-type dairy farm as an all-around animal tender, and as a farrier and shepherd on various small family farms in Bavaria from his teen years onwards, even until he was drafted into military service in 1914. He would have had no concept of the type of industrial farm and slaughter practices we know in 2017.
164 Coe’s work is often also compared to that of Art Spiegelman’s (*Maus: A Survivor’s Tale* (New York: Penguin, 1997)). Spiegelman’s characters seem to me clearly anthropomorphic and meant to be read as humans in various registers of hierarchical subjugation. I should add that Coe’s slaughterhouse sketches, begun in the late 1970s, predate the first appearance of Spiegelman’s first *Maus* cartoons in 1986.
and has since then turned her attention to broader social justice imperatives, such the fallout of the “War on Terror”.

The work by Coe I discuss here is her Pit’s Letter of 2000, a graphic novel later presented in other contexts in galleries and as individual installation panels. Pit’s Letter is about an individual animal, the titular dog, who bears witness, and eventually becomes victim, to the sadistic tendencies of her owners. However, despite Pit apparently being the focus of the work, Coe is greatly concerned with the oppositional poles of cruelty and compassion, which she highlights by consigning Pit to meet her end as the subject of gruesome experiments, carried out in an animal testing laboratory dedicated to isolating the gene that controls empathy. Coe says in an interview: “Our relationship with animals provides a ‘key link’ to our abusive relationship with nature, as well as with fellow human beings.” The catalogue essay for Pit’s Letter, written by Coe’s longtime representative, Galerie St. Etienne in New York City, observes that Coe is “one of the most important politically oriented artists living today. … Coe creates extended visual discourses on broader issues …”

So, even though Coe presents us with an individual, named dog, the animal as a distinct entity is in the end made subservient to a range of other thematic concerns. I raise Coe’s work as an example to highlight, since, even on this relatively rare occasion where an artist has depicted an animal as a unique and identifiable individual, the animal herself is ultimately overwhelmed by the artist’s use of her as a metaphor. Nonetheless,

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166 Sue Coe, *Pit’s Letter* (New York City, NY: Four Walls Eight Windows, 2000). The original individual panels from the book have been shown at Neue Galerie in New York City and are permanently housed at Galerie St. Etienne in New York City. Galerie St. Etienne handles sales of numbered prints of the panels on Coe’s behalf.
the images from *Pit’s Letter* are very compelling. *She Can’t Catch Up* (Fig. 23), a panel from the book (which I invite readers to hold in mind as a comparison image to Marc’s *Hund vor der Welt*), also provoked in me a very strong physical reaction. The drawing shows Pit abandoned by her owners on a motorway; she chases after their car in desperation, as she slowly realizes what is happening. Viewing this panel, I felt Pit’s choking fear, as she struggled for breath in pursuit of the car; and felt the tarmac shred my paws, as exhaustion climbed my legs. But in my conscious mind, I simultaneously grieved – as is Coe’s intention – for all the many millions of stray and abandoned pets. The entirety of *Pit’s Letter* fills me with pity, sorrow, guilt, and rage, too, at what humans inflict on animals. I give this personal account as an accolade to Coe, but also to show that my emotions are reactions from outside the world of Coe’s drawing, and that they reflect upon myself, and ultimately distract from concentration on Pit.

Thus, ultimately, even in very well-intentioned images of animals, in being made to stand in for something or someone else, the animals are marginalised. This is not a judgement on the success or failure of the artworks on Coe’s own terms. Nor do I mean to wholly disregard the value of these animal-oriented art or exhibitions in general, or of Coe’s striking work especially, as they all contribute to the current rethinking of human-animal relationships that is taking place across a range of disciplines and within society in general. The situation in the contemporary art world is, I would suggest, a result of what can be at times a simplistic or overly general curatorial agenda, which can require nothing more than an animal’s presence in an artwork for it to be deemed to fit within the juried premise, and of a dearth of artists who are truly concerned with the issues surrounding animals as sentient, self-interested, identifiable individuals.168

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168 For a case study of recent exhibitions elaborating upon this observation see: Janine Burke, “The Elephant in the Room: Uses and Misuses of Animals in Curatorial Practice” in *Art Monthly Australia*, No. 280, June 2015, pp. 52-57. In taking particularly to task the “Menagerie” show at the Melbourne Centre for Contemporary Art in 2015, Burke says: “…the overall impression of
Making work that engages with broad audiences without resorting to populist cliché is a challenge for the artist-as-activist. As Baker points out, “the fact that [a good deal of contemporary animal art] can be so ‘difficult to read’ only exacerbates the problem of how effectively some of the artists who make it might address a subject such as the killing of animals.”

A reclamation of the value of art criticism as a popular literary form and public obligation, a cause advanced by Hal Foster in *Bad New Days: Art, Criticism, Emergency* (2015), would help to reopen a dialogue about art that is focused on causes rather than individual identity issues. Trenchant criticism serves the purpose of introducing the public to contemporary art, and opens a place of discussion to assess conceptual underpinnings, and move the dialogue beyond aesthetic appearance and pleasure.

This is a serious and good point, since, by and large, the public tends to disparage contemporary art altogether, as it calls for more patience than many viewers are willing to give. An audience is needed to begin a dialogue, and thus, in light of Foster’s call for

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170 This statement seems as if it could not possibly be true, given the popularity and growth of both exclusive private galleries and immense international art festivals such as Art Basel in Miami Beach and Basel, Switzerland, the Venice Biennale, and Documenta in Kassel, Germany. However the critique of the “roving global art elite” as a mobile but hermitic millennial tribe has been around for awhile. See George Baker, “The Globalization of the False: A Response to Okwui Enwezor” in *The Biennial Reader*, eds. Elena Filipovic, et al. (Hatje Cantz, 2010), pp. 46-53. Baker’s claim and criticism is that rather than a true international or geographically or economically diverse audience, contemporary art is made for, and is seen and consumed by, a very small percentage of the population. Attendance at both enormous contemporary collections such as the Palazzo Grassi in Venice, at student MFA studio exhibitions, or at local storefront ateliers most often serves a social or collegial, rather than a meaningful intellectual purpose. The art itself is often met with indifference or contempt. See: Richard Lachapelle. “Controversies about Public Contemporary Art: An Opportunity for Studying Viewer Responses.” *Canadian Review of Art Education: Research & Issues*. Vol. 40, no. 1 (December 2013): 94-115. A further unfortunate recent trend is the pressure from various activists from both right and left political motivations to have shows and exhibitions they find offensive shuttered and / or dismantled. See: Julia Halperin, “‘Please Pull the Show’: Dana Schutz Faces Renewed Protest Over Emmett Till Painting at ICA Boston.” *ArtNet News*, 26 July 2017; and Liz Sawyer, “After Outcry and Protests, Walker Art Center Will Remove ‘scaffold’ Sculpture,” *The Minneapolis Star-Tribune*, 28 May 2017.
renewal through “post-criticality,” what looks like a problem may actually be an asset insofar as “animal art” is concerned, since, as Marc pointed out in his letter to Piper, the subject of the living animal is obvious and attractive.\footnote{Hal Foster, \textit{Bad New Days: Art, Criticism, Emergency} (London: Verso, 2015), 153.}

Still, at present, it is notable that the work of Franz Marc is not even referenced as a forebear in any of aforementioned exhibitions, shows, or publications, nor has the obvious connection to animal studies been mentioned in the many monumental retrospectives on the \textit{Blaue Reiter} artists mounted in the past decade.\footnote{There have been many missed opportunities to contextualize Marc’s oeuvre by making explicit the association with animal studies, including in the literature updating the reception of the \textit{Blaue Reiter}, posted in connection with the reopening of Munich’s Lenbachhaus in the summer of 2013, and the various retrospectives on Expressionism at the Guggenheim Museum in New York City at the beginning of this decade. Curiously, this connection was not made in the 2011 exhibition at the Franz Marc Museum in Kochel, Germany, which ostensibly was about the presence of the animal in the work of both artists, \textit{Franz Marc / Joseph Beuys: Im Einklang mit der Natur: Katalog} (Franz Marc Museum, Kochel: 2011).} It is a matter for speculation whether the exclusion of Marc’s work is due in part to the unfashionably non-ironic, naïve-seeming nature of his work, which even recently has been described as “somewhat facile and overly literal.”\footnote{Peter Lasko, \textit{The Expressionist Roots of Modernism} (Manchester, Manchester University Press: 2003), 96.} The assumption here seems to be that art that is successful in communicating a message is often not so successful in more formal or poetic terms, presumably because form is made subservient to content.

Mindful of the terrible reversibility that, for something to be dead it must once have been alive, that is, to back away from emphasis on the suffering of animals, I propose that we should return to Marc, whose emphasis was on the livingness of animals, a quality so obvious and yet remarkable that Marc made up his own vocabulary – \textit{Sichhineinfühlen} and \textit{Animalisierung} – to describe the phenomenon.\footnote{See text of letter to Reinhard Piper on page 34, also printed in full in Marc, \textit{Brie\"{f}e}, 30-31. Marc would have been familiar with the background of both the etymology and the concept, as he possessed all of Novalis’s works in his personal library. See: Marcel Frascincono, \textit{Paul Klee: His Work and Thought} (Chicago: University of Chicago Press, 1991), 169-170. Klee expresses both curiosity and confusion over the sometime contradictions between Marc’s belief system and behaviour, reflecting upon Marc’s excessive interest in the 1910 Gerhart Hauptmann novel \textit{Der}}
7.1.1. Hund vor der Welt

At the conclusion of Peter Ackroyd’s *Last Testament of Oscar Wilde* – a 1983 work of magical realism, imagined in Wilde’s voice – the dying poet fantasizes about mingling with another person’s soul: “In that moment of transition, when I was myself and someone else, of my own time and in another’s, the secrets of the universe would stand revealed.”\(^{175}\) *Hund vor der Welt* prefigures Wilde’s proposal. Marc’s mystical transformation occurs not in the heart of a human being, the viewer, but in an imaginative alliance with the painting as an object of veneration, in the dog who is its subject, and in the artist. It is a measure of Marc’s ingenuity in advanced painting that the imaginative departures encouraged by *Hund vor der Welt* have no unworthy outcomes, instead offering greater rewards, depending upon the level of contemplative effort and time expended by the beholder. When attempting to imagine what a painting may offer when refracted through someone – a dog or a person – whose experiences are very different to our own, the best place to begin is with those stimuli that generate similar attitudes and responses to the ones generated by the experiences to be imagined. Completeness in the terms Wilde conceives is an impractical goal, but in thinking hard about *Hund vor der Welt*, we can be illuminated just by trying to get some sense of what it would be like to be an animal.

In *Hund vor der Welt*, Marc imagines Russi’s perceptual world as one including not only a visual perspective, but a rich inner life. Here, I propose, we see Marc employing both a sort of *Abstraktion* – the geometrically indeterminate landscape elements disrupt our stability as they draw us to them, producing a kind of relaxed disquietude – and *Einfühlung*, in the form of the more naturalistic Russi, into whom we project ourselves.

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The composition of the painting – the juxtaposition of the allusive, legible figure of Russi with the peculiar, fantastic landscape that surrounds him – initiates a circuitous process of “projective imagination,” culminating in an immersive experience that can carry the beholder well beyond the threshold of vision into a state of anticipation and reverie.

One of the most striking aspects of the landscape of *Hund vor der Welt* is the way the objects in it encircle Russi. There is a metaphorical component to the painting’s irregular oval: Though the scene Russi inhabits is peaceful, for human viewers, grasping at a world from the viewpoint of a dog does knock the orbit of our world off its axis. Devoid of human centers, *Hund vor der Welt*, and other of Marc’s paintings, struggle – in our eyes – for coherence, and indeed the painting shimmers with an odd patchwork of scenes, moods, and vantage points. The provisionally pastoral scene teeters, dangerously lopsided; it hangs implausibly in bewildering eggshell hills, past craggy blue wedges, under shaky suggestions of trees. It does not seem to know whether it is a mystical landscape, a panoramic hymn to Russi’s mental and physical explorations, or a nod to the earth’s curvature. (In this way, *Hund vor der Welt* resembles El Greco’s *View of Toledo* (1596) (Fig. 24), where the sky vaults the land like the apse of an outdoor cathedral). In fact, it is the dislocated sum of all the above: the divine, the cosmic, the canine, the ever-present temptation to slide back into the view of the world as the province of humans alone. So, it is a portrait not just of Russi, but of what it feels like to be at the threshold between our closed and familiar world and an open-ended identification with animals. This is important because it links Russi with sublimity, and suggests that animals can conceive of something devastatingly enjoyable, deriving pleasure from both beauty and more esoteric types of stimulation. This cryptic construction erodes knowledge about our surroundings then, and replaces it with the amorphousness of feeling into, in concept as well as execution.
There are clear references to Caspar David Friedrich in *Hund vor der Welt*.\(^{176}\) Although there are important differences compositionally, which Marc uses to distinguish the dog as dog, the away-facing posture of Russi looks back to *Der Wanderer über dem Nebelmeer* (*Wanderer above the Sea of Fog*) (1818) (Fig. 25) and *Frau am Fenster* (1822) (Fig. 26), translating an aspect of new painting into terms possibly understood by its contemporary audience as having to do with absorption. The reference to Friedrich underscores Marc’s dedication to the spiritual in art as a cultural legacy, as well as a personal belief system he was, in 1912, already deeply immersed in articulating:

> Today we seek beneath the veil of appearances the hidden things in nature which seem more important to us than the discoveries of the Impressionists…and indeed, we seek and paint this inner, spiritual side of nature not out of our whim or desire but because we see this side just as they saw violet shadows and ether all over things.\(^{177}\)

This quote from Marc’s essay “Die neue Malerei” (The New Painting) shows Marc looking to the historical past, even beyond Friedrich, as well as the future, in which the spiritual was, and will be, more important than the empirical. It also restates one of Marc’s major concerns, taking superficial appearances into consideration, while also penetrating beyond them to an inner reality – “to feel oneself into” what is concealed.

Further, getting viewers to identify Russi with Friedrich’s contemplative figures, who scan inner horizons, as well as those visible, automatically confers subjecthood on Russi’s presence.\(^{178}\) The idea that the dog is a figure in contemplation – and that the

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\(^{178}\) “Marc translates into Modernist formal terms the utopian Romantic conception of art as the recovery of Paradise Lost.” Peter-Klaus Schuster, “In Search of Paradise Lost: Runge, Marc,
world before him is also within him – is one Marc offers as an entry point, to get beholders to both be themselves and to leave themselves, to experience “what is going on inside the dog.” *Hund vor der Welt* invites viewers to use it as a vehicle for imagining the being of the central figure of the dog. Marc does not impart specific meanings to individual animal paintings, being aware this would limit their potency, confining their nonhuman subjects with language they do not use or need. Still Marc’s public authorship, personal correspondence, even the original title of *Hund vor der Welt – So sieht mein Hund der Welt* (*This is How My Dog Sees the World*) – at least give some hints about how to approach it.¹⁷⁹

One of the questions *Hund vor der Welt* asks is how humans and animals might experience a shared world, yet it allows for a more fundamental inquiry: How does sharing of ideas, senses, and feelings between species and across time work, and how does painting as a medium, acting as the fulcrum between the mission of the artist and the abilities and receptivity of the viewer, culture this thin membrane to life?²⁸⁰ Proposed here are a few ways – by no means the only ways – we might immerse ourselves in *Hund vor der Welt*, beginning with the image itself and progressing to more fanciful methods to cultivate imagination as a skill for acquiring deeper relationships with paintings, and to better understand living things as well.

*Hund vor der Welt* is a large canvas (111 by 83 centimetres), and in it Russi takes up about a third of the painting, so the first experience we have (seeing the painting in

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¹⁷⁹ Marc recalls a specific walk with Maria Marc and Russi, which inspired both the painting and its original title; it was August Macke who proposed that the name of the painting be less whimsical, in order to close the deal with a buyer, his uncle, Bernhard Koehler, whom he had lined up for the painting. Marc was always happy to sell his work, once he was done with it, with a very few exceptions; Susanne Meyer-Büser and Volker Adolphs et al., *Marc, Macke und Delaunay: Die Schönheit einer Zerbrechenden Welt (1910-1914)* (Hannover: Sprengel Museum: 2009), 45-47.

¹⁸⁰ *Oxford English Dictionary*, 11th ed., s.v. “fulcrum”: 1b: one that supplies capability for action 2: a part of an animal that serves as a hinge or support.
person) is with the dog in relation to ourselves. In his treatise on Menzel, Fried ponders how this type of engagement with paintings works on the viewer’s part:

… I want to say a bit more about the mode of viewing Menzel’s art elicits and in effect demands. … It extends to the viewer an unmistakable invitation to approach the picture closely, to take as much time as needed to explore the depicted scene, indeed to make a conscious, searching effort, not just to understand the dynamics of the scene as a whole … but also, in the end more importantly … to feel one’s way projectively into the states of body and mind of the various figures as well as to empathize with an entire world of so called inanimate objects. … this means imagining as if from within (within whom or what? The depicted figures? Or the implied viewer of the scene? I would like to say both) a wide range of actions, feelings, sensations, response and thoughts, none of which needs to be entirely clear…

Fried emphasizes the time and effort required on the part of the viewer to activate Menzel’s drawings and paintings; and this dedication is required to appreciate Marc’s work, too, but Marc requires something more.

During the later phase of his artistic production from 1911 to 1914, Marc’s paintings are, unlike Menzel’s detailed studies of domestic and civil spaces and manicured outdoor areas, devoted to encouraging a focus on the sentiency of his animal subjects by simplifying all but the crucial details. What is required to experience well a painting like

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181 Fried, Menzel’s Realism, 256.
182 Marc, Briefe, 181. Marc liked Menzel’s painting and recognized the kinaesthetic component of Menzel’s work, comparing it to Mozart’s symphonies.
183 In this letter to Maria Marc, Marc, who is writing first about the death of one of his pet deer, affirms both his cognizance of the different perceptions of time and consciousness of animals, but also says he thinks they possess souls in a way that blends Christian and pagan/pantheistic beliefs, in that when the animals die, their souls leave the prisons of their bodies and go to a kind of heaven – and that humans and animals share the afterlife together: “… When I think of the short life of such an animal, I cannot shake that the whole thing is only a dream; this time a deer-dream, next a man’s dream… but the common essence of dreams is immanent; indestructible. In the past days I also experienced the strange, terrible death of a horse, the most handsome, spirited, and devoted horse in the column, a wonderful, strong horse, a real mythological Pegasus, died suddenly. He was sick barely three days. The last two hours he was in great pain, he groaned and sighed like a man. I had the feeling his sighs were like those of a man shaken from a waking dream. A few minutes later, a clumsy, ugly horse’s body lay before me, Pegasus had gone.” [“…wenn ich an so ein kurzes Leben eines solchen Tierchens denke, werde ich das Gefühl nicht los, daß es doch nur ein Traum war, diesmal ein Rehraum, ein andermal ein Menschentraum; aber das, was träumt, das Wesen, das ist immanent, unzerstörbar. Ich hab in diesen Tagen auch einen so merkwürdigen, aufregenden Pferdetod erlebt. Das schönste, feurigste...”]

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Hund vor der Welt is, certainly, a sense of the dog’s embodiment in the way that Fried means this term, but also a purely ephemeral experience more akin to what Ackroyd ascribes to Wilde. This happens in a time frame different altogether from the time of the body, which moves Marc’s Sichhineinfühlen farther still from the temporality of Edmund Husserl’s phenomenology and closer to the place where imagination and embodiment touch. ¹⁸⁴

Broadly speaking, one of the ways in which “Expressionist”¹⁸⁵ works are distinguished from the illusionism popular in Wilhelmine-era German painting is they purport not to portray conventional settings and characters, and plausible actions and events, but to do much more: to represent essential realities, and to accurately report on experiences of inner consciousness and spiritual states. To achieve this the artists use flat painted or printed surfaces to suggest these aspects of experience in ways, which have only tangential, associative connections to the human physical sense of sight. ¹⁸⁶

Hund vor der Welt adheres to the Blaue Reiter’s idealistic version of Expressionism in these respects, and to many of Marc’s personal conventions in its subject, an animal,

¹⁸⁴ For a discussion of the different considerations of empathy and phenomenology between and amid Edmund Husserl and Edith Stein — the latter’s ideas being closer to Marc’s I think — see: Elisa Aaltola, “Varieties of Empathy and Moral Agency,” in Topoi, 2014, Vol. 33 (1), 243-253. Though esoteric, Husserl’s “lived experiences” are always couched in time as measured by humans. Acknowledging that animals — especially dogs with their comparatively short life spans — must experience time differently, seems important in conceiving of their experiences.

¹⁸⁵ Proposing a revisionist history of Expressionism is beyond the scope of my work, but German Modernism is always being redefined. See, for example: Shearer West, The Visual Arts in Germany, 1890-1937: Utopia and Despair (New Brunswick, N.J.: Rutgers University Press, 2008). West says the term “Expressionism” is broad and dilute to the point of meaninglessness, although it should be noted that she refers more specifically to Die Brücke than Der Blaue Reiter.

outdoors; in its colours; in its open, flowing composition with low contrast between light and dark segments, and a strategic placement of more dramatic local colour; and in its adroit usage of shaped, but not necessarily identifiable elements with vibrating dark outlines of illusionistic chiaroscuro. These demarcations – so porous at the crests of the land forms, they appear to have a printerly dot gain – disperse, hang, and cover the surface, to convey the dog’s stillness as atmosphere and terrain. Though Marc’s palette in this canvas is largely subdued via low saturation; permeable, translucent brushwork; and muted waves of orange, blue, violet, grey, and green, darkness does not dominate.\textsuperscript{187} Six main semi-circular forms span the canvas horizontally and vertically, moving through three quarters of it. These half-oval shapes, suggesting some of the colours of the rainbow, offer that obvious interpretation, but here they also encircle and buffer the dog, signalling to visitors to his realm – us – that this is a welcoming environment. Swaths of yellow and orange to the left of Russi balance his white and grey figure. The left part of the canvas, towards which Russi is looking, is filled with the painting’s most focused colours and shapes, yellow arches and beams, punctuated sections of orange, a blue rhomboid, and a blue triangle, the shape of which echoes the trees right in front of, and behind, Russi (Fig 1. details).

There is no overt narrative in \textit{Hund vor der Welt}, but one of its major visual cues, to help us mirror the body of Russi, and make his state of contemplation accessible and recognizable, relies on identification with Caspar David Friedrich’s absorbed subjects. Fried considers Friedrich’s \textit{Frau am Fenster}:

\begin{quote}
…the inwardness of a specific reflective subject … is strongly felt, an effect that is all the more pointed owing to both our sense of the mysterious appeal of the view directly before here, and equally
\end{quote}

\textsuperscript{187} Jay Neitz, “Colour Vision: The Wonder of Hue,” \textit{Current Biology} 18, no. 16 (26 August, 2008): 700-712. Neitz confirms that dogs see color as dark blue, light blue, gray, light yellow, darker orange, and very dark gray. In another interesting twist on Marc’s questions, we can more or less see what a dog’s visual spectrum looks like in the part of this painting Russi sees.
important, the fact of her centeredness [referring to the theme of centeredness] as if of consciousness or cognition itself.\textsuperscript{188}

The dreamy, seated dog, whose tensed muscles and erect posture nonetheless communicate a heightened alertness, certainly mirrors a Romantic reflection, but Friedrich’s characters seem also very quiet. Silence and stillness are integral components of \textit{Hund vor der Welt}, too, not just in the figure of the dog but in the misty rendering of the stacked landforms. What is more legible in the lower third of the painting, where Russi is sitting, are white stones and shrubs. The red and green patches under the dog are also the most intensely saturated and evenly applied sections of colour in the painting. The intensity of the red and green on this ledge functions as the “vestibule” of the painting. Here we will enter the painting and join/become Russi. The wavy, translucent semicircles create a landscape that underscores Russi’s stability but also makes the scene hallucinatory, and, in terms of the \textit{Abstraktion-Einfühlung} false binary, invokes both the succour of empathy and the disjuncture of abstraction.\textsuperscript{189} (Worringer’s conception of cathedralesque antiphony in art is confounded in \textit{Hund vor der Welt}: The architecture of the canvas, in terms of lack of depth and painterly impasto, is completely flat.) We would have to be directly behind Russi, our bodies turned to the left, like the dog in the painting, to see all of what is before him, which is beyond the scope of the canvas itself. What else can Russi see? What are we supposed to be able to see?

This type of deliberate projection demands a focused unhurriedness, closer to meditation than daydreaming. In this state, we are guided by what \textit{Hund vor der Welt}

\textsuperscript{188} Fried, \textit{Menzel’s Realism}, 88.
suggests, involving concurrent but independent cycles of absorbing and being absorbed by the painting, and thinking about not just what Marc shows, and says, but also considering what we know, or can suppose, about Marc as a real person and the subject of this portrait, Russi Marc, as a real dog. Russi Marc is an ideal subject in this respect, since there are so many historical documents that can be used as a source of information about him which are of unquestionable veracity. So, with a debt to Fried’s scholarship, which crucially allows for an uncertain result in the process of “projective imagining,” we can see Hund vor der Welt as paradigmatic of Marc’s Sichhineinfühlen.

How does this iteration of Einfühlung function prosaically? As a process – in terms of being able to explain how to do it – we should think carefully about its mechanics. What we need then is an account of projective imagining vis à vis Einfühlung to explain how it is that Marc can imagine and paint Russi’s sensibilities and vision, and someone like me can imagine Marc imagining Russi, and then act “projectively,” jettisoning the constraints of time and barriers of interspeciesism. Species difference is not the only, or the most, significant barrier to the imagination. Gender, culture, age, language, and especially time, are also factors. For most people, though, considering being a member of a different species altogether is something of a procedural obstacle. Of course, this happens just as much with human-human communication, when we don’t just fail to understand others’ subjective experiences; instead, we often assume that we do understand them, which leads to a new set of problems. Rationally and theoretically, most of us understand that most people and, of course, most animals are very different from us, and yet we make assumptive mistakes all

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190 Susan Lanzoni, “An Epistemology of the Clinic: Ludwig Binswanger’s Phenomenology of the Other,” Critical Inquiry, vol. 30, no. 1 (Autumn, 2003): 184. Inspired by Marc’s horse paintings, Binswanger proposes, in fact, that such a process can be learned, taught to others, and practiced in a quantifiable, controlled manner.
the time, based upon the inverse of my proposal here, that is, not taking enough time to imagine the perspective of the other party.

An excerpt from a letter from Marc to Annette von Eckardt strikes close to the phenomenon I am exploring here, and it will help clarify any deliberate projection. In this note, Marc is describing how Russi came to be injured, and subsequently had to have part of his tail amputated (in fact, we can take note of this in the progression of paintings and photographs of the dog):

Russi had no fear of the cows from the time he was a puppy. But he antagonized one of the mother cows too long and too often. She put a stop to it with one quick step. My poor guy was more angry than scared, but in the end only his vanity suffers. He has now forgotten his lost plumage and is right back to the same pasture with the same cows.₃¹₉

It is interesting that Marc claims he is familiar with nuances of the dog’s emotions, which he could not know from a first-person perspective: “more angry than scared.” This can only be because Marc believes he somehow has access to what Russi is feeling. It is also the case that we empathize with Marc, and are able to transfer this information into our response to the painted image of the dog. As we look at the painting, we can pause and wonder what it must have been like for Russi in this situation. We have a reasonable characterization of Russi from other of Marc’s letters and journals, and from photos of Marc and Russi. In centrally imagining the narrative from Russi’s perspective, we too may be able to empathize with him. Nussbaum reminds us that the

evolved subject also “treats animals as subjects and agents, not just objects of compassion.”

Marc called for the affirmation of the animal in an increasingly human-dominated world. As the spiritual exhaustion of our own age mirrors Marc’s concerns over “the general indifference of people,” we may find inner regeneration that has powerful external implications in the practice of contemplating *Hund vor der Welt*. It suggests that animals are creative beings, and that people who become invested in considering the painting may create a rich artistic project in thought and sense *alone*, without making any sort of tangible product. Inhabiting a painted world can help us to acknowledge the difficulty of understanding differences in historical and experienced time, and to better appreciate just how much there is to understand about others. By this notion, if *Einfühlung* is a capacity, then it should stretch and strengthen with exercise. *Hund vor der Welt* does aim to extend our empathic powers, and to make them stronger.

7.1.2. Zwei Katzen blau und gelb

The theory of the “extended mind” stresses the way in which the human mind amplifies its capacities by imagining the world beyond the physical boundaries of the body. *Einfühlung* may be both a mechanism and a beneficiary of such extension, its power being enhanced through the practice of narration, and thus “feeling into” is complicated by the introduction of various animal characters engaged in different types and levels of activities. The theory of “expanded cognition” lays a related emphasis on

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195 Karsten Stueber rejects rationality as a realistic or even desirable human attribute, calling it “parochial,” and connects modern society’s valuation of orderliness to a diminished capacity for creativity, appreciation of the arts, and the ability to empathize, among other problems. Karsten
the way in which everyday perceptual and cognitive routines are often stretched in the context of art. The scope and intensity of Einfühlung may be expanded by deep contemplation of artworks, whose subjects are animals in just this way.¹⁹⁶

Marc’s Zwei Katzen blau und gelb (Two Cats, Blue and Yellow) (1912) (Fig. 27) provides us with an example of the way, in which vivid depictions of the actions, body positions, and facial expressions of creatures in paintings can scaffold more elaborate empathic imaginings. In this large horizontal canvas, Marc’s painting crosscuts almost cinematically between the flexible efforts to groom herself of the blue cat in the left foreground of the painting, with the no-less-determined, but more suspenseful attempt by the yellow cat on the right to stalk and capture a hiding mouse. In both lines of action, Marc gives us a highly legible close-up of the facial expression (of concentration and preparation for movement) of the yellow cat and the motor actions (stretching, balancing, rolling, tensing) of the blue cat, which in turn are apt to trigger motor mimicry of these very gestures and affective states in spectators. The curling, contracted left paw of the blue cat, which is poised to flex, is particularly resonant in this context, since most of the early mirror neuron experiments involved subjects witnessing objects being touched with the hands.

When a human or animal plans a certain type of goal-related hand action, for example, tearing, holding, or grasping, neural cells in its premotor cortex, dedicated to the chosen type of action, are activated. When a human observes a human, or taxonomically similar figure, perform a similar hand action, the same cells coded for that type of action are also selectively activated. There are many details concerning the precise

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¹⁹⁶ My own idea advances a definition of Einfühlung as personal imagining, a definition which, as I have shown, at once distinguishes Einfühlung from other phenomena, such as affective mimicry and emotional contagion, and specifies the relationship between such processes and fully-fledged Einfühlung with respect to images of animals.
activation properties of mirror neurons in an observer versus an actor, which I will not go into here, but the basic finding is that there is activation of the same cells in both execution and observation modes.  

I found a contemporary example of this type of activation in the popular photograph of Sam the koala bear with volunteer animal rescuer, David Tree, taken during the deadly 2009 brushfires in Victoria, Australia (Fig. 28). Beyond the obviously moving content of the photograph, another reason for the power of this image, I suggest, is that both Sam and Tree are reaching in exactly the manner that activates our own responses and reflexes, and we thus find the depiction of the clasped hand and paw literally touching.

These internal mimickings may initiate, support, and enrich our broader imaginative efforts, prompted by Marc’s painting, Zwei Katzen, to understand what it might be like to be each of these feline characters – that is, to be in this situation, possessing the distinctive physiognomic and character traits, histories, and goals of these cats, or even of the mouse in the painting.

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197 I first became aware of the existence of the interdisciplinary subfield called neuroaesthetics via David Freedberg’s and Vittorio Gallese’s breakthrough research, “Motion, Emotion and Empathy in Esthetic Experience” (2007). Gallese, however, had been working on isolating the mirror neuron already for some time (Vittorio Gallese and Christian Keysers, “Mirror Neurons: A Sensorimotor Representation System,” Behavioural and Brain Sciences 24, no. 5 (2001), pp. 938-984, and continues to publish his findings in science journals (Vittorio Gallese and Corrado Sinigaglia, “Understanding Action with the Motor System,” 37, no. 2 (2014), pp. 199-200). Despite the corroboration of the work of Vischer and Lipps, the connection to German Modernism and Marc, and the potential for investigating empathy in relation to animal studies, I am cold to this research, as, to my mind, it contained an egregious ethical flaw, in that the laboratory studies were initially conducted on apes and monkeys, such as macaques and baboons. As the groundbreaking film, Unnecessary Fuss (1984), amply documented, what goes on in primate research labs is depraved. It seemed ludicrous that researchers studying empathic response would carry out cruel experiments on animals – in fact, this is exactly the plot of Pit’s Letter! As recently as 2011, Gallese doesn’t seem to be able to identify this horrible paradox as any sort of problem (Hannah Chapelle Wojciehowski, “Interview with Vittorio Gallese,” California Italian Studies, 2(1) (2011) Retrieved from: http://escholarship.org/uc/item/56f8v9bv). In any case, as I have reported, the mirror neuron has now been isolated in humans.
Marc also presents us with a pleasurable tension. The back of the blue cat’s curved paw seems to rest against a green ball of yarn. When she moves, the ball will flick away. Below the yarn in the picture plane and thus closer to us, partly concealed by ground cover, we can see the hindquarters and tail of a mouse, whose nose also pokes out to the right. We don’t know, exactly, if the yellow cat is tensing to pounce on the yarn playfully, or if she is focused upon the mouse, and is awaiting a sign of movement that will betray the mouse’s location, or, if, when the ball of yarn rolls, the mouse will be accidentally revealed, and become a victim of unfortunate timing. This imaginative process engages us and involves, as Fried suggests, time and attention.

We might centrally imagine the yellow cat’s immediate urgency as she prepares to release her tensed crouch into a leap, but also the excruciating anxiety the mouse, and the languid lolling of the blue cat, whose legs are split in a balletic arabesque, her face, neck, and chest in a relaxed torsion. The blue cat holds kittens in her glowing centre (Fig. 11 detail). Like the breath of the sleeping horse discussed earlier, here Marc shows us information about animals in a manner that is literal, and, at the same time, conceptual, something concealed from our vision that is, nonetheless, real, a reality we “feel into” with our brains and bodies also. Our mirror neurons allow us to feel the tensed muscles, intent focus, and drawn breath of the yellow cat, palpably connecting us with her, and thereby grounding and consolidating our imaginative appreciation of the larger complex of thoughts and feelings undergone by both her and her blue companion.

My conclusion, then, is twofold: *Zwei Katzen, blau und gelb* not only shows us how in a picture of animals the artist might strive to elicit “motor resonance” and affective mimicry, but also suggests how such mimicry might go on to launch fully-fledged empathic imagining the experiences of animals.198

7.2. *Einfühlung* and Animal Art: Embodied Imagination

To assist in my discussion of embodied imagination involving here an unlikely comparison – at least at first glance – I refer again to the exemplary work of art history that engages questions of *Einfühlung* and embodiment, *Menzel’s Realism: Art and Embodiment in Nineteenth Century Berlin*. Michael Fried reflects with compelling clarity on numerous interactions between an actual spectator – himself – and works of art. It is Fried’s explicit effort to describe the effects of Adolph Menzel’s work on his own body, effects that he takes as a reflection of Menzel’s bodily experiences, and in part his own self-questioning and direct address to the reader about the uncertainties of rendering such embodiment effects, that give *Menzel’s Realism* the sense of invitation, opening up a provocative conversation with readers. These are, of course, rhetorical strategies deployed by Fried to create a sense of honest communication, which makes readers receptive to his proposals, and even entices them into their own acts of embodiment. Nonetheless, he succeeds in bringing us into a dialogue with a superb analyst of his own imaginative projections, and to give me a framework for addressing imagination and how we might use it to better understand how to experience Marc’s animals.\(^{199}\) While Fried’s study pertains to imaginative projection that operates for a particular kind of realistic 19th-Century painting, my central concepts have broader application since I am attempting to illuminate a way of using our bodies, which can occur when we look at artworks that lie outside of the tradition in which Menzel paints though while Marc avoids academic naturalism, he practices a type of “realism” as well.

\(^{199}\) Fried’s characterization of “close looking” as a sustained and active, effortful process is consistent with embodied approaches to visual perception, which characterize perception as an active, sensorimotor process, geared to ascertaining how our bodies interact with their environment.
Having defined a repertoire of body-centered approaches that we can bring to
critical interpretations of Marc’s images of animals, now I focus on the heightened
sensation of the movement and the surface tension of air.

Marc’s images of animals who fly show both his very careful observation and the
planning he undertook to take note of the behaviour of such creatures. Take, for
example, the drawing, Hoffnungslos (1904) (Fig. 29). The wing movements of most flying
creatures are too rapid to be perceived by human eyes. Birds fly at abrupt angles, looping
and diving, but they most often travel horizontally in a slightly meandering fashion.
During flight their legs hang beneath them. Marc’s depictions show birds in mid-air but
holding their wings as seen from the side, at angles and attachments typical of these
species of birds. Marc’s depiction of avian flight conforms to a standard, in which the
wings remain in full view, in that he attaches them to the upper and lower edges of the
bird’s torso as shown in profile. The birds in Vögel über dem Dorf (1913) (Fig. 30) are a
good example of how, owing to the placement of the birds’ wings and the variable
manner by which they are adhered to the bodies, these images are thoughtful attempts at
a realistic representation of the essence of flight, while making clear through their
nonnaturalistic rendering that this image is a picture of the experience of the birds. It is
important to connect Marc’s acuity as an observer and renderer to this bodily awareness.

Fried evokes this notion of the reality of bodily experience, when he asks his
readers to consider a detailed pencil drawing by Menzel, titled Büchersgel des Dr. Puhlmann
(1844) (Fig. 31). Noting its “extraordinarily intense feeling for books and journals,”
Fried suggests that Menzel’s work does not have the kind of vagueness that is intrinsic to
illusionism, nor does it convey the sense of being known merely intellectually rather than
observed and experienced.200 Fried is asking readers to recognize, through reference to

200Fried, Menzel’s Realism, 4.
their own experiences, what he calls Menzel’s realism, which arises not from optical fidelity, but from what Fried describes as the “imaginative projection of bodily experience.”

Here, embodiment refers to a broadly conceived relationship between the mind and the body, in which the body functions as a fundamental standpoint, whereas Einfühlung refers to a particular kind of embodied operation that involves a projection of some aspect of one’s self into objects and others in the world – objects, which can also be subjects, as is the case with Marc’s animals. Fried is concerned with this kind of embodiment, one defined by Menzel’s artistic practice of empathic projection, which is “an enterprise … that involved countless acts of imaginative projection of bodily experience.”

Fried is aware that, to argue successfully for Menzel’s success at embodiment, readers must be convinced that it is possible to project their own bodies empathically into works of art. He recognizes that some spectators simply will not, or cannot, accept the artworks’ “invitation to empathic seeing”, but endeavours to persuade others to accept his own invitation to shadow him empathically as he absorbs Menzel’s work, as I did earlier with Hund vor der Welt, and will do with the other images I shall examine to due course.

I am interested in asking how we can imagine our bodies interacting in these embodied but imaginary environments, when those environments are populated by animals. Obviously, given the ground covered, the answers manifest in a number of ways. One is in terms of direct bodily activation with painting-as-object and with the

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most basic interpretation of the painting’s contents, and, before that, of paintings as objects.

A pioneer in the development of motor models, Marc Jeannerod, suggests that sensory/motor images can become conscious, when unconscious preparations to perform them are frustrated.\(^{204}\) Extrapolating from Jeannerod’s thought, I suggest that when engaged spectators view Marc’s animal paintings, they are generally in an analogous situation: they are not permitted to touch the artwork, although they are motivated to do so, and their bodies are unconsciously preparing for it.\(^{205}\) By visually exploring the painting, imaginatively tracing a finger along the bodies of the animals (and even the plants, ground, and other tokens of the bodily experience), whether it be touching the material object (the canvas), the represented world of the painting or its formal features, the viewer is preparing to act, but not actually doing so.\(^{206}\)

Using Marc’s *Vögel über dem Dorf* as an example, we can guess that an unconscious sensorimotor image might bubble to consciousness – the feel of launching from the cool bricks of the parapet, of the air rushing through the wings of the birds, even the movement of reaching into the space of the painting. These are the kind of actions Fried suggests that a viewer simulates within the picture space of the Menzel painting.


\(^{206}\) Subsequent research on mirror neurons has identified similar mirroring systems for somatosensory experience (such as touch), which occur, for instance, when spectators watch inanimate objects being touched by human beings and even when they watch inanimate objects touching other inanimate objects, such as palm tree branches moved by the wind that touch a garden chair. See: Sjoerd J. H. Ebisch et al., “The Sense of Touch: Embodied Simulation in a Visuotactile Mirroring Mechanism for Observed Animate or Inanimate Touch,” *Journal of Cognitive Neuroscience* 20, no. 9 (2008).
Balkonzimmer (Fig. 32). With just a bit of a stretch, we can see there are some important similarities between these images, right down to their facture.\(^{207}\)

Marc’s painting offers a sparsely arranged canvas in which just a few elements of architecture and trees at the bottom of the picture plane, distributed by a very equivocal law of chance, occupy our gaze, driving the focus to the major event and the protagonists, the birds. The time of day cannot be determined (as is often the case with Marc, who deliberately rejected the optical accuracy motivations of Impressionism), and the light is from an indeterminate source. The birds form a median axis, one curving into a disc, the other arching up, both extending their wings over rounded celestial orbs. The objects are depicted with varying degrees of precision, oscillating between clear expression and the summary suggestion of phantom-like half-presences (references to branches, windows, leaves, gabled rooftops, which reflect a more detailed view, such as the birds might be viewing, and in less rendered detail than the mysterious features of the air swirling around the birds). We are meant to take the swirls, patches, and orbs in the sky as Marc’s evocation of the birds’ experience of the air, as they swoop and dive through it.

Fried makes a particularly vivid description of a detail in Balkonzimmer, which I compare to an element in Vögel über dem Dorf.

“The main incident [in Balkonzimmer] is the implied movement, the gentle inward billowing, of the light-filled muslin curtains in the breeze entering the room through the

\(^{207}\) Fried, Menzel’s Realism, 84–87. Here Fried praises Balkonzimmer, claiming it “stands as the most emphatically forward-looking (proto-modernist, quasi-Impressionist)” of Menzel’s works. Fried also makes a meticulous inventory of the painting (noting for example, the “sofa covered in a green- and pink-striped fabric, with a framed print or drawing hanging above it and the portion of the room toward the back left of the composition, where we glimpse part of a red-and-gold rug with a black fringe on the floor and beyond it a dull mossy grey patch that presumably was meant to indicate the arm of a sofa but in its present state is unreadable in any definite terms.”). Such details, he notes, affirm his point that “simply to inventory the representational content of this picture requires a sustained effort of close looking.” Fried’s characterization of “close looking” as a sustained and active, effortful process is consistent with embodied approaches to visual perception, which characterize perception as an active, sensorimotor process geared to ascertaining how our bodies interact with their environment.
open French windows – the most lyrical of all Menzel’s many evocations of wind in his art … a work of extraordinary lightness, the movement of the curtains and their virtual lightness being emblematic of the stylistic modality of the whole … By now it will come as no surprise I see the billowing curtains in bodily terms.”

I imagine this state of reception as one being related to touch: The spectator enters the represented world by imaginatively experiencing it bodily through touch and related sensations. Imagining the body’s surface being touched by the moving air – and, from deeper inside, our proprioceptive senses, those detecting vibration and spatial position. This is the sensory input that gives a sense of bodily movement and balance. Sensations of pressure and temperature are also associated with touch. The wings of the birds and the air flowing through it are emblematic of this form of looking, as they evoke in the spectator tactile images of texture, temperature, and weight, and a sense of movement associated with the physical movement of air (and, in Balkonzimmer, the breeze and curtain as they sweep into the room). “Feeling into” permits imaginative physical movement through space.

A perceived sensation of vividness might be the result of two textures colliding. Elaine Scarry’s research argues that the visual images produced by the imagination through reading become particularly vivid when one imagines something gauzy moving across something that is resistant – she uses the example of a window curtain blowing in the breeze – such as the one in Balkonzimmer. The birds’ wings in the air might make such a kinaesthetic analogy.

If we understand the spectator to be projecting his or her own bodily sensations along with the imagination, then we need to ask what qualities the spectator is experiencing through this projection. I suggest that the most obvious quality we associate

with our inner body, and thus one of the fundamental ways we can relate to depictions of animals, is the feeling of being alive, for interoceptive awareness of the body is an awareness of that which is animate, living. Integral to being alive, in our basic understanding of both ourselves and animals, is the capacity for self-initiated movement. The definition of interoception, which traditionally related only to stimuli coming from within the body, has been expanded in contemporary physiological and psychological terms to include the holistic body, including behavioural mechanisms and reactions. Thus, there is also a self-referential quality to interoception.\textsuperscript{210} When we project the inner body and a sense of ourselves that goes along with this, we might feel ourselves located, in some fundamental way, in the artwork as the subjects inside the world of the canvas. Contemplating the question of how the present self recognizes a continuity with past selves,\textsuperscript{211} suggests that the bodily qualities of warmth and intimacy – feelings of the body known through interoception – refer not only to the self, but to general awareness of the state of livingness.\textsuperscript{212}

In this context, an applied description of Marc’s \textit{Sichbineinfühlen} can be characterized through the familiar psychoanalytic terms, identification and projection.\textsuperscript{213} Like \textit{Sichbineinfühlen}, these noun-verbs cast the spectator in an active role, and thus assign agency to the spectators and the subject/contents of the painting, rather than to the painting as object.

\textsuperscript{212} Research in evolutionary biology indicates that early notions of selfhood are linked to the basic somatic motor functions. Jaak Panksepp, \textit{The Archaeology of Mind : Neuroevolutionary Origins of Human Emotions}, ed. Lucy Biven (New York: W. W Norton, 2012), 567. Panksepp argues that some representations of the inner bodily state constitute the oldest representations of the self.
I found these sentences by Fried about Menzel’s application of paint in *Balkonzimmer* made me think particularly of *Vögel über dem Dorf*:

“The meaning of the light batch on the bare rear wall remains an enigma. A reflection of sunlight? Did the housepainter leave off work there? Or did Menzel leave his picture unfinished?” 214

Marc’s painting of the birds has the same mysterious unfinished patches – this is an oddity in Marc’s work, too, because once he abandons impasto around 1908, Marc becomes a prescient model Modernist, using such thin and even applications of paint that his canvases are both evenly covered and perfectly two-dimensional. Does our perception of the perception of the birds “break” at some point, and thus remind us we cannot wholly apprehend them? Is this why Marc left them there? Or are they something the birds see or experience? Updrafts or characteristics of the air (such as the breath of the horse in *Schlafendes Pferd*) that humans cannot see? Parts of both pictures exist without material substance: curious signifiers without signifieds.

*Vögel über dem Dorf* serves as an emblem of “looking into”, literally from a bird’s eye view, since the village that is visible to the spectators would not be framed this way for us, as humans, from the ground. In one mode of attending, the spectator looks into a painting. Here one gazes into the painting’s represented world, but does not imaginatively enter through the bodily senses of touch and related sensations.

In another mode of looking (imagining ourselves in the same space as that depicted in the real painting), the spectator looks at the painting as an artefact, a material object that is the vehicle of a representation. In this mode, the spectator responds specifically to the physical properties of the object, such as brushstrokes, paint textures, colour gradations. As these material objects occupy a physical space that coexists with the physical space of the spectator but not with the space represented in *Vögel über dem Dorf*.

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214 Fried, *Menzel’s Realism*, 84.
Dorf, a spectator could in principle touch the artefact, rub a finger over Marc’s flat, matte application of paint, scratch at it with a fingernail, to detect the depth of the paint and test the boundary between the application of the paint and the canvas. Despite the tactile allure of these materials, spectators generally resist touching them and indulge instead in imaginative touch, as one does in a different context – when looking through, or “feeling into.”

Vögel über dem Dorf strongly evokes in me, as a spectator who accepts the invitation to embodiment, the sensation of touch. This is not necessarily a touching that satisfies a desire for solving the kind of puzzles that Fried locates in Menzel’s work, those that provoke the hard work of perceptual activity, nor is it precisely the frustrated desire to touch the canvas itself. Rather, thinking back to my response to the image of the diver and the dolphin, this is the perception of the birds, a touching that enjoys the feel of the air currents and the movement through my feathers, the consciousness of the weight of my body and the effort required to keep it aloft.

Thus far, I have concentrated on how images of animals interact without our repertoire of body-centred interpretive practices and how this can be connected to modern and historical instantiations of Einfühlung. I am mindful, however, of the interactions that we have with images that are especially challenging to identify and verbalize. As with our encounters with live animals, these experiences seem to exist outside of language.

That experience can be so resistant to description, comes as no surprise, since William James, pioneer of the study of consciousness in the early 20th Century, identified language as one of the fundamental impediments to our understanding of the

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multisensory flow of thought: “Language works against our perception of the truth.”

Marc thought the same thing:

One should not rely too much on words; there is nothing more changeable than words. On every human level, in every environment, they always mean something different. People speculate with words just as they do with securities. How can one use such a vulgar tool to tell the truth! The ordinary human being uses language for totally improper things which cause confusion. One should talk much less, and live only by emotion.

From this we can deduce not just that Marc’s images evoke Einfühlung, but that they were designed to do so. Going further, it seems that episodes of Einfühlung triggered by pictures can help build up a person’s capacity for empathic response. Indeed, they do so by fortifying the link between seeing and Einfühlung in a distinctive way. To establish this argument, we need a broad conception of empathic response, one that, for this example, assumes a willingness on the part of the viewer to participate in imaginative inhabitation of the picture.

What is the role played by Einfühlung in explaining the cognitive power of paintings of animals? In this section I discuss the extent to which Einfühlung can give us

216 Although this is not a new thought, I share James’s frustration that language imposes categories that mischaracterize the sense we have of our own experiences. As an example relevant to a discussion of the Blaue Reiter, James points out that we do not describe color as it is experienced, but rather as it is embodied in objects external to us – we say “a yellow flower” but do not describe the experience of the yellowness of the flower. William James and Margaret Knight, William James: A Selection from His Writings on Psychology (Middlesex: Penguin Books, 1950), 241.

knowledge of animals in the way that Marc used Sichhineinfühlken – the concept he expressed in the letter to Reinhard Piper and elsewhere – as a habitude.

What might we learn from making the attempt to “feel into?” First, there is the issue of whether Einfühlung could be a route to knowledge of something about an animal (using Russi again as an example), and whether, even if it is not, making an imaginative attempt to “feel into” has value. Second, is it possible that through such a case we might learn something about feelings or emotions themselves, at least as far as analysing images of animals and our reaction to them goes?

The suggestions that pictures activate and contribute in a distinctive way to empathic skill is far from trivial. As a matter of fact, the more obvious it is that certain pictures contribute at all to empathic skill, the harder it is to see how they might do so in a distinctively typological manner. Some images seem more encouraging of engagement, but not all images that engender strong and even passionate reactions necessarily evoke Einfühlung in the way I propose Marc’s paintings do. To demonstrate these differences, I make a progression through a range of images and the type of embodied reaction they engender.

7.3. Einfühlung and Nachträglichkeit

As I mentioned at the beginning of this chapter, over the years, one of the questions I have turned over and over in my mind regarding the lack of effectiveness of the animal rights movement in the age of the image is the lack of an absolute, active, definitive response to the plight of animals, when people are confronted with the proof photographs seem to offer of both the sentiency of animals and also paradoxically (at least so it seems to me) indexed documentation of the suffering animals endure because of humans.218

218 Though a lengthy discussion of the differences between photography and painting is outside the realm of this immediate inquiry, I agree that, for modernist concerns with medium specificity
To use an example to frame the discussions in art historical parlance, and to slightly foreshadow my coming discussion of Nachträglichkeit, in a discussion of vicarious trauma, Joshua Hirsch notes that despite the mediation involved in seeing images, “the relaying of trauma to the public through photographic imagery” can be most graphically demonstrated in Susan Sontag’s description in On Photography of her initial reaction to photographs of concentration camps.\textsuperscript{219} Sontag describes her life as divided into two parts, “before I saw those photographs (I was twelve) and after, though it was several years before I understood fully what they were about.” She describes how “…when I looked at those photographs, something broke. Some limit had been reached, and not only that of horror; I felt irrevocably grieved, wounded, but a part of my feelings started to tighten; something went dead; something is still crying.”\textsuperscript{220}

As Hirsch notes, Sontag’s account provides a clear example of vicarious image-induced trauma, such as “the sense of shock, of numbing, of being forever changed,” along with references to the “belatedness” characteristic of traumatic reactions.\textsuperscript{221} This is not only a case of post-traumatic processing, but also an example of what Kelly Oliver calls “the ethical obligation at the heart of subjectivity … inherent in the process of

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\textsuperscript{221} Kelly Oliver describes this tendency as a defensive mechanism that allows the mind to normalize and then process exposure to images of extreme trauma (for example torture). Kelly Oliver, Witnessing: Beyond Recognition (Minneapolis: University of Minnesota Press, 2001), 79-81.
witnessing.\textsuperscript{222} In line with these ethics, Sontag has been essentially transformed by the experience of seeing the Holocaust photographs. Powerful feeling came first, later cognition.\textsuperscript{223}

If images, as John Leonard notes in a review of Sontag’s \textit{Regarding the Pain of Others}, can be “an invitation to pay attention, to reflect, to learn, to examine the rationalization for mass suffering offered by established powers,” then they are powerful tools in helping us to think about ethics, including those of animal rights.\textsuperscript{224} Yet although these instantiations are thoughtfully described, and have even, in the case of Sontag’s life and scholarship, inspired action, I am not sure these accounts illustrate \textit{Einfühlung} as “feeling into,” at least not in the way both neuroscience and Marc mean it.

In a thoughtful article that underscores the trauma that can be caused by images of animal suffering – even her words describing them evoke shock – Elise Aaltola weighs the effectiveness of graphic photos of animal suffering as aids for advocacy. Aaltola particularly brings up privacy, and its invasion, which causes shame in the spectator, as one argument for the aversion to, for example, witnessing secondhand the slaughter of cattle or skinning of dogs:

\begin{quote}
Now, images of animal suffering, too, can cross a line of such horror that seemingly nothing can surpass it. After seeing these images, some may shy away and regard less horrifying scenes of misery as less morally pressing. Moreover, many simply cannot bear any more images, and — perhaps to maintain the stasis of denial — determinedly look away. Finally, the fatalistic feeling that there are no courses of action to take is arguably the most pressing reason for compassion fatigue in the animal context. The numbers alone go beyond our grasp: tens of billions each year, all kept incarcerated far
\end{quote}

\textsuperscript{222} Oliver, \textit{Witnessing: Beyond Recognition}, 15.
\textsuperscript{223} The Holocaust photographs haunted Sontag as she grappled with questions about morality, meaning, and emotion in images throughout her career. Her last book, \textit{Regarding the Pain of Others} (New York: Farrar, Straus and Giroux, 2003), returns to the question of images of horror, inspired partly by the Abu Ghraib photographs that had just appeared.
away from the centres of human habitation. How could one begin to have any impact? Still Aaltola says that it is, in fact, important to know about what happens in factory farming, and photographs are an important way of acquiring such information, and that such shock tactics are needed. I do not disagree with this assessment, but think it is likely that only people who are already interested in animal welfare would deliberately seek out this data. This type of disruptive trauma activates a type of cognitive and emotional reaction that is not empathy.

To return to The Cove, a comparative example of a similarly shocking image of an animal is a still shot of one of the dolphin hunters plunging a metal spike into the skull of a female Rissos dolphin shackled by her tail to a post (Fig. 33). It is no mystery how this photograph achieves its effect. It depicts the scene of the dolphin’s death to enable us to experience it much as if we were there, on the spot, seeing it with our own eyes, without help from a photograph. Were we there to see the killing “live,” presumably our attention would be on the dolphin, and that is why the photograph evokes something of an empathic response. Yet the experience of seeing the scene in the photograph is not just like an experience of seeing the scene in person. The photo ostensibly evokes Einfühlung by delivering an experience that matches a live experience of the scene itself. According to that explanation, we respond empathically because the photograph delivers an experience like the experience of seeing the dolphin’s death “for real”, and we would empathize with the dolphin were we there to see her in person.

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226 In this paper I am speaking specifically about the types of photographs intended in their presentation to have an emotional impact upon viewers, subsequently generating activity (hence the associated word “activism”) upon viewers. My position is not at all that, for example, family vernacular photos of pets and people do not evoke sensations of Einfühlung – in fact I insist that they do, even in my own work. See: Jean Marie Carey, “To Never Know You: Archival Photographs of Franz and Russ Marc” in Antennae: The Journal of Nature and Visual Culture, Vol 10, Issue 41, September 2017. Further I agree that the impact of “Internet activism” on animal welfare issues and other causes is very difficult to gauge. The distribution and disbursement of
However, in support of my argument that pictures conjure a more purely projective reaction (and, as I later contend, a certain type of picture does this best), I argue that the photo is only a sort of bridge for “feeling into”, because, initially, most people, seeing the dolphin being killed in person, would not respond with *Einfühlung*. Empathic response would be blocked by witnessing such an act, which would trigger shock, fear, anger, nausea, or some other reaction incompatible with *Einfühlung*. The photograph evokes a sort of muted *Einfühlung* only by bracketing what in fact is a real situation, but it also calls forth a sort of protective disjuncture, of the type described by Sontag. (And a further part of our mind is occupied with being, to some extent, confused by the actions of the unseen or seen agents of the suffering that the subjects in the images experience.)

The same goes for non-photographic images that are nonetheless disturbing. You might think of this as a sort of downgrading of the “reality effect” of the power of photography, but part of my argument is that paintings, and especially certain types of paintings, are better *Einfühlung* conductors. Some of these types of painted images can be quite aesthetically pleasing and yet on a certain level equally as unsettling as graphic photos.

the exponentially increasing number of digital and otherwise reproduced images is not a legitimate vector of research regarding animals. The definition of photography itself is being contested by some scholars. On this subject see the many works of Geoffrey Batchen, for example: “A shift in focus from the photograph to its dissemination would have any number of effects on how we understand the practice of photography. In the short term, it would do away with a lingering art historical bias that privileges origins and originality, innovation and invention, over ordinary and vernacular practices,” Geoffrey Batchen. “Disseminating Photography,” *The Brooklyn Rail*, February 2013, 42. This subject has enormous ramifications; as such, it is the realm of a particular sort of scholarship and falls outside the limited scope of my interest here.

As discussed elsewhere my idea in claiming the superiority of paintings over photographs as vectors of empathy is partially, though not completely, because of the difficulty in imparting the discursive knowledge that photographs are mediated. I am not saying that people interested in animal welfare avert their eyes from shocking or upsetting photographs of animals in distress, and in fact I think quite the opposite occurs. However some photo historians and scholars think that graphic photos of violence (and also aesthetically pleasing images) fail to make an impact because people are simply exposed to so many images, often decontextualized, and become numb to the contents of the pictures. Ceding to the proliferation of digital photographs made and disseminated by both professional and amateur photographers as an inevitable reality of the 21st Century, some believe that the new work of the photojournalist will be to selectively edit,
Goya’s painting *El Perro* (1820) (Fig. 34) depicts the imminent death of an animal and evokes a horrified response that is based less in shock than anxiety. Of this enigmatic painting, Robert Hughes says, “We do not know what it means, but its pathos moves us on a level below narrative [my emphasis],” which corresponds to a discursive neural response. I do agree that there is something biologically and psychologically compelling about *El Perro*, and, in fact, in its composition and appearance, it makes it a visual cousin to Expressionism. I would even go so far as to say that the indistinguishable elements of the dog’s environment – it is not entirely clear to us what the towering dark shape looming over the dog is or represents, nor can we determine who or what – if anything – the dog is looking at – allow for strong comparisons to *Hund vor der Welt* in the sense that we are experiencing the scene through the perception of the dog. The painting conveys in its stark simplicity a sense of despair and hopelessness, as the dog, like Pit, hopes for a reprieve that will not come.

Naturally the experience of suffocation of the dog in the Goya painting differs more from the hypothetical face-to-face experience of the killing of the dolphin than does the photograph of the dolphin’s death. Even so, the Goya evokes an experience that is like a face-to-face experience of death. The respect in which these experiences are similar lies in the virtue of paintings as vehicles taking us to the threshold of empathic response. Goya’s *Perro* has the same traction as Coe’s *Pit*, in that, in projecting into the physical state of the animals, we become so distressed that we end up concentrating on rather than shoot, images intended for distribution amid activist networks. See for example: Fred Ritchin. *Bending the Frame: Photojournalism, Documentary, and the Citizen*. New York City: Aperture Foundation, Inc., 2013. “We should be trying to figure out on what basis we choose the 20 [images] that people should look at,” says Ritchin. “And we must do so in a logical, coherent and transparent way.” I am very skeptical of this strategy as no form of censorship ever ends up being benign, especially not for the already disenfranchised, particularly animals. In any case one thing that is certain is that there will always be more photographs than paintings – something that was already true even in Marc’s time – and thus as media, painting retains a more particular place in the hierarchy of potential images to contemplate.

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ourselves, not the dogs. This rupture underscores a basic problem in formulations of Einfühlung in general, but, essentially, I think there is sort of a coefficient of drag, in which the pathos supersedes imaginative concentration.

This is because to see a dolphin in a photograph is to have an experience, sustained by the photograph, as a dolphin, or at least what we imagine a dolphin to be. All figurative pictures sustain imagination in this sense; they represent states of being, even, thinking back to Vischer and Lipps, states of being of inanimate objects. Biological empathic response picks up on the very same features, of objects and subjects, whether they figure in imaginative seeing or in-person seeing.

This explanation of how paintings of animals contribute to empathic skill subverts the thesis that such paintings contribute distinctively to empathic skill. The reason why some animal paintings contribute to empathic skill at all is that they sustain Einfühlung-affording experiences that are like extra-pictorial empathy. Animal paintings make the same kind of contribution to empathic skill as do episodes of Einfühlung evoked by face-to-face seeing. So how is the contribution of these images to empathic meshing distinctive?

Some of the features of imaginative projection that are responsible for evoking Einfühlung are instances when empathy fails to resemble face-to-face seeing. The problem is first to pinpoint certain features of imaginative projection that do not resemble those of face-to-face seeing, where the features in question are responsible for evoking episodes of Einfühlung. Solving this problem is a good first step. Ideally, the next activity would be to show that these distinctively pictorial episodes of Einfühlung contribute to an empathic skill that is also exercised outside pictures.

7.3.1. Der heilige Julian (Saint Julian)

The consideration of imagination allows for a more relaxed interpretation of the affective component of Einfühlung, including reactive affects — that is, affects that, while
resulting from an observer’s perception of a subject, nonetheless fail to match even the valence of the subject’s affects. \footnote{I cite this study about affect from the 1970s, because it is one of the first to define affect, not just as the bodily and emotional response to stimuli, but also the registration of those responses in a way that is visible to others, for example, facial expressions. Robert J. Campbell, Norman Kagan, and David R. Krathwohl, “The Development and Validation of a Scale to Measure Affective Sensitivity (Empathy),” \textit{Journal of Counseling Psychology} 18, no. 5 (1971), 337.} For the purposes of considering a situation in reacting to an artwork, where, for example, the subject of the artwork is frightened or suffering, and the observer experiences pity or compassion as a result, I am not convinced these make for successful cases of \textit{Einfühlung}. Some of Marc’s work does allow for this type of reaction though, and, to remind readers of the fact that our results can only, and will, be open-ended, I offer an example that is somewhat unusual in Marc’s oeuvre. The small watercolour \textit{Der heilige Julian (Saint Julian)} (1913) (Fig. 35) honours Marc’s intense fascination with the 1877 Gustave Flaubert short story, \textit{La légende de Saint-Julien l’hospitalier}.

The illustration Marc came up with to work out his feelings about the story is the only one he ever made that shows a human harming an animal. (You can see in Julian’s poor riding posture and the horse’s grimace Marc’s disdain for the character, who in Marc’s depiction is not even a capable rider.) Several factors may explain Marc’s interest in, and strong reaction to, this story. First, animals play an important role, especially deer. The deer massacred by Julian, as in German romantic tales, have magical qualities, including the ability to speak, and they place an Oedipal-type curse upon their killer. In addition, they symbolize a radical and righteous good versus the evil embodied by one man, Julian. We thus find here the idea, close to Marc, of a purity in animals that is foreign to humans. Marc was certainly aware of the redemptive narratives embedded in the writing of both Karl Marx and, as is well known, Friedrich Nietzsche. Though this topic is outside the parameters of my research, I believe that the influence of Nietzsche
upon Marc has been overestimated in earlier scholarship, for the simple reason that, for Nietzsche (and also Marx), redemption came from a rejection of religion and embrace of the secular – Marc believed quite the opposite.\(^{230}\)

The other element that begins to emerge for Marc is the idea that catastrophe can act as a catharsis, because once terrible events unfold, situations can improve. An individual protagonist can change and lead a life completely opposite to the previous one, a life of humility. Taking difficult steps purifies. Marc held onto this idea until the end of his life.\(^{231}\)

Finally, the religious aspect of the story thematised the ideals of charity and redemption. Julian becomes a beggar offering food, comfort, and finally his life, to save a leper without receiving anything in exchange. That Julian is saved by his remorse and his suffering was particularly interesting to Marc, who himself could not forgive the character for the murder of the deer and other animals.

In the small drawing, in which Julian and his horse tower over a deer and a pig about to be killed, we find a possible example of *Einfühlung* called “empathic anger,” which results when a spectator observes a subject or subjects being mistreated and becomes angry in response, even though the subjects are not themselves experiencing anger.\(^{232}\) Thus, the types of reactions generated by both Goya’s *El Perro* and also, perhaps, even Marc’s *Julian*, like non-diegetic sound in film, come from somewhere outside the world of the paintings.


\(^{231}\) Paul Klee makes note of Marc’s habit of reading, re-reading, and making extensive annotations of texts that interested him, such as the *Emmanuel Quint* novel. The Flaubert story seemed to particularly fascinate Marc, and Klee remembers Marc visiting and spreading the story and Marc’s drawings of them on the floor to look over and discuss. Michael Baumgartner, Cathrin Klingssöhr-Leroy, and Katja Schneider, *Franz Marc, Paul Klee: Dialog in Bildern* (Wädenswil: Nimbus Kunst und Bücher, 2010), 203-204.

7.3.2. Can We Improve Einfühlung for Animals?

One limitation of Einfühlung could be that it seems to lack motivational strength and otherwise tends to be highly selective. Proponents of Einfühlung as a practicable ability might argue that these limitations can be overcome. Perhaps an improved capacity for Einfühlung would be worthy of exalting to a central position as concerns morality.

An improved Einfühlung as concerns animals would require two fundamental changes. First, we would need to do something to give Einfühlung more force in promoting action: a mechanism of motivation. One possibility would be to train ourselves to combine Einfühlung with the emotions that constitute the sentiments of approbation and disapprobation. For example, as in the example of Marc’s very engaged response to the St. Julien story, we might combine Einfühlung with humility, so that when we help those in need, we expect nothing more than to feel about ourselves that we have done right. We know that people will work to attain positive feelings, and some research suggests that attaining a sort of moral peace has motivational force above and beyond the fact that it feels good, even when there is considerable cost.

Einfühlung can also be combined with various forms of disapprobation. When we learn about animals who have been victims of abuse, we could, as Marc did in the

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233 I use the specific terms approbation and disapprobation here after their meanings in the writings on ethics of Adam Smith. Basically synonyms for approval and disapproval, I would make the distinction that these moral judgments are made on the basis of an interest in the social good, as well as justice for the affected individuals, and thus are something separate from merely finger-wagging in reaction to, for example, bad manners or minor perceived slights. Nathaniel Woloch, “Adam Smith’s Economic and Ethical Consideration of Animals,” History of the Human Sciences 26, no. 3 (2013).

234 Lisa A. Williams and David Desteno, “Pride and Perseverance: The Motivational Role of Pride,” Journal of Personality and Social Psychology 94, no. 6 (2008), 1007–1017. To turn again to the parallel of the dolphin slaughter at Taiji, it is not as though no one is doing anything at all in protest. The Sea Shepherds organization, following the activism of the crew of Greenpeace’s Rainbow Warrior crew, has engaged the Taiji dolphin hunters at sea, despite incurring arrest, injury, deportation, legal expenses and fines, and difficulties with international travel. The disruption they create is undeniably, motivatingly good, and can be measured in the lives of uncaptured dolphins.

case of the *St. Julien* story, combine *Einfühlung* with indignation. We know people will also incur considerable costs when they are angry – despite my despair over Taiji and the dolphin hunt, the outrage generated by *The Cove* and the film along the same lines about the plight of captive orcas, called *Blackfish*, has really moved the needle regarding the issue of captive cetaceans, with the marine park chain, SeaWorld, experiencing massive excoriation and an enormous drop in profits in the wake of public outrage over the treatment of captive killer whales.\(^{236}\) If we got angry when we empathized with those who have been harmed, we might be more likely to work on their behalf. Second, we would need to overcome the selective nature of *Einfühlung* by devising a way to make us empathize with a broader range of beings: in other words, to consciously create within ourselves a mechanism for determining moral considerability.

For example, we might reverse the Kantian approach of the “cultivated cosmopolitan outlook” in a way that exposes proximity biases and makes animals – even those progressively taxonomically farther from us, such as invertebrates – seem more worthy of moral concern.\(^{237}\) If we focus our moral judgments and make an effort to consider specific victims (deer, cows, pigs), rather than on types of moral actions (hunting, bullfighting, factory farming, etc.), we may be able to achieve a kind of passion that short-circuits the epistemic availability of the “cosmopolitan outlook” or a truly

\(^{236}\) There has been some indirect movement on the issue of recognizing the plight of cetaceans, including various legal actions against Japan and other attempts at solving the problem, including one plan for “corporate sponsorship” of whale pods that would essentially compensate the Japanese for not killing them. Hope M. Babcock, “Putting a Price on Whales to Save Them: What Do Morals Have to Do with It?,” *Environmental Law* 43, no. 1 (2013). Additionally, owing to the generation of negative publicity about live dolphin performances and captive dolphins in general, marine parks, such as Seaworld have seen attendance plummet. Rupert Neate, “Seaworld Shares Sink to Record Low as Attendance Keeps Falling,” *The Guardian*, 4 August 2016.

ideal, yet removed, position of observation. I cannot fully elaborate upon the concept here, but the basic idea is that we make a concerted effort to focus moral reflection on *whom* things have happened to over and above *what* has happened, because the “who” question antagonizes us into becoming cognizant of lives, and into a bias for animals, and, further, into engagement and action.
7.4. How Does *Einfühlung* Work with Images of Animals?

What matters, in terms of constructing the argument around “feeling into” animal paintings, is that these pictures contribute to a skill that carries over to life beyond them. The next step for me is to assert that certain pictures of animals – Marc’s – contribute in a distinctive manner to empathic ability.

But, first, we have to consider how “projective imagination” differs from seeing face-to-face in forming empathic response. It makes a difference to visually mediated empathic response if the empathizer sees, in person, the figure of his or her response. When we see the photograph of the Rissos dolphin, we react to an image of a real animal dying, and when we see the Goya, we imagine seeing a dog about to die. Seeing a photo of, or imagining seeing, the animal is enough like seeing a real animal to make our responses both “experienced” and imagined. Thus, both seeing and imagining seeing trigger our reactions, because they are similar in relevant respects.\(^\text{238}\)

Suppose empathizing with Russi in *Hund vor der Welt* involves seeing the dog’s curiosity, as warranted by the landscape’s expressing his engagement. How does this help us to empathize with animals we see face-to-face, unless we see bits of the inanimate world as expressing emotions? I believe we do see bits of the inanimate world as expressing emotions — perhaps, indeed, as a result of familiarity with pictorial scene expression – a phenomenon explained by social referencing.

In social referencing, one person uses another person’s affective response to a situation to assess a situation, guide behaviour, and perhaps determine her own affective

\(^{238}\) Not everybody agrees that the experience of seeing a scene in a picture resembles in salient respects seeing the scene face-to-face. According to Robert Hopkins, pictures elicit experiences of resemblances between features of scenes and features of the pictures themselves. Normally, looking at a picture of a dog involves an experience of a resemblance between a picture and a dog. But looking at a dog in the flesh, Hopkins says, is actually nothing like this. Robert Hopkins. “Picture, Image and Experience,” *Philosophical Quarterly* 50 (1999), 256-258.
response. Social referencing is a key strategy for dealing with a complex world where signals about what is harmful and beneficial, pleasant and painful, are not always clear.239 The young of all species confront a relatively high proportion of unfamiliar situations, as do travellers, immigrants, and beginning students, and social referencing is crucial to their coping. Pictures are perceptual prostheses in imagining or comprehending new or unfamiliar situations: They expand the power of perception.240 Since perception leads to emotional responses and to Einfühlung in its various guises, it should be no surprise that pictures also expand empathic skill.

Other-oriented perspective-taking is also a feature of Einfühlung under some conceptualizations. But what degree of self-differentiation – maintaining awareness of one’s own identity – is necessary for Einfühlung to take place? In terms of Marc’s proposition for Sichhineinfühlen, my own, to some degree, Fried’s, and even thinking back to Ackroyd’s Wilde, the metaphysical and romantic answer is “none.” When we lack clear self–other differentiation, this can result in a kind of fusion or enchantment. When individuals are enmeshed, boundaries between them are porous or non-existent, each is caught up in the life of the other, involved and totally concerned with the other being. (To briefly review, one of the key differences between emotional contagion – when we seem to “catch” the feelings of another – and Einfühlung is that contagion is a direct, automatic, unmediated process, and “feeling into,” while initially or potentially automatic, is never fully unmediated.241)

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239 In the psychology disciplines, social referencing refers to an individual’s ability to decide how to respond to ambiguous situations through the recognition of facial expressions; Dictionary of the Social Sciences (Online) (Oxford: Oxford University Press, 2002).


7.4.1. Intellectual Einfühlung

There are, however, some persuasive arguments that non-immersive engagement – the type of experience that can be characterized as removed and yet somewhat intellectual that Worringer aligned with Abstraktion – paradoxically makes for more effective empathizing. I briefly consider those ideas, because they could have traction when we attend to artworks and to imaginatively inhabiting the lives of animals. In cases of psychological engagement with clear self-other differentiation, you keep separate your awareness of yourself and your own experiences from representations of the subject and the subject’s experiences – in both directions. Thus, you remain aware of the fact that the subject is a separate being and that the other has his or her own unique thoughts, feelings, desires, and characteristics. This enables deep engagement with the subject, while preventing you from losing sight of where you yourself ends and the other begins, and where the other ends and you yourself begins.

In the previous scenario, we lose our sense of self and become enmeshed and, possibly, we let our imaginative process become contaminated by our self-perspective, and thus end up engaged in a simulation that fails to adequately replicate the experience of the other. Self-other differentiation allows for the optimal level of distance from the other for successful Einfühlung. We are neither fused nor detached. We relate to the other as another, but share in the other’s experience in a way that bridges, but does not eliminate, the gap between our experiences.

Martin Hoffman argues that all mature empathizers possess clear self-other differentiation, which means that they have, “a cognitive sense of themselves as separate physical entities with independent internal states, personal identities, and lives beyond the situation and can distinguish what happens to others from what happens to
themselves.” My intuition on this matter is that, while these are excellent logical points, they bring us back to the “You can never really know…” caveat, which would seem to thwart even attempts to do so.

The claim that images contribute distinctively to empathic skill calls for more than an account of Einfühlung; it also calls for an account of what is at stake in cultivating empathic skill. My interpretation of the neuroscientific data and observation of people’s comprehension of both animals and art is that not everybody has the same degree of empathic skill, but that improvements can come with exercise.

But is empathic skill a virtue? Frans de Waal argues that there is more to a virtue of compassion than just the ability to perform the action of projection, or even of possessing a good imagination. Any virtue has a motivational component, such that one cannot have a given virtue and then regularly act in a way that flouts it, and that continued possession of the virtue requires it to be exercised. If curiosity is a virtue whose end is getting the truth, then there is more to curiosity than being able to look things up on the Internet, ask questions, probe dogmas, conduct experiments, observe the details of life, and engage in the other activities that lead to getting the truth. For example, someone who successfully engages in these fact-finding activities “just for fun” to excel at a pub quiz, for example, does not have intellectual curiosity as a virtue. On this view, not everybody with empathic skill is a virtuous empathizer: Some have the skill and yet lack the virtue, because they lack the right motivation. However, the former entails the latter because the skill is part of the virtue, so we must press harder the question of what effects pictures have on the motivations of their viewers in regard to

reactivity to animals. One way to accomplish this goal is to examine how Einfühlung
towards animals depends on perspective taking.

_Einfühlung_ is never fully unmediated, even at the pre-discursive level, since it
requires perspective-taking. Perspective-taking is an imaginative process through which
one constructs another’s subjective experience by simulating the experience of being in
the other’s situation. There are at least two appreciably different forms of perspective-
taking. One is self-oriented and one is other-oriented. In self-oriented perspective-taking,
a person imagines herself in another person’s situation. Thus if I engage in self-
oriented perspective-taking with you, I imagine what it is like for me to be in your
situation.

Although self-oriented perspective-taking can lead to quasi-empathic experiences,
this happens only in cases where there is a great deal of overlap between self and other,
or where the situation is the type that would lead to a universal response. For example,
referring to Goya’s _El Perro_, when we see the dog being drowned in a wave of sand and
decide to imagine that we are drowning in the sand, we are likely to end up with the same
or very similar experience and result. Other-oriented perspective-taking is a different type
of process, and the difference is not purely conceptual. Other-oriented perspective-
taking requires greater mental flexibility and emotional regulation and often has different
effects than self-oriented perspective-taking. The neural implementation of other-
oriented perspective-taking differs from that of self-oriented perspective-taking.

244 Julinna C. Oxley, *The Moral Dimensions of Empathy Limits and Applications in Ethical Theory and
245 Michael J. Banissy, “Inter-Individual Differences in Empathy Are Reflected in Human Brain
Comparison of Perspective Taking Mechanisms,” *Proceedings. Biological Sciences / The Royal Society
281*, no. 1785 (7 May 2014) DOI: 10.1098/rspb.2014.0388.
247 Claus Lamm, Andrew N. Meltzoff, and Jean Decety, “How Do We Empathize with Someone
Neuroscience* 22, no. 2 (15 January 2010), 362-376.
Other-oriented perspective-taking flings “feeling into” out and away from oneself, toward the embodied subject. Theoretically, then, it avoids false consensus effects, personal distress, and prediction errors based on egocentric biases. We stay focused within our simulation of the other’s experiences and characteristics, rather than consciously reverting to our own experiences and characteristics. In other-oriented perspective-taking, when I successfully adopt the subject’s perspective, I imagine being the animal undergoing the animal’s experiences rather than imagining being myself undergoing the animal’s experiences. (About this process, Marc says, “Is there a more mysterious idea for an artist than how nature is reflected in the eyes of an animal? How does a horse see the world, how does an eagle, a doe, or a dog? Who says the doe feels the world to be ‘Cubist’? It’s the doe who feels, therefore the landscape must be ‘doelike.’”)

To stay focused on the other and move us beyond our own experiences, perspective-taking requires mental flexibility, and relies on regulatory mechanisms to modulate our level of affective arousal and suppress our own perspective. It also often requires at least some knowledge of the subject, though how much depends on the context. Fulfilling these conditions is not easy, particularly when the other is someone very different from ourselves, since the more unlike a subject we are, the more difficult it is to reconstruct her subjective experiences. As a result, Einfühlung is subject to biases based on one’s familiarity and identification with a subject; we are more likely to empathize with those we know well and whom we judge to be like ourselves in some

\[\text{248 “...Was hat das Reh mit dem Weltbild zu thun, [wie] das wir [es] sehen? Hat es irgendwelchen vernünftigen oder gar künstlerischen Sinn, das Reh zu malen, wie es unserer Netzhaut erscheint oder in kubistischer Form, weil wir die Welt kubistisch fühlen? Wer sagt mir, daß das Reh die Welt kubistisch fühlt; es fühlt sie als »Reh«, die Landschaft muß also »Reh« sein ...”; Marc, \textit{Schriften}, 99-100.}\]

\[\text{249 de Waal, \textit{The Age of Empathy: Nature’s Lessons for a Kinder Society}, 100-103.}\]

\[\text{250 de Waal, \textit{The Age of Empathy}, 109-11.}\]
important respect. We are also more likely to succeed in our attempts to adopt their perspectives. In order to represent the situation and experiences of those we know less well, and with whom we fail to identify, we must work harder, and even then, we will often be unable to simulate their situated psychological states.\(^251\)

The effort and regulation involved in other-oriented perspective-taking suggests that *Einfühlung* is a motivated and controlled process, which is neither automatic nor involuntary, and demands that the observer attend to relevant differences between self and other. This makes it a top-down process, that is, one that must be initiated by the agent and generated from within, though it is likely that bottom-up processes, such as emotional contagion may interact with this process, providing influential feedback that alters it in important ways.

The differences between perspective-taking oriented toward the self and that oriented toward the other have received too little attention in philosophical discussions of *Einfühlung* and of intersubjective engagement more generally;\(^252\) however, recent developments in cognitive neuroscience and philosophy of the mind are drawing attention to the existence and significance of these differences.\(^253\)

\(^{251}\) Stueber, *Rediscovering Empathy*, 125.


\(^{253}\) See: William Shoemaker, “The Social Brain Network and Human Moral Behaviour,” *Zygon*, 2012, 47, no. 4: 806-820. Jean Decety and his colleagues have conducted several experiments using fMRI to examine the brain activity associated with various perspective-taking tasks and have found that the neurological underpinning of other-oriented perspective-taking differs from that of self-oriented perspective-taking. In one such study, Decety and co-researcher Jessica Sommerville found specific activation of the frontopolar cortex, which is chiefly involved with inhibitory and regulating processes, when subjects were asked to adopt the subjective perspective of another individual when contrasted with taking a self-perspective in the same tasks. Related experiments revealed that when subjects were asked to adopt another person’s perspective to evaluate the other’s beliefs or imagine the other’s feelings, as compared to their own perspective, the right inferior parietal cortex was involved. Jean Decety, Jessica Sommerville with William John Ickes, *The Social Neuroscience of Empathy* (Cambridge, Mass: MIT Press, 2009), 128-143.
In *Everyday Mind Reading*, William Ickes asserts that empathic inference is mindreading – the ability to infer the mental states of others. He argues that this process is easily and naturally performed. Thus:

Normal humans are cognitively sophisticated enough to reason deductively about other people’s thoughts, but they don’t exert the effort required to do this all the time. Instead, they typically revert to the more automatic mode of mindreading that depends upon the mirror system and the incipient simulation of the other’s acts in one’s own conscious experience.\(^{255}\)

E.S.H. “Ed” Tan, who studies *Einfühlung* in cinema, puts forward a formulaic account of how this process begins.\(^{256}\) Tan proposes (in the examples found in narrative films with human actors) that identification with film characters (whether they are purely fictional or purportedly historical) is accomplished through an imaginative transference.\(^{257}\) First you picture yourself in the other’s circumstances; then you imagine the other in your own circumstances, and then you begin to imagine having some of the other’s traits, and so on, until you finally imagine yourself as the character in the film – in the character’s circumstances, with the character’s motivations, beliefs, appetites, moods, and so on. Tan believes that humans are capable of performing a sort of ad hoc, at-will *Einfühlung*. Tan also says that the fact that we often do not do so is a moral failing.\(^{258}\) Nonetheless, it is important to note that the sort of identification with an art form Tan describes is actual – people viewing a horror film feel real suspense and fear on behalf of the characters being portrayed. With respect to reactions to animal pictures, the problem

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\(^{255}\) Ickes, *Everyday Mind Reading*, 352-356.


\(^{257}\) Tan, *Einfühlung*, 195.

\(^{258}\) Tan, *Einfühlung*, 198.
with such states is their impermanence, of their ineffectiveness at adhering properly to memory in a way that influences future behaviour.

No one of us can projectively imagine to the 100th degree taking on all of the relevant characteristics of a painter, a dog, or a painting of a dog. Implied in Fried’s and Tan’s writing (and to resituate these findings in the context of Hund vor der Welt and Marc’s animal paintings in general) is that it is much easier to imagine being a creature who shares your background and experiences, than it is to imagine being a type of entity who does not.259 Day-to-day experience bears this out. To penetrate this idea further, to identify successfully with Marc, it is not sufficient merely to know certain facts about Marc’s stated beliefs and motivations – if all we had to go on was Marc’s “public intellectual” style of writing, our knowledge of Marc as a person would be impoverished – we must also know facts about him, and then intuit what it would be like to be Marc. To know what it is like to be a person (rather than just to know facts about a person), we usually draw either on experiences we share with that person or on experiences we have that are analogous with theirs, close enough for our imaginations to bridge the gap. On the one hand, considering our separation by time, geography, sex … I cannot draw on many shared qualities to understand Marc. On the other hand, by pressing the overlap in our backgrounds and interests, I can draw on some experiences that help me imagine Marc’s life – a quiet, bilingual, religious upbringing, discovering a great affinity for animals; devotion to reading; and maybe, most importantly in thinking about Hund vor der Welt, a long relationship with a beloved dog – these analogies are not extremely specific,

259 Edith Stein, On the Problem of Empathy (Washington, D.C.: ICS Publications, 1989), 32-47. Stein’s renunciation of the bodily is clearly troublesome for traditional and contemporary Einfühlung scholars but striking in these passages is her idea that empathy can occur without any type of corporeal sensation or identification. So per Stein it would be possible to, eventually, get the gist of a creature with a very different sensory apparatus, like an octopus.
but they get me to an empathetic threshold.\textsuperscript{260} Being able to imagine \textit{Rausi} Marc, as the painting asks, owes partially to me being able to imagine \textit{Franz} Marc through these sometimes tenuous connections, neuroscience aside. We should not think of projective imagining as an all or nothing enterprise. Some people are probably better at doing this than others, either because they can make better use of analogies or because they have more practice doing so. Still the \textit{attempt} is worthwhile.

As scientists continue to investigate the neurophysiological substrates of various modes of intersubjective engagement, and the neural implementation of shared sensations, imitation, and mirroring behaviours, we will be able to increase further our understanding of how \textit{Einfühlung} and related processes work at the personal level, which will improve our concepts and theorizing about these processes at the extra-personal level. Although we have much to learn, the empirical evidence already makes it clear that the differences between various forms of perspective-taking are quantifiable.

To say that \textit{Einfühlung} is a form of experiential understanding means it provides an observer with an outline of another’s thoughts, feelings, and behaviour — knowledge that may subsequently figure in the explanations, predictions, and even the actions of the observer. \textit{Einfühlung} is thus an experience for the observer; that is, it is a projection of the experience of the subject, even if that subject is signified as an image or the content of a piece of art. This process involves projections not necessarily of causes and effects.\textsuperscript{261}

\textsuperscript{260} For a useful discussion of egocentric bias and re-enactive empathy and high level simulation (or mindreading), see Alvin I. Goldman, “Simulating Minds the Philosophy, Psychology, and Neuroscience of Mindreading,” (Oxford: Oxford University Press, 2008). Although these debates about different modes of understanding are relevant to \textit{Einfühlung} scholarship in general, they are beyond the scope of my research.

\textsuperscript{261} I acknowledge the many valuable discussions of representation in German language and cultural studies from the time of Enlightenment philosopher Gotthold Ephraim Lessing to culture theorist Aby Warburg in the 20\textsuperscript{th} Century. These writers contribute greatly to our background of knowledge as concerns gesture and temporality in art and particularly toward the merging notion — which becomes important in Modernism — of medium specificity. However as concerns Marc and \textit{Einfühlung} I am drawing this word more from its use in neuroscience and psychology, to discuss Marc’s particular means of evoking sustained projective imagination in viewers of animal pictures. For reference on the many discussions of theories of representation
Instead, in discussing *Einfühlung* in its relationship to both the concept of imagination, an intangible which requires qualification in this context, and neuroscience, which, while data-replete, demands interpretation when applied to human reactivity to visual stimuli, the word “representation” takes on another significance. While representation is useful in conjuring the diagrammatic relationship where empathy, imagination, and the mind intersect, it requires further explanation and differentiation.

Thinking about how pictures of animals help create projections that encourage consideration of how creatures – depicted and perhaps also in general – feel and perceive, representation is a bridge between *Einfühlung* and imagination. Such a conduit is necessary, because of course, “perfect” *Einfühlung*, in which we completely comprehend and inhere the feelings and experiences of another being does not exist. If it did, we would not require imagination at all.

Marc’s animal paintings challenge the notion of representation fundamental to painting until the time of the avant-garde. Academic painting from the time of the Renaissance held that what could be represented needed to coincide with what could be seen. By holding to essentially figurative depictions of animals that also encouraged, through elements of distortion and synthesis, imagining the inner life of the animal, Marc somewhat collapsed the distinction between representation and empathy as with his conflation of *Einfühlung* and *Abstraktion*.

Thus using representation in describing how Marc’s animal paintings work does not mean that viewers are given the false perceptual belief that they are actually looking at a photographic likeness of an animal. Rather, in the sense of the verb, *Hund vor der Welt* represents, or is an emissary of Russi, the dog it is a painting of, rather than, on the one

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hand, merely suggesting or symbolizing him, or, on the other literally depicting him, as in a photograph or photo-realistic style of painting.

Marc celebrated animal life in the landscape by means of what seemed to be a developing personal religion that combined some monistic underpinnings with his emergent pantheistic practice. Paintings such as *Die großen blauen Pferde* (1911) (Fig. 36) organizes animal and landscape into sensual, rhythmic configurations whose curvaceous, rolling forms merge, fusing figure and ground, and then dissolve into swirls. But Marc also understood his task to be to escape from all forms of anthropomorphic appropriation of the animal’s autonomous being: “We must unlearn from now on to relate animals and plants to ourselves and to portray in art our relation to them.”\(^\text{262}\)

Instead – and here the notion of primitive longing, discussed in subsequent sections, comes to mind – the artist must strive “to see the inner truth of things,”\(^\text{263}\) shorn of the categories of human knowledge. Marc turned to his idea of *Sichbineinfühlen* even as he sought to mitigate projections of himself.

Another way of approaching the same idea is to point out that, while all scientific theories involve representations from a third-person point of view, *Einfühlung* involves representations from a first-person point of view. Through *Einfühlung*, we represent the other’s experience by replicating that experience in our minds and bodies. Rather than an attempt to apprehend the other’s experience from an objective perspective, we attempt to share the other’s perspective. It is tempting to conclude from this that, while the scientific study of *Einfühlung* is no less third-person than the study of any other topic, *Einfühlung* itself has no place within the methods of science, even broadly construed: how can we really know what someone, especially someone from another species, is feeling,

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especially if the subject is not even real? My strategy is to resist this conclusion, and regard *Einfühlung* as one source of data among many available to us in trying to understand visual cognition. It may not be a pure data source in the way a blood test or paint chip analysis is. But *Einfühlung* may provide what no third-person form of scientific understanding of the animal can: a form of understanding of another being from the “inside.” As Marc’s friend the poet and playwright Else Lasker-Schüler lamented, the longstanding view in Western thought has been that, “…the mind is its own place, and in his inner life each of us lives the life of a ghostly abandoned shipwreck.”

By providing us with an experiential understanding of other creatures, however imperfect, *Einfühlung* promises to rescue us from the island of such a ghostly existence.

To close this section, I reintroduce the element of uncertainty as a component of both imagination and our responsiveness to images of animals, and to acknowledge the inadequacy of language as perfect equivalency for *Einfühlung*. “Concentrate on these horses presented by your Blue Rider and you will be able to dream yourself out of the world of dark shadows,” wrote Franz Marc on a postcard to Lasker-Schüler, for whom he created on the verso a miniature version of his most famous composition, *Turm der blauen Pferde* (*The Tower of Blue Horses*) (1913).

In directing Lasker-Schüler to concentrate, Marc seems to be speaking of something like meditation. Fried also invokes the concept of self-hypnosis in conjunction with imaginative projection, though, he is only tossing off the term loosely.

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265 Franz Marc, *Franz Marc: Botschaften an den Prinzen Jussuf* (Weyarn: Seehamer, 1997), 92. Marc’s correspondence with Lasker-Schüler (and also with Paul Klee to whom he also sent many postcards) offers valuable insight into what Marc may have thought about his own images, because the text of the postcards sometimes directly relates to the accompanying images, it is possible to correlate Marc’s words with images of animals who are clearly meant to be seen as embodying certain moods or psychological states.
characterizing the empathic experience as only quasi- or near hypnotic. Gazing at a painting, after all, is not real hypnosis as practiced by a therapist. But this might not be the only reason for using these qualifiers, as another explanation would have to do with the extent to which Fried wants to characterize his empathic relationship to the paintings in the most radical terms, as one involving a loss of self-determination. Hypnosis and *Einfühlung* involve a transferal of some aspect of the self into another. With hypnosis, we take on (as our own) the will of the other by accepting the hypnotist’s commands; and with empathy – in Marc’s and my view at least – similarly, we take on the directive of the animals or beings in the artwork, which ask us to experience their world through our own bodily systems.

The notion that artworks have a will that is independent, that they have agency, is advanced by W. J. T. Mitchell in *What Do Pictures Want?* (2005). I am quite opposed to this notion – it defeats my central purpose of becoming aware of the *empsychos* we share with animals to suggest that anything that is not alive is alive – so I want to make clear I am not saying anything like that about paintings as objects themselves. (Fried also guards against making strong claims about the spectator being captivated by the will of the painting.)

The postcard to Lasker-Schüler, *Turm der blauen Pferde* (*Figs. 37 and 38*) is inscribed with the title of the famous work. It shows the horses’ other lives in a monumental painting; they inherited and kept that name when they traveled to Berlin for the 1913 *Erster deutscher Herbstsalon*. Unlike the sometimes seemingly playful greetings to Prince Jussuf, the postcard is unusually somber, and Lasker-Schüler seems to recognize

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266 “…motifs of hypnosis and suggestion play a crucial albeit insufficiently theorized role…”, Fried, *Menzel’s Realism*, 291.
the peculiarity of the luminous hierarchy of four when she speaks of them as “whinnying archangels.”

In his 1976 biography of Marc, Klaus Lankheit also characterizes the type of projective possibilities of Marc’s animals in this wonderful description of *Turm der Blauen Pferde*, which Marc had developed in 1913 from the postcard to Lasker–Schüler and from several sketches into a full-fledged masterwork:

The artist’s most famous [work] captures us in its spell. We are drawn to the image even as we are forced to keep at a respectful distance. The group of four horses glows like a vision in front of us. Moved just to the right of the central axis, the outline of the narrow portrait fills the canvas almost entirely revealing to the side just a glimpse of an equally mysterious landscape.

The powerful body of the animal in front measures only slightly under life size. The horse appears to push forward from the depths and to [animate] immediately in front of the viewer by throwing his head to the side. His position in space can be calculated, because the bottom of the frame overlaps the two legs.

Lankheit’s passage makes clear that his perception of the magnificence of the quartet is tied largely to their horselike-behaviour and lifelike qualities. Lankheit observes also how the “clear-cut crescent of the moon” is in contrast on the chest of the darkest of the four horses, the one at the top left of the canvas, acknowledging the individuation of the animals.

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271 In a volume, with which Marc would have been familiar, Plato tells us that the four Helios horses had distinct attributes and personalities. The first (the horse in the front of the painting) is characterized by immense beauty, size and speed. Though Marc shows the sun and moon glowing within this animal, he also has an individuated, recognizable blaze. The second horse,
Curiously, Adolf Behne, on his way to become an important figure in modernist architectural circles, has this same type of embodied reaction to Marc’s work, which he describes in his review about Marc’s 1913 exhibit at Herwarth Walden’s Der Sturm gallery in Berlin, where Turm der blauen Pferde was shown:

Even after standing with such unrelenting attention in front of the great color scheme of the horses in celestial array, what I see in front of me is a surface. On it there are groups of colours, red, yellow, green, blue. Lines are there; curved, straight, continuous, interrupted. This is what is given, this is what I have in front of me, this is what is presented to my judgment – Four tall, blue horses placed before the sun.²²²

Behne was convinced that if visitors to the exhibit assumed the proper imaginative disposition, they could not fail to feel the “strong appeal of youth and cheerfulness” of Marc’s works, and “that the movement still has all the strength, the energy and the desire of the first beginnings.”²²³

Marc must have realized that not very many people who encountered his art would have known as much about animals from firsthand observation as he did himself. Yet the painting easily communicated with Behne, who had just earned his doctorate in art history, having spent almost his entire life to that point in Berlin. Behne had an acute and immediate apprehension of Marc’s work, noting the egalitarian nature of Marc’s “genuine and sincere” animal paintings, and “strongly recommending” that art patrons

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who were leery of modern art should approach Marc’s work “with patience and without prejudice”, but also “confidently.” Behne addressed Marc’s call for a new art when he argued that Marc’s abstracted, strong forms were giving expression to “a new age of intuition, of metaphysics, of synthesis.”

Behne wrote often about – and to – Marc (unfortunately their correspondence has been lost – or at least not yet found), and judging from his letters and reviews, Behne was highly animated when immersed in Marc’s paintings. This leads me to suggest that his interoceptive awareness of his own aroused bodily state is what he calls an “energy” and characterizes as “desire.” This bodily state is initially associated with the experience of the painting, but even when the painting is absent, Behne might be interoceptively re-experiencing his aroused inner body and recognizing that it is linked to something outside himself. As Behne notes, his body – his “strength” – re-presents something that is important but unnameable.

It is fitting to close with Behne’s remarks on Marc, for while they describe a subtle nonverbal bodily experience of visual art, Behne renders it through language that neither reduces the complexity of the bodily phenomenon, nor compromises the integrity of his verbal medium. Although few of us can render our states of embodiment


275 Kai Costanty Gutschow, The Culture of Criticism: Adolf Behne and the Development of Modern Architecture in Germany, 1910-1914. Thesis (Ph.D.); Columbia University, 2005, 190. Gutschow’s focus is largely on the relationship between Behne and Bruno Taut, but Marc was also good friends with Behne. Behne mentions to Taut in their correspondence that he finds Marc’s letters important and compelling, and that he will forward them along to Taut. These letters are presently unaccounted for in the Taut, Behne, and Marc archives, however.
with the verbal power of a Behne or the visual power of a Marc, we can become more aware of our sensory experiences of viewing and more knowledgeable about the areas in which the biological sciences might enrich historical and critical art scholarship.
8. Eyes Be Closed: Somnambulism and ‘The Savages’ 276

The rejection of the general state of society, particularly its expression in art, and the elevation of the Tierbild to spiritual relic were fundamental concerns for Franz Marc. An understanding of the connection between Marc’s exploratory pantheism, his implicitly political activities of agitation amid the Blaue Reiter, and how his affection and respect for an individual animal – his dog, Russi – is central for illuminating the idea of Marc as a sort of naturalist who used the work of other painters as well as direct observation of nature to challenge the fundamental traits of the notion of spectatorship, pictorial space, and the consciousness of animals. I show that very much in the same way as historic and contemporary notions of Einfühlung imply a mode of spectatorship where both the body and the imagination have an important role, Marc’s aspiration “paint the soul of the dog” is grounded in an idea of perception where that soul is also embodied.277

Thus while referential content became less and less recognizable in the work of Marc’s close associate, Wassily Kandinsky, for Marc creating entirely gegenstandslos painting was never a goal – though not my primary area of inquiry, this is an important revision in what we normally think of as the agenda of the Blaue Reiter. In proposing a combined interpretation of paintings, artists’ writings, and the contemporary art environs Marc worked in, I aim at understanding the process of looking at Marc’s art as a social practice construed through the interaction of artist, animals, and viewers in specific environments connecting images, words and, in Marc’s estimation, notions of a sort of spiritual intuition. I devote close attention to Marc’s vocabulary and choice of titles for his portraits of his dog, Russi.

I examine a representative sample of the type of painting that makes a case for this interpretation, Marc’s Liegender Hund im Schnee (Fig. 39), to offer a detailed description of how this process of observation, appropriation, execution, and interpretation works. This extended analysis provides the necessary background to assess more fully the nature of the leap in the thought behind making and viewing paintings of animals which Marc thought was necessary both to appreciate the new art and connect the idea of a lost paradise with a utopian future. Against such a background the


277 Marc, Schriften, 90.
oppositional and polemic character of Marc’s pictures and texts, as well as his connection to the habits of an investigative naturalist and copyist, will emerge much more strongly in the next part of my research.

8.1.1. The Hound and the Horse

In thinned oil pigment on a large horizontal canvas, Franz Marc painted a portrait of a white dog, his own Siberian sheepdog Russi, in comfortable repose on a blanket of snow the warmth of the dog’s body has begun to melt. Russi closes his eyes in the satisfied contentment into which he has retreated. His body represents the unity inherent in the almost oval shape he occupies within the picture, echoing the mix of angles and contours from the wedge of his head to the rounded haunches under which his rear legs are folded. The stillness of the dog’s body and the undisturbed, slowly melting snow indicate that the dog is in a state of calmness and relaxation. Russi extends his left foreleg so that his chin rests upon and is supported by his paw, a position that, through iconographic tradition in German art, telegraphs a pensiveness that will resolve into renewed creative energy (Fig. 45). The position of Russi’s body and the nest-like arrangement of the tree trunks and patches of earth in the surrounding space leave little doubt that the dog intends to linger in this state for some time. The large size of the canvas (65 by 105 centimetres), and the dominance of Russi’s occupation of it, place the dog in the viewer’s phenomenological space – at human eye-level – and enfolds beholders into the sense of being protected and undisturbed. Marc’s radical, sophisticated simplification of the palette and attentive treatment of Russi’s individual characteristics – the dog wears a violet martingale marking him as a member of the Marc household – give a direct and appealing clarity to the image (Fig. 46).

In fact, the painting was one of the first accessioned to a major museum collection following the artist’s death in 1916, purchased directly from his widow, Maria Marc, and first displayed by the Städtische Galerie im Städel, Frankfurt, in 1919. The Städel was forced to part with the painting in 1937 when it was seized as Entartete Kunst and housed briefly at the Depot Schloß Niederschönhäuser near Berlin. Fortunately,

See, for example, Albrecht Dürer’s famous Melencolia I (Fig. 40). In Liegender Hund im Schnee Marc combines Melancolia’s and the dog’s poses.

Marc provides a thorough and detailed account of the making of this portrait in a letter to August Macke dated 14 February 1911, even going so far as to include a small sketch of the composition (Fig. 41) and a very detailed description of the mixing and blending of the pigments. Macke and Marc, Briefwechsel, 44-48.

perhaps, as Felix Weise, an early collector of the avant-gardes and the primary patron of Emil Nolde, remarked in a 1914 letter to the Bürgermeister of Halle, Richard Robert Rive, the painting of a family pet was a prize of little value “even for something dangerously pleasing.” The painting escaped destruction, and after a convoluted journey returned to the Städel for good in 1961. The historical evaluation of this painting as lovely but uncomplicated may have helped it avoid iconoclasm, but its lack of the fraught sense of other Expressionist works has perhaps kept it away from a critical historiography and analysis.

It is true that at first glance its subject seems not to place the painting amid the lofty ambitions of the leading artists of the Modernist counterculture in Germany in their battle against the dominance of conservative, academic art. What then was Marc’s intention with this portrait of his beloved Russi in the time of its making? *Liegender Hund im Schnee* was made in the months during the production of the *Blaue Reiter* Almanach, just before its publication in the summer of 1912. Marc and his collaborator Wassily Kandinsky had designed and edited the unorthodox yearbook which debuted in May. Kandinsky’s important theoretical treatise *Über das Geistige in der Kunst* also appeared in 1912, as well as the epoch-making modern art exhibitions of the European avant-garde by both the *Blaue Reiter* in Munich and the Sonderbund in Köln.

The *Blaue Reiter* artists and their circle were exceedingly active in 1912, with the exhibition in Munich in January 1912 at Tannhäuser’s Galerie der Moderne quickly followed by a spring show at the Hans Goltz bookstore in Munich and a pop-up

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281 “…sogar für etwas gefährlich gefällig,” From the correspondence of Felix Weise and Richard Robert Rive, 1 December 1914. Noted by Andreas Hüneke in “Alois Schardt, Franz Marc und Halle,” from *Franz Marc. Die Magie der Schöpfung*, exhibition catalogue, (Halle: Stiftung Mortizburg, 2006), 27. *Liegender Hund im Schnee* was part of this exhibition organized in honor of the Sammlung Ludwig and Rosy Fischer’s efforts toward repatriating spoliated art, a comment on the painting’s decades away from the Städel.


283 See the preceding chapter “Trigger for a Train of Thought,” which discusses the anarchistic philosophy embedded in the Almanach, for which I referenced the annotated *Blaue Reiter Almanach* (1912), documentary edition, ed. Klaus Lankheit (London: Thames and Hudson, 1974). The citation for the original work is: Wassily Kandinsky and Franz Marc, eds., *Der Blaue Reiter Almanach*, (Munich: Piper Verlag), 1912.
appearance at a temporary space on the Tiergartenstraße in Berlin organized by *Der Sturm* impresario Herwarth Walden, which then went on tour around Germany. The antagonistic catalyst for the *Blaue Reiter*’s flurry of activity was a smaller tempest in the German art world: In the winter of 1911, as Marc was making *Liegender Hund im Schnee*, the Worpswede painter Carl Vinnen distributed a pamphlet condemning foreign artists, including Kandinsky; the preference of German museum curators, specifically Marc’s good friend, Hugo von Tschudi of Munich’s Neue Pinakothek, for purchasing and collecting the work of French painters including Paul Gauguin, Édouard Manet and Henri Matisse; and generally castigating the early avant-gardes.284 By the summer of 1911, Reinhard Piper, who with Walden had established himself as the go-to publishers for the avant-gardes, had collected the heated responses of prominent curators, gallerists, artists and writers, including Kandinsky and Marc, which, under Marc’s urging, Piper titled *Im Kampf um die Kunst: Antwort auf den “Protest deutscher Künstler” mit Beitr. deutscher Künstler, Galerieleiter, Sammler und Schriftsteller*.285 Emphasizing the importance of a common goal and casting the struggle as one of the interests of group welfare over and above individual wellbeing was articulated clearly in Marc’s essay.286

In short order Marc and Kandinsky found even the generally progressive NKVM (Neue Künstlervereinigung Munich), of which they were members at the time of the “Vinnen incident,” too timid and rigid for their purposes.287 Thus by 1912 the breakaway *Blaue Reiter* stood not just as an artistic confederation but the creators of a sort of alternative journalism as well as the proponents of an international style of art that was politically left-leaning and utopian.288

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285 *Im Kampf um die Kunst: Antwort auf den “Protest deutscher Künstler” mit Beitr. deutscher Künstler, Galerieleiter, Sammler und Schriftsteller* (Munich: Piper Verlag, 1911), 73-75, Kandinsky, and 75-78, Marc.


And the dog resting in the snow? What is the role he plays in these machinations?

With the christening of the Blaue Reiter, another animal – the horse – had become the emblem of the group, the companion of the rider who heralded the “fight for art” and who took up the arms of the avant-garde’s rhetoric. This motif was based upon the “rider” as St. George, its background in Christianity.

This new art of course was perceived by the public and by most art critics as a radical departure from all the hitherto valid norms of art, and – when not denounced as mere incompetence – was deplored as aberration in its departure from Western culture. Along with Vinnen, in January 1911, in his contribution to Ein Protest deutscher Künstler, Hans Rosenhagen accused the members of the NKVM (of which Marc at this time had just been invited to become a member) including Kandinsky, Münter, Alexander Jawlensky and Marion Werefkin, (and of which August Macke, despite plans to the contrary, would never become one) of “not only [harming] themselves by foolishly aping every French madness but also [contributing] to lowering the reputation of German art.”

To critics like Rosenhagen this association of modern West European art with the art of the natives of New Caledonia and of a West African kingdom was evidence of madness and derangement, while for the Blaue Reiter artists themselves and their partisans it was viewed positively. The derogatory term “Fauves” applied by the conservative critic Louis Vauxcelles in 1905 to the artists around Matisse had instantly been adopted by them as an honorific title. Rosenhagen copied Vauxcelles’ stigmatization of modern art by entitling his contribution “Die Wilden,” which Marc proceeded to turn around, using it in the title of one of his three Blaue Reiter Almanac articles: “Die ‘Wilden’ Deutschlands.”

Among German avant-garde artists deserving this flattering designation Marc included those of the Brücke group in Dresden, the Neue Secession in Berlin, and, at the time of his writing, the Neue Künstlervereinigung Munich. Only where there was “a rebirth of


For an elaboration of the critical abuse heaped upon the Blaue Reiter, see: Gutschow, The Culture of Criticism, 2005.

Rosenhagen declared of Matisse, one of many French painters whom Marc admired (and whom von Tschudi had collected), that he gave preference “to the products of South Sea Islands and Dahomey art over the wondrous creations of Greco-Roman culture.” Hans Rosenhagen, “Die Wilden,” in Ein Protest deutscher Künstler, ed. Carl Vinnen (Jena, 1911), 67.
thought,’’ and not just a formal renewal of art, could one speak of “savages.”291 For Marc what was at stake was a new status for art that was at once to be forward-looking and new and at the same time to be as binding to spirituality and ritual as totems in pre-modern societies. The renewal of the cult practice of pantheistic paganism with animals as deities and companions was also Marc’s personal dream of utopia.

The art of the “savages” would proclaim this new era, a spiritual age, for which it would produce new symbols. The “savages” are thus the artist-heralds of this “vita nuova.”292 This construct however also created a problem that abraded Marc’s avowed socialist and communal beliefs: Until art recovered its iconic status, and pictures again became symbolic religious tablets, the artist could not vanish behind his creations in the anonymity of the cult, but, on the contrary, must expose himself through his radical identity – as a savage, as a primitive, as a martyr.293

Despite his public bravado in the Vinnen matter, while fighting on the front lines of this battle for the new art, Marc was in the throes of a severe depression.294 He retreated to the countryside to regain his concentration and to reclaim his unrest from what he deemed the superficial materialism of the city.295 In fact by the end of 1910 Marc had already given up his Munich apartment entirely in favour of the Oberbayern village of Sindelsdorf. There, Helmuth Macke, the teenage cousin of August Macke, came to stay with Russi, Marc, and the local population of cats, cows, horses, and orphaned fawns with whom Marc had surrounded himself.

In 1909, Gabriele Münter had bought a home in nearby Murnau where she lived with Kandinsky until 1914. Between Murnau and Sindelsdorf, between Kandinsky and Marc, there grew from the spring of 1911 a friendship, a sense of collaboration, and a

291 Franz Marc, „Die ‘Wilden’ Deutschlands,“ Der Blaue Reiter Almanach, 6.
294 Marc acknowledges his suicidal ideations and discusses depression openly as well in letters to his brother, Paul Marc, and to August Macke and Maria Marc, Franz Marc: Briefe, Schriften, Aufzeichnungen, (Leipzig: Gustav Kiepenheuer, 1989), 100-101. Additionally: Franz Marc to Annette von Eckhart, Germanisches Nationalmuseum, Archiv für bildende Kunst: Franz Marc Papers (correspondence), [September 1904-December 1915].
295 August Macke was also drawn away from Bonn to Tegernsee, a small town near Sindelsdorf in Oberbayern, where he worked in the comfortable seclusion of his own studio. Macke writes to Marc in December 1910: “Today people are immersed in subways and cafes. The painters, however, flee into solitude and work on themselves. This is perhaps not contemporary and modern, but (I believe) is useful for art.” [“Heute versenkt man sich in Untergrundbahnen und Cafés. Die Maler aber flüchten in die Einsamkeit und arbeiten an sich selbst. Das ist vielleicht nicht zeitgemäß und modern, aber für Kunst (glaube ich) nützlich.”] August Macke and Franz Marc, Briefwechsel, 27.
series of visits along with other companions or guests, and often long walks together
followed by evenings spent discussing how to concretize the idea for a publication that
would express both their ideas. In this restrained urban exodus, with its traces of
therapeutic reform, plans for this joint venture thrived.

Seen in the context of this sanity-regaining retreat, the recumbent white dog is
the necessary genre-counterpoint to the symbolic horse of the Blaue Reiter, and another
facet of Marc’s personal identification with animals and his association of nature in
general with recueillement.296 While the horse represented the outward struggle for the new
art, championing values from the world beyond made manifest in the real world, the
portrait of Russi was drawn from the depths of Marc’s quiet contemplation of a
corporeal animal whom he loved. In the quiet countryside, in the relative support of
human and animal friends, Marc sunk himself into the stillness of the contemplative dog,
who exudes dreamy innocence and tranquillity.

How did Marc come to the choices he made for Liegender Hund im Schnee, from its
name to its conceptual and formal components? Klaus Lankheit’s extensive writings on
Marc, and also his then-comprehensive catalogue of Marc’s paintings, lists the title simply
as Der Weiße Hund as does Alois Schardt’s 1936 Franz Marc, the first effort at assembling
a catalogue raisonné of the artist’s works.297 In the more recent catalogues raisonné by
Annegret Hoberg and Isabelle Jansen the title is appended to add Liegender Hund im Schnee
in brackets, which is how the painting is known at the Städel.298 I would submit though

296 Alice Kuzniar writes with compassion on the subject of recueillement and animals in several
notable passages from Melancholia’s Dog, among them: “…recueillement, or recovery of a collected
self, serves in healing melancholia and shame…Combating the threat of depression, the pet helps
… restore a lost subjectivity and combat a sense of inauthenticity.” From: Alice A. Kuzniar,
297 These monographs are: Alois J. Schardt, Franz Marc (Berlin, Rembrandt, 1936) and Klaus
Lankheit, Franz Marc (Berlin: K. Lemmer, 1950) and Lankheit’s Franz Marc: Sein Leben und seine
Kunst, 1976). These are commendable works of scholarship; the authors simply did not have the
resources of information about the provenance of missing or hidden works that has emerged in
the decades since World War II.
298 The confusion, or perhaps in some cases creative assignation, can perhaps be traced back to
Weise’s comments about the lack of respectability of animal genre painting, the restoration of
which was one of Marc’s clear goals. Schardt, who was also the director of the Moritzburg
Museum at Halle from 1926 to 1936, came perilously close to calling the painting Der Gelb Hund,
according to notes from his biography on Marc, despite receiving some cooperation from Maria
Marc in its compilation. In any case he finally used the title Der Weiße Hund for the subsequent
publication. See Schardt, Franz Marc, 164. A mixed-titled, Der Weiße-Gelb Hund, was used by
Horst Jähner, in the catalogue for a small show of the painter’s work Franz Marc, (Dresden:
Verlag der Kunst, 1972), 11. A further overview of the naming conventions of the painting in
terms of its journey to, from, and back to the Städel is included in: Klaus Lankheit, Franz Marc:
that this title is still not authentic, as Marc’s letters to Maria Marc and Macke make clear he intended the work as a portrait of Russi in particular. Marc had made another, small (9.5 by 14.4 cm.) oil on cardboard painting of Russi in a similar pose, apparently intending to send it to August Macke as he had scratched “Bonne année 1911” in the upper right hand corner of the painting, and carefully inscribed “Liegender Russi” on the reverse (Fig. 42), which is the name he gave to other iterations of drawings of Russi in his sketchbooks.299

This evidence suggests Marc had intended to use Russi’s name in the title. My interest in the minutiae of nomenclature is relevant as my other primary concern here is Marc’s choice of the word Liegender, which seems a careful differentiation from many of his other paintings (such as, for example, 1913’s Träumendes Pferd (Fig. 43)) of animals and people as well who are described as sleeping or more fully unconscious and resting.300 Liegender can be translated to mean “reclining,” as in the commonly-shown pose of the Buddha lying on his side, his torso slightly elevated as he rests his head on his curved arm.

Thus we can infer that rather than depicting psychic lethargy wished to convey a state or rarefied awareness that was open, trusting, and fearless. The unfinished, simplified aspects of Liegender Hund im Schnee momentarily confuses and destabilizes the rapid processing of information and creates vulnerability, and our eyes require other senses to be brought in to help interpret the image. In the way that someone learning a language touches a printed page to make out a word, the strong outline of the dog makes us want to trace his outline with our fingertips, to touch Russi the way we would a real dog. Marc makes use of Russi’s shape and contours – which are rendered with powerful charcoal strokes, leaving the details of the dog’s fur tantalizingly obscure. Visually this brings together the precise and the speculative, suggesting that while there is much we can know about Russi, we cannot know everything – affirming that there is after all

299 See: Hoberg and Jansen, Franz Marc: The Complete Works. Volume III, Volume III. Sketchbooks and Prints, (London: Philip Wilson Publishers, 2011). Images bearing the name “Liegender Russi” are found at least in sketchbooks V, VIII, IX, and XI. Not all of Marc’s sketchbooks have been accounted for, with many missing pages and no agreement on how the now-unbound leaves were originally organized. However, the available data indicates Marc was committed to the idea of identifying his companion by name.

300 See again the catalogue raisonnés compiled by Jansen and Hoberg for many examples. Generally speaking a very high number of Marc’s human and non-human animal subjects are shown in states of calm reverie, which argues for his determination to convey a complex sense of the interiority of his painted subjects while allowing us to some extent to imagine and identify with their psychological states.
something to know. This deeper sensory experience is one of imagination and interiority: ours, and the possible states of mind as we imagine that of the dog. Russi Marc’s subjective reality is shown in a way that makes his state evident to viewers, and in this portrait of his companion and frequent artistic subject Marc is especially astute in conveying the intense privacy of the dog.

As Marc reinforces in his discussion of the prism, spectral colours are not used for the sake of being complementary. Both Russi and the snow retain local colour, and the dog’s body in the foreground of the painting conveys a dominating mass. But it is Russi’s somnambulance that is the subject of the painting, the inaccessibility and privacy of his psychological world. The dog’s still body, a pale, reflective, and yet flat and stolid surface, houses a contemplative ensouled subject who transforms the natural objects in the landscape into subjects as well. So here in fact Marc accomplishes “the pantheistic immersion into … trees, animals, air” he had described in the unedited version of his letter to Piper about Animalisierung.

The eradication of the extraneous draws attention not to Marc’s virtue as a renderer but rather to Russi’s subjectivity. Showing Russi in the ether between conscious and unconscious states underscores our awareness of the dog’s sentience; the demiworld of daydreaming or meditation is one of the most rarefied aspects of being alive.

8.1.2. Canine Consciousness

In any event, Marc often used Russi as a model, both as a subject for several other major paintings such as Liegender Hund (Hundporträt) and Siberische Schäferhunde (Siberische Hunde im Schnee) both from 1909 (Figs. 44 and 45) and he also practiced drawing the dog in many iterations in his sketchbooks. See for example the sketch, Liegender Hund (Russi) (Fig. 46), (and note also the title) which shows that even before he began to wrangle with the problem of colour, Marc was busy practicing making copies and models for his later paintings, sketches which nonetheless stood as discrete works for Marc, since, in his somewhat haphazard fashion, he also named and numbered them. In addition to seeing Russi as a real, historical dog, he may also be viewed as

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301 In Marc’s lengthy letter to August Macke about making the painting, Marc describes checking out some library books about color theory only to discard their instruction for an uncertain, experimental approach. Macke and Marc, Briefwechsel, 44-48: “My few superstitious ideas about color serve me better than all these theories. ... But if you think that I am very clear about their application, then you are, sadly, deceiving yourself.” (”Meine paar abergläubischen Begriffe über Farben dienen mir jedenfalls besser als alle diese Theorien. ... Wenn Du aber denkst, dass ich mir ganz klar über seine Anwendung bin, dann täuschest Du Dich leider.”)

302 Marc, Briefe, 30-31.
representative of his specific breed of dog, the Polish Tatra, a type of herding dog from Eastern Europe. This knowledge allows for the possibility that Russi can also vouch for an entire genus: “the animal taxonomically aligned with humans, which carries a biological designation as identification of itself.”

Because of this association with the canine in its multitude, it is understandable that this painting has been taken as a rather typical representation of a dog, doing something that dogs often do, arranging themselves in a comfortable reclining posture, their humans not far away. The few art historians who have discussed this painting besides myself have also tended to assume that Russi is sleeping.

I stress that instead we should see Russi as in a contemplative state between sleep and wakefulness and that moreover there is much in Marc’s research as a naturalist (in terms of observing both art and animals with an eye toward making accurate “field studies”) that supports this reading. It is true that because of the simplification Marc discusses as part of his experimental process in the letter to Macke, it is impossible to determine with certainty if Russi’s eyes are fully closed or partly open. But Marc knew that dogs are likely to doze without fully committing to sleep; especially in helping his human with a task, one he was accustomed to, the dog would not choose to become fully unconscious and oblivious to his surroundings.

Beyond intuition and deduction, and keeping in mind Marc’s practice of observation, replication, and adaptation, Marc gives clear signs of the appropriation and modification of both the words and images of other painters, in the interest of homage as well as plotting a position on the timeline of the emerging new painting. Through *Liegender Hund im Schnee*, we can observe the evolution of Marc’s practice as a painter and naturalist. Compare this image of Russi with an animal portrait by one of the French painters Marc so admired, created nearly a hundred years earlier: Théodore Géricault’s *Le chat blanc* from 1814 (Fig. 47). Marc had encountered this painting in the Louvre on his

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first trip to Paris in 1904, an occasion he makes note of in his journal. Upon returning from Paris in 1905, Marc immediately experiments with Géricault’s use of contrast and cropping in Der tote Spatz. Marc’s treatment of the attributes of the sparrow – body shape, proportions, placement within the space of the picture – indicates close and thoughtful study of the bird and Le chat blanc. The gestural brushwork of the sparrow’s feathers, made from patches of side-by-side colour, connects French representational painting with elements of Abstraktion and simplification. The pictorial surface is defined by its intimate nature; the limited tonal background restrains the maudlin while reinforcing the feeling of being very close to the tiny subject.

Six years later, having become a formidable innovator of animal painting in his own right, Marc looks again to Le chat blanc for inspiration in how to solve some of the formal painterly problems he raises in his correspondence with Macke with regard to tonalities of white, and, perhaps even more significantly, for how best to make the mise en scène serve the being of the dog. The use of space and relationship of the viewer to the size and placement of the dog within the canvas show Marc’s intent to both invoke and subvert the older tradition. Like Géricault, Marc uses “typical” features of the animal, such as the mouth, eyes, feet and ears, to highlight their specific characteristics.

With Géricault’s placement of the cat’s limbs and raised head and neck, the undulation of its lithe body underneath its irregularly shaded coat, and even the detailed treatment of the position of the cat’s ears, the French painter does give us the sense of a sentient and alert being, even though the animal could also be taken to be resting or napping. Marc brings a more holistic sense to his composition through treatment of the dog’s immediate environment as something more than a formal incidental, and shows Russi more in symmetry with his habitation of an elongated, egglike, rather than square, shape.

Géricault arranges his canvas so the presence of the cat confronts us, his body protruding over the cushion he nearly covers; the cat’s tail abuts the edge of the lower

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305 Franz Marc, Écrits et correspondances, 68-71. Marc kept a diary of his trip to Paris in 1904 in French, and notes many excursions to the Louvre.

frame, making his robust presence clear, but also commenting on the artist’s relationship to the cat – that the painter is able to both get close to the animal and have him be calm long enough thus for the purpose of being painted. Marc renounces both this assertion of artistic ego and the dramatic, almost demonizing, characterization of the bodiliness of the cat, of his mortality, by concentrating on the balanced sense of composition form, on symmetry, and on a very limited but still striking colour palette to create an impression of clarity and coherence, leaving the sense of uncertainty to emanate from the dog’s interiority.

Marc strives to capture a spontaneous perception that is at the same time not random, to allow for a visual impression that will be enhanced by close observation. He does this by framing Russi as the central subject of the painting to the point where Russi almost fills the frame, a variation on the tactic used by Géricault. Although Russi is lying upon the ground in the painting, Marc’s literal elevation of the canine subject places him at the viewer’s eye level, contributing to Russi’s monumentalization. The pictorial space is no longer coherently organized according to the rules of central perspective – both *Le chat blanc* and Marc’s *Der tote Spatz* dramatize the placement of the animal with a neat, horizontally split, contrasting background. Because this space is no longer organized according to the rules of human rationality, the genre animal painting is disrupted, and the implication is that Russi is somewhere beyond the dimension of our own existence is emphasized.

This arrangement also serves a generally unifying objective from both formal and interpretive perspectives. While the trunks of the trees call to mind zoomorphic echoes of the blunted angles of Russi’s back and his connection to the earth, the heightened polar and blue tones of the snow make a sort of negative-contrast to the fur of the dog, who is also “white.”

The violet tones underneath Russi’s body, and the lilac of his martingale collar also serve a dual purpose, giving a tactile sense of decorative familiarity in the latter, and a sense of the warmth of the dog’s body, which melts the snow, in the former. The use of these blended colours further refutes canonical scholarship, as noted earlier, about Marc’s playfully imperious statements to Macke about “colour principles.” The tonal white-on-white design, which achieves its plasticity by means of contouring blue-tinged and yellow-tinted shades with greys and the strong charcoal outline of Russi’s body, is complemented by shadowy zones around the tree trunks; hence the dog’s corporeality is also experienced empirically as a reflective, though dense object. This provides a
structural counterpoint of gravitas, so the image is anchored with more than its elegant linearity.

Through these deceptively simple tactics and schemes, rising to a type of semiotic game, Marc makes clear that “dog” is not a minor species of animal subordinate to “human” but rather that Russi should be elevated to the pantheistic firmament of spiritual veneration, the general claim he makes about his intention for animal paintings, but in this case equally personal and general. 307 (However, in this sense, Marc’s project in making this painting was nonetheless a continuation of the NKVM’s attempt to create a new appreciation of the decorative and ornamental as applied to painting and to investigate a synthesis of colour and surface as a new pictorial language of the sublime.

The embedding of an animal in an abstracted environment is done not only to emphasize the dog as central subject. Though it makes sense that what we are looking at are the trunks of the trees encircling Russi, the cropping of the scene and the truncated view of only the tree roots creates a somewhat uncanny effect; the roots take on a somewhat cosmic aspect, like a celestial dome. Like the dog, the tree trunks make a rounded, oval arch, the overall shape differentiated by contouring and contrast.

Such “an animalization of feeling for art,” 309 should thus be not only a sensation of the human viewer’s eye but a synesthetic perception of the animal’s sentience including aural impressions, sensations of cool and warmth, and so on. Veit Loers references this so-called “Sinnesversetzung” (sensory dislocation) in this context as a parallel to such occult phenomenon often associated with Kandinsky’s interest in this


309 “...eine Animalisierung des Kunstempfindens.” Cited in: Reinhard Piper, *Das Tier in der Kunst*, (Munich; Piper Verlag, 1910), 190.
subject, such as the ability to see with the fingertips or hear with the solar plexus, and describes it in the vocabulary of Mesmerism as “magnetic sleep.”  

In fact Marc himself characterized his mode of trying to perceive as the animal as if in a state of somnambulism, partly conscious yet also given over to the transformative experience of being another, in this dream-like state. The animals to Marc possessed in their purity a sort of natural somnambulism. His work has numerous examples of such a “sleepwalking” state, corresponding to the posture of animals, and also people, in a relaxed posture reclining into a receptive earth. This natural somnambulism blurred what was conventionally taken to be a distinction between people and animals, that animals are innate and instinctive, whereas humans can return to this state only in dreams.

In 1911, Marc had written an interesting personal aside in his journal:

"Can we get a picture to show us how animals see nature?" Is there a more mysterious idea for artists than the idea, of how nature is reflected in the eyes of an animal? How does the world look to a horse or an eagle, a deer or a dog? How pathetic, [yes] soulless is our [custom] convention, of putting animals in a landscape that belongs to our own eyes instead of us sinking into the soul of the beast, [so that we would know his view the world] and be able to do more than guess about the picture. [This consideration should not be idle causerie, but should lead us to the sources of art.]

We can see this interest in the perception of animals reflected not just in Marc’s belief in the inherent Beseeltheit of animals but also in his knowledge of contemporary

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311 [Können wir uns ein Bild machen, wie wohl Tiere uns und die Natur sehen?] Gibt es für Künstler eine geheimnisvollere Idee als die [Vorstellung], wie sich wohl die Natur in dem Auge eines Tieres spiegelt? Wie sieht ein Pferd die Welt oder ein Adler, ein Reh oder ein Hund? Wie armelig, [ja] seelenlos ist unsre [Gewohnheit] Konvention, Tiere in eine Landschaft zu setzen, die unsren Augen zugehört statt uns in die Seele des Tieres zu versenken, [daß wir das seinen Blick Weltbild] um dessen Bilderkreis zu erraten. [Diese Betrachtung soll keine müßige causerie sein, sondern uns zu den Quellen der Kunst führen.] Marc, Schriften, 99-100. In this passage the square brackets are by Marc, who used them in his unpublished notations.

312 As noted earlier, I am interpreting this in extension of Marc’s invented term Animalisierung as Beseeltheit, meaning the condition of being endowed with Seele. Otto Hubert Kost also addresses Animalisierung ontologically without aligning it visually in Marc’s artwork, nonetheless furthering discussion about the term’s origin and meaning. Otto-Hubert Kost, Von der Möglichkeit: das Phänomen der selbstschöpferischen Möglichkeit in seinen kosmogonischen, mythisch-personifizierten und denkerrisch-künstlerischen Realisierungen als divergenztheologisches Problem (Göttingen: Vandenhoeck & Ruprecht, 1978), 265-267.
zoology research taking place at the end of the 19th and beginning of the 20th centuries, for example, the writings of Wilhelm Bölsche on plant and animal taxonomy313 and more clinical examinations, such as studies about how the retinas of insects’ eyes functioned.314

Thus what we think of now as “the question of the animal” was under Marc’s consideration in surprisingly contemporary terms, and should not be considered merely an outflow of his private, sentimental feelings about his pets. Like Kandinsky, Marc was curious as to whether there was a tangible basis for their claims that there existed unseen dimension in the regular order of the world but which had become invisible to callous, spiritually deprived humans.

For Marc the animal was also directly connected to the idea associated with the paradisiacal state of origin for which humans secretly yearn. These notions of a healing regression as a new religion, an inner sense of the state of things that could also in some manner be visualized and intellecuted, had already been glancingly addressed by another artist by whom Marc was greatly impressed and influenced, Paul Gauguin. During a second trip to Paris in the spring of 1907 Marc writes a letter to his future wife Maria Franck in which he exclains: “I saw little more than the two great new masters Van Gogh and Gauguin!”315

Though his life and work are considered in a vastly different context now, in the first decades of the 20th Century, Gauguin quickly came to be treasured by the Brücke and the Blaue Reiter, particularly by Marc, who interpreted the artist’s adventures in the South

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313 Barbara Eschenburg, “Das Tier in Franz Marcs Weltanschauung und in seinen Bildern,” in: Franz Marc. Die Retrospektive, 51-71. Eschenburg notes Bölsche’s influence on Marc. Though trained as an archaeologist and philosopher, Bölsche was a naturalist after Marc’s own heart in that Bölsche observed and recorded data about animals and plants and reported on them in a series of self-published guides. In 1915 Marc expressed an interest in several of Bölsche’s newer nature-fact books upon more than one occasion in his letters to Maria Marc: “If if you run across them, read [Jean-Henri] Fabre and [Wilhelm] Bölsche and the like. I can think of nothing more stimulating and more satisfying for both pastime and education than the research of these natural scientists: the emergence and ancestry of plants and animals, the geological ages (the latter especially), insect life, astronomy, etc.” [”Wenn Du je in Leseüberdrüß kommst – so lies [Jean-Henri] Fabre und [Wilhelm] Bölsche und dergl. Ich kann mir gar nichts Anregenderes und Befriedigenderes als Zeitvertreib und Bildung denken, als das Forschen dieser Naturwissenschaftler: Entstehung und Ahnfolge der Pflanzen und Tierwelt, die geologischen Zeitalter (letzteres ganz besonders), Insektenleben, Sternenlehre u.s.w.”] From: Franz Marc: Briefe, Schriften, Aufzeichnungen. (Leipzig: Gustav Kiepenheuer, 1989), 179-180.

314 In 1890, the retinal image of a beetle’s eye had been successfully transferred to a photographic plate – this is what Marc seems to be referring to in the letter quoted above. Loers, “Zwischen den Spalten der Welt – Franz Marcs okkultes Weltbild,” 269.

315 “Ich sah mir nur wenig anderes an als die beiden großen neuen Meister van Gogh und Gauguin!” Marc, Briefe, 25-27. The painters were only “new” to Marc, since Van Gogh died in 1890 and Gauguin in 1903.
Pacific as a valorising search for the origins of religion as a means of cultural renewal. These sentiments are reflected in Gauguin’s travel journal *Noa Noa*, which Gauguin began during his first stay in Tahiti from September 1893 to March 1894 as an account of his arrival on the island and gradual immersion into its “foreign” customs.  

An abridged version of *Noa Noa* was published in 1901 as well as excerpts from the book, which appeared in German translation in 1907 as a supplementary issue of *Kunst und Künstler*, the magazine published monthly by Bruno Cassirer of which Marc was an avid follower.  

In *Noa Noa*, Gauguin presents himself as the narrator of a journey back to the roots of indigenous culture, and at the same time, as a navigation inside of himself. It must have seemed to Marc the “feeling in” to the estranged, “original” nature and culture of the Maohi also leads to Gauguin’s conversion into a sort of “savage.” The topos of originality is the theme of the paintings Gauguin produced during his two visits to Tahiti. These unspoiled vistas, such as *Arearea (joyeusetés)* (1893) (*Fig. 49*), which often feature domesticated but unfettered animals wandering about freely, were a great influence upon Marc.  

Gauguin’s mingling of originary innocence and “wildness” provided an element of strangeness, of something new, in European painting, but also nourished Marc’s longing to suss out the basics, the essence, of existence in terms of how painting could convey the concept of *Welt durchschauung* over and against *Weltanschauung*.  

Traces of

*In the chapter “The Yearning for an Unspoilt World: Exotic Motifs in the Art of Franz Marc” Isabelle Jansen gives an extensive account of Marc’s visits to Paris in terms of his exposure there to art from Japan, Cameroon, India, and China. Jansen does a far more comprehensive analysis of Marc’s *Liegender Akt in Blumen* (1910) to Paul Gauguin’s *L’esprit des morts veille (Manaò tupapaú)* (1892) than the one given here. This chapter from: Franz Marc: The Retrospective, 73-89. The English translation of the retrospective contains a different version of this essay than the one in the original German catalogue. The English version is the one referenced here.*

*Paul Gauguin, *Noa Noa* (Berlin: Bruno Cassirer, 1907).*

*For a discussion of this terminology as it relates to both Marc’s interest in Friedrich Wilhelm Nietzsche and nonobjective painting, see: Cornelia Maser, *Von der Weltanschauung zur Welt durchschauung - Franz Marc und die Abstraktion* (Munich: GRIN Verlag, 2010), 1-56.*
Gauguin’s themes become tangible thenceforward in Marc’s paintings: in the treatment and placement of the characters, but above all in the expressive power of firmly delineated and brightly coloured surfaces, which were commonplace as stylistic choices in Gauguin’s work but which Marc deepened and broadened to further expand into a metaphysical dimension, comparing, as examples, Gauguin’s *L’esprit des morts veille (Manao Tupapau)* (1892) and Marc’s *Liegender Akt in Blumen* (1910) (*Figs. 51 and 52*). Though Marc was enthusiastic about Gauguin’s experiences and techniques, he also already knew that he wanted to put some distance between himself and Gauguin’s morality and aesthetics.319

Proceeding from here, we can look again at Marc’s adoption of this motif in terms of observation, appropriation, and naturalistic modification. Following Gauguin, Marc began making recognizable variations of the French artist’s work as precursors to the images of daydreaming animals whose inner visions he attempts to capture.

Unlike Gauguin, to Marc, nude women in a natural setting were not excuses for a prurient gaze but rather these woman, like Marc’s contemplative animals, symbolized innocence and purity, and were associated with the reclamation of paradise. Dreaming animals and people stood for a somnambulant state marking a kind of emotional perception that synaesthetically included auratic impressions and warmth. In his painting *Der Traum* (*Fig. 53*), in which a “savage” woman sits cross-legged, Marc blends this image of longing for an original paradise with the European idea of paradise, where the wild lion lives in peaceful harmony with horses and humans. The woman and the animals in *Der Traum* are figured with the same degree of synthese, one as essential as the other. Marc’s *Animalisierung* is in evidence here. Like “wild” people, animals as envisaged by Marc display a natural somnambulism, having been born directly into their instincts, which modern humans – expelled from paradise – have lost. Meanwhile Marc worked diligently to ensure that the sacred meaning of the animals was brought forward, to show that their life forces exerted a power over the scenery, and that they were not just part of

319 On the positive and unfavorable connotations of the concept of the decorative in the late 19th and early 20th Centuries, see: Steve Edwards and Paul Wood, *Art of the Avant-Gardes*, (New Haven, Conn: Yale University Press in association with the Open University, 2004), 91. Marc’s dismissal of the “merely decorative” suggests that while he appreciated the aspects of decoration associated with, for example, non-Western art, he also thought that painting should not completely abandon a connection to at least partially recognizable “reality.”

320 For a thorough visual analysis of Gauguin’s *Manao Tupapau (L’esprit des morts veille)*, see Donald E. Gordon, “Content by Contradiction,” *Art in America* 70 (1982), pp. 76–89.
Gauguin was becoming more well-known during this time by other German artists, being the subject of the Deutschen Kunstgewerbeschau in Dresden in 1908 and finally arriving for a solo exhibition in Munich in 1910. Additionally, artists circulated photographs of what were beginning to be recognized as “electrifying” new French masterpieces, as reported by Marc’s correspondent from the Brücke, Fritz Bleyl. So Marc was aware, and in fact made certain, that his formal nods to Gauguin would be easily recognized as references to the originary, wild, and innocent.

The theme of the tenuous life of the psyche between sleep and wakefulness is central to the living beings in the work of both Gauguin and Marc. This state of partial consciousness is of crucial importance for the recovery of innocence and the introduction of a new sense of spirituality, as Kerstin Thomas has discussed. Looking again at *Le jour de Dieu*, two of the figures lie in a curve at the edge of the water, similar to the placement of Russi’s body in *Liegender Hund*. The women are not sleeping, involved rather somehow in the ceremony going on behind them. Like Russi, their condition is ambiguous, characterized by relaxation, a lapse into a state of retreat and at the same time increased attention. In a letter to the critic André Fontainas Marc would have known from his reading, Gauguin reflects on his impressions of the Tahitian dreamscape. He writes:

> Here, in the vicinity of my house, I dream in complete silence of mighty harmonies […] animal figures of statuesque rigor; something old, sublime, religious in their yesterdays, a rare kind of immobility. Their dreaming eyes move across the surface of an immense mystery. And then it will be night; everything rests. My eyes close to dream in the infinite space that flees before me, without understanding […]

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Gauguin binds together here the astonishment he feels about being amid the Maohi, as well as his longing for an original experience in imagining such a scene, in which the characters inhabit an ambivalent status between animals and gods, naively sublime and at the same time consciously religious. Of course Gauguin’s approximation of and approach to the culture of Tahiti is characterized by chauvinistic stereotypes. However by appraising anachronistically Gauguin’s texts and paintings in the hopeful and naïve context in which Marc would have received them, it is possible to see how Marc would have been galvanized by Gauguin’s practice as one which successfully introduced the combined ideas of longing for paradise with a contemporary spiritual dimension. Gauguin further hints to Marc that the key to entering this new paradise is through adopting a sensibility that removes the rigid separation between reality and dream, between thinking and feeling.

Marc therefore, unlike Gauguin, soon moved on from “Wilden” who were humans to animals. True to his culture-critical escapism, he finally replaced even the human “savages” with animals the most important subject of his pictures. Just as in the course of his essentialist reduction European nudes had ceased to seem innocent enough to him, so too the “savages” – corrupted by Gauguin and others – became insufficiently elemental in his eyes until finally animals alone were allowed that more perfect, earlier-life status. In them was enshrined the memory of that paradisal, original state that humans yearn to regain. Seeing the world through the eyes of animals, for Marc, means to exact a new understanding of the world from human beings. Marc chose alienation in order to return something essential to his own alienated condition. Thus, seeing through animals’ eyes, with Einfühlung, is to facilitate a new world outlook for human beings, an essential view of things in their precultural, undivided wholeness. This new world outlook will enable human beings to understand nature on its own terms again; in Marc’s own words: not just to see nature but to see ‘through’ it, a penetration of matter via a medium. 326

The half-closed eyes of Russi, the awake sleeper, show that the fully-minded

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activities extend to animals but that an increased epistemic potential comes from a sort of self-imposed psychological hibernation.

Besides the intrinsic value it had for him personally, Marc urged viewers to look at the world through the eyes of animals as a way of more generally practicing Weltanschauung over and against Weltanschauung. As a process, considering the world from an animal’s perspective, Weltanschauung demands a sort of doubled alienation factor, both from one’s own culture and in acknowledging the distance we have travelled away from understanding the animals and how difficult it will be to return to what Marc describes as a tierhaft and instinkthaft state toward Animalisierung itself.327

To view the world from the eyes of the animal, the empathic Nachfühlung, helps humans regain the perspective of a precultural, undivided, wholeness. This enables an understanding of nature that is both observed and felt, inside and outside – Marc describes this as the mediumistische penetration of matter.328

In Liegender Hund then Russi represents the instinctive originality of animal sentiency and its loss of comprehension to us. He is transformed into both himself – an animal subject inhabiting and creating his environment, a novel act in painting – and an idealistic pictorial allegory. Russi is also an emblem for the art of the future, the “wirklichen Kunstformen (real-life forms of art),” of which Marc writes in a March 1915 letter to Maria Marc that this phenomenon is “…likely nothing but a somnambulic vision of the typical, the irrefutable (and therefore more correct) vision of charged relationships.”329

What can be considered an enhanced position on the elusive somnambulism in 1912 becomes fully realized in the form of Marc’s “affirmative metaphysics” toward the coming war, which he characterizes in some haunting predictives. Almost exactly a year after creating Liegender Hund im Schnee Marc painted the monumental Tierschicksale (Fig. 54). Here, instead of a calm scene of a meditating dog, painted diagonals turn into sharp, crystalline splinters raining as a cosmic storm onto a forest of frightened animals. Our eyes seek and find little of the order from Liegender Hund in the chaos of falling trees and howling deer, boars, and foxes. A German doomsday vision following, as Frederick

Levine makes a case for Ragnarok from the Eddas. Andreas Hüneke discovered in 1994 that the inscription Marc had made on the back of the canvas – “Und alles Sein ist flammend Leid [And all being is flaming suffering]” – was a line of text from the Buddhist Dhammapadam. The artist’s cultural-critical apotheosis of the animal culminates in this hopeless and desperate glorification of sacrifice. The animals become the medium of a struggle that is still spiritual but is at last bloody and fatal, a last-ditch effort to drag Europeans to a higher level of corporeality, if not pantheistische unity.

In 1914, after being drafted and sent to the front in France, Marc continued to evoke the language of sleep and dreams in his letters to friends and family, particularly after the death of August Macke in September 1914, a vanishing point of consciousness grotesque in its level of denial. By 1915 Marc lapsed into a semi-hallucinative state, an escape as well as a Gnostic refutation of the scientific positivism which infused German political and military rhetoric. Marc’s friend Paul Klee was the one who tried to put all

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331 Andreas Hüneke Franz Marc, Tierschicksale: Kunst als Heilsgeschichte. (Frankfurt am Main: Fischer-Verlag, 1994), 15. Hüneke’s discovery was made many years subsequent to Levine’s book, which is long essay based upon psychological interpretations including the very interesting premise that Marc’s Tierschicksale can be interpreted as an image of Ragnarok from Norse mythology. Unfortunately this later development has cast a pall over Levine’s research; however, his creative interpretation is still very interesting. My belief is that the despairing line was Marc’s comment upon learning that Annette von Eckardt was relocating from Berlin, where he still occasionally went to visit, to Sarajevo. The Dhammapadam was a text they had studied together, and for which Marc produced illustrations for von Eckardt which appeared later in her own 1917 Stella Peregrina. In a letter to Maria Marc from 25 May 1915, Marc reports a lucid dream transporting him to the “time of Caesar’s legions” while simultaneously maintaining an awareness of his duties as a soldier, even as his thoughts wandered to books, August Macke, and his home in Ried. He muses over these developments as a sign that perhaps his existence will continue in some fashion without a body – though in somewhat typical Marc tone these observations are reported rather matter-of-factly. “Ich lebe eigentlich drei Leben nebeneinander: das eine Leben des Soldaten, das für mich vollkommene Traumhandlung ist und bei dem ich beständig den sonderbarsten Ideenassoziationen und Erinnerungen unterworfen bin, z.B. als ob ich bei den Legionen Cäsars stünde, – das ist kein Witz; ich bin durchaus nicht krank, – ich ›sehe‹ uns plötzlich so, ganz genau, bis in alle Einzelheiten. So kommen mir auch die Bewohner der Gegend durchaus als Verstorbene vor, als Schatten (nach dem griechischen Hadesbild). Das sind gar keine Erlebnisse mehr für mich; ich sehe mich ganz objektiv wie einen Fremden herumtreten, sprechen u.s.w. Das zweite Leben ist schon eher ›Erlebnis‹, die Gedanken an Europa, Tolstoi, August, Ried, Bücher, die ich lese, Zeitungen und die Gedanken an die schon jetzt ganz sagenumspannene Front der Riesenheere, die Fliegerkämpfe, (deren wir jetzt täglich Zeugen sind), meine Briefe, – in all dem steckt schon eine Wirklichkeit, in die ich wenigstens zuweilen meine Nase stecke und in der ich mich zuweilen wach, auf beiden Füßen und anwesend fühle, obwohl ich nie das Bewußtsein dabei verliere, daß dies alles für mich nicht wesentlich ist, nur Wege, Spaziergänge ohne Ziel, die man zur Erholung und um sich zu fühlen und um nicht untätig zu sein geht, um dann wieder zu sich nach Hause zurückzukehren, in sein eigenes gänzlich unsichtbares ›Heim‹. Und das ist das dritte Leben: das unbewußte Wachsen und Gehen nach einem Ziel; das Keimen der Kunst und des Schöpferischen, der Keim, den man nicht vorwitzig berühren darf. Alles andere wird für
these aspects of his friend in a puzzling eulogy written shortly after Marc’s death on 4 March 1916. Klee found that Marc had taken the animal world as a critical mirror which reflected poorly on the world of humans. Marc’s anti-narrative reference to dreams with social content was ultimately relevant only to the animals encapsulated in the forms of these sleeping-awake creatures.

mich unwesentlich und gleichgültig, wenn ich über dieses eigentliche innere Leben brüte; wie der Vogel über seinem Ei, so sitze und brüte ich über diesem Leben, – und was ich sonst tue und denke, gehört gar nicht wesentlich zu mir. Der wahre Geist braucht gar keinen Körper zu seinem Leben, – vielleicht ist ein Körper seine äußerliche Bedingung (Inkarnation), aber er ist nur wenig abhängig von ihm, kann sich von ihm zeitweise und besonders in seinen wichtigen, wesentlichen Stunden ganz von ihm trennen.” Marc, Briefe, 148-150.

333 Paul Klee, Tagebücher 1898-1918, (Stuttgart: Teufen, 1988), Nr. 1008 [July 1916], 400: “His noble sensuousness with its warmth attracted many people to him. He was still a member of the human race, not a neutral creature.” [”»Edle Sinnlichkeit zog wärmend ziemlich viele an. Marc war noch Spezies, nicht Neutralgeschöpf.”]
9. Aesthetics of Appropriation

A good deal of visual culture is predicated on the idea that works of art belong to their original context and that an adequate understanding of them entails an imaginative revisiting, however imperfect, of the time and place in which they first existed. Researchers like myself who are personally invested in their subjects’ “afterlives” take into account the ways in which their own identity affects their construction of the past, but, in the mainstream of the discipline, a belief in the explanatory power of origins remains axiomatic.

This should be the case if we are to avoid falling into a view of history that is blind to difference. A belief that the image belongs to a past that differs from the present of its interpretation safeguards us from assimilating what is not ours to understand, at

334 For the aspect of visual culture that is not contemporary media studies, this is a fundamental precept. An example of the intersection of art history and art historical visual culture would be understanding that the carbonized fragments of crockery and flatware we admire in exhibitions devoted to Pompeii ca. 79 would have been perceived by their original owners simply as eating implements. This observance has also been turned around, notably by Patricia Fortini Brown, to elevate household and domestic objects including clothing and weaving into perception as art objects. See: Patricia Fortini Brown. Art and Life in Renaissance Venice. Uper Saddle River, N.J.: Prentice Hall, 1997. More recently Amelia Jones has argued for an “expanded field” understanding of video and performance art as a vanguard of third-wave feminism, for example, evaluating pornography videos alongside the work of video artists Carolee Schneemann and Pipilotti Rist. See: Amelia Jones. Seeing Differently: A History and Theory of Identification and the Visual Arts. New York: Taylor and Francis, 2013. Others argue that no matter our level of circumstantial and historical knowledge and awareness, art can never be understood away from its original geographical and temporal context. See: Miwon Kwon. One Place After Another: Site-Specific Art and Locational Identity. Cambridge, Mass.: MIT Press, 2002. In this discussion it is hard to see how, for example, Fortini-Brown’s veneration of handmade lace can be supported while dismissing Jones’s accolades for pole dancing, though my position is that total inclusivity ultimately destroys the mission of the academic humanities. My assertion about where Marc fits into this rubric is that it is clear his work was intended as both an assault upon and an admission to what was then the highest register of artistic production, painting. I am reading his oeuvre in that context.

335 My method for coming to terms with the issues raised in footnote 30 and with the question of what can taken to be a median reading of visual culture’s intersection with art history as concerns Marc can be parsed again with one of my touchstone scholars, Hal Foster. I find a simplified visualization of his idea of the “parallax” to be useful in thinking about both confining and excluding cultural errors and questionable identifications. Framed in this way, looking at Marc’s art using Foster’s terms “horizontal” and “vertical” oppositional strategies, if we remain within vertically reflexive, strictly historical history as art history, art will speak only to itself and end up isolated by formalism, but if we opt for pure horizontality, we succumb to purely individualistic references and seek only the immediate. The parallax keeps these dimensions in balance. The reconception of the problem is attendant to Foster’s “return” as a way of forestalling the dispersal of the idea of the avant-garde. See: Foster, “Who’s Afraid of the Neo-Avant-Garde?” in The Return of the Real, pp. 1-34; also Foster’s “Postmodernism in Parallax,” October 63 (Winter 1993): 4-20.
least not without the requisite scholarly work. But a historiography that treats the image as uniquely bound to and therefore only understandable in terms of its original context will not represent the ways in which the image is mutable, and, in its changeable nature, recoverable by us in the present – the latter being the broader goal of my project as concerns Franz Marc.

One thing that is profoundly striking to me about Marc, particularly in the sense of what has heretofoe been uninvestigated about him, is the way his behaviour as a person and his artistic habits were greatly organized around mimesis, and the network of words associated with this term (that should not be puzzling but is), including imitation, copying, and re-enacting. Because I am the first to attempt to come to terms with Marc’s copying characteristics, this chapter and the sections it contains are by turns painstakingly detailed and experimental. I believe strongly that copying, as I would more simply put it, is extremely important to understanding Marc, particularly in the context of this thesis, which is a form of re-enactment itself.

Marc’s form of copying was physical, in that he attempted not just to reproduce how things looked but how the body moved and felt. He incorporated repetitive, almost dance-routine like movement into replicating the work of Cézanne and Delacroix, and also followed around the semi-wild horses of the Lenggries Alps, marking their hoofprints footstep by footstep. Phillip Ekart wrangled with this type of vexing assertion about mimicry in an article about its expression by Aby Warburg:

Actions belong in a category that is called fortschreitende Nachahmung (progressing imitation) befitting those arts and media which rely on successive deployment, or the linear deciphering of its signs, such as poetry: The poet picks up each action at its origin and develops it through all possible changes until its end. Each of these changes, cost the artist a considerable effort … The phenomenon of change, i.e. the dynamis that inheres in one state and transmutes it into another state, is crucial here. 337

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336 Mimême has a range of meanings. Along with imitation, representation, and expression, as well as emulation, transformation, and creation of similarity, mimesis designates the production of appearances and illusion. Like Einfühlung mimesis is the crux of important conversations of 20th Century Modernism. Picking up on Walter Benjamin, Theodor W. Adorno elaborates mimesis as the core of his aesthetic theory. Interestingly per Marc the word also more straightforwardly can mean “the direct imitation of animal and human utterances; and “the imitation of persons and things in an inanimate medium.” All of these vectors of interpretation are well worth exploring in a renewed appreciation of Marc. See: Gunter Gebauer. “Mimesis.” Encyclopedia of Aesthetics. Oxford Art Online, Oxford University Press, accessed 1 September 2017, http://www.oxfordartonline.com/subscriber/article/opr/t234/e0355.

Thus having noted such a phenomenon in Marc, it would be remiss not to at least try to address this interesting problem.

9.1. Restoring Marc’s Context

It is difficult to grasp today just how strange Marc’s colourful pictures seemed to his contemporaries. After 1945, this potential for strangeness evaporated almost completely in the wake of a reception that identified German Expressionism in general simply as “modern” art and proclaimed it as a return to Western values. As actual and reputed victims of National Socialist proscription, the pictures of the Blaue Reiter artists, as well as those of the Brücke, helped Germans to compensate for their feelings of guilt and to successfully block out the atrocities of the Nazi era, as well as the art of the Nazis.

In numerous exhibitions, and made accessible on a mass-media scale as reproductions, Marc’s paintings became icons of the collective pictorial memory and something akin to the lowest common denominator of Federal German taste in art. Of course, this familiarization of the unfamiliar was only achieved at the price of a trivialization that entirely ignored the culture-critical origins of this art. The subjects of Marc’s pictures were particularly susceptible to this fate, dominated as they are by motifs that are unspectacular at first glance – horses, cats, cows, and deer. They are, upon initial encounter, apolitical, conventional subjects firmly rooted in a bourgeois ambience, drawn from Marc’s personal proximity to fields, woods, and meadows, seemingly in tune with a benign concept of “nature.” However, at the time it was created, this new art was perceived by the public and by art critics as a radical departure from all the hitherto valid norms of art, and – when not denounced as mere incompetence – was deplored as an exit from Western culture (see “Eyes Be Closed”).

339 There was an enormous outcry – both from the public and from the German art history community – over the acquisition and decontextualized display of more than 30 sculptures by Arno Breker at Munich’s Pinakothek der Moderne. See: “The Good, the Bad and the Ugly?; Die Pinakothek der Moderne konfrontiert als “entartet” diffamierte Arbeiten mit Hitlers Lieblingskünstlern. Klingt spannend, bleibt aber zu zaghaft in Bezug auf die Gegenwart,” in Art: Das Kunst Magazine, December 2015: http://www.art-magazin.de/kunst/8765-rtkl-gegenkunst-muenden-good-bad-and-ugly. For an excellent account of the artwork stolen by Hildebrand Gurlitt recovered in 2013 in Munich, and the ramifications of contemporary perception of entartete Kunst, see: Catherine Hickley, The Munich Art Hoard: Hitler’s Dealer and His Secret Legacy. (London: Thames & Hudson, 2015).
When, in a comparison with Picasso, Johannes Langner wrote of the “identification of style and subject” in Marc’s “approach to the exotic” as “incomparably more naïve,” certainly it is true that Picasso, in his période nègre, put the aesthetic challenge of African culture far more forcefully into practice than Marc ever did. This however must be read as a deliberate aesthetic choice on Marc’s part, not a failure of his experiment with “the exotic,” and also shows that Marc’s appropriation was calculated and discerning.

Returning to Langner’s useful comparison of Marc and Picasso, Marc’s reception of extra-European art, from this point of view, alongside numerous agreements with similar references in the work of Picasso as well as Kandinsky, shows some significant differences. Above all, the significance of directly-observed sources plays a far greater role for Marc than it does in the work of his contemporaries.

Like August Macke, Marc had been deeply impressed by Japanese art. However, the works that he produced under its influence are confined to the years 1908 to 1910, plus a few small drawings for 1912’s Almanach. Then works from cultures considered yet more aboriginal came to the fore. In a letter to Macke, he tells of visiting the Berlin Museum of Ethnology “…in order to study the art materials and techniques of ‘primitive peoples’ (as [Macke’s uncle-in-law and Marc’s patron Bernhard] Koehler and most contemporary critics express themselves when they want to characterize our endeavours).”

Marc confides to Macke:

I finally remained standing, transfixed and trembling, before the Cameroon carvings, surpassed perhaps only by the awe-inspiring works of the Incas. I find it so natural that we should seek the rebirth of our artistic feelings in this cold dawn of artistic intelligence and not in cultures that already have a thousand years behind them, such as the Japanese, or the Italian Renaissance…

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342 “…um die Kunstmittel primitiver Völker (wie sich Koehler und die meisten Kritiker von heute ausdrücken, wenn sie unsere Bestrebungen charakterisieren wollen) zu studieren…” Letter of January 14, 1911. Macke and Marc, Briefwechsel, 40.
This statement strongly implies that Marc thought he could glean what he wanted and needed from the ideal artworks he saw, and incorporated them into his own practice simply by looking closely at them rather than having a great deal of historical minutiae at hand about the cultures that produced them.

Thus, in engaging Langner’s criticism of Marc, I would say Marc’s art was not so much half-heartedly committed to a primitivism that looked to non-Western tribal art; rather he mediated the sense of strangeness that the original and wild excited in him and that also nourished his longing for something new, by means of indigenous pets, domestic, farm, and wild animals presented in a moderately “savage” style. In this sense, art was a salutary medium of regression that revealed a new aesthetic religion. Marc, driven ever onward by a potent mysticism, sought to reveal a spiritual meaning in things in forms constructed from within.

9.1.1. Educational Modifications

In 1905 Marc met the Swiss painter Jean Bloé-Niestlé, who would become a lifelong friend – Bloé-Niestlé eventually moved with his wife the artist Marguérite Légros to Sindelsdorf to be close to Marc. Marc became enraptured by Bloé-Niestlé’s attentive manner in the recording and presentation of animals and nature. In an effusive letter dated 20 October 1905 to Maria Franck about one of Bloé-Niestlé’s drawings of a flock of starlings, Marc began articulating some ideas about the importance of isolating identifying features about specific animals – even animals who gather in large groups and behave in unison. In what was already a hallmark of his work habit, Marc set about

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344 “We then visited a young colleague, M. Niestlé; a very cosmopolitan, fresh French animal artist of such a brilliant melancholy that it practically strikes you ill to see his work. He was reminiscent of the Japanase, technically, only more affectionate, more inward-looking and most wonderfully, more precisely, from a delicate depth to the near unbelievable. In addition to countless animal studies, he has now a large project: a two-metre-long framed work on paper, on which he has painted a hundred starlings (a passing swarm) And no one is like another! Each animal has its own expression.” [“Wir besuchten dann einen jungen Kollegen, M. Niestlé; es ist ein ganz weltscheuer, blutjunger französischer Tierzeichner von einer so genialen Melancholie, daß es einen krank macht, wenn man seine Sachen sieht. Er erinnert technisch ganz an die Japaner, nur noch ergreifender, noch innerlicher, und was das Wunderbare ist: noch genauer! Von einer zeichnerischen Vertiefung, die an’s Unglaubliche streift. Jetzt hat er neben ungezählten Tierstudien einen großen Entwurf: einen zweimeterlangen Rah men (Papier), auf dem er hundert Stare (vorbeifliegender Schwarm) malt. Man glaubt, das Zwitschern und Flügelauschen zu hören. Und keiner gleicht dem anderen! Jedes Tier hat seinen eigenen Ausdruck.”] Marc, Briefe, 20-22.
making a drawing, *Spatzenstudien* (1905) (Fig. 55), like the one he describes by Bloé-Niestlé.

Though by this time Marc had put institutional education behind him, he nonetheless had respect for some of the art academy’s time-honoured traditions, particularly the idea of drawing as a learned skill improved by practice, which was reinforced with contact by some of the ideas Bloé-Niestlé impressed upon him.

Through these experiences, Marc gained some confidence in the representation of the animal using not just observation but memory. This idea of learning “by heart” to draw nature was common at the time because it was one of the principles of the teaching methods espoused by the Akademie der bildenden Künste Munich which Marc attended sporadically from 1899 to 1902, finally dropping out without graduating. On his own, Marc closely followed the academy’s practice of “memory drawing.” He also would have known of the methods espoused by one of the foundational books in the AdBk curriculum by the French artist, writer, and teacher Horace Lecoq de Boisbaudran whose 1862 collected instructional notes contains an amusing confluence of recall, animals, and drawing:

> The study of animals demands particularly the employment of memory. It could be made the occasion of introducing into the school course a form of work as novel as it is valuable, by turning the animals under observation out loose into the school grounds. … The horse, in particular, should be very thoroughly studied, not only anatomically but in its living forms and paces. 345

Marc was also inspired by second-hand contact with Hans-Eduard von Berlepsch-Verlandas, a friend and advisor to Bloé-Niestlé, who had attended courses at the school founded by Berlepsch in Munich, the Hochschule für Architektur:

> Education is exclusively based on the study of natural forms: plants, shells, insects, fish, birds, etc.; We first pursued the design of memory to form the ability to express freely. 346

Then there is the principle of intensive study of the animal in Arthur Schopenhauer’s *Die Welt als Wille und Vorstellung* which Marc knew: “No artist is able to

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345 Bloé-Niestlé had given this book to Marc though there is a very good chance Marc was already familiar with its contents: Horace Lecoq de Boisbaudran, Lowes Dalbiac Luard, and Selwyn Image, *The Training of the Memory in Art and the Education of the Artist*, (London: Macmillan and Co., Ltd, 1911), quote from page 38.

346 Berlepsch is quoted from: Hans Eduard von Berlepsch-Valendas, *Schools and Education in Switzerland*, (Zürich: Swiss National Tourist Office, 1939), 85.
correctly represent an animal if he has not studied them for many years, if he does not imbue the depths of his being with them.”

Clearly Marc took Schopenhauer’s advice seriously, beyond its practical aspects, in that it suited his own belief system and desire to be around animals. But Marc’s copies represent much more than an artist amplifying the training required for a technical profession. Seeing the value Marc placed upon direct observation of nature, as well as honing this skill through visual representation and physical repetition, allows appreciation of Marc’s practice in a way that has not been considered previously, in both its execution and psychological underpinnings and manifestations.

Marc modelled his “field work” after the type of studies being conducted by naturalists both of his time, and those he would have been familiar with through reading and research, such as Charles Darwin and John James Audubon. Further, Marc extended these types of “expeditions” to museums and displays of discoveries from scientific explorations and archaeological sites. Finally, into these pursuits, Marc injected a type of physical repetition that valued copying as a means both to mimicking and perfecting the recording of what he deemed crucial about the animals and objects he had seen, and as a therapeutic, contemplative act, similar to learning a dance routine, yoga, or tai chi. In this latter sense we can see Marc perform a complicated ritual of willful *Einfühlung*.

Marc copied with the undisguised intent of referential appropriation. He spent a surprising amount of time and effort copying other works even after he had developed a very distinctive style of his own. Marc used the components of paintings by Eugène Delacroix, Paul Cézanne, and Paul Gauguin to activate them into becoming something new, and attempting to cast himself into the consciousness of the artists he admired through this hypnotic repetitive activity – to *sich einfühlen*, to make a connection with artists from the past as he did with animals in his present.

The idea of visual and cultural syntheses came naturally to Marc. From his teens and beyond Marc found his way with ease to French art. Both his parents were fluent in French, his mother, Sophie Maurice Marc, having been born in the Alsace, and the family subscribed to *Le Figaro*, which Marc himself read even as a child. Marc was therefore not only bilingual but also familiar with what was happening in France. There

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were many books in French in his personal library. As discussed in the section so named, Marc references Flaubert’s *Saint-Julien-l’Hospitalier* (1877) often, focusing on the protagonist’s actions before his deathbed redemption, drawing Julien as a kind of anti-Noah, a destroyer, not a saviour, of animals, a question about purification and redemption Marc seems to have asked himself all his life (Fig. 19). Marc also appreciated the works of Stendhal, Alfred de Musset, Joris Karl Huysmans, Maurice Maeterlinck, and Emile Zola. As for French painting itself as early as 1901 Marc makes reference in a letter to his parents from Venice where, accompanying his brother to an international exhibition, he had seen “remarquables [Jean-Baptiste-Camille] Corot et [Charles-Francois] Daubigny,”

Though Marc had more in-depth knowledge of French culture than most, for any German artist, information about French art was readily available, whether through art magazines such as *Die Kunst für Alle* and *Kunst und Künstler* and through exhibitions in galleries and museums. As noted in “Eyes Be Closed,” Marc gets into a debate in print about the French art so widespread in the German Empire during 1910’s l’affaire Vinnen. In his commentary, Marc compares French and German art to showcase all

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349 Marc also studied and made numerous notations in the margins of the books he owned, which he seemed to have re-read at least a few times apiece, such as, for example, the 700-page novel *Der Narr in Christo Emanuel Quint* (1910), the story of an obsessive wandering preacher, who, like Marc, mixed pagan and animist beliefs with Christianity, by Gerhart Hauptmann. Marc seems to aggressively claim a re-attachment to this religious “dabbling,” in fact, in a letter dated 1 December 1915 to Maria about this book, in which he states, “Everything is pure in this book; it knows no ‘nearly,’ no equivocations, and gives no license. [...] My soul is too sincere and clear to trouble my conscience with critiques of amateurishness Christianity. For me, there is only one salvation and regeneration: At least every chance, to be captivated by the concessions and equivalences of my work.” (“Alles ist rein in diesem Buche; es kennt kein ä peu près, kein Ungefähr und keine Konzession [...] meine Seele ist zu aufrichtig und klar, um Dilettantismus mit dem Christentum und meinem Gewissen zu treiben. Für mich gibt es nur die eine Erlösung und Erneuerung: wenigstens jedes Ungefähr, jede Konzession nach gleichviel Seite aus meinem Werk zu bannen;”) Marc, *Briefe*, 174-175. The urge for clarity, for a totalizing vision is striking, in contrast to the actual ambiguity of Marc’s overall attitude to Christian belief in this letter and in general. This stands as a good example of Marc’s tendency to extract what he liked, or what was useful to him, and moreover to pay very close attention to, disparate works to which his attraction or interest might not seem superficially obvious.

350 Marc, *Écrits et correspondances*, 43.

351 See a full description of Marc’s role in these events in the immediately preceding chapter. The Worpswede landscape painter Carl Vinnen published two articles protesting the purchase – at a price too high according to him – of the Van Gogh painting *Champs aux coquelicots* (1890) by the Kunsthalle Bremen. He sent these articles, together with a letter to artists, museum curators, and art critics to generate their support. He then compiled the 140 responses he received, published in April 1911 under the title *Ein Protest deutscher Künstler*. What he denounced, he said, were the writers and journalists who praised French art uncritically and thereby influenced public taste. This encouraged art dealers to demand exorbitant prices for French paintings, thus leading to a devaluation of German painting. Robin Lenman writes: “Vinnen belonged to both the Munich
that was admirable from Paris: “The French paintings are so much more artistic than naturalistic German paintings because they appear immediately alive and do so without being filled with details to their frames.”\(^{352}\) (Italics are mine to serve as emphasis that Marc made consistent references to *Abstraktion* — in the sense of simplification or *synthese* — and something like *Animalisierung* — even in his fairly direct public polemics.)

9.1.2. French Art in Germany and Munich

In Munich, the two main galleries involved in the dissemination of French art were those of Heinrich Thannhauser and Franz Joseph Brakl. Thannhauser and Brakl worked together for some time dealing and displaying contemporary art until Thannhauser opened his own gallery, the Moderne, in 1909. At Brakl’s, where Marc had his own first exhibition in 1910,\(^ {353}\) Marc would also have seen the work of Vincent van Gogh in 1908 and 1909.\(^ {354}\) In the first exhibition at the Moderne in November 1909, Thannhauser presented works by several French artists and in 1910 he organized exhibitions on Van Gogh and Gauguin. Other shows — such as the Kunstsalon Wimmer, which also had a dual Van Gogh-Gauguin shows; the Zimmerman, and the Heinemann gallery with its long-running retrospective on the Barbizon School from 1908 to 1910\(^ {355}\) — would have contributed to Marc’s exposure to French art.\(^ {356}\)

Marc often went to Berlin in part to visit Maria Franck and the family of Annette von Eckardt, and of course took these opportunities to visit museums and galleries. Marc was familiar with the gallery founded in 1898 by Bruno Cassirer and Paul Cassirer, which

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\(^ {352}\) Marc, Briefe, 20. Additionally in a letter dated 12 April 1911 to August Macke, Marc elaborates upon the planned Vinnen “retaliation” including another very detailed list of artists and works exemplifying French painting.

\(^ {353}\) *Kollektion Franz Marc*, (Munich: Brakls Modern Kunsthandelung, February 1910). The exhibitions on Van Gogh are mentioned in the Lankheit biography on page 51.


\(^ {356}\) *Eröffnung Ausstellung*, cat. exp., Munich, Moderne Galerie Heinrich Thannhauser, November 1909. There were works by Claude Monet, Auguste Renoir, Alfred Sisley, Camille Corot, Camille Pissarro, and Gustave Courbet; and also paintings by German artists at this exhibit.
opened with a show on Impressionism. 357 A few years later in 1901 the cousins parted.
Paul kept the gallery and Bruno a publishing house that generated, beginning in 1902, the
magazine Kunst und Künstler, the journal most important in the dissemination of French
art. Paul Cassirer, who regularly showed Impressionist paintings in exhibitions mixing
mostly French and German painters, also played a major role in the introduction of
works by Van Gogh in Germany.

In the museum world, Hugo von Tschudi, who became director of the
Nationalgalerie in Berlin in 1896, was a key figure in the acquisition of French art whom
Marc knew and admired. Tschudi was the first to bring works of Édouard Manet and
Paul Cézanne to German museum collections. 358 Marc consulted, and was encouraged
by, Tschudi when preparing the 1910 response to Vinnen. Tschudi died the same year
and the Blaue Reiter Almanach is dedicated in his honor. In the essay “Geistige Güter”
(“Spiritual Treasures”) Marc expressed his admiration for Tschudi’s influence and
friendship. 359 Marc also saw an enormous exhibit of French art presented by the
Sonderbund Düsseldorf in 1912, on his way to visit August Macke in Bonn. 360

Marc had many other sources of information from which to gather data about
French art. Through his connection to Piper, Marc came into contact with the work of
art historian Julius Meier-Graefe. Marc designed the covers for the Piper editions of
some of Meier-Graefe’s books. 361 Meier-Graefe wrote extensively about French painting,
including publishing a monograph on Cézanne, a painter whose work Marc soon found
consuming his copying exercises. Besides Kunst und Künstler, another journal that

358 Paret, The Berlin Secession, 396-401. At the end of 1897, Tschudi reorganized the hanging of
the collections of the Nationalgalerie, marking a special place for French art and sparking anger among
members of the Preußischer Landtag. Eventually Wilhelm II required that the old configuration be
restored and that, heretofore, new acquisitions would require his approval. After attempting in
1908 to purchase paintings by Eugène Delacroix and Théodore Rousseau (which the museum
did not have the money to buy), Tschudi was forced to take a sabbatical – a pretext to get rid of a
director whose work was not appreciated. Ultimately Tschudi became director of Staatliche
Gemäldegalerien in Munich. Pursuing the same policies continued to cause difficulty.
360 In a postcard dated 25 September 1912 addressed to Kandinsky, Marc refers to visiting the
Sonderbund, recording an overall favorable impression of the French art shown. This is
noteworthy, since Marc and Macke had quarreled bitterly over the selection process for the
exhibit, with Marc having even gone so far as to organize a sort of “Ausstellung refusierter” on
Maria Marc, edited by Klaus Lankheit, (Munich: Piper, 1983), 190; and Macke and Marc,
Briefwechsel, 124-126.
361 On this matter see the exhibition catalogue article by Peter Paret “Die Tschudi-Affare” in
discussed French painting extensively, *Kunst für Alle*, was also published in Munich. These journals regularly read by Marc are interesting for several reasons: first, for their theoretical articles on art, which gave Marc the templates for his own forays into public commentary, but especially for their reproductions of paintings by French artists.\(^{362}\)

Finally, Marc was familiar with the private collection of his patron, Bernhard Koehler. Koehler owned works by Cézanne, Gauguin, Van Gogh, Manet, Claude Monet, Camille Pissarro, Auguste Renoir, and Georges Seurat.\(^{363}\) Owing to his close relationships with Koehler’s family – whose members through marriage included the Macke cousins Helmuth and August – Marc had ample opportunity to inspect Koehler’s collection at proximity and leisure.\(^{364}\)

So Marc’s exposure to French art is beyond question, even excluding his trips to France. But these journeys, discussed episodically throughout my thesis, are also crucial since it is through them that we can see Marc begin to consider how what was “immediately alive” – the phrase Marc’s use in describing his ambitions to Piper – about French painting could be modified and used to explore visual manifestations of *Animalisierung*.

Marc did more than just look at French painting and admire French culture from afar. In the summer of 1903 Marc accompanied Friedrich Lauer, a school friend who remained supportive of Marc’s career through continued patronage (which begins by footing the bill for this half-year excursion), on a trip to Paris.\(^{365}\) Although Marc mentions repeatedly in his letters his activity making sketches during this visit, only three

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\(^{362}\) These journals have been digitized and are available online through the Universität Heidelberg Bibliothek.


\(^{364}\) Owing to his proximity to all parties involved and his ability to converse in the Bavarian dialect, Helmuth Macke’s accounts of these encounters are very valuable. See: Margarethe Jochimsen and Peter Dering, *Helmuth Macke: Tektonik der Farbe*, (Bonn: Verein August Macke Haus, 1999).

\(^{365}\) Lauer is another figure who was crucial to Marc who has slipped from the literature, last appearing as a notable character in Klaus Lankheit’s 1976 biography. Besides paying for the trip, it was through Lauer that Marc was able to gain access to private tours of the Palais du Luxembourg, the famous Durand-Ruel gallery, which in 1902 would have shown a large number of works by Claude Monet and Georges Seurat. Lankheit, *Franz Marc*, 43, 118-119. Later, when Marc was invited to join the NKVM, he did not have the 40DM to pay the dues, so he borrowed the funds from Lauer and von Eckardt See: Franz Marc to Annette von Eckardt, Germanisches Nationalmuseum, Archiv für bildende Kunst: Franz Marc Papers (correspondence), [September 1904-December 1915].
works on paper dating from his trip to Paris now remain.\textsuperscript{366} Marc returned to Germany in September and to his relationship with von Eckardt, a woman married to a professor of India studies and Sanskrit translator, Richard Simon.\textsuperscript{367} It bears noting that von Eckardt also made and sold unauthorized copies, and sometimes outright forgeries, of everything from incunabula to Japanese woodblock prints, and that Marc had no qualms about making himself a fixture in von Eckardt’s atelier, at least initially owing to his own skill copying documents and minor artworks.\textsuperscript{368}

Meanwhile Marc produced very little work in the style of the Impressionists or any of the other paintings he had seen in France and instead occupied himself with a period of trial and error in a variety of media, including making personalized \textit{ex libris} for his friends and family. Still, although there is no immediate effect of French art in Marc’s work, at least not in a radical way, Marc begins incorporating stylistic elements he had observed into his own images. In 1904 Marc, who though he had discarded German academic painting had not made a decisive move toward the French styles he claimed so much to admire, makes a greater visual departure in style with \textit{Indersdorf} (Fig. 61). This painting of a small, unspectacular monastery near Munich reflects the concerns of the Parisian painters, not the German academy, which at the time still included representations of mythical figures such as Anselm Feuerbach’s 1871 \textit{Iphigenie} (the taunting reference made about Marc’s work in Langner’s “Iphigenie als Hund”) and contemporized biblical scenes, like Max Slevogt’s 1901 \textit{Samson und Delilah}. The scope of \textit{Indersdorf} has been considerably simplified to give full importance to the rendering of light, which becomes the true subject of the painting. The light enters the composition from the upper left corner and draws a diagonal to the main building reflected in the water in the foreground. This painting is unique to Marc’s oeuvre in this method; like the


\textsuperscript{367} This relationship actually began in 1902, perhaps even earlier – the Marcs were neighbors of the von Eckardt / Simon family in Pasing from 1899. Von Eckardt’s heirs, who include the prominent physicist Helene Hohmeyer, hold more than 400 letters from Marc to von Eckhardt which at this time they have not consigned to an archive. Marc continued to see von Eckardt and remained on good terms with her daughters and sisters, with whom he often stayed when he was in Berlin without Maria Marc. He corresponded with both during these trips and made many notes about the exhibitions, artworks, and ethnographic objects he had seen. See: Franz Marc to Annette von Eckardt, Germanisches Nationalmuseum, Archiv für bildende Kunst: Franz Marc Papers (correspondence), [September 1904-December 1915].

\textsuperscript{368} See: Exchanges between Franz Marc and Annette von Eckardt on the subjects of small commissions and unauthorized copies, Germanisches Nationalmuseum, Archiv für bildende Kunst: Franz Marc Papers (correspondence), [September 1904-December 1915].
Impressionists he had just seen; sought to account, through the use of light and colour, for a specific time of the day.

During the years 1905-1906, Marc made a series of studies and small paintings that show a clarification of the practice of picking important details to suggest the essence of a being. The repertoire of motifs begins its focus on animals; seemingly quotidian objects become more prominent; the rendering not concerned with precision. Take the example of Der tote Spatz (1905) (Fig. 48) (discussed in detail in connection with Gericault’s Le chat blanc in the previous chapter): the bird’s feathers are not reproduced line by line. The sparrow’s body is made from patches of colour side by side. The intimate nature of this painting is reinforced by the feeling of being very close to the tiny subject, who is almost cut off by the edges of the frame. Though the subject is the wild sparrow, this painting, with its simplified tonal background also nods not just to the content and composition of the Gericault painting but also the influence of the Jugendstil journals Marc would have begun seeing in Munich.

Though Impressionism had an effect on Marc as his exposure to it coincided with his liberation from academic education, he could not fully embrace its direction. He continued experiments with paint application, texture, and the depth of the picture field, but after Indersdorf decided he was not interested in (and remained determinedly unimpressed with) the optical characteristics of light. In this respect he was closer to Manet, the least “impressive” of the Impressionists. Impressionism was unanchored by a philosophical or religious component, accused by the Symbolists of being purely materialistic, a criticism of which Marc was aware, and with which he agreed.

When Marc discovered the paintings of Paul Gauguin and Vincent van Gogh in 1907 during his second trip to Paris, he fully rejected Impressionism and became more interested in pushing himself toward even less naturalistic avenues of expression. Yet while Marc may have had greater philosophical ambitions than the Impressionists, this does not mean he was not interested in a certain exactitude in capturing the external

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369 See Marc’s quarrelsome correspondence with Robert Delaunay on this subject, collected in Der große Widerspruch: Franz Marc zwischen Delaunay und Rousseau, ed. Cathrin Klingsöhr-Leroy (Berlin: Deutscher Kunstverlag, 2009).

370 It is predictable that Marc would embrace the intertextuality of the Symbolists over the positivistic Impressionists. Marc already followed the writing of Maurice Maeterlinck and it was to the Belgian poet and dramatist the Almanach editors turned to for a contribution to their project, and whose texts interact with Schoenberg’s music. Maurice Maeterlinck, L’oiseau bleu: féerie en six actes et douze tableaux, (Paris: Fasquelle, 1909).
appearance of animals. The 1907 trip to Paris offered him the opportunity to define the direction in which he wanted these skills to develop.

Marc corresponded prolifically during the 1907 Paris escapade and it seems likely he drew in his sketchbook, too. Yet no drawings or paintings exist today from this trip. Citing the influence of Van Gogh, immediately after his stay in Paris, on 6 August 1907 he writes to Maria Franck: “I paint now but what comes most easily so I will not look at anything else but nature. I now live the truth of what a voice had always told me: back to nature, to that which is simpler, because it is only here that symbolism, the pathos and mystery in nature, lies.”

Besides the elaborate adaptation of Gauguin’s themes addressed previously, Marc also made studies of the art of Gauguin, as can be seen in his correspondence with Niestlé, though none of this work remains today: “Je t’ai envoyé hier le Gauguin; j’espère qu’il t’arrivera en bon état.”

Marc read an article by Maurice Denis called “Von Gauguin, Van Gogh und zum Klassizismus” published in Kunst und Künstler. This article discussed, among other things, the Nabis and Symbolism, and says little about the art of Gauguin, however, it is interesting to note the references mentioned: Japanese art, images of primitive idols, and Cézanne’s bathers. But it is the black and white reproductions in the magazine of five paintings by Gauguin that represented a source of inspiration for Marc, as revealed in a letter to Maria Franck in which he described the works in detail. Gauguin and Van Gogh show Marc how to generate contemplation and thoughtfulness in the experience of looking at a painting not just by simplifying external details but by going beyond appearance. The Gauguin exhibition at the Galerie Thannhauser in August 1910 also affects Marc; he makes reference to Gauguin in his unsolicited defence of the Neue Künstlervereinigung Munich the next month. Marc soon began to follow Gauguin in the

372 Postcard from Niestlé, Germanisches Nationalmuseum, Archiv für bildende Kunst: Franz Marc Papers, October 1908.
374 Gauguin’s Le Cheval blanc (1884) seems to have attracted Marc because it offered an idea about showing animals in a landscape who exhibit a sense of interiority, and particularly recall Marc’s Blaues Pferd I (1911). As reported and interpreted by Lankheit, Franz Marc, 51.
375 Marc wrote about this in his enthusiastic endorsement of the second exhibition of the Neue Künstlervereinigung Munich, before he had been invited to join the group and met Kandinsky (and had therefore only the show and its attendant catalogue to go by) in the article published as
use of colour as well, beginning in 1911 to dismiss local colour and instead balancing simplified forms with colours that can be characterized as essentially descriptive and selective details that invoke the essence of the animal, which by this time had become Marc’s primary subject.  

Marc felt so compelled by the work of Gauguin not only because it inspired him in regard to colour, content, and form, but also because the artistic motivations of the French painter seemed close to his own, especially regarding the spiritual dimension of art Marc was by this time very vocal in insisting upon. In the article in September 1910 where he defended for the second time the NKVM artists who exhibited at Thannhauser’s, Marc wrote: “This group’s daring attempt to spiritualize matter is a necessary reaction that began in Pont-Aven with Gauguin.”

“Spiritualizing matter” – the Animalisierung der Kunst that was the principal problem Marc had assigned himself to solve – was in the same category of concerns shared by two of Marc’s collaborators. Though Kandinsky and Macke disagreed temperamentally and philosophically about almost everything else, they agreed Cézanne had established an admirable benchmark of dematerialization. In Über das Geistige in der Kunst. Insbesondere in der Malerei Kandinsky includes a reproduction of Cézanne’s 1906 painting Les Grandes Baigneuses.

Marc began making many copies of Cézanne’s paintings. This work was far from easy for him as he wrote to Reinhard Piper on 22 September 1910:

You will surely be amazed to hear that I made no less than 18 different attempts to present the Cézanne. I developed entire analyses of composition, but the main difficulty was that the image was intended to grace a title page, for a mere ‘fleeting’ glance – I hope you are satisfied with my final result. It aims to entirely give up all elements of painting so hard to capture in black and white and to focus the viewer’s attention on the group of women in the tent and


“Dies kühne Unterfangen, die »Materie«, an der sich der Impressionismus fest gebissen hat, zu vergeistigen, ist eine notwendige Reaktion, die in Pont-Aven unter Gauguin begann und bereits unzählige Versuche aufweist.” Marc, Briefe, 219.


Kandinsky, Über das Geistige in der Kunst. The reproduction of Cezanne’s painting is on page 56.
to condense it so well that the eye desires nothing else. – I finally decided on a rather flowing kind of Japanese paper, so as to dissolve the brush line as well as possible. For I could hardly succeed in […] producing an even brush line. Let me know if you agree and are satisfied; I dearly hope you are.\textsuperscript{380}

What is notable is the effort and time Marc took to reproduce the appearance, with modifications, of Cézanne’s work, and that what Marc thought important to direct his efforts toward were the living beings shown in the painting, not the landscape elements which were Cézanne’s innovation in the eyes of many critics and art historians of the day. Marc continued to struggle to imitate Cézanne on canvas, and his admiration for the French painter affected his thinking. Marc wrote in “Die neue Malerei”: “Schon Cézanne grübelte über neue Mittel tiefer in die organische Struktur der Dinge zu blicken und letzten Endes ihren inneren, geistigen Sinn zu geben.”\textsuperscript{381}

In October 1912, Marc made a third trip to Paris, this time in the company of Maria Marc and August Macke. On this trip Marc apparently did no painting or drawing whatsoever, either, though Macke made many sketches of his friend. Yet the trip seems to have finally turned Marc’s attention away from the artists of the 19\textsuperscript{th} Century to focus on the work and theories of painters who were his immediate contemporaries. Marc’s interest in adopting stylistic motifs finally finds compatible formulas that are suitably adaptable for the new type of animal paintings. In a cursory review of Walden’s an exhibition of Futurist works, he writes that “…Carrà, Boccioni and Severini will be landmark in the history of modern painting…[Carrà, Boccioni und Severini werden ein Markstein der Geschichte der modernen Malerei sein].”\textsuperscript{382}

The work of Henri Rousseau, Gustave Courbet, and Eugène Delacroix was also important to Marc in terms of subject copying as the common thread between these three artists is that the animal was one of their favourite subjects. While experimenting

\textsuperscript{380} The drawings referenced in the letter are referred to in the Marc catalogue raisonné as paintings. Franz Marc: The Complete Works, Vol. I: The Paintings (London: Philip Wilson Publishers, 2004), 39. It seems to me however that, particularly taking into account Marc’s mention of the paper and since the images would have been reproduced as line drawings if they were as seems likely intended for Piper’s collaboration with Julius Meier-Graefe, that they were likely made with ink. The original letter from Marc to Piper was sold in an auction in 2015. The translation of the letter in English appears in Briefwechsel mit Autoren und Künstlern: 1903–1953. Reinhard Piper. Ed. by Ulrike Buergel-Goodwin and Wolfram Göbel. (Munich, Piper 1979), 121.

\textsuperscript{381} From “Die neue Malerei,” 235.

\textsuperscript{382} “Die Futuristen” in Der Sturm, Vol. 3 No. 132, October 1912, 187. Marc’s adaptation of Futurist motifs has more of an effect upon his late work, which is outside the scope of this section.
with different styles, we still find echoes of the work of these three painters in Marc’s rendering of specific subjects.

Marc discovered Rousseau’s unclassifiable painting through a monograph by Wilhelm Hued that Kandinsky had lent him. A postcard of November 1911 addressed to Kandinsky shows his typically effusive wonder and admiration, declaring that Rousseau “fell on Sindelsdorf like a thunderbolt,” and asking if Kandinsky knew whether “just Cubists” or also Gauguin and Van Gogh knew of Rousseau. It is interesting that Marc was curious if the painters he admired in turn admired Rousseau. Although Rousseau’s works were reproduced in black and white in Huda’s monograph, Marc was seized with such enthusiasm that he made a painting on glass patterned after the Rousseau self-portrait in the book (Fig. 57). Marc replaces the lamp with a flower and shows Rousseau wearing a halo, and imitates Rousseau’s style of writing. In this strange mash-up Marc elevates Rousseau to the status of Bavarian sainthood, using the proper medium of glass painting to demonstrate the reverence he felt for Rousseau (Fig. 9). It is certainly no coincidence that Marc transposed the self-portrait by the French artist onto painted glass, a medium typical of South German decorative media. In a letter of 1915, Marc still called the art of Rousseau “truly righteous” folk art.

There are several reasons for Marc’s interest in Rousseau. He found in naïve art, as is reproduced in the Blaue Reiter Almanach (see Section 5, “Trigger for a Train of Thought”), the idea of “homecoming,” of the original world. On the other hand Rousseau also addressed topics that intrigued Marc: animals and people in a somnambulant state (see “Eyes Be Closed”). Like Rousseau, Marc studied the animals at the Jardine des Plants in his 1903 Parisian stay.

There is even an instance of a less direct appropriation of one of Rousseau’s themes, and, compositions on Marc’s work, in the painting Die Wölfe (Balkan Krieg) (Fig. 59). Its elongated format, unusual for Marc, and treatment of the allegory of the war are not just echoes but a strengthening of colour and tension of Rousseau’s painting, La

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384 This letter from 1 November 1911. Marc, Briefe, 59.
385 Letter to Maria Marc 18 April 1915; Marc, Briefe, 145. Marc reports that even though reverse glass painting was a specifically Bavarian tradition it was Kandinsky and Gabriele Münter, who had been making their own, who inspired him to try out the technique. It is Münter who learned the specifics of the technique from craftsmen in and around Murnau.
Guerre (1894) (Fig. 58). The movement of the horse is comparable to that of the wolves from within the composition from the centre and extending outward. In Marc’s painting movement is reinforced by the repetition of the wolves’ bodies.

Eugène Delacroix is the other 19th Century French painter whose art occupied Marc several times but mainly in the years 1913-1914. Marc had the opportunity to see quite often in Paris and in Germany the works of Delacroix. In 1910, he read the book by Julius Meier-Graefe on the Ceram collection, a gift from Reinhard Piper.\(^{387}\) A card addressed to Piper from April 1910 testifies that he was particularly interested in reproductions of Delacroix: […]Ihre schönen Bücher sind nun angekommen, – meinen aufrichtigen Dank für Ihre liberale Aufmerksamkeit! Ich habe mich gleich an der Kollektion Delacroix-Bilder gelaubt; eine wundervolle Sammlung. […]\(^{388}\)

Piper also asked Marc to adapt for the cover of his book Das Tier in der Kunst the Delacroix watercolour Cheval effrayé par l’orage (1828) (Figs. 60 and 61). In one of Marc’s last paintings from 1914, Kämpfende Formen (Abstrakte Formen I) (Fig. 62) we can see how this Delacroix continued to inspire Marc. The motif is a far extrapolation of the original, in which we can see how far Marc could push these inspirations and adaptations. The disharmony of red and black and the violent battle can be described as supernatural, yet they retain animal characteristics, and echoes of Delacroix’s compositional style and emotionalism.

9.1.3. Archaeology and Museum “Field Studies”

As the Blaue Reiter Alamanch testifies, the association of an idealized Medieval with emblematic sculptures and woodcuts from that epoch appealed to Marc’s ideas about modern German artists as the inheritors of the “savages” and their preindustrial, precapitalist anarchism. And yet there is an urgent contemporary conceptual thrust to artistic expression based on image-gathering from this time: Marc insists that envisioning animals is based on our ability to imagine their perceptions and experiences, not exclusively on exact perspectival duplication of the appearance of creatures in the world, which in Marc’s eyes was a reactionary concept based on values inherited from the Renaissance.

\(^{387}\) Julius Meier-Graefe and Erich Klossowski, La collection Cheramy; catalogue raisonné précédé d’études sur les maîtres principaux de la collection, (Munich: Piper, 1908).

\(^{388}\) 19 April 1910. Letter to Piper about Delacroix, original sold; copy in the Franz Marc Nachlaß, Nuremberg. Although ultimately Piper did not use the drawings Marc had made, this commission served to draw Marc’s attention to Delacroix’s depictions of animals, as the book contained two dozen collotypes after Delacroix.
Marc’s iteration of these various influences and stimuli was unique, inflected as it was with his personal flourishes – the reflection of his deep affection for animals and the adoption of a pantheistic belief system. Nonetheless, the conflation of what the now sharply-divided scientific and creative disciplines was common at the time, with artists making exploratory expeditions and naturalists becoming adept as renderers and interpreters of data through drawing, sketching, and replicating pictures and objects. These interesting ambiguities can be seen in several examples of Marc’s “practice” as a naturalist.

The Gothic, primitive, and modern are visible in the work of Ernst Ludwig Kirchner even in the urban scenes of the Brücke painter. An aggressively zig-zagged interface between the two figures in Kirchner’s Zwei Frauen (1912) recalls the archivolts separating the columnar figures of the Adamsportal of the Bamberger Dom (ca. 1240) but it also derives, without contradiction of the structural Gothicism, from a “primitive” textile hanging in Kirchner’s studio.389 Emil Nolde’s reputation is tarnished for us in the present owing to his affiliation with the National Socialists, but in 1912, Nolde was enterprising enough to travel to what are now the Solomon Islands to do research for a planned book on the art of the Pacific Rim, and Nolde too simultaneously praised Gothic architecture as being similarly, and worthily, “primitive.”390

Equally as important though perhaps less visible than the neo-Gothic aspects of the Blaue Reiter was Marc’s interest in and familiarity with new schools of thought that dispelled some of the confusion regarding prehistoric and surviving “primitive” cultures. Framed a generation earlier by the distinction derived by John Lubbock between Paleolithic and Neolithic cultures, prehistory was finally separated from “modern primitives” by concrete periods of time rather than relative states.391 In fact it was precisely this fundamental notion of art as having been developed from Paleolithic

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389 When Kirchner and the rest of the Brücke group moved from Dresden to Berlin in 1908, he began filling his studio with tribal fabrics, sculptures, and carved wooden objects. Prominent in his paintings from this time is a long painted cloth split vertically in two with large roundels on each half, decorated with a vivid zigzag pattern. From Kirchner’s own photographs it is clear that there were actually two swaths of fabric, drapery that had been cut and painted by Kirchner himself. These photographs are published in Donald E. Gordon, Ernst Ludwig Kirchner, (Harvard University Press, Cambridge, Mass., 1968), 112; and discussed at length by Reinhold Heller in Brücke: The Birth of Expressionism in Dresden and Berlin, 1905-1913, (Ostfildern: Hatje Cantz, 2009), 89-112.


representation to Neolithic ornamental-abstraction that made it possible for Worringen and others to see contemporary *Abstraktion* as contiguous with modern, European, and particularly German, culture.

Crucially, Paul Ehrenreich’s 1890 report of an expedition to Brazil made it possible to think that apparently nonobjective ornamental forms might have images generatively “behind” them, that is, they might have submerged iconographic significance.392 Although in one sense this extended the 19th Century needs to rationalize images as describably representational, in a more radical way Ehrenreich definitively confirmed both the positive sophistication of ornamental forms and that copying and interpreting images were part of the routine activities of naturalists.393 Marc was able to discuss these ideas and developments not only with Kandinsky, who was fascinated by the deeper implications of decorative patterns, but with his friend and mentor von Tschudi.394 Besides his notoriety as the beleaguered director of Munich’s Staatliche Gemäldesammlungen, von Tschudi was the son of a Johann Jakob von Tschudi, an explorer, ethnographer, and early expert in the pre-Columbian art of Peru.395

Research that derived from an exploratory and artistic practice from the use of ethology-style “field notes” was also being carried out during this era, by zoologists, anthropologists, and archaeologists, particularly those from Germany and France. In thinking about how the practices of observing, recording, and presenting data came to Marc somewhat by circumstance as well as by design, note that Marc was aware of these types of studies as he was often in the company of scholars who knew and discussed them and because he read them (or read about them), and was intensely interested in

393 Ehrenreich found that designs painted by the people of the Xingu River basin as seemingly nonobjective architectural elements actually reflected motifs of nature, particularly animals. Ehrenreich considered a form thus derived as a *Tierachbildung*, or “animal after image,” something that was “hardly just geometric figures.” Ehrenreich, “Mitteilungen über die zweite Xingu-Expedition in Brasilien,” 81-98.
394 Both Marc and Kandinsky were familiar with Ehrenreich’s writing, as the explorer’s 1890 report was mobilized by Kandinsky, who himself had trained earlier as an ethnographer, in discussions with attendant to the preparation of the Almanac with the Russian materialist aesthetician G.V. Plekhanov about the role of labor in the production of art. Wassily Kandinsky and Georgii Valentinovich Plekhanov, “Letters Without Address,” trans. Eric Hartley, in *Art and Social Life*, ed. Andrew Rothstein (London: Lawrence and Rishart, 1951), Letters 5 and 6, 130-39.
395 Paul-Émile Schatzmann, *Johann Jakob von Tschudi; Forscher, Arzt, Diplomat.* (Zürich: Verlag Mensch und Arbeit, 1956). Tschudi worked with Mariano Eduardo de Ribero y Ustáriz’s on a lavishly illustrated volume on Peruvian antiquities which Marc was likely to have been aware of and seen.
their iterations as museum exhibits. Marc’s brother, Paul, was a Byzantinist, and Marc related to texts from ancient Greece and Rome from his education, and to poems, stories, verse, and imagery from India, China, Tunisia, and Japan through his professional and personal association with von Eckardt. 396

One of the examples of an archaeological exploration Marc would have known about that becomes well-known for its art objects showcasing animals was that of the German explorer and anthropologist Robert Hartmann. Hartmann travelled with a scientific expedition to the Sudan and Egypt between 1859 and 1860. Upon his return to Berlin, Hartmann compared the painted and drawn animals that he had seen on the walls of tombs and temples with those that he could examine in the published works of earlier zoological forays with the skeletons and preserved specimens of different species he had collected while on his travels. 397 In 1864 he produced an illustrated paper that listed in precise taxonomic order the mammals he had identified. Marc was familiar with Hartmann’s discoveries and was widely exposed to journals and books that incorporated scholarship with pictures of animals. 398 Marc was an admirer already of Egyptian art as a patron and contemplator; his copy of Reinhard Piper’s donkey frieze shows the transition from thought to action (Figs. 63-64). He also had a copy of Eduard Meyer’s 1908 book Aegypten zur Zeit der Pyramidenbauer in his library, from which he copied many animal images into his sketchbooks over the course of his work from 1909 to 1913. 399

Marc was also aware of the excavations of the 1880s (resulting in the subsequent monumental relocations) of and at Pergamon, and elsewhere, by Karl Humann, Otto


398 Barbara Eschenburg, “Animals in Franz Marc’s World View and Pictures,” Franz Marc, Pferde, (Stuttgart: Staatsgalerie Stuttgart, 2000), 51-55. Eschenburg notes volumes by and about Hartmann in Marc’s library, and Marc would have known about Hartmann’s work from Paul Marc, Paul Kahle, and from his own interest in Egyptian art. Eschenburg also reports Marc was greatly influenced by Wilhelm Bölsche. In 1915 Marc expressed an interest in several of Wilhelm Bölsche’s newer nature fact books upon more than one occasion in his letters to Maria Marc. (Marc probably already knew Bölsche from Bölsche’s numerous works on animals and his two volumes on horses.) Marc’s own writing about evolution, while informed by Charles Darwin, shows traces of the influence of Georges Cuvier, the French zoologist and paleontologist who established theories about extinction and animal population density which maintain their currency today.

399 Barbara Eschenburg, Franz Marc: The Retrospective, 38.
Puchstein and others. Replicas and fragments of the magnificent sculptures and reliefs of animals from the palace of Nimrud became a sensation around Europe; Marc would have seen these antiquities in 1907 during his extensive visits to the Berlin museums, including also many trips to the Egyptian and Middle Eastern collections, of which he wrote enthusiastically to Maria Franck. During these museum explorations Marc met the Egyptologist Paul Kahle, who eventually provided the shadow puppets illustrated in the Blume Reiter Almanac, another example of interest in copies and facsimiles carrying over into the work of Marc and his colleagues.

Marc also was aware of the practice of natural history and science museums to display drawn and painted keys to correspond to replicas – sometimes real taxidermied specimens – of animals. The German biologist Eduard Robert Flegel referred to preserved specimens in series of papers from the 1890s devoted to the identification of birds in the tribal art of cultures around Lake Chad. Flegel’s observational, investigative approach, which was adopted by many subsequent researchers and naturalists, was to focus upon a distinctive attribute displayed by a depicted animal, such as a crest, unusual feather patterning, or beak shape, to indicate which species it represented. A brief description of the physical appearance of the living animal was always included for readers, most of whom would be unfamiliar with the African species Flegel discussed, but in some of his papers photographs and drawings of birds were also included alongside line drawings of the images from around Nigeria and Chad to confirm identification visually. An exhibit containing taxidermied specimens and the Flegel team’s drawings of them was shown at the Kaiser Friedrich Museum (so-called when it opened in 1904, it is now the Bode Museum on Berlin’s Museumsinsel) where it was part of the permanent display in 1907, when Marc would have been a regular visitor at the museum

400 Carl Humann, Otto Puchstein, and Heinrich Kiepert, Reisen in Kleinasien und Nordsyrien: ausgeführt im Auftrage der Königlich Preussischen Akademie der Wissenschaften Textband, (Berlin: Reimer, 1890). Besides the eponymous Pergamon Museum, objects from Nimrud came to reside at Berlin’s Vorderasiatische Museum. Preserved zoological specimens from archaeological sites and modern explorations were displayed at the Museum für Naturkunde, Institut für Systematische Zoologie, when Marc visited Berlin for the first time in 1907.
401 Marc, Briefe, 20-22, 25, 27. Additionally, Marc reported seeing the Egyptian collections 31 times in his correspondence with Annette von Eckardt.
(this exhibit was later reinstalled at the museum in Béziers, France, where it is today (Fig. 65). 403

Though Marc may have had impressed upon him the images and methods he came to know as an avid museum-goer and aficionado of the ancient world, incorporating the practices of archaeologists and scientists into his animal picture making was not the only way he administered his vocation. He also turned his observational practice toward French painting. In an expansive letter dated 22 May 1913, to August Macke, Marc wrote that he had been practicing many hours making copies from a Czech magazine with abundantly illustrated articles on French painting given him by Bruno and Paul Cassirer. It is interesting that Marc was still devoting some significant amount of energy to copying exercises during a time we normally think of as the zenith of his painting production. The complicated patterns of dots and shadings that comprise a tree from one of Marc’s experimental canvas is an example of this work (Fig. 66); it is a copy of the pointillist style, but the presentation – in black and white paint plus pen and ink – is also more than merely derivative.

It seems obvious to put animals at the pinnacle of Marc’s life as well as work, but so often, in encountering the highlights of standard cultural biographies that inevitably and understandably take place in the European art capitals of Berlin, Munich, or Paris, narrative priorities shift. A more encompassing perspective on Marc will reveal that the majority of Marc’s time was spent in the countryside of Bavaria in the company of the horses, cows, sheep, deer, and dog who inhabit his artwork. Animals drove Marc’s life as well as his practice. This puts the project of the “animalization of art” in a sensible context. It also helps us to see that Marc’s habits of observation and recording details about the lives of animals, as well as the rituals he used to centre and calm himself,

403 Despite systematized animal identification procedures, the lack of firsthand written accounts of the living animals they studied forced Hartmann, Flegel, and others of the period to rely almost exclusively upon comments and anecdotes by classical authors, such as Herodotus, Pliny, Aristotle, and Aelian, for information about behavioural history. Owing to Marc’s background in philology and general knowledge of the philosophers of the ancient world, he would have already been familiar with these texts. As scientific studies and published accounts of observation of the habits of African species gradually increased, however, researchers began to adopt a more rigorous method in their interpretation of the depicted fauna. The burgeoning interest in mummified animals at this time may also have contributed to more empirical and quantitative treatment of two-dimensional animal images. Following the scientific works they consulted, many studies began to include detailed descriptions of the morphology of each identified species, including measurements of their physical features (e.g. height, length of tail, horn-shape, etc.), general appearance, geographic distribution, and habits. Plates reproduced from natural history volumes were often included to advance comparison with Egyptian depictions.
guided him through other types of data-gathering and picture making. In the next chapter I look at how Marc’s persistent note-taking produced, in some cases, types of copies or multiples that can be appreciated both as part of the artist’s idiosyncratic practice as well as viewed through several theoretical lenses.
10. Repetitions and Returns

It bears explaining what Marc’s work has to do with now-canonically postmodern ideas about artistic influence and originality. The answer is that there is enough common ground to justify application of some of these concepts and values to Marc’s copies. In one sense these works, which shed great light on how Marc thought about his own work as well as how he behaved in what we think of as a scientific manner in the field, have been understudied and undervalued both as artworks and as documents, precisely, as Krauss’s strain of analysis argues, because of their repetitive nature. On the other hand, though, in no way can these works be satisfactorily interpreted as texts, nor the artist’s intentions removed or discounted in their interpretation and reception. In fact we need Marc’s words, and to some extent a knowledge of Marc as a person, to make sense of these images. This mode of analysis pushes back on ideas about “the death of the author.” Though perhaps no other phrase has such a strong association with postmodernism and thus its existence as an artefact of the academic past, I propose its holdover effect on today’s art historians is still a harmful spectre, causing an imbalance and overemphasis on theory over and against historiography and archival research. This has great significance to animal studies scholars and more generally in the expanding discipline of Environmental Humanities, where commitment to a cause is germane to both the vocation and scholarly output.

To situate this part of my work in relation to a number of schools of thought that are not normally associated with Expressionism, I briefly review the history of “the copy” construct within a Marcian framework and examine some of the issues this pursuit raises. In what ways has it shaped what has been said, or in the case of Marc, more importantly, what has not been said? How can the scholarship go forward from here?

I renew my vow of open-endedness here in prefacing this section with the claim that I am not making one, or at least not a singular declaration about the mean of Marc’s copying practices. In researching both his images and texts, though, it became apparent that ideas about repetition and originality were somehow very important to the artist

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Because of her visibility both in “canonical post-modernism,” of which the journal *October* and her many books are a foundational part, and of her importance to and prominence in this study, I am referring here mostly to the work of Rosalind Krauss, and also her *October* colleague and my touchstone scholar Hal Foster. To be clear I am only talking about the vein of postmodernism associated with the discipline of art history, influenced by Marxism and psychoanalysis, not its iterations in the social sciences, particularly what has become gender studies, and so on.
both as a physical exercise and a concept. My feeling is that Marc connected these repetitive efforts to *Sichbineinfühlen* – feeling into – the animal subjects he was sketching or painting, and also that he found the activity, though difficult, soothing and occupying – a casting of the turmoil within to an exterior of calm.

We can now reflect upon Marc’s widely reproduced blue horses. Consider this matter of original context by tracking the movements of one image that is two, Marc’s *Turm der Blauen Pferde, (Fig. 37)* which I discussed briefly earlier as being paradigmatic of Marc’s nascent creation of a visual language of pantheism. By movements I mean both changes in the location of the image and changes in how the image is designated in some of the records devoted to it. There is an inverse relationship between these two movements: as Marc’s *Turm der Blauen Pferde* travels ever farther from its original location in time, it also draws ever closer to an imaginary origin. What makes the story of the peregrinations of Marc’s paintings worth the telling – beyond the drama of paintings stolen by the Nazis and later redeemed in exchange for booty as pathetic as designer clothes⁴⁰⁵ – is the proliferation of copies left in the wake of these famous blue horses.

10.1.1. A Copy without an Original

*Turm der blauen Pferde* is a unique case study because not only is the image wholly original and a copy, it is also a certain type of 20th Century horror story in which the cult object associated with a person gave way to the work of art associated with a pivotal moment in history. But in recounting this story of unstable originalities, I call attention to the role that reproduction played in the formation of each.

Walter Benjamin’s essay on the mechanically reproduced work of art is most often interpreted as an argument that originality is primary, reproduction secondary, and the latter damaging to the former. But the essay is not univocal on these points. In the second footnote to the essay, Benjamin describes the appearance of authenticity as a deferred event, alluding to the role that reproduction plays in its formation:

> Precisely because authenticity is not reproducible, the intensive penetration of certain (mechanical) processes of reproduction was instrumental in differentiating and grading authenticity. … The invention of the woodcut may be said to have struck at the root of

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⁴⁰⁵ Cornelius Gurlitt, the son of “art dealer to the Nazis” Hildebrand Gurlitt, hoarded more than just the priceless works of the historical avant-gardes. He used some of the money from the occasional sale of paintings to commission hundreds of tailored suits from Munich clothier Hirmer. This was widely reported in Munich’s daily paper *Süddeutsche Zeitung*, and many other news outlets in Germany. For a definitive account, see again: Catherine Hickley, *The Munich Art Hoard: Hitler’s Dealer and His Secret Legacy*, 2015.
the quality of authenticity even before its late flowering. To be sure, at the time of its origin a medieval picture of the Madonna could not yet be said to be ‘authentic.’ It became ‘authentic’ only during the succeeding centuries and perhaps most strikingly so during the last one.\(^{406}\)

In this formulation authenticity develops only over the course of time, and includes not only a relationship to the beginning but also a “testimony” to the time that separates the work of art from that beginning – the time in which reproduction, paradoxically, creates authenticity.\(^{407}\) In fact it is necessary for the work to wander to make its name as being authentic. So though the woodcut assails the Madonna, its damage is insufficient to dismantle the power of the cult object. I would say then that like the Madonna, *Turm der blauen Pferde*’s auratic impressiveness accelerates by being reproduced. It brings authenticity into being both by reproduction and by being mysteriously missing.

In the case of the Expressionist works whose biographies were interrupted first by the First World War and then by being declared *entartete*, a reconstruction, particularly in Marc’s case, results in failure. This is a type of trauma in a Lacanian dilute; it is both always too late and not yet time for the famous painting to return.

Nonetheless the Munich of the turn of the 20th Century into which *Turm der Blauen Pferde* was born, in terms of both history and place, does, in many respects function as context in the proper sense. The marks of identity and personality Marc made in both *Turm der blauen Pferde* images – the painting and the postcard are signs that are too significant to be overlooked. Authenticity is both an anachronism and ever-topical, owing to its conception in and through radical artistic and subjective autonomy, it is constructed as a primary yardstick for the genuineness of self-expression and interaction in an atmosphere where individual experience and self-realization count among the few grand narratives left after postmodernism has put paid to any form of transcendental signification.\(^{408}\) On the other hand, however, the possibility for authentic expression and interaction appears to be precluded by the postmodern acceptance of the simulacra of perceived reality and the performative nature of identity. Marc experienced


\(^{408}\) Alessandro Ferrara addresses this conundrum (do our actions lose their authenticity if we act on principles that transcend the confines of our particular communities?) within the workings of the generally continental philosophy referenced by my research. Alessandro Ferrara, *Reflective Authenticity Rethinking the Project of Modernity*. (London: Routledge, 1998).
much anguish over deriving who he was, and that this tendency manifested itself through the performance of several “roles,” from aspiring celibate priest to Breton peasant to Bavarian farmer to Parisian dandy, and, of course, sophisticated, rebellious artist.

We can view Marc’s type of very sincere quest for authenticity as one that thus both embodies and transcends postmodern thinking. It is both a symptom of a nostalgic yearning for a pre-modern trust in the unambiguity of signs and a portent for a system of radical autonomy, in the etymological sense of a self-governance. It hints at the irreducible and unchanging core at the heart of any construction of self and is repeatedly invoked to describe genuine expressions of the marginalised and traumatised other. In the case of Marc’s body of work these “others” include both himself and the animals. The essence of authenticity and its cousin, aura (which Marc seemed to house in the rubric according to his own term, Animalisierung, and representation cancel each other out; it is, in André Gide’s adage, impossible to be authentic and seem authentic at the same time. Perhaps authenticity can only properly signify in and through this paradoxical configuration, through its oscillation between essence and construction, between experience and representation, between straightforward historiography and mediation.

However as I have said I have no desire and make no attempt to resolve these paradoxes; rather I wish to retrieve important discussions about identity, originality, and authenticity from the valuable groundwork laid in the heyday of Postmodernism, and to refresh these discourses and keep them dynamic. I think of the type of sincerity and

409 See the chapter “Mimetic” in Hal Foster, Bad New Days: Art, Criticism, Emergency (Verso: Brooklyn, 2015), 33-79. Foster insists it is still possible to reclaim categorical art from homogenous contemporary production.
411 See my the discussion of the implications of defining Animalisierung on page 143.
412 Gide quoted in Carmen Petcu, “André Gide’s Quest for Authenticity,” Analysis and Metaphysics 11 (2012): 179-184. Judith Butler is also instructive in splitting the difference between uniqueness and authenticity in parsing the ideas of philosopher Adriana Cavarero: “The notion of singularity is very often bound up with existential romanticism and with a claim of authenticity, but I gather that precisely because it is without content, my singularity has some properties in common with yours, and so is, to some extent, a substitutable term. In other words, even as she argues that singularity sets a limit to substitutability, she also argues that singularity has no defining content other than the irreducibility of exposure, of being this body exposed to a publicity that is variably and alternately intimate and anonymous,” Judith Butler, “Giving an Account of Oneself,” Diatrips, (1 December 2001), Vol. 31 (4), 22-40.
authenticity so perfectly represented in my mind by Marc as a decay product of the post-
postmodern deconstruction of certainties. Authoritative markers that fill in the gaps
usually covered by categories such as the author, the canon, national literature, creed or
class affiliation, can no longer be ascertained, or have simply lost their relevance. This is
of course in my opinion a mistake of overkill; and as I write this in early 2017 particularly
relevant, as this overcorrection toward the “anything is true/nothing is true”
has had the effect of creating in the real world, for example, climate-change deniers, hysteria over
childhood vaccines, an academy encroached upon by objectivism, and the current
popular catch-all of “fake news.” Restoring tools of researchers and historians such as
biographical excavation and archival data assessed for indexical value is useful not only to
projects such as my own as an isolated example but as a needed corrective to an
exclusively identitarian model.

Not the postmodern “text” but actual texts are important when they inform and
are infused into the attendant images. These leitmotifs were more than just background
inspiration for Marc, particularly sources from the ancient world. The study of the
images of Greece, and also of Stoic philosophy vis à vis its comparisons with
Christianity, was very much in vogue at the end of the 19th Century in Germany.
As a teenager Marc translated passages from Plato and Epicetus into German and compared
them with readings from the Lutheran Bible. A volume on the Stoics certainly did not
lie next to Marc’s easel. But Plato’s cosmic panorama was nonetheless part of Marc’s
visual universe. Marc often made reference in passing to ancient philosophy and art in
his letters. In his battlefield writings from France Marc’s conception of the body as the
prison of the soul and the Platonic conception of death as a release resounds.

413 For a discussion of how some good intentions around gender, trauma, feminism, queer
theory, the animal and so on have encountered slippage in the vernacular to the extent that they
serve ill purposes to the contrary of their origins, see: Verena Erlenbusch, “The Place of
Sovereignty: Mapping Power with Agamben, Butler, and Foucault,” Critical Horizons, 2013,
Vol.14(1), pp.44-69. I would give as an example of this phenomenon the way in which third-
wave feminism, adapting Butler, has become supportive of pornography and prostitution rather
than critical of these patriarchal hegemonies. This is relevant to the pushback contemporary
animal studies is presently enduring, as well as to Marc’s own skepticism about academic theories
and morality. See also: “Kommissar Rex an der Mauer erschossen?,” “Christiane Schulte &
414 See: Shearer West, The Visual Arts in Germany, 1890-1937: Utopia and Despair, (New Brunswick,
415 Lankheit, Franz Marc, 13.
416 As part of his Abitur preparation at Munich’s Luitpold Gymnasium, Marc, who was at the
time preparing to enter Ludwig-Maximilians Universität as a philology candidate, studied modern
as well as ancient languages. In addition to his studies and his ability to easily read Greek and
Latin as a teen, even later, Marc refers to the writings of Plato and Platonic philosophy numerous
10.1.2. The Two Towers

_Turm der Blauen Pferde_ is of course two images, one the 200 by 130 centimetres painting missing since 1945, the other 14 by 9 centimetres postcard in the Bayerische Staatsgemaldesammlungen in Munich (Figs. 37 and 38). The images are not identical but they do show the same group of four horses, and we can reconstruct their identities from knowing more about what Marc had been reading and looking at before he made these two paintings.\(^{417}\) Even the extensive scholarship devoted to these totems of Modernism, a very extreme example of Marc’s representation of the spiritual power and dominance of animals over humans, can be enhanced by examining the four animals as if they were real horses, even though, in this case, their existence is defined in the mythology and literature with which Marc was familiar and which nonetheless lends itself to a certain type of observation and recording of field notes.

There is a solar aspect to both the painting and the postcard, and we can infer that Marc is making both a reference to and a statement about animals representing the Helios horses for the new age.\(^{418}\) In Marc’s vision the horses are unrestrained by a charioteer. They are ennobled not by the gods and goddesses but by their union with the Earth and the constellations – and all of the horses are blue, both mares and stallions.

The horses in the painting inhabit a more vibrantly colored landscape (owing possibly to the deterioration of the postcard, or the enhancements to the digital images times over the course of his wartime correspondence with Maria Marc and his mother, Sophie Marc. See for example, a letter to Maria from 25 June 1915: “The fact that the purely literary fantasy of Plato is not related to the present war is self-evident.” And to his mother Sophie from 17 February 2016: “I’m now just preaching, which is not what I intended. But it comes naturally and you must not blame your Platonist. First we need to see each other again in this life.”;


\(^{417}\) The painting was begun in early January 1913 and finished in May. Marc had already made the anticipatory watercolor postcard – which he nonetheless considered a discrete and completed work – as a 1913 New Year’s greeting to Lasker-Schüler, inscribed with the title the painting would inherit and keep when it went to Berlin for the 1913 Herbstsalon.

\(^{418}\) In a volume Marc had in his own library – he discusses it as early as 1899 – Plato tells us that the four Helios horses had distinct attributes and personalities. The first (the horse in the front of the painting) is characterized by immense beauty, size, and speed. Though Marc shows the sun and moon glowing within this animal, he also has an individuated, recognizable blaze painted on the team leader’s face. The second horse, named after Hera, steers the chariot; the third “dark horse” upon whom the sun nonetheless shines is called Poseidon (slower than the second); and the fourth, stiffly relegated to the back, takes her name from Hestia: “The horses are peaceful and friendly and one does nothing without the others.” Plato and John Alexander Stewart, _The Myths of Plato Translated with Introductory and Other Observations_, (London: Macmillan, 1905), 173.
and photographs we have of the painting we have at hand to consider), have less distinct outlines, and fewer solar and lunar markings. Nevertheless, the open-topped, heraldic crescent has been retained on the chest of the front horse.

The moon on the breast of the lead horse alludes to a further relationship to antiquity. One museum collection replete with icons of the ancient world that seemed to intrigue Marc was excavated from the Hellenistic kingdom of Commagene in southeastern Turkey – part of the 1883 Humann expedition discovery. Marc would have seen the plaster replica of the famous Antiochus Horoscope Lion – a monumental sculpture of the constellation Leo – in its reconstructed version in Berlin. The lion relief shows some of the same astronomical decorations as the horses (and the stars surrounding them) (Fig. 67). So Marc connects the archaic with the modern thematically and visually.

One guiding metaphor [memorably articulated by David Morgan] referring to manifestations and metaphors of authenticity resonates. Morgan attributes Marc’s use of the outline to the artist’s intention to show a type of duality:

Marc more frequently expressed ... the opposition of an inner and outer side of objects. The [starkly outlined] figure is indebted to ... Romanticism and physiognomy, but the tension in which Marc engaged the two dimensions was his own contribution. The inner side was a dimension of reality governed by its own laws rather than those of the outer, phenomenal side of things ... that has remained powerful for centuries and that the different concepts and uses of the term seem to fall back on.419

Nevertheless this distinction between inside and outside of all things should not be the only line of inquiry to survive the postmodern onslaught on dichotomies. It is also interesting to think about the Anthropocene as an age where the difference between inside and outside has collapsed into the depthless surface structures which Fredric Jameson regards to be symptomatic for postmodernism – a critique, it would seem, of too much pure reason.420

In fact, this backlash seems to be having a Zeitgeist. In her 2014 monograph Blake’s Drama: Theatre, Performance and Identity in the Illuminated Books, Diane Piccitto makes a case for the interactive and intertextual nature of authenticity by analyzing the intricate

network of authorship, creation and inspiration in William Blake’s epic Milton, which “undermines the relationship and assumed hierarchy between original and copy by producing multiple copies of an individual work with no authentic and unique original.”

It is impossible and indeed undesirable to dissolve, ontologically as well as aesthetically, the intricacies and contradictions of authenticity. They give evidence of the powerful theoretical sway this supposedly nostalgic and retrospective concept still holds. This, in the best etymological sense presents a valid and valuable contribution to the ongoing discourse on authenticity and thereby does its bit to keep this discourse from coming to an unwelcome conclusion anytime soon.

10.1.3. Perspectives on Copying and Originality

Since the 1970s, perspectives on copying have converged on a critique of the Modernist value system, which from the Romantic era onward valorised originality and artistic genius and, in consequence, denigrated copying. Modernism had no means of dealing with copies except by finding an “original” – inventing one if necessary – onto which to project the necessary qualities of authenticity and artistic invention. I acknowledge the negative effects that such aesthetic values have had upon interpretations of art of the past, especially that of the Expressionist era. However in doing so, I consider shifts that have occurred in recent decades from Postmodernist to a sort of post-art-historical thinking, shifts that encourage new understandings of the workings of copying in the visual arts in the early avant-garde as well as in more recent times.

My research on Franz Marc takes place at a time when the subject of artistic copying is still an urgent focus of attention, as can be seen in the continuing interest in the oeuvre of Cindy Sherman who makes frequent use of mimicry and multiples.


422 My use of “Modernist” in this context is in line with Hal Foster’s in his entry in Art Since 1900: Modernism, Antimodernism, Postmodernism. (New York: Thames & Hudson, 2004). Modernism values originality as opposed to imitation and innovation and is opposed to repetition of conventional forms. Such an ideology in art history has its roots in 18th- and 19th-Century Romanticism. The high value given by Romanticism and then Modernism to “genius,” moreover, can be found in earlier figures such as Vasari and Michelangelo and even traced in comments from classical authors. I do not mean “literary modernism” as associated with Ezra Pound, T.S. Eliot, and James Joyce or any other particular “Modernisms” found in different 20th-Century movements.

423 See the chapter “Abject” in: Hal Foster, Bad New Days: Art, Criticism, Emergency (Verso: Brooklyn, 2015), 8-28. For example, “Sherman makes copying the extreme condition of the
However in the 1980s academic conversations migrating from literary theory to art history about “the text” and the postmodernist trend of appropriation in art demanded that art historians define the copy’s status in relation to the original it reproduces, appropriates, or in other ways incorporates. It is this body of scholarship that often used the artists of the historical avant-garde as straw figures to position arguments about how meaning is made and who makes it with respect to the reception of art. Here I am re-examining and challenging it.\textsuperscript{424} In the heyday of postmodernism’s intersection with art, hundreds of exhibitions and conferences addressed the issues of appropriation, copying, and “referencing,” such as in the once-groundbreaking \textit{Film Stills} series by Cindy Sherman (the decades-long project began in 1977 and continues today), accompanied by a spate of catalogues, books, and “retrospective” exhibitions beginning as early as 1991.\textsuperscript{425} (I do not purport to be an expert on Sherman at all but as she has been substantively chronicled by Foster I use often use her as an exemplar to stay within one scholarly framework.) But the ideas generated by these publications, about issues of copying in the broader history of art and their underlying theoretical, practical, and even psychological bases, ultimately had little impact on the study of the type of “copying” performed by Marc, primarily because his work has not even been considered along these lines, but also because, as discussed in “Trigger for Train of Thought,” the Expressionists came to be dismissed as bourgeoisie who had little relevancy to contemporary issues that challenged the museum and the academy.\textsuperscript{426}

I hope my revisionist analysis on Marc and “copying” sets a new course toward an understanding of his work as meaningfully characterizing his responses to French painting, natural history museum exhibitions, the art of the ancient world and some of its literature, and the practice of naturalists and zoological explorers of his day as a creative project wholly independent of the making of rote replicas. Further, the action of repetition and routine itself, framed in the context of Marc’s love for and study of the domain of her work after 1991 in such a way that the mirroring altogether overwhelms the original.\textsuperscript{427}

\textsuperscript{424} Perhaps the primary example of the laying out of this argument is Rosalind Krauss’s 1981 “The Originality of the Avant-garde: A Postmodernist Repetition,” \textit{October} 18. The MIT Press: 47–66.\textsuperscript{425} The first such “catalogue raisonné” of Sherman’s work was Thomas Kellein’s \textit{Cindy Sherman}, (Basel: Kunsthalle Basel, 1991) with many volumes since, including Hal Foster’s many articles and book chapters on Sherman as well as several dedicated volumes by Rosalind Krauss.\textsuperscript{426} There are of course exceptions to this practice, most notably by Yve-Alain Bois’s exploration of the work of Henri Matisse as not only a revisionist but an idolator. Yve-Alain Bois, \textit{Painting as Model} (Boston: MIT Press, 1993).
animals, allows for an even broader situating of this scholarship in relation to ethology, *Einfühlung* as a bodily as well as a solely cerebral function, and *Nachträglichkeit*, the latter, expanding upon Hal Foster’s predictions for the continuation of the interrupted work of the historical avant-garde in *The Return of the Real*.

There have also been no attempts to my knowledge to come to grips with the relationship of the *Blaue Reiter* to the power and tenacity of the ubiquitous, didactic label Marc would have been familiar with as an erstwhile art and classics student in Munich at the turn of the 20th Century, “Roman copy after a Greek original,” which could be found in museums throughout both Munich and Berlin on nearly every Roman sculpture and wall painting portraying divine beings, mythological figures, and particularly in frescoes and sculptures, animals in the Classical style. This label, and the construct it encapsulates, besides presenting a simplistic view of the relations between Roman and Greek art – that is, the virtually complete (even mindless) dependence of the former upon the latter – reinforced long-established prejudices against so-called “copies” and thus perpetuated the negative evaluation of countless works created in this mode. And while this notion seems to have enticed the ever-contrarian Marc to experiment with and press these boundaries (this in and of itself is a startlingly prescient course of action), it coloured the perception of the nature and quality of other forms of art, and the art of the early avant-gardes as well (see again Langner’s critique of Marc). Still today, the construct of “the copy” as it relates to Modern art directs us as viewers to look through and beyond the work of the immediate creator, as if it were transparent, in search of its putative model.

Another example of Marc’s copy aesthetic is the series of *Springende Pferde* and *Fohlen* (*Leaping Horses and Foals*) (*Figs. 68-72*). These paintings and drawings are interesting because they possess characteristics of the conception of the postmodern copy as well as connections to Marc’s approach to the ritualistic nature of the act of copying, or repeating, itself, and in relation to the function of such processes in relation to, again, the touchstones of the ancient and Medieval worlds of which he was so fond. Though Marc makes no mention of grouping them with a formal sequence or organization in mind – including not privileging painting over sketching.

The religious significance of the concept of the copy to Marc can be found by identifying the living animals he worshipped as if they were holy subjects. Hans Belting provides an account of what seems to be going on with Marc in his description of the relic of the Veronica (*vera iconor* meaning “true image”) in Saint Peter’s Basilica in Rome – the mystical transference of the image of Christ’s face onto Saint Veronica’s veil “would,
to a medieval mind, have been the ultimate example of a copy.” According to Belting, it was “more authentic than any work of art, in that it did not rely on artistic imitation. It was as authentic as a photograph.”\textsuperscript{427} In essence, it was a true document of the original – the Holy Face of Christ – and therefore also reflected the original in terms of its power. Layered upon this “original copy” were numerous illustrations and a myriad of pilgrim badges produced as mementos for the faithful who venerated the relic.\textsuperscript{428} Both the costly manuscript illuminations and the inexpensive pilgrim souvenirs to some extent reproduced the Veronica image and, by extension, the powers associated with it. For Marc, as with the Medieval cult object, the primary purpose of the copy was to conjure in some way assurance of its miraculous association.

The degree of exactitude in a copy, therefore, is wholly dependent upon its function. Marc’s copies were intended to recall the power of the original – in the case of the Springende Pferde the grace, physical prowess, and youthful energy of the foals, fillies, and colts – at both a literal and a symbolic level. Therefore some artistic license was accorded and Marc felt free to select any combination of referents related to the original – the original for him being the living creature – as long as that copy maintained a direct association with the original in terms of memory and/or power. Greater degrees of verisimilitude were required for the “field studies” intended to adequately capture with accuracy the animals’ physiques, but even the pointillist-styled version retains the life force of the “original,” the living creatures themselves.

Marc’s copies cannot be understood in any one, or in only, a retroactive way. And yet the weight of tradition pulls strongly against this way of thinking. In the minds of most viewers, including many scholars of Expressionist art, “copies” – including, for example the woodblock print multiples that comprise a major component not just of Marc’s oeuvre but of the artistic output of the entire Künstlergruppe Brücke – continue to reside in a limbo, somewhere between the decorative and high-art spheres. They are sometimes arbitrarily segregated from the other major types of avant-garde visual imagery considered more “original,” such as Kandinsky’s major painting cycles, Picasso’s


Cubist breakthrough, and even Lovis Corinth’s riveting, personal declension of the _Selbstbildnis_ (though these were certainly “copies” of a sort as well).

10.1.4. _Kopienkritik_ Critiqued

It would be wrong to automatically deduce that postmodernism discovered copying as an academic concern. German scholars of the 19th Century, many of whom Marc would have been familiar with, had already been pondering this question albeit with an eye toward the past – though the comparison of the ancient world to modern Germany was very much academic vogue at the end of the 19th Century. Aided by plaster casts of “Roman copies” and, after 1850, the new medium of photography, and inspired by the 19th Century desire for an increasingly scientific approach to archaeological research, German scholars adopted the methodology known as _Kopienkritik_ from philologists who had invented it to reconstruct lost Ur-texts from later manuscript copies. Despite a number of contemporary objections to applying the methods of _Kopienkritik_ to the study of sculpture (for it was on sculpture that this pursuit focused), the tantalizing prospect of recovering “Greek originals” from “Roman copies,” however risky, proved irresistible. With the writings of Adolf Furtwangler in the last decade of the 1800s, this critical system took a firm hold in sculpture studies. As the practice of _Kopienkritik_ became a major academic pursuit, hundreds of classicizing, or neoclassical, compositions of the Roman period which had not previously been clearly distinguished from earlier Greek works, were demoted to the status of mechanically reproduced replicas.

It is perhaps obvious that in this endeavour, an “exact” or “true” mechanically produced copy, which leaves no room for artistic invention on the part of the copyist, would come to be a crucial component of _Kopienkritik_ methodology and thus would be preferred over all others as the most accurate reflection of the imagined prototype. Any deviations from what scholars presumed to be the original composition of the lost work had to be attributed to the copyist’s misunderstanding or error. Such “variant” works

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429 For example, Austrian art historian Franz Wickhoff was a proponent of treating Roman art as worthy of study in its own right rather than merely as the final chapter in the history of Greek art. See: Franz Wickhoff, _Römische Kunst: die Wiener Genesis_ (Wien: A. Schroll, 1903 ). Wickhoff focused attention on historical reliefs, portraits, paintings, and other categories of Roman artwork that he regarded as most telling of Roman artistic achievements. This view, however, did not meet with unanimous agreement in its day. Antal Hekler, a Hungarian art historian working in Vienna, mounted a powerful defense of the established approach to Roman art in his _Römische geweibliche Gewandstatuen, Münchner archäologische Studien_ (Meyer & Jessen: Berlin, 1909).
(also called “free copies”), which are therefore not “true copies,” posed a problem for practitioners of Kopienkritik, for they undermined confidence in the quality of the evidence on which their reconstructions are projected.

Those academic debates about classifications of copies in the ancient world were separate from the pointed debates going on in German art and cultural criticism circles each school of thought with its adherents and detractors not only operated somewhat simultaneously, they were also keenly aware of one another. And, as has often been noted in my research, the division between disciplines was much less than it is now. Further, Marc singularly among the Blaue Reiter and Brücke artists, was especially aware of the methods of Kopienkritik that had informed 19th Century art history and theory in Germany, reacting to this discourse and expanding them owing to his personal research, visits to the archaeological museums, and personal connections to the Egyptologist Kahle, his brother Paul Marc, antiquities dealer von Eckardt, and others in his wide-ranging circle.

10.1.5. Amphibolia and Ungulates

Some of Marc’s earliest animal drawings were not only of dogs, cats, and horses but also of deer. This is not necessarily a deviation from Marc’s normal repertoire of domestic animals, since from his time as a teenage farrier at the Staffelalm in Kochel he often fed and tamed deer from the nearby woods, and as an adult, he had raised half a dozen orphaned fawns and kept them as pets. *Vier Rehe* from 1910 (Fig. 73), made during the time Marc lived on a small farm in Kochel, is such a study, similar to the *Springende Pferde*, of what are probably some of the same deer in various postures and movements. So in the case of Marc’s deer “copies,” he also had live originals whom he observed, interacted with, sketched, and painted. There are also many curious aspects to Marc’s deer copies, playful, others poignant.

Though I have argued that Marc’s depiction of animals as sentient and dignified beings encourages us to feel into the experience of the animal, Marc does have a few pictures of animals who are dead or distressed (such as *Der tote Spatz*, discussed earlier). The drawings called *Sterbendes Reh* and *Sterbendes Reh III* from 1908 (Figs. 74-75) (the latter of these is lost and we can surmise from the numeric titles that there are other missing copies as well) are small, powerful sketches of a suffering animal using the last of her strength to raise her head and cry out, in pain or anger. Even in extremis, Marc shows the deer as whole being; we cannot even tell what the source of her injury is. Fluttering strokes indicate agitation and stubborn life. These are practically identical
copies in terms of the deer. In *Sterbendes Reh III*, a colour copy of which was made by Alois J. Schardt before 1936, the “difference” in the copies seems to be Marc’s level of commitment to “feeling into” the deer’s final moments. The radiating lines are more frantic, and blots of ink have flown onto the deer’s neck from the stylus being pressed or pushed with such force toward the paper. So these copies are about recovering feelings, about assessing tragedy. They are examples of the traumatic return, the interpretive restaging and reenactment of trauma to try to comprehend the event and find an access point from which to initiate a recovery.

Marc’s deer friezes (Figs. 76-77), while also near-exact copies in content, are more puzzling and playful, and can be injected with a similar puzzling complexity. Though it would appear at a glance that the black-and-white, pen and paper drawing *Rehe im Wald (Rehefries)* (1908) must be a study or sketch for the colourful *Rebe am Waldesrand*, made in tempera and watercolour paints and augmented with crayon highlighting, in fact the painting came first, in 1907. Marc had made a sort of puzzle that was about being able to see several things at once and to see one thing in several ways.

To see these works metaphorically and as a literal act of recovery, is to seek out the repetitive and to examine the underlying structure of representational strategies so as to identify the *difference* within the repetition. Thus Marc making what would have been considered by many critics to be a lesser effort – the ink on paper on a lower register than the multimedia extravaganza – challenged Marc’s ability and twisted an old trope in a new way. It also challenged the viewer’s ability to identify the repeated and differentiated parts within the whole series, beyond the obvious colour and material differences.

The interpretive *a priori* that binds these examples together is an aesthetic of repetition or to be more precise, the pleasure of the repetitive and the pleasure of difference. Looking at Marc’s art through the optics of repetition appealed to a particular type of engaged spectator, the kind Marc and Kandinsky wrote about in the *Blaue Reiter Almanach* as being able to understand the new art; those who took pleasure in both patterns and the unexpected, and who paid close attention to the way images were presented and the way that mode of presentation pushed the viewer to see things in a different and unanticipated way. These sophisticated routines were reserved for the

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quick of mind, in Marc’s estimation, for an audience attentive to the possibility of double meaning and upon whom allusions would not be lost. Michael Gnehm, in a discussion of how the Caryatids appear in various guises in architectural drawings of churches throughout late Renaissance, referred to this interpretive optic of repetition as “Amphibolia die Ambiguität,” the ability to convey, and to see, in this doubled sense.\textsuperscript{431} Although the deer friezes are exquisite unto themselves and certainly beckon projection into their delicate, weaving forms, I offer this as another offer, from Marc’s part to the viewer, to “feel into” this process of playful image making, to leave themselves and imagine being either an animal, or an artist making inquisitive paintings and sketches of them.

Despite attempts at maintaining a degree of accuracy in his representations of animals, it must be noted that Marc sometimes made overt “mistakes,” for example, the depiction of a ram with horns in front of rather than behind his ears where they would normally sprout (Fig. 78) \textit{(Widder in Krapprot (1912))}. Such errors however simply confirm how the obvious mingling of thought, memory, and imagination, as well as the role of observation, played a role in the artist’s approach, not to mention a sort of empathic observation that may at times have simply generated a feeling that superseded visual input.

In fact, at almost the same moment Marc was making \textit{Widder in Krapprot}, his Almanach collaborative partner was writing a passage in \textit{Über das Geistige in der Kunst} (1912) that seemed precisely to address this sort of happy accident:

“Works produced by great masters, who...made what appear to our eyes unpardonable and often amusing mistakes of anatomy (Persians, Japanese, early Italians, early Germans – among them the great artist, draftsman and painter Albrecht Dürer). In the works of these masters, their mistakes served, as if involuntarily, creative purposes. And who would dare raise his hand to correct Dürer? ... The ideal critic, therefore, would not be the kind of critic who would seek to discover the ‘mistakes,’ ‘plagiarisms,’ etc. but who would try to feel the inner effect of this or that form.”\textsuperscript{432}

more broadly discusses the type of viewers who had read Marc’s and Kandinsky’s writing and were able to rise to the expectations and demands of the Blaue Reiter artists.

\textsuperscript{431} Michael Gnehm, “Cum auctoritate et ratione deoris,” in eds. Frank Büttner and Gabriele Wimböck, \textit{Das Bild als Autorität: die normierende Kraft des Bildes}, (Münster: LIT, 2004), 148. Crucial to Gnehm’s term is that these types of copies can be read on two levels, though the single, straightforward way is not “incorrect,” and that the second layer of meaning can be either serious commentary or a type of in-joke for the knowing viewer.

\textsuperscript{432} Wassily Kandinsky, \textit{Complete Writings on Art}, eds. Kenneth Clement Lindsay and Peter Vergo, (London: Faber, 1982), 94, 249.
Though a small point in all the ideas and images Kandinsky and Marc generated, the idea of the “inspired mistake” in making a copy is a very interesting one, and one that is omitted from discussions of the copy in most postmodernist literature.\textsuperscript{433}

10.2. Postmodern Reformulations

In her formative contributions, Rosalind Krauss has both introduced and debated a variety of approaches to reevaluating established notions about copies and originals. Even though her books and essays often use the historical avant-garde as a launching point for the discussion of the (then) contemporary, her work has not necessarily been taken up by scholars of the avant-garde art themselves, although I would argue several of the issues which Krauss articulates in “The Originality of the Avant-Garde” from 1986 still bear directly on problems associated with copying in the era of Expressionism.\textsuperscript{434} A brief review of those issues can thus serve here to illustrate some potentially helpful directions that the study of “avant-garde copies” might take. At the same time it can underscore one of my central goals, that is, to both illuminate Marc’s copying practices and draw their study of out of its relative isolation and insert them directly into other discourses on repetition, observation, and mimesis in an interdisciplinary manner.

As Krauss acknowledges, in the 1980s, “the discipline [of art history] was … being buffeted by the winds of a postmodernist interest in ‘appropriation’,” and art historians were called upon to respond to the tenets of recent schools of thought, such as poststructuralism and postmodernism.\textsuperscript{435} Among those were the reversal of claims that marginalized the copyist, the copy, and copying in favour of the centrality of the artist, the original, and originality.

\textsuperscript{434} Rosalind Krauss, “The Originality of the Avant-Garde,” from \textit{The Originality of the Avant-Garde and Other Modernist Myths}, (Boston: MIT Press, 1986), 1-10.
Krauss points out that poststructuralism shares with postmodernism a suspicion of all hierarchies. The long-established hierarchy, which places a lower value on the copy than on the original it reproduces, was therefore also open to reexamination. Such provocative re-formulations seem to hold some potential even now for throwing a fresh light on some of the questions we deal with in relation to the types of copies Marc made as less-privileged than the paintings we think of as his major “original” works, though I reject wholeheartedly Krauss’s complete diminution of the role of the artist, or my artist at any rate, as a singular creative force. The concept of an authorless work suggests one way to dignify the production of repetitious imagery.

10.2.1. The Significance of Sameness

We have seen that the shadenedness of action and meaning in Marc’s copies do not lend themselves to any sort of neat categorizations or interpretive frameworks. I conclude this group of case studies with an example that generates more questions than can be answered in its unusual place in Marc’s historiography. This is the matter of the woodblock print Schöpfungsgeschichte II (Fig. 79) from “Die erste Mappe,” begun in 1914. In the spring of that year Marc conceived the idea of a Blaue Reiter-illustrated edition of the Bible and enlisted the collaboration of Wassily Kandinsky, Paul Klee, Oskar Kokoschka, and Alfred Kubin to take part with their own contributions. Marc himself selected the Book of Genesis with its animal-rich creation narrative and produced anticipatory woodcuts. The project could not be realized before the outbreak of war just a few months later.

Schöpfungsgeschichte II, one of the images intended for the project, has a compelling collaborative life that has nonetheless created a chain of images that confound the notion of the copy. First, after having made the pattern and incised the woodblock, Marc printed only one sheet and one exposure of Schöpfungsgeschichte II in black ink only, that he then hand-detailed in green and gold, thereby putting considerably more effort into making one “print” than it would have taken to create a watercolour or small-format drawing. Marc took care to call this effort a “trial proof” or “impression,” in communicating his actions to Herwarth Walden, implying he was not entirely satisfied with his work and did not consider it reproducible. Whether Marc destroyed the single sheet himself or whether it is in some limbo of provenance, this Ur-Schöpfungsgeschichte II is lost to us. However, in 1921, five years after Marc’s death, Marc’s friend Heinrich Campendonk made a limited edition run of 125 prints of Schöpfungsgeschichte II, faithful to Marc’s colour scheme. This was done as a memorial, with the support and assistance of
Marc’s widow, Maria, who initialled each sheet. In 1984, many years after Maria Marc’s death, the executor of her estate, Otto Stangl, authorized Baden-Baden master printer Gerhard Köhler to produce another 30 copies from Marc’s—still intact woodcut.

This raises a series of questions. Woodblock prints, lithographs and engravings are obviously copies because, like photographs, they are not unique. Such prints are obviously legitimized in the art world if the artist did the original carving or engraving, produced each copy in his atelier or on his own printing machine, and signed each copy. The Museum of Modern Art in New York City and the British Museum in London each own one of the 125 prints made in 1921, identifying them simply as being the work of Franz Marc. Must Marc have handled the prints himself for them to be considered “original copies”? Would they be more authentic if they had been made by another master printer, under Marc’s supervision, in his lifetime? Or without such supervision, but while Marc was alive, and with his permission? Would the prints have been more original if they were printed by Maria Marc and Campendonk while Marc was alive? How would we consider this work if it had been printed by someone who had no personal connection to or knowledge of Marc at all, but who possessed the woodblock carving that Marc had made?

As it is, these apparently repetitive products stand as wholly differentiated by the stamp of a discernible artistic personality, each having a distinct connection to and history with Marc himself. In such “auto-repetitions,” Krauss claims, the copies “form a series among themselves that has no need of an original.” This is a complicated statement that, from a Marcian perspective, we can both agree and disagree with.436

These observations should convey the idea that there are as subtle distinctions amid copies and originals and also in the “rightness” and “wrongness” of some “original copies.” This is particularly relevant in the case of Schöpfungsgeschichte II, as it seems clear from Marc’s careful disambiguations that, left to his own devices, he may not have wanted them reproduced at all.

436 See also Krauss, “You Irreplaceable You,” in Retaining the Original (as n. 6) 151- 59 for further discussion of auto-repetitions in the case of Jean-Auguste-Dominique Ingres. Krauss went even further in positing originality as repetition in place of the unitary original, “an always already self-divided origin.” See Krauss, “Originality as Repetition: Introduction,” October 37 (1986), 40. Krauss’s application of this theory of *adequatio* to “Roman copies,” however, does not acknowledge that the originals that “underwrite their accuracy” in all but a handful of cases are now lost. See again see again Schwartz’s Blind Spots, (2005), 28, on the difference between the need for an authoritative original and the lack of one, as in the example of printmaking.
10.2.2. Looking at Marc’s Art with Post-Postmodern Eyes

We cannot escape from applying a sort of timeline of theories, concepts, and values to any inquiry into the past. Yet, given the traditions of scholarship, it seems prudent to provide some historical perspective for these questions and to modify our theorizing accordingly.

The early avant-garde in general, the loosely-configured Blaue Reiter artists and their counterparts Die Brücke in particular were not as comfortable with using the word “copying” nor even with acknowledging artistic influence deferentially as was Marc.437 Other artists of the early 20th Century, such as the Futurists Marc knew well, in fact made a point to radically reject past models and practices as a means to achieving individual creative expression.

Certain elements of postmodern thought that have flowed to and from art history and the contemporary art world figure prominently in current discourses about both Einfühlung and animal studies, and thus offer other new avenues for considering Marc as something of an anomaly in the historical avant-garde in this respect. Among these approaches are the reversal of cultural hierarchies, the selective appropriation as well as ironic and sincere uses of past ideas and images, and the primacy of the individual as author versus that of the “text.” Taking as our point of departure the challenges posed by a new consideration of Marc’s “copies” I analysed a selection of the artist’s works to determine what may have served as their sources of inspiration. Blatant appropriation such as found, for example, in the work of Sherrie Levine, and its acceptance as a creative act, suggested one way to locate Marc’s expression as a sort of inventive intervention.438 I am also persuaded by scholarship on Classical Greek and Latin literature, Medieval manuscripts and sculpture, and even on neoclassical art of the 18th and 19th centuries, which were all in some way influences upon Marc which he drew from, and which I refer to on an instance-by-instance basis in discussions of specific images or written passages by Marc. Not only embryonic theories of artistic originality

437 In the literary realm as early as the late 18th century writers experienced what Harold Bloom has called the “anxiety of influence” as they struggled to find their own voices in relation to those of their precursors. Harold Bloom, The Anxiety of Influence: A Theory of Poetry, (London: Oxford University Press, 1973).

438 For example, Roger Benjamin has reconciled copying to the modernist valuing of originality by claiming that the act of copying produces something unique to the copyist-artist, which foregrounds his or her stylistic individuality in the ways in which the copy differs from the work copied. See Roger Benjamin, “Recovering Authors: The Modern Copy, Copy Exhibitions and Matisse,” Art History 12, 1989), 176- 201.
and “genius” but also the realities of workshop practice of early 20th Century European artists, who were engaged in the study of ancient and other proto-types, present suggestive possibilities.439

The anecdote I presented about Schöpfungsgeschichte II brings to the present the way copying serves to articulate the relationship between contemporary and modern art. The construction of canons of masterworks is a discursive machinery by which the ideological preferences of the moment are made authoritative. Arguments over the canon have often been struggles for the maintenance of power by conflicting constituencies. Feminist scholars contest the absence of women from the canon; revisionists have decried the neglect of academic painters within a predominantly avant-gardist history of 19th Century art, modernists seek to efface most modern elements from bodies of work they claim for themselves. Painting in general mobilizes allegiance to a constellation of specifiable precursors. Whereas defining those allegiances in original works may be a matter of critical and historical discernment, the activity of copying makes the identification unequivocal: the choice of a model by Marc as a copyist automatically indicates the line of his affiliation. It serves to position the copyist in relation to the reigning canon and the ideologies associated with it. So, rather transgressively, Marc projected himself into orthodoxy by copying, and originating, himself.

In a statement quoted in The New York Times, Peter Brook, the well-known director of theatrical productions, succinctly stated his untroubled acceptance of influence, in a way that I think accurately reflects Marc’s open attitude toward the type of

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439 My use of the term “copying” is meant to signal a shift away from both obfuscating jargon and from the traditional, narrow conception of “mechanical copying” as a passive pursuit toward a more broadly conceived analysis of artistic agency couched in terms of Marc’s retrospection and creative response to both observational practices and stress. In this I build the ideas introduced and re-introduced in the work of Isabel Wünsche in her work, including The Organic School of the Russian Avant-Garde: Nature’s Creative Principles, (Burlington, VT.: Ashgate, 2015); and Biocentrism and Modernism, (Burlington, VT.: Ashgate, 2011). While postmodern scholars such as Krauss substitute freighted terms such as copy and replica with ones such as repetition and retrospective images, series and editions, I think both repetition and copying are closer to what Marc found himself, as well as thought of himself, as doing. See Jay A. Clarke for commentary on the potential for creating “philosophic confusion” when the English word copy is used to describe something that is not actually copied, such as the individual prints in an edition of lithographs, in her discussion of Edvard Munch’s “reproductions” of his own work, Becoming Edvard Munch: Influence, Anxiety, and Myth, (Chicago: Art Institute of Chicago, 2009). A similar sort of confusion clouds our use of the term copy to describe appropriative art as based upon copying. For recent discussions of the importance of terminology in the study of modern and contemporary art, see Paul De Man, Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism, (London: Routledge, 2013).
mimicry in his artistic practice that crept even into some of his major paintings: “One lives in a field of influences, one is influenced by everyone one meets, everything is an exchange of influences, all opinions are derivative.” But he affirms the role of creative invention within that field of influences. As he goes on to say, “Once you deal a new deck of cards, you’ve got a new deck of cards.”

That is how I understand even such “late additions” such as Schöpfungsgeschichte II, and copies made by Marc’s own hand, such as the two Turm der Blauen Pferde, are even more decisive. Surely Marc’s authorial strength is one of the most undiluted in 20th Century Modernism. Paul Klee, who restored Tierschicksale after it was damaged in a fire in 1917, would not return the painting to its original colour scheme but instead repainted the damaged right third of the canvas in shades of ochre and brown, a reminder of the flames. Klee was wise to see that this “copy” of Marc’s own Die Bäume zeigten ihre Ringe, die Tiere ihre Adern (1913) (Fig. 80) was in fact already a radical reinterpretation, and as such a site of originality, when such a designation was already in conflict. History has borne his judgment out.

11. Epilogue

In this coda to my thesis I want to accomplish several tasks. I have shown, I hope, that a set of common traits emerge from the practice, biography, reception, political commitments, contemporary interpretive possibilities, and afterlife of Franz Marc refracted through his relationship to animals via Einfühlung. I will try to try to briefly summarize these traits to take stock of the analysis proposed so far and to move to the conclusions of this research. Since the previous chapters are each somewhat hermetic, this epilogue allows for digressions and examinations of alternative approaches. As predicted in my introduction, Marc research leads to uncertainty and heightens curiosity – and these are not undesirable outcomes. Finally, in the interest of concretizing with examples some of the ways the ambiguous “return” might manifest, I discuss two artists in whose work I believe we do see some small eruptions of Marc’s presence, however unconsciously summoned.

Even in the few years since I began this project, the global situation for both animals and art has grown dire. In terms of the implications of research into Einfühlung,

440 Quoted in an International Herald Tribune, 30 June 1998, reprinting of an article that first appeared in The New York Times. I take Brook’s second statement to mean that when one deals a deck of cards, the deck itself changes and that this change constitutes a kind of invention.
based either in neuroscience or aesthetic reception, it seems that even if humans are naturally capable of or even physically disposed toward empathy, behaving toward other embodied subjects by “feeling into,” is not common in our species.

Despite this situation, or maybe even because of it, we can look to Marc’s art for hope and succour. By the end of his life, Marc was making decisive steps toward what had perhaps been his true agenda all along – the establishment of a modern pantheism, even if he was to be its only practitioner. In thinking over the moving and remarkable success of Marc’s project in terms of “the Animalisierung of art” and the invitation to Sichhineinfühlen, it seems that what Marc truly excelled at was the obliteration of barriers. Here I briefly consider Marc the artist in terms of contemporary discussions about the boundaries between art and the world. I see the elements emerging from my accounts of Marc’s art gather around several main issues:

1) A relationship between art and the world where the world did not cease to matter. Dissolving the boundaries between animals and people in whirlpools of light and colour, Marc attempted to capture the pure sensation provoked by the reality of the lives of animals, while the concept of representation still played a crucial role. But even when a separation between art and nature was proclaimed – a separation which made acceptable the abandonment of the task of depicting “natural” objects – shifts and transfers were possible and frequent. (The notion of “livingness” here is of particular relevance since live beings are constantly changing.) This imaginative transference was very often mobilized by Marc in approaching both painting and the world, and in the exchanges which occurred between them.

2) An idea of spectatorship according to which the viewer had to concentrate on the work of art and “imaginatively project” into it. Sometimes, this got to the point of becoming a sort of fusion of the viewer with the animals who inhabited Marc’s pictures – paintings which were not flat at all, as in Clement Greenberg’s view of modernism, but were endowed with a fluid pictorial space that felt engulfing and enveloping, and whose depth, in Marc’s intention and in the reception of his viewers, had a deep significance; in some cases, in connection with Marc’s reflections on the structure of the universe, on the nature of perception, and on the relationship of mind and body, animal and human.

This notion of spectatorship contributed to a further blurring of the boundaries between art and reality, whereby the viewer imagined entering the work of art which had become a world – allegedly autonomous, but sometimes retaining and transfiguring some of the features of the real world. This is what we find in Hund vor der Welt, experiencing
space, colour, time, and movement from the perspective of Russi).

Marc casts the refusal of the viewer to get into the work of art in this way in negative terms, and proclaims this position in the Blaue Reiter Almanach, which is underlined in the design of the book and Marc’s accompanying paintings and drawings of the animals who went into it, such as Die gelbe Kuh. In Marc, who declares the time of the Blaue Reiter as the dawn of a new age, we witness the emergence of a notion of ecstatic collapsing of the distinction between not only subject and object, but subject (human) and subject (animal). We see here the pertinence of Marc’s originary version of Einfühlung.

As I have suggested before, the notion of the connection between Animalisierung and livingness, besides the lexical identity found in the word ἄνεµος, also has a strong structural kinship with the mode of reception revealed by Michael Fried’s studies of “projective imagination.”

3) Closely related to the previous point, the experience of the aesthetic process of Marc’s animal pictures is one with no beginning and no end, which implies the transcending of a self-centred conception of perception that defies the German aesthetic tradition of understanding Einfühlung and also Juliet Koss’s contemporary description of the historical process. Instead of a mode of relating only to oneself, Marc’s Einfühlung becomes a key feature of the visual and perceptual experience of art, constitutive of what Marc considered the analogical relationship of the work of art to the vitality and rhythm of the world, of which animals were the most important and amazing part.

4) An idea of artistic creation and aesthetic reception which involved not only the eye but also the mind and the body. For Marc, as Kandinsky, art was geistige and its goal was to touch the soul of the spectator. Crucially, in terms of getting to the threshold of imagining the animal using images of them as a sort of gateway, this process did not imply a distant, cerebral approach to painting at all, but an emotional and experimental mode that has radical implications, and counters criticisms of the Blaue Reiter as “dead white guys.” Marc presents himself, the viewer, and his imaged animals as subjects who do not just see but feel with all their senses both the world and the experiences of other beings. This extended aesthetic concerned particularly the idea of what perception for animals might be like, which was felt with strong participation and expressed through fantasies of displacement, in flight or in immersion, such as we saw with Vögel über dem Dorf.
This set of issues did not always occur together under an umbrella term, but I believe it is fair to cluster them around the closely connected notions of *Einfühlung*, a key term which surfaced in contemporary texts of philosophers and art historians of the period and which Marc used to describe his process and goals. Scholars have long stressed the importance of Worringer’s and Lipps’ theories of empathy for the time of Expressionism. But this has mainly been done by studying the poetics and practices of the artists refracted through the respective texts.

I think that my approach, by shifting the focus onto Marc as a person, his habits of copying and repetition, and his fearless and vulnerable affection for Russi, has made it possible to ground in these real and concrete experiences the pertinence of the notion of *Einfühlung* for Marc with unprecedented specificity, and to extend it to his pictures of animals. By the same token, this increased focus on analysing approaches to Marc’s iteration of *Einfühlung* more closely identifies the distance which separates Marc’s painting from Worringer’s *Abstraktion und Einfühlung*, which has sometimes been interpreted as a key ingredient for the emergence of the German avant-garde art and the *Blaue Reiter*. The use of the term *Sichhineinfühlen* on the part of Marc to explain his experience and production of pictures of animals that were both simplified and figurative should convince us that there was an abyss between the *Abstraktion* of which Worringer was writing and Marc’s interpretation and deployment of these ideas.

The art of Marc, I have shown, is precisely an art of vitality and not one in which the viewer finds a distance from the world in the crystalline and frozen order of geometric patterns. And if, as I have suggested, Marc’s art is much more an art of ‘empathy’ than one of abstraction, here I have shown that this is the case in their reception today as well.

By way of conclusion I want to sketch a few perspectives of broader historical, practical and imaginative import for the influence of Marc’s painting which I see emerging from my research and which I hope to be able to pursue in the future. I believe that the relevance of the relationship of animal painting to the world which I have detected in Marc’s work suggests the need for revisions of the notion not just of the binaries of abstraction and empathy but to those of figurative and nonobjective painting and the notion of what is “properly pictorial” in terms of modernist painting. Some supporting ideas have been put forward by Yve-Alain Bois in his programmatic
“Painting as Model,” the essay which gives the title to his collection of studies. There, developing some thoughts on Hubert Damisch, he presented a powerful stance on Modernism as a whole.

Bois’s and Damisch’s intention is to reinterpret an “aesthetic of mimesis” in the most traditional sense of the word summed up in the idea that a “portrait, a landscape, a form only allows itself to be recognized in painting insofar as consciousness steps back in relation to reality to produce as an image the object represented.” This is presented as the position of Jean-Paul Sartre in L’imaginaire; but the target of the polemics is larger, because Bois states that such a view is still much present, particularly in Anglophone universities, where the unhealthy diffusion of that notion of representation crucially prevents full understanding of “the rupture constituted by avant-garde painting.”

This disruption is considered common to the canvases of modernist painters Bois and Damisch seem to consider paradigmatic (Cézanne and Picasso are considered) and is raised to the claim that those artists’ paintings “offers to aesthetic perception a task both novel and without assignable end.” According to Bois, “this task of the painter is the stake of his art; it is what makes his canvas a specific theoretical model, the development of a thought whose properly pictorial aspect cannot be circumvented.”

When we look at one of Marc’s animals, our eyes—and the eyes of Adolf Behne and Klaus Lankheit and August Macke—do not seem to be ceaselessly led to the lines, colour, and design of the paintings; instead, those very plastic elements lead minds to deep imaginative experiences, often expressed in curiosity. This process does not seem to produce the uneasiness of abstraction but instead Einfühlung, identification, and quite a bit of reverie and contemplation, as it is demonstrated in Behne’s and Lankheit’s accounts of Turm der blauen Pferde. Incidentally, we could say here that what these reactions reveal, perhaps, is also the need for a different notion of imagination, which

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441 Yve-Alain Bois, “Painting as a Model,” in Painting as a Model (Cambridge, Mass.: MIT Press, 1993), 245-257. Bois’ essay is a review of Damisch’s book Fenêtre jaune cadmium (Paris: Seuil, 1984), so it is correct to call these formulations by both writers’ names.
442 Bois, “Painting as a Model,” 243.
443 Bois, “Painting as a Model,” 247.
446 Bois, “Painting as a Model,” 248.
447 Bois, “Painting as a Model,” 248.
might well be an example of a secret activity of consciousness about which we know too little.

I think, above all, these discussions offer a way to revisit the particular ways in which images of animals have to do with animals in the world, a connection Marc's pictures excel at making. John Dewey, quoting Alfred Barnes, has suggested to me a way to describe this:

Reference to the real world does not disappear from art as forms cease to be those of actually existing things, any more than objectivity disappears from science when it ceases to talk in terms of earth, fire, air, and water, and substitutes for these things the less easily recognizable ‘hydrogen,’ ‘nitrogen,’ and ‘carbon.’ …

When we encounter an evocation of livingness in a painting, says Dewey, what it represents may be the qualities which all living things

…share, such as colour, extensity, solidity, movements, etc. All particular things have these qualities; hence what serves, so to speak, as a paradigm of the visible essence of all things may hold in solutions the emotions which individualized things provoke in a more specialized way.”

For Dewey “representation may also mean that the work of art tells something to those who enjoy it about the nature of experience of the world: that it presents the world in a new experience which they undergo, and the capacity of a work of art of “telling something about the nature of experience of the world” is what makes it “expressive.”

And for him “what is required in order that a work may be expressive to a recipient is meanings and values extracted from prior experiences and founded in such a way that they fuse with the qualities directly presented in the work of art.” Dewey points out that according to him this process is not a matter of mere “association”:

I have avoided the use of the word “association” because traditional psychology supposes that associated material and the immediate colour or sound that evokes it remain separate from one another. It does not admit of the possibility of a fusion so complete as to incorporate both members in a single whole. This psychology holds that direct sensuous quality is one thing, and an idea or image which it calls out or suggests is another distinct mental item. The aesthetic theory based on this psychology cannot admit that the suggesting and the suggested may interpenetrate and form a unity in which present sense quality confers vividness of realization while the

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material evokes supplies content and depth.\textsuperscript{450}

Because the “eye is a part of the mind,”\textsuperscript{451} as Leo Steinberg notes, the mind constantly transfers, and transforms, fuses and integrates what we see on the canvas with what we have seen, touched, felt, smelled, tasted; and with all we have experienced in interaction with the world. This happens with Marc’s paintings of animals that present them in speculative but real manners.

Like Fried, these ideas from Steinberg, and Dewey, written at a time before the erosion of the notion of art as a communal experience, to my mind cast decisive doubts on the separation between art and the world and thus the subjects of art, when they are animals, and animals in the real world.

I have highlighted in Marc’s letter to Piper, in his statement on the animations of the objects within the painting, that art’s reception mattered not as identification of objects or denoted referent, but as common ground of a type of \textit{Einfühlung} which enables a viewer so disposed to experience in a painting the same aesthetic features felt in the world that Marc conceptualized.

But could we say that the critics or viewers who reject our animal paintings are merely not perceptive, not sensitive enough? We have seen clearly, thinking of the critiques of the avant-garde by Rosalind Krauss and Peter Bürger, that this is not the case. They and others pay close attention to the formal qualities of art and describe them effectively. So we also need a more complex notion of perception in order to understand how one moves from “blindness,” anaesthesia, and rejection to vision, aesthetic experience, and \textit{Einfühlung}. I fully share Pierre Bourdieu’s idea that:

… the encounter with a work of art is not “love at first sight” as is generally supposed, and the act of empathy, \textit{Einfühlung}, which is the art-lover’s pleasure, presupposes an act of cognition, which implies the implementation of a cognitive acquirement, a cultural code.\textsuperscript{452}

\textsuperscript{450} Dewey, \textit{Art as Experience}, 90.
\textsuperscript{451} Leo Steinberg, “The Eye is a Part of the Mind” (1953), in his \textit{Other Criteria} (London: Oxford University Press, 1972), 289-306. Steinberg’s essay is important because he forcefully puts forward the idea that “modern painters imitate Nature no less than Masaccio,” drawing suggestive connections between the “conceptions of 20th Century science” and modernist art. Using Marc’s paintings as examples of this statement endows Steinberg’s intuition with historical specificity.
Bourdieu crucially subordinates the notion of supposedly direct and immediate *Einfühlung* with the idea of cognition. This suggests the interposition of a layer of knowledge and assumptions, of which one might even be unaware, as the enabling condition for aesthetic experience, and is nicely captured by another key term in Bourdieu’s analysis of the field of cultural production, that of “*habitus*." For Bourdieu the *habitus* is a “matrix of preferences,” which works through “fundamental schemas of perception and appreciation,” and “…is a set of dispositions which incline agents to act and react in certain ways. These dispositions generate practices, perceptions, and attitudes which are “regular” without being consciously coordinated or governed by any rule.

Michael Baxandall – to whose work Bourdieu declares his debt for the study of the artistic field – introduced in art history another concept which can cooperate with Bourdieu’s to frame our problem here, that of “cognitive style.” Baxandall uses this notion to define “the interpreting skills one happens to possess, the categories, the model patterns and the habits of inference and analogy.” That a “cognitive style” is shared is a key condition for the successful interaction of painters and beholders. Let us consider how Baxandall describes this condition in Quattrocento Italy:

…some of the mental equipment a man orders his visual experience with is variable, and much of this variable equipment is culturally relative, in the sense of being determined by the society which has influenced his experience. Among these variables are categories with which he classifies his visual stimuli, the knowledge he will use to supplement what his immediate vision gives him, and the attitude he will adopt to the kind of artificial object seen. The beholder must use on the painting such visual skills as he has, very few of which are normally special to painting, and he is likely to use those skills this society esteems highly. The painter responds to this; his public’s visual capacity must be his medium. Whatever

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453 For the potential of using Bourdieu’s notion of *habitus* in an art historical context I am indebted to Heather Vinson.

454 “It can be shown … that the opposition between art and money, between culture and the economy, is one of the most fundamental schemas of perception and appreciation of the matrix of preferences that is the *habitus*.” Pierre Bourdieu, *The Rules of Art: Genesis and Structure of the Literary Field*, (Stanford, Calif.: Stanford University Press, 1996), 81. My emphasis.


456 As noted in my introduction Bourdieu has been particularly useful for my thinking about notions of art, and by extension Marc’s art, as being called upon to be explicitly political. Bourdieu, *The Rules of Art*, 313-321.

his own specialized professional skills, he works for and shares its visual experiences and habits.\textsuperscript{438}

What was happening with Marc was precisely the opposite. Marc made his paintings based on new ideas of art, and refused the ones normally esteemed by the rest of society. The visual skills to be used with the paintings had become very specialized, and the attitude to assume in front of them too. Armed with Bourdieu’s and Baxandall’s concepts, we could say that those who refuse Marc and animal images in general do so because they still lack an adequate “cognitive style” for this type of art. On the other hand, far from being merely able to focus on the specificity of the medium, Marc created a new medium in Baxandall’s sense – a new “visual capacity” based on different attitudes and on new “habits of influence and analogy” to look at paintings in which animals were elevated to both subjects and objects of worship. Marc needed help to create a new \textit{habitus}, which also implied the cognitions on the bases of which he was making his art.

And as we have seen considering the influence of Lipps and Worringer for Marc in some respects but also for his contemporary viewers, these cognitions also involved a different conception of the world and of the mind. The constant renegotiation of standards of understanding, of course, is one of the crucial features of Modernism, wherever and whenever we want to declare that it begins.\textsuperscript{439} But the radical questioning of the representation of depicted subjects – in Marc’s case animals – brought the clash between artists, critics, and spectators to a very high pitch. For Marc, who was so combative in his words but so tender in his images and personal dealings with animals, the intent was clearly to destroy the bridge between old and new, to break a heretofore agreed-to contract.

So there was then a need for a new contract to address this situation and to engage in a new “transaction.” But this objective could not be achieved with the

\textsuperscript{438} Baxandall, \textit{Painting and Experience}, 40.

\textsuperscript{439} Some influential views on this are summed up by W.J.T. Mitchell; “I define modernism, here in familiar art historical terms, as a period extending from Kandinsky and Malevich to (say) Jasper Johns and Morris Louis. There are other views on this matter which would trace modernism back to the emergence of avant-garde art in the 1840s (T.J. Clark), or to Romanticism (Stanley Cavell), or even to the 18\textsuperscript{th} Century (Robert Rosenblum, Michael Fried). My claim would be that “the Abstract” as such only becomes a definitive slogan for modernism with the emergence of abstract painting around 1900.” W.J.T. Mitchell, “Ut Pictura Theoria: Abstract Painting and Language,” in Picture Theory: Essays on Visual and Verbal Representations, (Chicago: University of Chicago Press, 1994), 213. My position is different and more in line, as I have said, with Michael Fried, identifying modernist tendencies in Menzel, Lovis Corinth, and Arnold Böcklin. I believe that Marc’s work is both canonically Modernist and simultaneously \textit{not} non-objective, and important break with what has been conventionally held.
artworks alone. Marc’s animal pictures of silence and tranquillity, such as the portraits of Russi, paradoxically needed words, the signs which Charles Peirce’s semiotics depend on “habit,” and are defined as “symbols,” referring to the Greek etymology of the term (symβάλλειν), meaning, “the making of a contract or convention.”

Marc was very aware of this situation, and his writings were a way to come to terms with it. The amount and importance of Marc’s writing can be seen as full-fledged Kunstliteratur and is indeed the sign of an unprecedented rupture, and is perhaps one of the distinctive features of this moment in the history of Modernism. In this thesis I have tried to read Marc’s writing as attempts to renegotiate that contract with the audience and to create a new common “cognitive style” and habitus.

The sociable nature of Marc’s agitation finds some of my favourite instantiations in the episodes which I have examined at length: the playful, affectionate correspondence with August Macke; interaction with Helmut Macke and Russi during the creation Liegender Hund im Schnee, Marc taking inspiration from Russian and French anarchists to create a revolutionary animal painting in Die gelbe Kuh, Marc inventing the word Animalisierung to make a case for the Tierbild to Reinhard Piper.

Interpreted both in the context of Marc’s life and work and our way of experiencing both, Einfühlung therefore loses the connotation of a transcendental aesthetic category, but becomes, very much in line with both Marc’s sich hineinfühlen and Bourdieu’s suggestion, a matter of negotiation and cognition which arises in a social field, with a specific history of mediations and interactions between words and works of art to be reconstructed. And Einfühlung, together with its cognate, intuition, also loses its almost mystic character of unexplainable and instantaneous insight, and starts getting closer to a process of familiarization with and assimilations of habits and cognitions which are shareable and acquirable. Despite my grim forecast, this still has important threads of hope for the conceptualization of the world of animals. Of course this goes against the

461 In terms of characterizing the amount of Marc’s writing, there are yet more than 900 pieces of correspondence and incidental texts in the Germanisches Nationalmuseum Franz Marc papers that have yet to be published, let alone translated. This trove, added to the missing von Eckardt and Behne correspondence will hopefully one day offer great insight into Marc’s life and thoughts.
462 This has obvious ethical and political implications, which are very keen in Bourdieu’s take on the matter and which I fully share. (See in particular *Distinction* for this.) From a pedagogical point of view, if Einfühlung loses its “direct” character, it becomes and achievement of understanding and enjoyment of a work of art which can be obtained by anybody who is given the possibility to become familiar with the cultural code and the categories which build the cognitions indispensable for Einfühlung with the supposedly “pure” aesthetic features of the work to arise.
grain of the philosophical definitions of *Einfühlung* and intuition, which always seemed to hint at a core of immediacy.

Without the need to give a full list of episodes, let me just conclude by quoting Harold Rosenberg, who had witnessed another heyday of “new painting” in New York (and the rage of some artists and Greenberg’s formalist interpretation of their work). Rosenberg says:

Barnett Newman had a very strong critical metaphysical outlook. His paintings were an attempt to assert this look. He made the strongest protests against having his work merged with the field painting category. He wanted that his metaphysical views, and his ideas about painting – about painting in America needing to be totally abstract – to provide the intellectual environs of his paintings. He was aware that this art requires and ambiance of talk. All painting in the 20th Century requires such an ambiance. There is no such thing as pure painting in the 20th century, nor was there ever any pure painting. To say that a painting speaks for itself is sheer nonsense. A painting speaks within a context of thought, and that is what criticism is about. The critic illuminates the thought context with the painting, and illuminates the painting with the thought context. A reciprocal, a dialectical, activity takes place.

The task of the art historian and the biographer is then precisely to reconstruct that “dialectical activity” and “ambiance of talk.” That is what I have tried to do here.

### 11.1. Looking Forward: The Return

The fact that the idealized animal has the central position in Marc’s oeuvre seems to make it a target for easy dismissal in the age of “institutionalized irony,” since, for reasons I have enumerated previously, Mark’s sincerity can seem to some viewers sentimental and even naïve. However, particularly facing today’s mass zoological extinction, the artist’s deep yearning to regain the connection with animals we shared in the idyllic past, even as he imagined a future in which we would be reunited with them, has something to say as our experience of animals becomes increasingly inflected by grief over their fates.

In my introduction and chapters on *Einfühlung*, I discussed the work of some contemporary artists, assessing them for the most part as being unsuccessful in engendering the type of “feeling into” the animal as subject. However there are a few

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463 Harold Rosenberg, interview in *Studio International* (March-April 1975), vol. 189, no. 974, 87.
examples of what I think of as not only good conductors of Animalisierung and which
touch also on the concept of “the return” as I am extrapolating it from the idea
proposed by Hal Foster. I see a resurgence of Marc’s desire for the utopian reunion in
the animals who, as embodied subjects, inhabit the 2004 Lee Lennox music video for the
Presets song *Girl and the Sea*, and in Joan Jonas’s 2009 video/installation *Reading Dante II*.
Jonas and Lennox enact a tricky dual recovery of both Marc’s avant-garde visions of
Eden and explorations of wishfulness and melancholy.

Operating under our present grim circumstances, and knowing what we do about
Marc and his fate, must the animal thus recovered always be melancholic? In these cases,
Nachträglichkeit, or “afterwardsness,” is always suffused with sadness to some extent, as
we grieve not only for the displacement and trauma of the past but the future as well.

However, as Marc’s work of recovering connection with the animals resurfaces in
video and performance art, because *Girl and the Sea* and *Reading Dante II* are successfully
empathic, trauma, the agent of displacement, is itself displaced by our projection into the
characters in Lennox’s and Jonas’s work. A close reading of aspects of both works shows
how “the Real” in this declension might return next.

It is not at all far-fetched to connect Marc with temporal performance. For one
thing, video art is now the dominant medium of the vanguard as painting was in Marc’s
time. Second, Marc was himself very aware of the possibilities of performance. In June
1914, just weeks before the war began, Marc wrote “Das abstrakte Theater,” an essay on
how rituals of performance overlapped with die neue Malerei and the evolution of both
into political action.465 The prose is riddled with metaphorical and literal references to
blood and trauma, but the essay’s peak analytical maneuver is Marc’s reminder that
revolutionary praxis is not available only to the dispossessed, but to the artistic class. Marc
insisted the conservative tendencies of capitalist distractions such as film and theater
could lead to unexpectedly radical results (herein another opposition to Worringen, Koss,
and even Benjamin), particularly when those tendencies are diverted for the recovery of
what materialism had cost us, first and foremost among these losses our connection to
the world of animals.

Marc, who was adept at “performing” himself, certainly recognized the
theoretical and cathartic possibilities of formal performance, having introduced and thus
launched the collaboration of Wassily Kandinsky and Arnold Schönberg. Even setting

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Nachträglichkeit aside, Marc provides an interesting case study for avant-garde as vanguard because over the course of his career as a painter, he was also interested in experimental performance, often attending offbeat concerts and plays in Munich and Berlin, and envisioning and planning numerous productions for the stage and even film.

Marc thought that the technology and temporality of film, music, and theater would be the next frontiers for advanced art, and expressed with eerie foresight in “Das abstrakte Theater” that intermedial performance would be capable of “recovering” the Blaue Reiter’s practice of “pure” painting with popular intertextualities, including interactive, musical, and photographic codes of representation that could nonetheless be transformative, even spiritual, experiences.\textsuperscript{466} I agree with Marc that in our time these recuperative experiences are often found across visual culture, but particularly in the democratic medium of video.

In The Return of the Real: The Avant-Garde at the End of the Century (1996) Hal Foster proposed a way of understanding the historical avant-gardes as an interrupted mission whose urgency can return to us in forms both recognizable and wholly innovative.\textsuperscript{467} Foster clearly distinguishes between the type of Lacanian Real that foments revolutionary social change by breaking traumatic cycles as opposed to a simple repetition of past practices. Foster thereby responded to and left behind the “dead star” critique of the neo avant-garde levied several decades earlier by Peter Bürger.\textsuperscript{468} Yet writing nearly a quarter century ago specifically about this opposition, Foster did not address the issue of how, or even if, “deferred action” would continue to manifest into what is now our present. What I want to do here is reconsider Foster’s ideas in relation to the 21\textsuperscript{st} Century. I am using video/performance for this comparison because it occupies the pinnacle of artistic mediums in the contemporary art world as painting did in Marc’s. I propose we can find Marc’s animalische activist embers, an “afterwardsness,” a return, in the work of Jonas and Lennox.

I am thus making a creative projection about the type of return that manifests as a sort of benestrophe. “The Return” is about intercepting that which has escaped. Marc was not at home in his time, and can now be illuminated through the present’s constellation of events. This construct is not exactly about a projection through time into

\textsuperscript{466} Wassily Kandinsky said pure painting is “… a mingling of color and form each with its separate existence, but each blended into a common life which is called a picture by the force of inner necessity;” Kandinsky, Complete Writings on Art, 485.

\textsuperscript{467} Hal Foster, The Return of the Real: The Avant-Garde at the End of the Century, 8-20

\textsuperscript{468} Bürger, Theory of the Avant-Garde, 18.
the future, it is about the return of the past as the present, a flash of linear temporality over which the subject has no control. Yet despite being unwilled, we have to be able to in some way recognize who and what is returning – Marc and an iteration of Animalisierung – to recognize this phenomenon as more than an odd sense of déjà vu.

Their creative recovery of Marc’s leitmotifs, the elaboration that transcends repetition, includes important elements of Nachträglichkeit that manifest as longing for reunion with other species. This activity is not particularly predicated on a direct reinterpretation or even knowledge of Marc’s work. Here what is “real” are elements of mourning and grief for the loss of this connection and yearning for the time when animals and people could communicate, and constructions of an alternative reality where we can rejoin them, something all three artists seem to regard as the “Ur” in urge. So the “turn” that is made here is utopian rather than post-traumatic.

E. Ann Kaplan sets out some helpful parameters for the contemporary task of understanding and mitigating trauma:

The structure of trauma is precisely that of repeated rupture of safety and comfort by terror from some past incomprehensible event. The event possesses one without one having known it cognitively. The event was not processed through language or mechanisms of meaning.\(^{469}\)

Since particularly as interlocutors of the visual our task is somewhat extraverbal we must accept that univocal answer or recovery is not for us yet possible. The Real we return to also requires a two-front approach, one simply to allow Foster’s mechanism to deploy – to see Marc alight in the quests in the characters of Reading Dante II and Girl and the Sea. The second plane calls us to press harder and farther as we examine the devastation of the animal world of the present and grief over our failure as a species to protect and cherish the creatures in our betrayed Eden.

11.2. Canine Protagonists in Eden

As we come now to a visual appreciation of our artists it is important to note that Marc, of course, did not just write about his prelapsarian urges. He also devoted his most personal and heartfelt artworks to an exploration of this theme, including one shown here, Paradies (Fig. 81) (1912), an enormous mural showing a scene of humans and animals in a modernist Eden that Marc made with Maria Marc and August Macke. Marc

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shows his own figure in these paintings of humans and animals touching and 
communicating, and expressed himself in tenderly in writing about this subject.470

Both Jonas and Lennox employ as main characters (though in very different 
ways) canine protagonists who interact with and comment upon fraught or failed 
relationships with human beings. As we know Marc also used his dog, Russi, as an 
important main character. (And I was delighted to discover that Jonas too used her own 
beloved Ozu as the model for many of her sketches, including the figure of the dog in 
Reading Dante II) (Fig. 85)

The dog figure who emerges as Reading Dante II’s persistent avatar is both 
surprising as narrative usurper and congruent with Jonas’s tradition of mythological-
symbolic performance and preoccupation with fairytales through which she has often 
voiced animal characters beginning with 1974’s Funnel. Reading Dante debuted at the 
Biennale of Sydney in 2008 as a performance piece with video components and 
simultaneous live readings of the 14th Century epic poem The Divine Comedy. Jonas 
continued to travel Reading Dante through 2010 keeping the live performances and 
sometimes augmenting them with tapes of earlier readings.

At the Venice Biennale of 2009 the installation was modified and titled Reading 
Dante II and presented as an unusual fusion of simple means and complex results. Reading 
Dante II relied on the rudiments of video: the effects of light, sound and image in a 
darkened gallery, consisting of just two video projectors, two facings screens, and an 
audio component with some music and some spoken text of people reading the Divina 
Commedia that went in and out of phase.

The video images of the characters reading included the performers – Jonas 
herself in some cases – in fox, dog, cow, squirrel, and deer costumes, enunciating the 
prose in English, sometimes to each other, other times to a filmed audience, and 
sometimes directly to the camera. (Fig. 82-84) Some human characters, and sometimes 
the animal characters, were dressed in classical Greek drapery, and sometimes in 
contemporary street wear, some of the students in their school uniforms. Jonas’s

470 “ …[n]ot in the abandonment of reality lie spiritualization and abstraction, but in the dynamic 
penetration of what is real. The ‘animalization of art’ connects soul and corporeality. Anima and 
animal are, like man and wife, reconciled, like in Paradise, in the painting…” [“Nicht in der 
Abwendung vom Realen lag Vergeistigung, Abstraktion, sondern in der dynamischen 
Anima und animal sind, wie Mann und Frau, paradiesisch versöhnt im Bild.”] Peter Dering and 
Margarethe Jochimsen, August Macke in Tegernsee, (Bonn: Verein August-Macke-Haus, 1997), 38-
39.
contemporization of Dante was very much not a consideration of the afterlife, rather a vision of an alternative reality, in which animals were equally as voluble and visible as humans.\footnote{Joan Jonas and Karin Schneider, “Joan Jonas,” BOMB, Nr. 112 (2010).}

The projections of the ad hoc performances by various people, many of them school-age children, of the actual reading were distinctively polished, harmonious, clear-sounding, and free of the ominous clatter of background hiss and wow that distinguishes some of Jonas’s work, (including later instantiations of Reading Dante).\footnote{Martyn Jolly, “When in Venice,” Art Monthly Australia, Nr. 222 (2009).} In the one cool place in all Venice, I was also alone for the duration of the looping video – and alone the next day when, mesmerized, I went to see it again. Already susceptible to the animal imagery, around that time, I had just read The Return of the Real for the first time, and, in the affective way that Nachträglichkeit works, the notion of searching for Marc’s “afterwardsness” must have been circling my subconscious.

Here the manifestation of the longed-for animal was for me the cryptic apparition-like dog’s head, this a voiceless figure. One of Jonas’s well-known techniques of projected lumened chalk drawings, erasures, and redrawings, this poignant white on black figure was accompanied by relative quiet, recorded sounds of the wind blowing over old fashioned glass soda bottles and the sounds of a far-off transistor radio – what dogs hear? This image is recurrent throughout Reading Dante II and thus becomes a dominant part of memory formation. In all of its iterations Jonas’s dog sketch most closely approximates this overall sense of longing in us as we desire both the drawing to be completed (and for it to stop being erased) and also for the important repeated character of the dog to participate more fully in the titular reading. This type of rugged but precise sketching also calls to mind what Peter Singer and J.M. Coetzee find in our first signs of mourning for the separation from animals in cave drawings.\footnote{This dog is also reminiscent of the canine character in the Odyssey as the loyal creature who yearns to be reunited with Odysseus and who alone recognizes the finally-returned wanderer.}

While conceptual video installations are still a relatively new sector of the canon of the arts, they are well-established and arguably even the dominant medium of global art fair culture. Also, Reading Dante II is one of Jonas’s most carefully calibrated, polished, and “friendlier” projects. Much of the evaluation of this work has in fact centered on its playful aspects and the fact that the Divina Commedia has a seemingly recessional role in the overall production. I would argue though that the opprobrium-wielding poet is very much present in Reading Dante II, particularly as a manifestation of the animal characters.
Throughout the poem, Dante consistently praises not only his love Beatrice but also some of the encountered sinners while offering only opprobrium for others, and makes a special point of orienting his readers toward a political self-understanding: What occurs in *Inferno*, *Purgatorio*, and *Paradiso* is to be imagined in analogy to the participatory workings of governments, popular assemblies, and the broader world. This world includes for Jonas, or it should, animals. The liquefying form of the dogs frees up the human-animal binary, and in the undoing of the dualism, we recognize, miss, and wish to heal our separation from them. The dog also subverts the idea of “reading,” which we can then replace with feeling.

11.3. **Lee Lennox’s *Girl and the Sea***

We see mythos and fairytales – particularly *The Little Mermaid* – subverted in the 2004 video written and directed by Lee Lennox for the song *Girl and the Sea*. The song, by the Presets, is typical of the Australian duo’s downbeat electronic dance music that often features uneasy, defiant, but protagonist nonspecific, lyrics.

The story is told as a sequence of nonchronological memories connected by association. The narrative however is distinctly propelled by both longing and refusal. For a short (3:45) video, Lennox employs a complicated motif that moves around in time and reflects the points of view and memories of the characters and even a Jungian sequence in which the titular girl dreams of neither ocean nor land mammal but rather of a knowing owl whose eyes glow as flies confidently through a dark passage into the sunlight and sky. (Fig. 86).

The ostensible twist comes close to the beginning of the video, when the girl, shown dragging herself across the ground and seemingly without the use of her legs, flings away the skirt sheathing her lower body and reveals not the infirmity we expect but instead a dolphin’s fluked tail we glimpse only for a moment before she plunges from a cliff into the ocean. Here she is at home, performing graceful leaps and dives and breathing easily both underneath and above the waves. The wolf who has cared for her from infancy grieves, detaching and throwing his own “tail” into the sea, where it is recovered by the girl. The pair is separated. This is the real surprise, the reversal of *The Little Mermaid*, who sacrifices her selfhood and her life for the chance to become “human” (and also the “taming the wild child” mythos of *The Jungle Book*). This strange

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hermetic character is fond of the wolf but longs more for independence, and that is what she gets, though still at a high emotional cost. The titular “girl” ultimately chooses an environment where she can move freely, and be free, over the companionship of either animals or humans. (Fig. 87)

Lennox’s wolf character is a clear homage to Yuri Norstein’s 1980 *Tale of Tales*, though *Girl and the Sea* is populated entirely by animals, and its storyboarding craft is more akin to high budget fantasy narratives such as Wes Anderson’s *The Fantastic Mr. Fox* (2009). One of the more haunting nonlinear images, which is repeated ambiguously several times through the video, is of floating, snow-covered apples, at once heavy and ripe and lighter than air, apples that represent both a lost, and missed, Paradise and a closed, impenetrable shape, alluding to other fairytales such as *Snow White* and *The Snow Queen*. (Fig. 88)

Even without the elements of the independent waif and the lonely wolf, the video potently evokes a sense of melancholic longing because of its strong cues for sensual perception, feeling, physical reaction, and symbolic thought, involving and integrating different parts of ourselves with the animal (and half-animal) characters. The narrative itself is potent because of its preponderance of iconic and indexical signs. Icons that work through the creation of familiarity are effective because they fire the imagination, conjuring up the possible – it is much easier to long for something that could, however remotely actually exist. These indexical signs, in contrast to icons or metaphors, are based not in the possible, but in what I think of as the “imagined actual:” identifying with being part human and part animal comes to us, we are surprised to discover, almost as if it were a real prior experience.

When people see videos indexing unhappy animals, abandoned children, and separation they are reminded of a wide swath of feelings and experiences, perhaps even taking them back to deepest moments of grief. Because the feelings and memories surrounding childhood – even moments of make-believe – are particularly intense for many people, they have the ability to conjure intense reactions. Indexical associations, moreover, are powerful because they transcend the individual to access the affective experiences we share, thus creating communal bonding – in the case of *Girl and the Sea* and its evocations between humans and animals in the process. The emotional salience of the video is also enhanced through the indexicality of place, referencing forests, cliffs, snowscapes and the ocean.
By rationalizing our identification with both the wolf and the girl, and their mutual loneliness, through the perspective of magical agency, we make sense of the sadness in the story that transpires.

As a genre which is characterized by the speculative, “animal” narratives are often “what if” scenarios concerning transformation and borders of both humanness and bodily integrity.\(^{475}\) Girl and the Sea offers the enticing possibility of being partly an animal as a positive form of body alteration that in turn promotes freedom and multiple identificatory positions.\(^{476}\) The hybridized relationship between the wolf and the girl is another sort of lonely positive in that it rejects and eliminates the desire for a patriarchal, parentally-centred family and questions the borders of humanness and the natural. The video works so well in evoking longing because it conjures perfectly what we call forth from childhood memories, and the sense we have of the archetypes of myth – apple, forest, snow, wind, light, fire, water, dark – as part of those memories, whether they are “real” or not.

11.4. Hybrids and “Boundary Creatures”

While Lennox’s and Jonas’s characters may not embody Donna Haraway’s cyborg in its literal sense, they are also “boundary creatures” residing between human or animal, child or adult.\(^{477}\) So what we are left with is an Eden or Paradise with no origin story, which itself inhabits a destabilizing place in Western evolutionary and biological narratives. Terry De Duve characterized this site of loss in the affirmative, though: “Emptiness is a kind of opportunity.”\(^{478}\)

For the moment like the girl and the dog, we are safe and stable in our environments, but still alone, and lonely. Marc’s originary longing, was something like what we experience in the Jonas and Lennox videos many years hence. Marc’s art was an extension of Marc’s relationship with real animals, and I think the cheerfulness that permeates so many of his images, which tend to make people in the thrall of the hegemony or irony, came from both lived experience and desired completion.

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It is not surprising that Nachträglichkeit has fallen somewhat out of fashion both in the disciplines of psychology and art history even as trauma has become something of a pop culture buzzword. After all, even though there is general acceptance that deferred trauma is both real and Real, there has been a broadening of trauma’s parameters to seemingly far-fetched extremes, which in turn has provoked a backlash to “trigger warnings” about anything potentially upsetting in various types of media.

We owe it to human and non-human animals and the planet we inhabit to be acutely attuned to the moral demand to acknowledge suffering and sadness. I do believe artists and art historians are very much obligated to take this responsibility as an imperative. Perhaps Foster did indeed set this practice out for us in 1996 when he wrote: “…one cannot challenge the trauma of another; one can only believe it, even identify with it, or not.”

11.4.1. Der Reiter in The Open

In Kandinsky’s introduction to Über das Geistige in der Kunst, he speaks about the perception of reality in the age in which he found himself. Our minds, he says, which are “even now only just awakening after years of materialism,” are infected with the despair of unbelief, of lack of purpose and ideal. The nightmare of materialism, which has turned the life of the universe into an evil, useless game, is not yet past; it holds the awakening soul still in its grip. There is only a faint glimmer, like a tiny star in a vast gulf of darkness. This feeble light is but a presentiment, and the soul, when it sees it, trembles in doubt whether the light is not a dream, and the gulf of darkness reality. With the recent news that more than half the animals on the planet have perished in the past few decades alone, I wonder if there is even a speck of hope in the hopeless blackness of saving them, or as the humanists wonder, ourselves.

Kandinsky made the painting he called Der Reiter in 1903 (Fig. 89), seven years before he was to meet Franz Marc on New Year’s Eve of 1910. Kandinsky wrote in his autobiography, Rückblick, that he thought of the mysterious image of a rider and a horse galloping across a clearing, the blue-cloaked rider clutching something close to his body, as a sort of premonition of the artistic partner and collaborator who would

479 Foster, The Return of the Real, 168.
481 This has been reported in the mainstream press recently in various iterations but these figures are based upon the recently-published work by Elizabeth Kolbert, The Sixth Extinction: An Unnatural History (New York: Henry Holt and Company, 2014).
become so important to the Russian painter and theorist, and, after meeting Marc, Kandinsky renamed the painting Der Blaue Reiter, noting that the fused bodies of the horse and rider put him in mind of Marc’s fusion with the livingness of animals, and of his physical bravery.\(^{483}\)

I began to think of the figures in the painting – Marc, the white horse, and the small figure they are bearing across the perilous space of the clearing to the safety of the forest beyond – in terms of Agamben’s metaphorical “open.” For Agamben “the open” is the dangerous clearing, an emptiness that separates human from animal, but it is also the place where, as in Marc, human and animal meet in their common vulnerability:

> To render inoperative the machine that governs our conception of man will therefore mean no longer to seek new – more effective or more authentic – articulations, but rather to show the central emptiness, the hiatus that – within man – separates man and animal, and to risk ourselves in this emptiness.\(^{484}\)

Agamben links this “zone of non-knowledge” where we stand in our shared “concealedness” to “the saved night,” a phrase from Walter Benjamin evoking the redemptive qualities of art.\(^{485}\) Dominick LaCapra writes that “the approach taken in The Open does itself open onto a possibly critical and politically pertinent inquiry into what Agamben’s thought might be taken to invite.”\(^{486}\) Franz Marc, in taking up this question, leaps into the space of the open, this space of dangerous introspection in which we need to “risk ourselves.” This is also a moral space in which we are all implicated. By humbly acknowledging our mutual plight and the level of our nonknowledge of the life of the animal, Marc can help redeem the night. On the basis of such notions, which no doubt need to be defined much more clearly in my work to come, I am sustained by what has become my life’s question about Franz Marc: not “who is he?” or “who was he?” but who can he become?

\(^{483}\) Though likely one of Kandinsky’s apocryphal fables about the founding of the Blaue Reiter this story is certainly moving and interesting. *Kandinsky, Complete Writings on Art*, 793. It was Klaus Lankheit who discovered in his careful examination of the records at the Eichner-Münter Stiftung at the Lenbachhaus that Kandinsky had retroactively changed the name of the painting from Der Reiter to Der Blaue Reiter in 1912, following his meeting with Franz Marc; Lankheit, *Franz Marc*, 212.


\(^{485}\) The passage on artwork as die gerettete Nacht can be found in Walter Benjamin, *Briefe I*, ed. and annotated by Gershom Scholem and Theodor W. Adorno (Frankfurt am Main: Suhrkamp Verlag, 1966), 323.

\(^{486}\) LaCapra, *History and Its Limits* (2009), 172.
Figure 1. *Hund vor der Welt*, Franz Marc (1912). Oil on canvas, 118 by 83 centimetres, private collection, Switzerland.
Detail Figure 1.
Die Kunst geht heute Wege, von denen unsere Väter sich nichts träumen liessen; man steht vor den neuen Werken wie im Traum und hört die apokalyptischen Reiter in den Lüften; man fühlt eine künstlerische Spannung über ganz Europa, – überall winken neue Künstler sich zu: ein Blick, ein Händedruck genügt, um sich zu verstehen.

Wir wissen, dass die Grundideen von dem, was heute gefühlt und geschaffen wird, schon vor uns bestanden haben und weisen mit Betonung darauf hin, dass sie in ihrem Wesen nicht neu sind; aber die Tatsache, dass neue Formen heute an allen Enden Europas hervorsprießen wie eine schöne, ungeahnte Saat, das muss verkündet werden und auf all die Stellen muss hingewiesen werden, wo Neues entsteht.

Aus dem Bewusstsein dieses geheimen Zusammenhanges der neuen künstlerischen Produktion wuchs die Idee des »BLAuen REITERS«. Er soll der Ruf werden, der die Künstler sammelt, die zur neuen Zeit gehören, und der die Ohren der Laien weckt. Die Bücher des »BLAuen REITERS« werden ausschließlich von Künstlern geschaffen und geleitet. Das hiermit angekündigte erste Buch, dem andere in zwangloser Reihe folgen sollen, umfasst die neueste malerische Bewegung in Frankreich, Deutschland und Russland.

Figure 4. Franz Marc, “Subskriptionsprospekt des Almanachs” (1912), placard produced in multiples, Munich, Germany. Original lost.
Figure 5. Franz Marc, *Die gelbe Kuh* (1911). Oil on canvas, 140.5 by 189.2 centimetres. The Solomon R. Guggenheim Museum, United States.

Figure 6. Paul Signac, *Au temps d'harmonie: l'âge d'or n'est pas dans le passé, il est dans l'avenir* (1895), 300 by 400 centimetres. Private Collection, Paris, France.
Figure 7. Franz Marc, *Bemalung eines Eisenkästchens* (1912). Oil on sheet iron, 8.5 by 13 by 7 by 13.5 centimetres. Private Collection, Berlin, Germany

Figure 8. Franz Marc, *Tirol*, 1914. Oil on canvas, 135.7 by 144.5 centimetres, Staatsgalerie Moderner Kunst, Munich.
Figure 9. Franz Marc, Bildnis Henri Rousseau (1911). Reverse glass painting with tin foil, 15.3 by 11.4 centimetres. Städtische Galerie im Lenbachhaus, Munich, Germany.
Figure 10. Anonymous, “The Whore of Babylon Confronting Sinners,” 15th Century German Woodcut, from Wilhelm Worringer, Die Altdeutsche Buchillustration, 1912, ill. 71.

Figure 11. Gabriele Münter, Kandinsky und Erma Bossi am Tisch, (1912). Oil on canvas, 95.5 by 125.5 centimetres. Städtische Galerie im Lenbachhaus, Munich, Germany.
Figure 12. “Japanese Ink Drawing,” origin unknown, a European copy, perhaps by Franz Marc, *Der Blaue Reiter Almanach*, page 152.

Figure 13. “Foolish Virgin,” Sandstone, from “Paradise Door” of Magdeburg Cathedral, 1240-1250, photograph by Franz Marc, page 183, *Der Blaue Reiter Almanach*. 
Figure 14. August Macke, *Der Sturm* (1911), Oil on canvas, 84 by 112 centimetres. Stiftung Saarländischer Kulturbesitz, Saarbrücken, Germany.

Figure 15. Hans Baldung Grün, *Die sieben Pferde* (1534). Woodcut, 21.1 by 31.8 centimetres. Universitätsbibliothek, Erlangen, Germany.
Figure 16. Franz Marc, *Der Stier* (1911). Oil on canvas, 100 by 135.2 centimetres. The Solomon R. Guggenheim Museum, New York City, United States.

Figure 17. Franz Marc, *Die gelbe Kuh (Studie)* (1911). Oil on wood, 62.5 by 87.5 centimetres. Kunstmuseum Moritzburg, Halle, Germany.
Figure 18. Franz Marc, *Schlafendes Pferd* (1911). Private collection. Tempera on cardboard, 41.5 by 53.2 centimetres.

Figure 19. Pantropical spotted dolphin and Mandy-Rae Cruickshank, from *The Cove*, directed by Louie Psihoyos, (Singapore: Alliance Entertainment Pte Ltd., 2009).

Figure 21. Adel Abdessemed, *Don’t Trust Me,* (2009). Video installation, San Francisco Art Institute, San Francisco, United States.
Figure 23. Sue Coe, *She Can’t Catch Up* (1998). Galerie St. Etienne, New York City, United States. Graphite on paper, 48 by 29 centimetres.
Figure 24. El Greco, *View of Toledo*, (1597). Oil on canvas, 121.3 by 108.6 centimetres, Metropolitan Museum of Art, New York City, United States.
Figure 25. Caspar David Friedrich, *Der Wanderer über dem Nebelmeer* (1818). Oil on canvas, Kunsthalle, Hamburg, Germany, 74.8 by 94.8 centimetres.
Figure 26. Caspar David Friedrich, *Frau am Fenster* (1822). Oil on canvas, Alte Nationalgalerie, Berlin, Germany, 44 by 37 centimetres.
Figure 27. Franz Marc, Zwei Katzen, blau und gelb (1912). Kunstmuseum, Basel, Switzerland. Oil on canvas, 74 by 98 cm. (Detail inset.)
Figure 28. Brayden Groen (photographer), still from cell phone video of David Tree giving water to Sam the koala during the Victoria bushfires, 6 August 2009.
Figure 29. Franz Marc, *Hoffnungslos* (1904). Published in *Stella Peregrina*, 1917, Franz Hanfstaengl Verlag, Munich, Germany. Reproduced from Marc’s pencil on paper drawing for Annette von Eckardt, 45.5 by 33.6 by 2.3 centimetres.
Figure 30. Vögel über dem Dorf, 1913, Franz Marc, watercolor on paper, 38.5 x 45.7 centimetres. Private collection, Berlin, Germany.
Figure 32. Adolf von Menzel, *Balkonzimmer* (1845). Oil on paper 58 by 47 centimetres, Alte Nationalgalerie, Berlin, Germany
Figure 33. A metal spike is driven into the skull of a Rissos dolphin, from *The Cove*, directed by Louie Psihoyos, (Singapore: Alliance Entertainment Pte. Ltd., 2009).

Figure 34. Francisco Goya, *El Perro* (1820). Museo del Prado, Madrid, Spain. Oil mural on plaster, transferred to canvas, 131.5 by 79.3 cm.
Figure 35. Franz Marc, *Der heilige Julian* (1913). Watercolor, gouache, and bronze powder on paper, 46 x 40.2 cm. Solomon R. Guggenheim Museum, New York, United States

Figure 36. Franz Marc, *Die großen blauen Pferde*, (1911). Walker Art Center, Minneapolis, Minnesota, United States. Oil on canvas, 102 by 160 centimetres.
Figure 37. Franz Marc, *Turm der blauen Pferde*, (1913), 14 by 9 centimetres, watercolor on paper postcard. Private collection on permanent loan to Nationalgalerie, Berlin, Germany.

Figure 38. Franz Marc, *Turm der Blauen Pferde* (1913). Oil on canvas, 200 x 130 cm, location unknown.
Figure 39. Franz Marc, *Liegende Hund im Schnee* (1911). Oil on canvas, 62.5 by 105 centimetres. The Städel Museum, Frankfurt, Germany.
Figure 40., Albrecht Dürer, Melencolia I (1514). The Metropolitan Museum of Art, New York City, USA. Engraving, 24 by 18.5 cm.

Figure 41., Franz Marc, Sketch for Liegender Hund im Schnee (1911). Ink on paper in a letter to August Macke, 2 February 1911. August Macke Archiv, Westfälisches Landesmuseum, Münster, Germany.
Figure 42., Franz Marc, *Liegender Russi* (1910). Private Collection. Oil on cardboard, 9.5 by 14.5 centimetres.

Figure 43., Franz Marc, *Träumendes Pferd* (1913). The Solomon R. Guggenheim Museum, New York City, USA. Watercolor, 40.4 by 46.3 centimetres.
Figure 44., Franz Marc, *Liegender Hund (Hundportrait)* (1909). Galerie Michael, Heidelberg, Rottach-Egern, Germany. Oil on canvas, 69.5 by 78.5 centimetres.

Figure 45., Franz Marc, (*Siberische Schäferhunde*) *Siberische Hunde im Schnee*, (1909). Oil on canvas, 60.5 by 60 centimetres. National Gallery of Art, Washington, D.C., USA.
Figure 47., Théodore Géricault, *Le chat blanc* (1817). Musée du Louvre, Paris, Franc. Oil on canvas, 55 by 66 centimetres.

Figure 48., Franz Marc, *Der tote Spatz* (1905). Private collection. Oil on wood panel, 13 by 16.5 centimetres.
Figure 49., Paul Gauguin, *Arearea (Joyeusetés)* (1892). Musée d’Orsay, Paris, France. Oil on canvas, 75 by 94 centimetres.

Figure 50., Paul Gauguin, *Mahana No Atua (Le jour de Dieu)* (1894). The Art Institute, Chicago, USA. Oil on canvas, 98.3 by 91.5 centimetres.
Figure 51., Paul Gauguin, *L’esprit des morts veille* (Manaò tupapaù) (1892). The Conger Goodyear Collection, Albright-Knox Art Gallery, Buffalo, New York, USA. Oil on cloth, 116.05 by 134.62 centimetres.

Figure 52., Franz Marc, *Liegender Akt in Blumen*, (1910). Private Collection. Oil on canvas, 72 by 100.5 centimetres.
Figure 53. Franz Marc, *Der Traum*, (1912) Thyssen-Bornesmisza Museum, Madrid, Spain. Oil on canvas, 100.5 by 135.5 centimetres.

Figure 54. Franz Marc, *Tierschicksale*, (1913) Kunstmuseum Basel, Switzerland. Oil on canvas, 196 by 266 centimetres.
Figure 55. Franz Marc, *Spatzenstudien*, 1905. Ink and crayon on paper, 41.9 by 32.1 centimetres. Staatliche Kunstsammlungen, Dresden, Germany.
Figure 56. Franz Marc, *Indersdorf*, 1904. Oil on canvas, 27.1 by 39.6 centimetres, Bremen Kunsthalle, Bremen, Germany.

Figure 57. Henri Rousseau, *Portrét de l'artiste à la lampe*, 1902-1903. Oil on canvas, 23 by 19 centimetres, Musée Picasso, Paris, France.
Figure 58. Henri Rousseau, *La guerre*, 1894. Oil on canvas, 114.0 by 195 centimetres, Musée d'Orsay, Paris, France.

Figure 59. Franz Marc, *Die Wölfe (Balkankrieg)*, 1913. Oil on canvas, 70.8 by 139.7 centimetres, Albright-Knox Art Gallery, Buffalo, New York, United States.
Figure 60. Eugène Delacroix, *Cheval effrayé par l’orage*, 1828. Oil on canvas, 23.6 by 32 centimetres. Magyar Szépművészeti Múzeum, Budapest, Hungary.

Figure 61. Reinhard Piper, *Das Tier in der Kunst*, (Munich: Piper, 1910). Cover illustration by Franz Marc after Delacroix. Gouache, 1910, Formerly in the Archiv R. Piper & C. Verlag, Munich, Germany, now lost.
Figure 62. Franz Marc, *Kämpfende Formen*, 1914. Oil on canvas, 80 by ?? centimetres. Pinakothek der Moderne, Munich, Germany.

Figure 63. Fragment of Egyptian frieze, ca. 2500 BCE, owned by Reinhard Piper; location unknown.
Figure 64. Franz Marc, *Eselfries*, 1911. Oil on canvas, 81 by 150 centimetres. Private collection on permanent loan to the Franz Marc Museum, Kochel, Germany.

Figure 65. Eduard Robert Flegel Exposition Reinstallment, 2011, Musée des Beaux-Arts de Béziers, France. Photography courtesy of Josephine Battle, Agen, France.
Figure 66. Franz Marc, *Flammender Busch*, 1907. Pencil, ink, crayon, and oil paint, 150 by 161 centimetres, destroyed in World War II (part of the Bernhard Koehler Collection).
Figures 68 and 69. Franz Marc, *Zwei Fohlen von vorne*, 1910. Pen and Indian ink with wash, 15.5 by 10.2 centimetres; *Drei Fohlenstudien, nach rechts springend*, 1910. Pen and black and red Indian ink, opaque white, and watercolour, 15.5 by 10.2 centimetres.
Figure 70. Franz Marc, *Zwei springende Pferde*, 1910. Ink on cloth, 10 by 15.6 centimetres. Private collection, Germany.

Figure 71. Franz Marc, *Springendes Pferd, von hinten*, 1910. Ink on cloth, 10 by 30.8 centimetres. Private collection, Germany.
Figure 72. Franz Marc, *Springende Pferde*, 1910. Oil on canvas, 148 by 160 centimetres. Private collection, Germany.

Figure 73. Franz Marc, *Vier Rehe*, (1910-11), 11 by 18 centimetres, pencil. Private collection, Germany.
Figure 74. Franz Marc, *Sterbendes Reh*, 1908. Ink on paper, 12.7 by 12.5 centimetres, Franz Marc Nachlaß, Deutsche Kunstharchiv, Germanisches Nationalmuseum, Nuremberg, Germany.

Figure 75. Franz Marc, *Sterbendes Reh III*, 1908. Technique and dimensions unknown; referenced in Maria Marc’s notes, as quoted in 1936 catalogue by Alois J. Schardt.
Figure 76. Franz Marc, *Rehe im Wald (Rebefsries)*, 1907, 24 by 38 centimetres, pencil. Staatliche Grafische Sammlung, Munich, Germany.

Figure 77. Franz Marc, *Rehe am Waldesrand*, 1907, 14 by 33 centimetres, watercolor, tempera, and crayon on paper. Baltimore Museum of Art, Maryland, United States.
Figure 78. Franz Marc, *Widder im Krapprot*, 1910, 50 by 40.5 centimetres. Destroyed in World War II. Mentioned in the papers of Alois J. Schardt, the ram in pink and red, mountains in orange and black, and the foreground in green.
Figure 79. Schöpfungsgeschichte II from “Die erste Mappe,” 1914. Woodcut, 23.9 by 20.2 centimetres; printed on Japanese rice paper 50 by 35 centimetres. Left, the British Museum, London, United Kingdom; right, the Museum of Modern Art, New York City, United States.

One “trial copy” in black; one “trial proof” in black with hand-tinted gouache additions; plus an unknown number of “impressions” in black, yellow, and green, printed by Marc; 125 (including 25 on Japan paper) posthumously printed in 1921 by Heinrich Campendonk and initialed by Maria Marc; and a limited edition of 30 issued by Maria Marc’s executor, Otto Stangl, printed by Gerhard Köhler in Baden-Baden in 1984.
Figure 80. Franz Marc, *Die Bäume zeigten ihre Ringe, die Tiere ihre Adern*, 1913. Watercolor on paper, 16.4 by 26 centimetres, Bayerische Staatsgemäldesammlungen, Munich, Germany.

Figure 81. August Macke and Franz Marc, *Paradies*, (1912). Westfälisches Landesmuseum, Münster, Germany.
Figure 82. Joan Jonas, *Reading Dante II*, 2009, Biennale di Venezia. Photograph by Jean Marie Carey.

Figure 83. Joan Jonas, *Reading Dante II*, 2009, Biennale di Venezia. Photograph by Jean Marie Carey.
Figure 84. Joan Jonas, *Reading Dante II*, 2009, Biennale di Venezia. Photograph by Jean Marie Carey.

Figure 85. Joan Jonas and Ozu. Massachusetts Institute of Technology, United States.
Figure 86. “Girl and the Sea,” Lee Lennox, 2004. Courtesy of Modular People Australia.

Figure 87. “Girl and the Sea,” Lee Lennox, 2004. Courtesy of Modular People Australia.
Figure 88. “Girl and the Sea,” Lee Lennox, 2004. Courtesy of Modular People Australia.
Figure 89. Wassily Kandinsky, *Der Reiter* (1903) Städtische Galerie im Lenbachhaus, Munich, Germany. Oil on canvas, 21.65 by 25.65 centimetres.
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