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Press kit
Berlin, 7.10.26

Lovis Corinth, Junge Frau mit Katzen (Young Woman with Cats), 1904, Ilti Art Foundation, Photo: Günter König



Lovis Corinth

Then Came Berlin!

9.10.26–25.1.27

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



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Lovis Corinth, Junge Frau mit Katzen (Young Woman with Cats), 1904, © Hilti Art Foundation, photo: Günter König

Lovis Corinth

Then Came Berlin!

9.10.2026 – 25.1.27

Press tour
Wed 7.10.26, 11 am

Opening
Thu 8.10.26, 7 pm

In his own lifetime Lovis Corinth (1858–1925) was one of the best-known, most influential figures in Berlin's modernist circles alongside Max Liebermann, Max Slevogt and Walter Leistikow. The artist had already turned forty when, in 1901, he decided to shift his base from Munich to Berlin. After he arrived in the capital, which had replaced Munich as the hub of modern art in Germany, Corinth put naturalism behind him and became one of the leading modern painters of his day. Looking back, the key to this unprecedented bout of success was obvious to Corinth: "Munich was not the right place for me. It didn't take off until Berlin."

Once he settled by the Spree, inspired by French Impressionism and other trends in art, Corinth adopted his distinctive loose brushwork. His unconventional style, which many found provocative at first, was soon accepted as evidence that Germany, too, was capable of spawning innovative artists. In Berlin Corinth's productivity increased. His oeuvre amounts to about 1,000 paintings, 1,100 prints and countless paper-based drawings.

It is hard to overestimate Corinth's significance to modernism in Berlin. For a quarter of a century, Corinth's art was celebrated as modern and became a flagship for the German avant-garde. During the 1920s the Nationalgalerie under director Ludwig Justi built up a sizeable collection, notably many paintings from the late expressive period. Justi was in no doubt about the artist's national importance: "Lovis Corinth is rated as the greatest German painter of his time." Even today he is associated with that spontaneous, expressive brushwork, which set its stamp on the future course of art, as witnessed not least by the Neue Wilde, Georg Baselitz and Lucian Freud.

The exhibition at the Berlinische Galerie features about 80 works by Lovis Corinth and about 30 additional works by his students and contemporaries, including paintings and drawings by Charlotte Berend-Corinth, Minna Beckmann-Tube, August Macke and Max Slevogt. Excellent canvases by Corinth from the holdings of the Berlinische Galerie are matched by numerous prime-quality loans from public and private collections. This show is an opportunity for the museum to conduct research into its own collection while building on a successful sequence of monographic exhibitions devoted to modern artists in Berlin, among them Edvard Munch in 2023/24, Ferdinand Hodler in 2021/22 and Lotte Laserstein in 2019.

A fresh start by the Spree

Corinth was born in 1858 in Tapiau in East Prussia (now Gvardeysk, Russia). His parents ran a tannery and an agricultural business. His father financed a solid artistic training that took him to Königsberg, Munich, Antwerp and Paris. After this the painter settled initially in Munich. In 1901, with his career and modern art stalling in Bavaria, he moved to Berlin.

While Corinth was in Munich, the art scene in Berlin had been evolving rapidly. By the turn of the century it was far more progressive and vibrant than in the Bavarian capital. Thanks to the support of his good friend Walter Leistikow, a leading protagonist of modern art in Berlin, Corinth quickly found his feet in the city. He built a network among well-known figures in public life and the arts, painting many excellent portraits. Soon Corinth was showing frequently in exhibitions and over the years his work sold well. As a member of the major associations of artists he made a name for himself alongside Max Liebermann and Leistikow, especially in the Berlin Secession. His influence on artistic life in the city gradually grew.

Corinth the teacher

Soon after arriving in Berlin Corinth opened a school of painting. He also taught elsewhere in town. Teaching provided him with an initial income. This was a time when private schools offered women in particular a chance to train in art. The art academy in Berlin did not open its doors to women until 1919, a change emphatically welcomed by Corinth. His earliest students included Charlotte Berend, who later became his wife, Max Beckmann's first wife Minna Tube and the painter August Macke. The exhibition casts new light on who was taught by Lovis Corinth, what methods he used and how his students responded to his teaching. It also describes the opportunities available, especially to women, to pursue a career in art in the early 20th century.

All the world's a stage!

Corinth had apparently been an eager theatre-goer in Munich, rarely missing a première. In Berlin he soon found access to theatrical circles through Leistikow. He portrayed writers such as Gerhart Hauptmann and depicted actors – among them Tilla Durieux and Gertrud Eysoldt – in character. In his self-portraits – as Bacchus, a knight or a dervish – Corinth experimented with costumes and roles to explore his own personality. The spontaneity and burlesque theatricality of his idiosyncratic history painting were

identified early on as typical traits. Less well-known is that from 1903 he designed costumes and sets for the theatre director and impresario Max Reinhardt. With Corinth Reinhardt launched a series of effective collaborations with Berlin artists. Just how important he was to Reinhardt's experimental, visually powerful stage directing is evident from the letter of condolence sent by Reinhardt to Charlotte Berend-Corinth after Corinth's death in 1925: "Max Reinhardt's Deutsches Theater, whose first successes remain linked to the great name Corinth, takes the liberty of expressing its deepest sympathy upon your devastating loss."

A success story

Over the years Corinth enjoyed widespread popularity in Berlin. He took part in about 80 major exhibitions, including many solo shows, not least at the Berlin Secession and in the city's leading art galleries. He was the only artist to whom the Nationalgalerie devoted two entire retrospectives in rapid succession: in 1923 at the Kronprinzenpalais, also known as the "Gallery of the Living", and in 1926, the year after his death, in the main building, where the commemorative event was inaugurated by a solemn opening. Ludwig Justi called the memorial exhibition a "pan-German affair". The Berlin Secession and the Akademie der Künste also organised tribute exhibitions after Corinth's death. In February 1933, shortly after the Nazis assumed power, Justi restructured the Kronprinzenpalais and dedicated a ground-floor room to Corinth and Max Slevogt. Justi's decision endorsed Corinth's importance to modern art within the context of a nationally framed art history.

Corinth and the Nazis

Until the Nazi take-over Corinth held a firm place in the canon of modern art by virtue of his expressive late work. In 1933, however, Justi had to relinquish his post as director of the Nationalgalerie. During the "Decadent Art" campaign more than 350 paintings, drawings and prints by the artist, mostly from his final, expressive period, were seized from public German collections.

This exhibition and the catalogue are supported by the Staatliche Museen zu Berlin, in particular the Alte Nationalgalerie, Neue Nationalgalerie and Kupferstichkabinett, and by the Stiftung Stadtmuseum Berlin: Berlin Museum.

The exhibition and catalogue were generously funded by the LOTTO-Stiftung Berlin, the Ernst von Siemens Kunststiftung and the International Music and Art Foundation, Vaduz.



Exhibition catalogue

The exhibition is accompanied by a catalogue published in both German and English by Hatje Cantz. 256 pages, 250 illustrations
Museum Edition: 38 €
ISBN: 978-3-940208-94-1 (EN)
Book Trade Edition: 44 €
ISBN: 978-3-7757-6348-6 (EN)

Audio guide

An audio guide in German and English is available free of charge to accompany visitors through the exhibition. It offers 22 texts with stories and in-depth information about key works, Corinth's life and his career in Berlin.

Apart from the commentaries, visitors with no, low and full vision can call up detailed descriptions of the works. The audio guide can be used with a headset borrowed free at the museum or by downloading the Web version onto a personal mobile device.

Accompanying events

berlinischegalerie.de/en/kalender

Press images

berlinischegalerie.de/pressrelease/lovis-corinth

Tickets

bg.berlin/tickets

Social Media

#LovisCorinthBG
#BerlinischeGalerie

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Admission 14 €, concessions 7 €
Every 1st Wed of the month:
7 € for everyone
Wed–Mon 10 am–6 pm
Tue closed

Biography

Lovis Corinth

21.7.1858 - 18.7.1925

1858

Lovis Corinth is born on 21 July 1858 in Tapiau, Eastern Prussia (now Gvardeysk, Russia).

1876–1880

Corinth studies at the art academy in Königsberg (now Kaliningrad, Russia).

1880–1884

Corinth transfers to the art academy in Munich, where he devotes serious study to naturalist painting. In 1884 he spends three months pursuing his studies in Antwerp.

1884–1887

Corinth goes to Paris, enrolling at the private Académie Julian. He hopes for a breakthrough at the Paris Salon, Europe's leading annual art exhibition at the time, but success eludes him.

1887–1888

In the winter of 1887/88 Corinth makes his first attempt to gain a foothold in Berlin.

1888–1889

Corinth returns to Königsberg to be with his severely ailing father, who dies in early 1889.

1891–1900

Corinth resumes his life and work in Munich. In 1892 he is one of the first members of the Munich Secession. In 1893 he joins other avant-garde

artists in founding the Free Association and is thereupon expelled from the Secession. In 1899 Corinth takes part in the first exhibition held by the Berlin Secession. He is now commuting between Berlin and Munich.

1901–1902

Corinth moves definitively to Berlin in 1901 and becomes a full member of the Berlin Secession, joining its board in 1902. He opens a school of painting to earn an income.

1904

Lovis Corinth marries Charlotte Berend. Their son Thomas is born nearly six months later, their daughter Wilhelmine in 1909.

1910–1911

Berlin's art world is rocked by a dispute between Secessionists and exponents of newly emerging Expressionism. In early 1911 Max Liebermann resigns as president of the Berlin Secession. Corinth is elected to replace him. In December he suffers a severe stroke.

1914–1918

Spearheaded by Liebermann many artists leave the Berlin Secession to found the Free Secession in early 1914. Corinth is one of the few well-known artists to remain in the old Secession, becoming its president again in 1915. In 1918 the association celebrates his 60th birthday with a major retrospective. During the First World War, like many others, Corinth's outlook is patriotic.

1918–1919

The Corinth family buy a plot of land in Urfeld on Walchensee to build a country house.

In 1919 he is admitted to the Akademie der Künste.

1923

The Nationalgalerie in Berlin honours Corinth with a big exhibition to mark his 65th birthday.

1925

Corinth takes a trip to Amsterdam to study the Dutch Old Masters once again. On 17 July 1925 Lovis Corinth dies in Zandvoort after contracting pneumonia.

Exhibition texts

Then came Berlin

In his own lifetime Lovis Corinth (1858–1925) was already one of the best-known, most influential figures in Berlin's modernist circles alongside Max Liebermann, Max Slevogt and Walter Leistikow. The artist was in his forties when, in 1901, he decided to shift his base from Munich to Berlin. The German capital had replaced Munich as a hub of the avant-garde and here Corinth became one of the leading modern painters of his day. Looking back, the key to his unprecedented bout of success was obvious to Corinth: "Munich was not the right place for me. It didn't take off until Berlin."

Once he had settled by the Spree, Corinth adopted his distinctive loose brushwork, inspired by French Impressionism and other recent trends in art. His unorthodox style was soon cited as proof that Germany, too, was capable of turning out innovative artists. Corinth's productivity increased in Berlin. His oeuvre amounts to about 1,000 paintings, 1,100 prints and countless paper-based drawings. He took part in numerous exhibitions, was well connected all over town, and his works sold well as time passed. For over a quarter of a century Corinth's art was celebrated as modern, becoming a flagship for the German avant-garde. Ludwig Justi, then director of Berlin's Nationalgalerie, was in no doubt about the artist's importance: "Lovis Corinth is rated as the greatest German painter of his time."

From Munich to Berlin

Lovis Corinth's career in Berlin was founded on a solid, eleven-year training which had taken him first to Königsberg and then to Munich. As a student he was greatly impressed by the work of Wilhelm Leibl, a realist whose free-handed, anti-academic style set a discernible stamp on Corinth's early portraits.

In 1884 Corinth left Munich for Antwerp, then moved on to Paris, where he spent three years at the private Académie Julian. The class devoted to drawing and painting nudes was taught by William Adolphe Bouguereau, a regular exhibitor at the traditional Paris Salon. At that time Corinth was unaware of Impressionism and other avant-garde movements

in the French capital. When Paris failed to bring the coveted breakthrough at the Salon, he returned to Munich in 1891, after a brief sojourn in Berlin and two more years in Königsberg.

The art scene in Munich had embraced a broad spectrum of modern genres and styles but now a critical wind was blowing. For Corinth and other progressive artists the opportunities to exhibit were few and far between. At the Berlin Secession, by contrast, Corinth and his at times provocative paintings met with considerable success. In 1901 he resolved to move definitively to Berlin.

The Berlin Scene

Lovis Corinth's first success stories in Berlin coincided with a modernist heyday in the city. The Berlin Secession was founded in 1898–99 as an association of progressive artists, while a go-getting gallery scene, still lacking in Munich, championed modern art. The Berlin Secession gradually opened up to international movements, inviting artists from neighbouring countries to participate. In the aspiring art metropolis on the Spree, Corinth was joined by other progressive artists known to him from Munich, among them Max Slevogt, Otto Eckmann and Ernst Oppler.

The painter Walter Leistikow, a good friend, helped Corinth to gain a foothold. Leistikow was a leading protagonist of modern art in Berlin. He was quick to recognise Corinth's outstanding talent and recruited him for the Berlin Secession. He also brokered the artist's first portrait commissions from Berlin society and introduced him to artistic and theatrical circles. With characteristic good humour Corinth noted: "I swim like a pike through the salons as though I had never known any other element. I owe my successes here to Leistikow and visit him often."

All the world's a stage

Modern art was thriving on the Spree around the turn of the century – and so was the theatre. People would argue about a new play by Gerhart Hauptmann or the latest opera from Richard Strauss and they raved about Max Reinhardt's directing. Berlin's new status as Europe's leading city of theatre was much to the credit of this experimental impresario. Reinhardt, a master of powerfully visual stagecraft, was keen to collaborate with modern painters and sculptors. Lovis Corinth was one of the first fine artists, together with Max Kruse and Leo Impekoven, to design costumes and sets for Reinhardt. In 1903/04 he contributed to several hit productions.

Corinth's love of theatre is reflected in his paintings. He depicted famous actors such as Gertrud Eysoldt, Tilla Durieux and Rudolf Rittner in their roles and painted portraits of playwrights and critics. In his self-portraits – as a Bacchus, dervish or knight – he experimented with cosplay. This source of inspiration is even reflected in his idiosyncratic history paintings. The picture space often resembles a stage, while the characters and choreography betray theatrically burlesque elements.

Corinth the Teacher

When Lovis Corinth moved to Berlin in 1901, he opened a school for the painting of nudes and portraits in his studio apartment on Klopstockstrasse. Back in Munich Corinth had joked about setting up a "painting school for women" in the capital. In fact, men were accepted from the outset as well. He was just as happy to tutor his students, most of whom were from well-heeled families, in their own studios, which he called his "branches". From 1903 he also taught at the popular studios for the study of painting and sculpture run by sculptor Arthur Lewin-Funcke. Women hoping to become fine artists relied on private establishments like this for their training. Not until 1919 did the art academy in Berlin open its doors to women, a change emphatically welcomed by Corinth.

Corinth's students were many and diverse. They included his future wife Charlotte Berend, but also Minna Tube, who later married the painter Max Beckmann. The opportunities for these gifted women to pursue their art professionally were limited. By contrast, for many of their male colleagues – such as August Macke and Ewald Mataré, who also studied under Corinth – training was the springboard for a successful career.

Corinth in Private

The close relationship with his former student Charlotte Berend-Corinth was a turning point in the life and work of Lovis Corinth. Work and private life were intricately entwined for the couple, who married in 1904. Berend-Corinth was not merely her husband's favourite model, captured in many of his works. She was a confident painter herself and valued by her husband, almost 22 years her senior, as an indispensable adviser on painterly matters. After their marriage, Berend-Corinth placed her own career on the back burner, although she continued to paint and to exhibit at the Berlin Secession. Her husband ignored the conventions of the time by supporting her in

these endeavours. For their children Thomas and Wilhelmine Corinth, posing was an everyday activity.

There are many floral still lifes in Corinth's oeuvre and for the artist, frequently plagued by depression and self-doubt, their function was partly therapeutic. They were all the more important after he suffered his severe stroke in late 1911. Berend-Corinth would compose bouquets of flowers for her husband when he was in low spirits so as to cheer him up and encourage him to paint.

A Passion for Printmaking

Lovis Corinth had begun to explore printmaking in Munich. His friend Otto Eckmann, an illustrator and typeface designer, had advised him to take up etching. About 1,100 prints by Corinth, most of them etchings and lithographs, have survived in countless copies, including numerous portfolios and illustrated books.

In Berlin Corinth rediscovered his taste for printmaking after gaining a foothold with his painting. A close friend, the artist Hermann Struck, provided support. Struck introduced Corinth to the simpler technique of drypoint, where a drawing is scratched straight onto a copper plate with the tip of a diamond, dispensing with the complications of an acid bath. Over time Corinth developed a more serious interest in trying out new printing techniques, especially after his stroke in 1911. He produced several series on historical and literary themes, but also many personal motifs, self-portraits and studio scenes. Often he returned to motifs from his paintings. The Tiergarten park in Berlin, not far from the family home on Klopstockstrasse, is a frequent theme of his drypoint etchings.

Enduringly Modern

By the 1910s Impressionism was in decline and a younger generation took the Berlin Secession by storm with expressive works of a new kind. For a while it seemed as though Lovis Corinth would be consigned to the ranks of the classics.

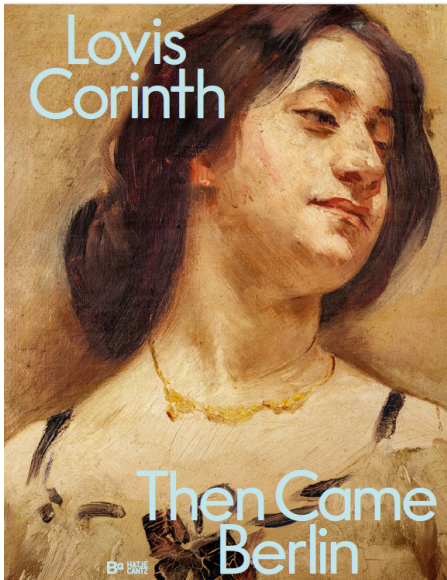
In December 1911 Corinth suffered a stroke from which he struggled to recover. He continued working feverishly but his contemporaries saw the stroke as a turning point. While it is hard to discern a clear stylistic break, a growing radicality and emotionality can be detected in his painting. Significant examples are canvases like "The Trojan Horse" and the evocative Walchensee landscapes. These sold extremely well in Berlin and acquired an "Expressionist" tag. This late period is one reason why Corinth upheld his firm place in the modern canon.

The arrival of the Nazi regime in 1933 put an end to advances in modernist culture for the time being. Much modern art, including many works by Corinth, was maligned as “degenerate”. During the “Degenerate Art campaign”, more than 350 of his paintings, prints and drawings – mostly from his late expressive period – were confiscated from public collections.

The Katzenellenbogen Cycle

History painting played a major part in the oeuvre of Lovis Corinth. His highly expressive figures seem to be drawn from everyday life but overplayed as if in a theatrical parody. The series known as the Katzenellenbogen Cycle, painted in 1913/14, includes motifs from Homer’s “Odyssey” and Ludovico Ariosto’s epic “Orlando furioso”. The cycle was named after the clients, Estella and Ludwig Katzenellenbogen, a prosperous husband and wife who purchased a country estate in Freienhagen to the north of Berlin in 1913 and asked Corinth to decorate the dining room walls. The gallery owner Paul Cassirer had put them in touch.

In 1929, when Ludwig and Estella divorced, the cycle became Estella’s property. Under the Nazi regime both Ludwig and Estella Katzenellenbogen were persecuted on account of their Jewish ancestry and deprived of their rights. Ludwig died in Berlin in 1944, probably from the effects of detention in the concentration camp at Sachsenhausen. Estella managed to emigrate to the United States. Before leaving, she placed the cycle in storage at the Paul Cassirer gallery in Amsterdam. The manor house once owned by the Katzenellenbogens in Freienhagen was demolished soon after the Second World War. A floor plan and elevation discovered in the Brandenburg State Archives in 2025 offers new insights into how the paintings were probably arranged in the dining room.



Exhibition catalogue

Lovis Corinth Then Came Berlin

Published to mark the exhibition
'Lovis Corinth. Then came Berlin!'
at the Berlinische Galerie
(9 October 2026 – 25 January 2027)

The significance of Lovis Corinth (1858–1925) for Modernism can hardly be overstated. Even during his lifetime, the painter was among the most prominent figures in the Berlin art scene. Born and raised in Tapiau, East Prussia, he moved from Munich to the imperial capital in 1900. At that time, Berlin was already significantly more progressive than the Bavarian residence city. Corinth is said to have commented on his success story on the Spree: "It didn't take off until Berlin."

The exhibition and catalog focus on Corinth's career and his major influence on the city's art scene, but also on his influential private environment. Less familiar themes illustrate how modern the artist's painting, life, and thinking were: Corinth's painting school, where he primarily taught women, and his work for the Berlin theater.

Editors

Thomas Köhler, Stefanie Heckmann,
Janina Nentwig

Publisher

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Sven Haase, Johanna Haug, Stefanie Heckmann,
Thomas Köhler, Janina Nentwig, Peter W. Marx,
Andreas Schalhorn

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Lovis Corinth, Junge Frau mit Katzen (Young Woman with Cats), 1904, © Hiti Art Foundation, photo: Günter König

Programme in English

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bildung@berlinischegalerie.de
berlinischegalerie.de

Free admission
on 6.12.26 and 3.1.27

Accompanying events

Flowers, Colors, Corinth

Workshop: Flower Arranging
Sun 1.11., 3 pm

Roses, amaryllis, and lilacs—bouquets in vibrant colors inspired Lovis Corinth to create numerous magnificent still lifes. Following an introduction to the exhibition “Lovis Corinth. Then Came Berlin!”, you’ll create your own arrangement of fresh flowers under the expert guidance of Café Fleurs. You’ll then take your bouquet home with you. Materials and admission to the exhibition are included.

Ticket: 95 €

Limited number of participants

Tickets at: berlinischegalerie.de/en/programme/calendar/

Programme for Families and Children

Children's Art Opening

Sun 11.10., 3–5 pm

The Berlinische Galerie warmly invites you to its big children's exhibition opening. During the afternoon, you can explore the works of the artist Lovis Corinth in a fun and interactive way at the museum. Have a go at drawing and creating art at various stations and immerse yourselves in the world of art.

For families with children aged 6 and over; younger siblings are welcome to come along.

Free entry, no booking required

Doors open from 2.30 pm

Café Dix is open and has snacks and drinks available.

Guided tour

Public guided tour in English

Mon 2.11., 7.12. and 4.1.27, 3 pm
every Sat 4.15 pm

Included in the museum admission, registration on-site

Group offers

Discover the highlights of the exhibition on a private guided tour.

Group size: maximum of 20 people

Guided tours are also available in German and French.

Booking and further information: museumsdienst.berlin/bg

Press images

Lovis Corinth
Then Came Berlin!

9.10.26 – 25.1.27



Lovis Corinth, Selbstbildnis (Self-Portrait), 1900,
© Stiftung Stadtmuseum, Photo: Oliver Ziebe



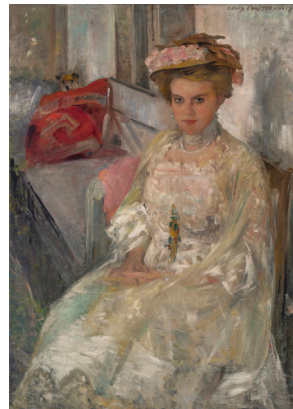
Lovis Corinth, Porträt Walter Leistikow (Portrait of Walter Leistikow), 1893,
© Stiftung Stadtmuseum, Photo: Oliver Ziebe



Lovis Corinth, Franz Heinrich Corinth, der Vater des Künstlers
(Franz Heinrich Corinth, the Artist's Father), 1883
© Städtische Galerie im Lenbachhaus und Kunstbau, Munich



Lovis Corinth, Porträt Alfred Kerr (Portrait of Alfred Kerr), 1907,
© Stiftung Stadtmuseum, Photo: Oliver Ziebe



Lovis Corinth, Portrait of Irma Hübner, known as Porträt Frau Douglas (Portrait of Mrs Douglas), 1909,
© Museum der bildenden Künste Leipzig, Photo: InGestalt/Michael Ehrhrt



Lovis Corinth, Der Neue See im Berliner Tiergarten (The New Lake in the Tiergarten, Berlin), 1903,
© Kunsthalle Mannheim, Photo: Cem Yüceltas



Lovis Corinth, Set design for Johann Wolfgang von Goethe's Faust I, 1922,
© Theaterwissenschaftliche Sammlung, Universität zu Köln



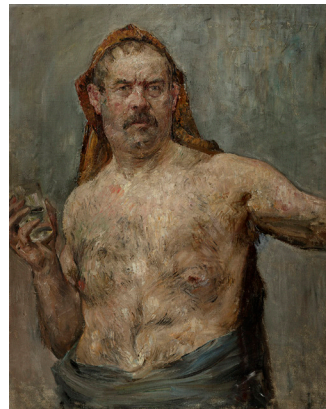
Lovis Corinth, Tilla Durieux als spanische Tänzerin (Tilla Durieux as a Spanish Dancer), 1908,
© Photo: Leopold Museum



Lovis Corinth, Gertrud Eysoldt als Salome (Gertrud Eysoldt as Salomé), 1903,
© Klassik Stiftung Weimar



Lovis Corinth, Rudolf Rittner als Florian Geyer (Rudolf Rittner as Florian Geyer), 1906,
© Von der Heydt-Museum Wuppertal, Photo: Medienzentrum Wuppertal



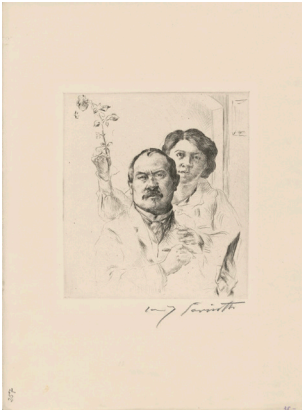
Lovis Corinth, Selbstporträt mit Glas (Self-Portrait with a Glass), 1907,
© National Gallery Prague



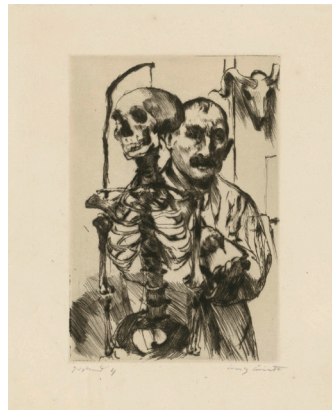
Lovis Corinth, Porträt Charlotte Berend im weißen Kleid (Portrait of Charlotte Berend in a White Dress), 1902, © Stiftung Stadtmuseum, Photo: Oliver Ziehe



Lovis Corinth, Mädchen mit Stier (Girl with Bull), 1902, © Stiftung Hamburger Kunsthalle, Artothek, Photo: Elke Walford



Lovis Corinth, Selbstbildnis mit Gattin (Self-Portrait with Wife), 1904, © Staatliche Museen zu Berlin, Kupferstichkabinett, Photo: Dietmar Katz



Lovis Corinth, Der Künstler und der Tod II (The Artist and Death II), 1916, © Staatliche Museen zu Berlin, Kupferstichkabinett, Photo: Dietmar Katz



Lovis Corinth, Junge Frau mit Katzen (Young Woman with Cats), 1904, © Hilti Art Foundation, Photo: Günter König



Lovis Corinth, Blumen mit chinesischer Pagode (Flowers with Chinese Pagoda), 1916, © Kunsthalle Mannheim, Photo: Cem Yüceltas



Lovis Corinth, Wilhelmine mit Ball (Wilhelmine with Ball), 1915,
© Landesmuseum Kunst & Kultur Oldenburg, Photo: Sven Adelaide



Lovis Corinth, Dame am Goldfischbassin (Woman by a Goldfish Tank), 1911,
© Belvedere Vienna, Photo: Johannes Stoll



Lovis Corinth, Walchensee mit Lärche (Lake Walchen with Larch), 1921,
© Staatliche Museen zu Berlin, Nationalgalerie, bpk, Photo: Jörg P. Anders



Lovis Corinth, Walchenseelandschaft (Lake Walchen Landscape), 1925,
© Staatliche Museen zu Berlin, Kupferstichkabinett, Photo: Dietmar Katz



Lovis Corinth, Selbstporträt mit Strohhut (Self-Portrait with a Straw Hat), 1923,
© Kunstmuseum Bern



Lovis Corinth, Das Trojanische Pferd (The Trojan Horse), 1924,
© Staatliche Museen zu Berlin, Nationalgalerie, bpk, Photo: Jörg P. Anders



Lovis Corinth, Ruggiero und Knappe (Ruggiero and His Squire), 1914,
© Berlinische Galerie, Photo: Roman März



Lovis Corinth, Bacchant (Bacchant), 1913,
© Berlinische Galerie, Photo: Roman März



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