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Oskar Kokoschka by Maurice Tuchman, 1962

MAURICE TUCHMAN

[01:35] Oskar Kokoschka is the greatest landscape painter and one of the two greatest portrait painters of the twentieth century. His unique accomplishments have been accepted for so long that it may surprise us to find Kokoschka is still with us making vivacious and fresh works of art in his seventy-sixth year. [0:02:00] Born in 1886, Kokoschka entered art school in Vienna when he was 19, in 1905.

[Barry?], that one is all crooked. It goes the other way, the long way.

The first extant works of Kokoschka's date from 1907. At this early time, the artist exhibits a -- (crowd laughter) -- Yeah, one more. [0:03:00] (sneeze) Yes, thank you. The first extant works of Kokoschka's date from 1907. At this early time, the artist exhibits a precocious confidence in his own abilities and a rigorous self-assertion. He projects a willful desire to shock, to proclaim his personal feelings, which, in his early period, are feelings of hostility and aggression.

The pen-and-brush drawing from 1907 that has finally been straightened out on the screen is one in a series called *The Hope of Women*. *The Hope of Women* was soon to be the title of an expressionist play written by Kokoschka, a play of considerable importance in the history of the theater. Some historians of drama have called it and other theater productions of Kokoschka the first expressionist plays. [0:04:00] Whether they are that in fact need not concern us here. It is a problem for the theater historians, but the chronological relationship between Kokoschka's pictures and the development of expressionism in art is a more pertinent one.

This drawing of 1907, and a few paintings that we shall see that were made in the same year, 1907, and soon afterwards, precede the expressionist paintings created by the German Brücke group of artists in Dresden, paintings which I discussed in previous lectures in this series on Modern expressionism. The flagrant emotionalism and the intensity of this drawing anticipates work done by the Brücke artists, but specific elements in this work anticipate in a more startling manner discoveries by Picasso some two decades later. [0:05:00]

One of these radical pictorial innovations that we find in the drawing is the profile view of the face incorporated into a more frontal view. In this drawing, the device can be seen in the faces of the man and woman in the foreground, but it is more consistently rendered in two of the three background faces. In those background faces, the foreheads are broken by a line that clearly demarcates a profile view inside of a three-quarter or frontal view. Another Picassoesque device concerns the spread out hands and feet, the specific way they are distorted. They are described in a full-out linear manner that seems to open up the flesh and lay it out before us. This manner also calls to mind devices that Picasso used in the 1930s. [0:06:00]

The drawing by Kokoschka now at the right, called *Running Amok*, also from 1907, can be compared to Picasso's great *Guernica* of 1936 or '37, and to many of the drawings and sketches Picasso made preliminary to that painting. (static) This is a detail from the *Guernica*, and I meant to keep a Kokoschka on the screen, but I think, even so, fine. The designing in black, gray, and white in the Kokoschka, the expression there of overt violence by delineating distorted, stretched-out human forms or forms that are strongly and strangely anthropomorphic, as well as

the great variety in textures, whether speckled, as at the top in the Kokoschka or dotted white against black, [0:07:00] as you find there in the area at the lower right -- the dotted white against black areas -- or the repetitive small curves that are found near the top -- all of these elements reveal a similar pictorial attitude to the one that would be later revealed by Picasso, but, unlike Picasso, Kokoschka was not to explore the possibilities in these formal ideas.

All the devices and discoveries we have cited were to disappear from Kokoschka's work as swiftly as they appeared. In no works done after 1907 are these formal ideas and these discoveries to be found in Kokoschka's work. These early drawings by Kokoschka, then, indicate important features of the artist's personality and mind. First and most obviously, they point to the amazing originality [0:08:00] and the fecundity of Kokoschka's talent. Secondly, and less obviously, perhaps, they point to Kokoschka's lack of interest in formal devices, even if they be of high expressive power and great technical ingenuity. To Kokoschka, any device, any formal invention, is valuable only insofar as it expresses a particular subject. A device could not be repeated by Kokoschka, because another subject would automatically require a new interpretation. It would require a fresh reaction from the artist.

One last note on these drawings. The elements in them that I have designated as Picassoesque were, as I said, to disappear immediately, but we shall encounter other elements from these very early works in paintings throughout the entire early period of Kokoschka. These other elements, such as the spontaneous scratches [0:09:00] and scrawls which we saw in *The Hope of Women*, are retained in Kokoschka's early work. These and related elements are retained because they are not formal devices for Kokoschka so much as they are natural, personally experienced projections. They are a basic part of what one might call Kokoschka's pictorial handwriting in this early period.

Now, when I refer to this early period, I should make clear that I mean Kokoschka's work from its inception in around 1907 to about 1914, when, with the outbreak of World War I, the painter was drafted into the infantry, and, after his release, his painting style radically changed. (static)

The still life at the left is one of Kokoschka's first [0:10:00] oil paintings, from 1907. The one at the right is called *Still Life with Sheep and Tortoise*, and it was done two years later, in 1909. I believe these are the only still lifes Kokoschka has ever painted. He has certainly not painted more than one or two others. Now this would seem strange in light of the obvious proficiency that Kokoschka displays as a still life painter. We assume, perhaps, that, if a man does a thing well, he will continue to do it. I think we will be able to understand Kokoschka's reticence, his reluctance to handle still life themes, when we see more of his work. I think that it will become clear that Kokoschka's paintings are a dialogue between painter and subject, a dialogue that depends on human relatedness. We'll talk more about that later.

[0:11:00] The earlier still life at the left was painted when Kokoschka was finishing his studies in Vienna's Arts and Crafts School. It is by no means a student work in the ordinary sense, but it is an original expressive work. The fruits, and nuts, and bananas are arranged in interweaving, interlocking S shapes, and these S shapes revolve around and within the white cloth. One such curve begins around the banana at the right, and it continues along, through the banana, and along these various objects beneath the banana, winding around and ending up in the pear.

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Another curve begins around the left side of the pineapple and connects with the darkly painted bottom of the other banana, and continues along the outline of the grapes and other fruits. Now, this sort of ingenious design enhances [0:12:00] the individual painted quality of each object. That is, each object is painted as if it were quivering or vibrating, and, when they are collectively lined up as they are here, they seem to dance around the pineapple. The pineapple was a rather exotic item in Vienna at this time, and, in fact, it had just been given to Kokoschka as a gift. In this slide, we cannot see how the bright colors of the fruits, in contrast to the white area, further bring out this rather dazzling and lively dance, but we can discern the forceful stroking over the canvas, a stroking, however, that is not consistently inventive or inspired. In particular, now, the upper part of the picture at the left is rendered in rather arbitrary, monotonous, and somewhat repetitive strokes, and it is this feature which is most indicative of the basic immaturity or prematurity of [0:13:00] the artist's work.

The later still life painting is far more powerful, far more consistently interesting. At first sight, it is one of the most repulsive paintings I know. And there can be no doubt that this is what Kokoschka intended. He was inspired by the vision of a skinned sheep he saw in a butcher's window. He presents here an image of decay, of disintegration, and mold. The rotting corpse of the sheep in the back needs no description from me. In front of it, the turtle, the giant tortoise, seems to be snapping at the flesh of the rotting sheep. In front, a mouse gnaws at something else. In the bowl of water, a pink lizard comes to the surface with its red claw outstretched, and, behind that, a snake slithers off behind the bowl. Mixed in with all these emblems of decay [0:14:00] are manmade objects such as the brown vase and the crumbling masonry of the wall. And off to the right, standing in pristine whiteness, is the element of contrast, the hyacinth, which points up the ludicrously opposite quality of the other objects. It is not merely the placing of these emblems of nausea -- and I might note in passing that nausea was the accepted symbol of decadence to a whole generation of French writers and artists. It is not merely the choice, in either case, of such objects, or the placing of them in a certain arrangement, that makes the canvas exude this air of decay. The canvas is truly redolent of decay because of Kokoschka's intense attraction to the subject and to the texture of his subjects. He examines each surface with the diligence that comes only [0:15:00] from deep love. I am referring here to areas such as the side of the sheep, or the tortoise's back, as well as to the delicate transparency -- the pink transparency of the lizard. And, in the end, and because of Kokoschka's deep love to the surface and texture of the subject, Kokoschka transmits not only the horror, but also the beauty and the mystery of the subject.

Kokoschka knew well the shocking impact the painting would have on the viewer. He played the role of wild artist to the hilt in his early years. Kokoschka was known as "der tolle Kokoschka," the mad Kokoschka, and he was constantly involved in public scandal.

The element of hostility that is implicit in such a painting as this still life at the right was also present in most, [0:16:00] possibly in all, of his portraits in these early years. Hostility toward his subject was almost always there, but almost never to the point of satire or malevolent caricature. (static)

The portrait of an old man, father Hirsch, who gave Kokoschka, by the way, that pineapple, was Kokoschka's first oil portrait, and it is more overtly malevolent than most of his early work. The

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young painter here creates a startling, even terrifying, life mask. Kokoschka's first biographer wrote that the painter was "trying to put a taboo upon the human beings who were threateningly about him, like phantoms of the air. [0:17:00] Kokoschka feels that he must exorcise them by pinning them down, as is the ancient custom in dealing with ghosts." The pictures of masks by the Belgian painter, Ensor, which I showed two weeks ago, come to mind when we look at this picture. Pictures such as the one by Ensor that I showed at that time were painted in the 1890s and were of great interest to younger generations of expressionist artists.

Now whether or not Kokoschka knew Ensor's work at this time is not certain, and not of too great importance in the evolution of his style, but the relationship between the art of Kokoschka and the art of a fellow Viennese painter named Egon Schiele -- S-C-H-I-E-L-E -- and that is his picture called *Self Seeing* at the right -- pictures like this by Schiele are probably [0:18:00] of far greater importance in determining the evolution of Kokoschka's style. This comparison only hints at the similarities between the artists. The direct, close-up, linear distortions; the aspect of the terrifying; the deformation that centers around the joints in the human body; the use of thick grimy texture -- so far as I know, and for no reason that I can think of, no critic has ever compared the work of Schiele and Kokoschka in these early years. Schiele is still not as well-known as he will be in America. At present, the Guggenheim Museum is organizing the first major retrospective of this excellent artist, who died in 1918, when he was still in his twenties.

The portrait of the old man, in 1907, initiates the great series of portraits Kokoschka made [0:19:00] during the next eight years, a series of portraits that ranks alongside the portraits of Soutine as the greatest paintings of their kind in twentieth-century art. (static)

Kokoschka's paintings of children in this period reveal a warm and tender side to the artist's personality, and both *The Blue Boy*, at the left, of 1908, and *Children Playing*, of 1909 -- both of these, by the way, were commissioned portraits. In both of these, Kokoschka renders the fragility and gentleness of his subjects. Both paintings are primarily linear with color playing a subordinate role. In both works, a characteristic concern of Kokoschka's becomes apparent for the first time. This concern is the sensitive, nervous delineation and the emphatic placing of the hands [0:20:00] of his subjects. No matter who his subject is, Kokoschka draws these quivering hands, which always reflect the sitter's introspection, and, more important, his or her underlying weakness. This weakness may be either moral, or emotional, or physical, or it may be as here, a natural part of the child's condition, but Kokoschka never fails to bring out this aspect.

In double portraits such as the one at the right, and in the great portrait of Dr. and Mrs. Tietze, which we shall see later, the portrait that hangs in the Museum of Modern Art, the hands are the agents that establish contact between the two sitters. Here the boy's left hand seems to be independently engaged in reaching and touching his sister's right hand. The boy's hand is outstretched. The fingers are separately [0:21:00] drawn with nervous, quivering, calligraphic strokes, while the girl's hand is closed, made into a fist, and it is drawn in a thick outline, which reinforces its closure. Thus there is a rich psychological suggestiveness here, the indication of a subtle interplay of personality between the children. And this indication of psychological drama represents a distinct innovation by the artist, for Kokoschka has refused to paint the beautiful, or the so-called beautiful, kind of children's portrait that was in fashion since the Romantic period in the nineteenth century, and that is still the sort of beautiful kind of children's painting which is

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still the dominant mode in representational painting today. This rich psychological underplay between the children reinforces the impression made on the viewer [0:22:00] that the children are abandoned somehow, that they have somehow been deprived of the protection of a safe environment. (static)

Kokoschka's sitters in this early period were predominately metropolitan intellectuals and artists. The painting at the left, from 1908, is called *The Trance Player*. It is a portrait of the actor Ernst Reinhold, who was the principal actor in the performance of Kokoschka's play, *The Hope of Women*, when it was put on in Vienna. At the right, painted in 1909, is the portrait of [Constantin Christomanos?], who was the official reader to the Kaiserin Elisabeth.

The earlier picture at the left is related to Kokoschka's first oil portrait, the one of the old man, which we saw before, in its direct frontality [0:23:00] and in the use of large, thickly painted areas with a minimal use of independent line.

The later portrait, on the right, announces an altered style, a style that was to be consistently explored throughout the next six years or so, from 1909 to 1915. The picture at the right is more dynamically conceived. It is painted with greater dash and bravura in the stroke, and there is an emphasis upon line as a means of characterizing, and, also, a sensitive search for the essential posture and gesture of the sitter.

Karl Kraus, here at the left, was drawn and painted by Kokoschka in 1909, as was the Adolf Loos portrait at the right. Kraus was a friend of the artist, a writer of considerable repute. The drawing is extraordinarily violent [0:23:00] in execution. Each stroke of the pen or brush is a powerful description and interpretation. Each line is very strong and just barely contained. The scrawls and the impulsive marks on Kraus's cheeks, and the marks above his shoulder, are spontaneous projections, like unconscious utterances. The peculiar imbalance in the figure's stance in the Kraus picture at the left effectively transmits the sense of disturbance, disturbance in the sitter and in the relationship between artist and model.

Drawings and paintings such as this one represent an attitude to the portrait quite removed from all your concepts of portraiture in world art. There is no attempt at glorification as in most traditional portraits, nor is there an attempt at satire disguised under the cover of glorification [0:25:00] as we see in Velasquez or Goya. Nor is the sitter presented as an object of contemplation or self-contemplation as in Soutine or Cezanne. Kokoschka's people are presented directly. They are exposed in their social and emotional selves. They are exposed by the artist, who bears to each of the chosen sitters a marked ambivalence of attitude, a combination of hostility and a deep acceptance of the human condition.

Kokoschka, then, makes portraits of tragic human beings in their everyday life. The most specific indicator of this element of the tragic is in the hands, especially in the Kraus drawing here at the left. The hands are, above all, ineffectual. They are twisted, bent, deformed. The best they can do is gesticulate as an accompaniment to talking. [0:26:00] They cannot effect action, and it may well be that this ties in to Kokoschka's basic attitude toward the intelligentsia he portrayed.

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Adolf Loos, at the right, was Kokoschka's first patron and his champion. To support Kokoschka in these early years was an act of high courage as well as an act of high discernment. Loos was the most important figure in Kokoschka's early years. He was an architect, and his name should rank among the most famous in the history of modern art. He was the forerunner and one of the initiators of the modern style, not only in architecture, but in the whole arc of living.

The situation that Edith Hoffman, a historian of modern art, described, in 1947 -- the situation describing Loos and his relationship to the twentieth century that I am about to read -- has not changed [0:27:00] very much. Edith Hoffman wrote, in 1947, "Although Loos devoted an exceptional intellect and enthusiasm to questions of taste and culture, he shared the tragic fate of so many Austrians, of being persecuted in their own country and unrecognized abroad. While every student of architecture is now familiar with the names of Le Corbusier and Gropius, few of heard of Adolf Loos, yet it was Loos who, from 1898 onwards, battled in articles, speeches, and in practice against ornament at a period when ornament was rampant. He was never deceived by art nouveau, which he knew to be a passing fashion. He understands, at the end of the nineteenth century, that the style of the next generation would be formed by engineers and plumbers, not by stucco artists and by carvers. 'The lower the standard of a people, [028:00] the more lavish are its ornaments,' he said, and an article of his, which appeared in 1908 under the title 'Ornament und Verbrechen,' 'Ornament and Crime,' is still well worth reading. He built his first houses on modern lines in the years around about 1900, and every one of them would pass as outstandingly modern today. They are clear, simple, and cubic in shape, constructed on purely functional lines, avoiding all false pretenses in the use of material, with comfortable as well as elegant interiors."

And, in the Kokoschka version of Loos, there is elegance, and the artist pays him the tribute of allowing him to use the distorted hands he makes to write, allowing Loos to write or to design. In other words, allowing Loos to effect action in his own way. [0:29:00] (static)

At the left is the 1910 portrait of Auguste Forel, the great Viennese zoologist and biologist. At the right, the 1910 portrait of Herwarth Walden, the publisher, art dealer, and the protagonist of the German expressionists. As in the two drawings we just saw, so here, in these two paintings, the face is presented in profile view. The choice of this view underlines the basic stylistic means Kokoschka uses in his portraits. A profile is most conducive to linear presentation, and hence the method is related to the choice of profile in the drawings. The fact that Kokoschka employs the profile in his oil paintings in a medium that does not, unlike drawing, [0:30:00] rest upon a linear method -- this emphasizes the artist's reliance upon line, even as a painter. Both of these great paintings depend upon the nervous calligraphy that explores the skin and substance of each man. Walden, who is at the right, who was essentially a businessman, a man of the world, is depicted with hands on his hips, with an aggressive attitude. Forel, the detached scientist, makes an absent-minded gesture that is consonant with the expression of his eyes. His gaze really turns inward. Forel is thinking, and Kokoschka makes those scrawls and scratches into the paint surface. The scrawls and scratches into the paint surface operate as externalizations of the abstract thinking process.

Forel, by the way, was not nearly so old [0:31:00] as Kokoschka made him out to be. And Kokoschka was criticized for this exaggeration of age, not only in the Forel portrait, but in most of the portraits he made. In time, however, many sitters of Kokoschka reported the same fact.

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As they aged over a decade or two, they came more and more to resemble the version Kokoschka made of them. We cannot help but think of Picasso's famous remark when Gertrude Stein objected that she did not look at all like his 1907 portrait of her. Picasso replied, "Don't worry. You will." (static)

Kokoschka's double portrait of Dr. Tietze and his wife, [0:32:00] both of whom were important Viennese art historians, hangs in the Museum of Modern Art. The figures are projected here against a richly painted, dramatically beautiful, and imaginary background. While the strokes in that background are still primarily linear, this background area testifies to the extraordinary capacity in the painter for sheer coloristic and painterly brilliance.

As in the early double portrait of the children playing which we saw here, we see the same thing. The psychological or emotional drama between the personalities is enacted by the placement and drawing of the hands. The hands take on a life of their own. An electric current seems to race between them, and it suggests an atmosphere of mutual dependence within which separate identities of the persons are attained. This, then, is an evocation [0:33:00] by Kokoschka of what he felt to be mature love.

Kokoschka is softer, more tender and warm, in his delineation of Mrs. Tietze than he generally is when he paints men. His attitude to women and its greater warmth recalls his feelings toward children. From what we know of Kokoschka's personality, it appears that his male acquaintances were all a competitive challenge to the artist. Kokoschka felt his male acquaintances, that is, to be a competitive challenge. And, at this time, Kokoschka himself was an ambitious and aggressive person. Perhaps women and children were not felt to be a threat by Kokoschka.

The reduced hostility is apparent in this portrait of a woman at the right, in the detail of the head. [0:34:00] With women, Kokoschka has no urge to render them especially weak, as he did with men, to prove his own superiority. This painting is as sensitive, as excitingly drawn, and precisely painted as the other portraits. With less need to vent aggression upon the face, Kokoschka also relies upon line and linear rhythm less. He displays a corresponding increase in textural concern, in nuances of color and of modeling sheerly in paint. Basically, there is a corresponding increase in purely painterly concerns. In this respect, this portrait anticipates the work of Kokoschka's second or middle period.

Still from the early period, done also in 1910, is this portrait of a duchess. Kokoschka painted the duchess in a Swiss sanatorium. [0:35:00] She was tubercular. An element of overt satire that is usually absent in Kokoschka emerges here, and also the same element of satire emerges in a series of portraits Kokoschka made early in 1910. The subjects were all aristocratic personages. All of them were consumptive. The contrast between the decaying mind and the body of the duchess -- the contrast between that and her aristocratic bearing and her posture, her makeup, her costume, is rendered with a touch of scorn, but also with a hint of tenderness. (static)

How did Kokoschka see himself in these early years? The self-portrait at the right is the earlier one. It was done in around 1912. The one at the left was done in around 1913. The style of the earlier picture reveals the extraordinary interest Kokoschka had, [0:36:00] at the time, for

kaleidoscopes. Kokoschka constantly carried a kaleidoscope around with him, and in many paintings he made at this time the picture's surface is fragmented in a quasi-kaleidoscopic manner. The colors also exhibit a silvery, luminescent sheen, which you may possibly detect in this black-and-white reproduction.

Kokoschka projects into this self-portrait at the right none of the weakness that he saw and felt in others. His gaze in the portrait is calm and direct. The later self-portrait reveals doubt and anxiety.

As I noted last week, many painters, including Kandinsky, Ludwig Meidner, Franz Marc, and Paul Klee painted prophetic pictures in 1913, pictures prophetic of the impending world crisis. All of Kokoschka's portrait paintings that we have seen so far [0:37:00] have traditionally been analyzed in the light of the increasing disjunction between the individual and society, a feeling that was consciously felt by the German and Viennese intelligentsia in the pre-World War period. I think this analysis is correct, and I think that this self-portrait of Kokoschka's, on the left, from 1913, also reveals the increased anxiety felt by the artist, an anxiety that was prompted and motivated by the world situation.

Kokoschka had good reason to fear. Drafted into the infantry, he was severely wounded in battle in 1915. His painting became affected, first by his basic psychological attitude, then his painterly style changed. (static)

The famous picture now on the screen at the left is *The Tempest*, a double portrait of Kokoschka with Alma Mahler. Alma Mahler was, and still is, quite a woman. The widow of Gustav Mahler, she became Kokoschka's mistress, and then she became the wife of Gropius, and then the wife of Franz Werfel. Last year, she published a book. It was translated into English, called *And the Bridge is Love*, an autobiography. Here the two lovers are carried by the tempestuous forces of nature. They are borne along the sea of life in a boat. The painting hints at a new attitude in Kokoschka, an attitude I will, unfortunately, not be able to demonstrate too well, because the appropriate pictures are not available. In this picture, Kokoschka announces his departure from the specific subject. His work, whether in portraiture or in group studies, [0:39:00] loses, in time, the balance of execution that depends upon the direct interpretation of a subject's personality. Thus the figures are depicted here not as specific lovers, but as symbols of lovers in a time of crisis.

Kokoschka's desire to abandon specific psychological interpretation was first manifest as a theme, then this desire became part and parcel of a new subject matter and a new style. (static) The subject that took place as Kokoschka's concern was landscape painting. He had been interested in landscape as early as 1910, as we see here at the left in this painting of a Zurich panorama. But Kokoschka's major landscape paintings were made after World War I and through the decades of the twenties, the thirties, and the forties. Perhaps the high point came in [0:40:00] the mid-1920s.

At the right is a 1925 painting of London Bridge. All of his great landscapes are completely unique expressions in twentieth century painting. I will discuss them in detail next week, when I compare them to landscapes by Soutine. For now, we should note the extraordinary

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expansiveness of paintings such as this one, (static) or here, another view of London's Tower Bridge. The viewpoint is always elevated, as if seen from the environs of the city. (static) And it is the major world capitals that attract Kokoschka, as here in the view of Florence. It is the major world capitals and the cities that attract Kokoschka, rather than pure, unadulterated nature. (static)

And this is a view of the Swiss Alps, also from the mid-1920s. [0:41:00] These paintings are all infused with an expressionistic vigor that is fused to a partly impressionistic technique. The stroking is sketchy like the impressionists, but it is attached to the object in an anti-impressionist manner. The impressionists painted the spectacle of everyday or holiday visual appearance, but all of Kokoschka's paintings in this time display a grandeur and a drama that is related to man's aspirations. That is why the impressionists would paint the internal fragmentary part of a city, such as a promenade, while Kokoschka translates the entire visual complex of the city and all that it represents into an emblem of civilization. "Civilized magic" is the term Thomas Mann used to describe Kokoschka's paintings. [0:42:00] It is an accurate term, I think, for the work Kokoschka has made since World War I. (static) He has continued to paint portraits since that time, as well.

And, on the right, the last slide I will show is a 1954 portrait of Pablo Casals. And in it we can still see elements of a dialogue between artist and subject, or perhaps it is a battle more than it is a dialogue. A friend of Kokoschka's has described the situation of the painting. He writes, "The model poses, hides, disguises, refused himself. The painter lies in wait, entices, and teases the model, and attacks in a flash when the other drops the mask for so much as a second." The element of hostility that was evident in the early portraits we saw has, however, disappeared. [0:43:00] At the end of his career, Kokoschka could now look at his fellow man with the assurance of his accomplishment.

Next week, Soutine landscapes and portraits. Thank you. (applause)

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