

Movement

Activity page for:



Image 14: Ernst Ludwig Kirchner, *Sich überschlagende akrobatische Tänzerinnen/Acrobatic Dancers Cartwheeling*, 1913

Image 13: Hermann Max Pechstein, *Akrobaten III/Acrobats III*, 1912

Image 2: George Grosz, *Passanten/Passers By* (Plate 1 from the *Ecce Homo* Series), 1921

Image 9: Max Klinger, *Ein Handschuh/A Glove*, 1880



Think about it:

Discuss the following questions with a partner. Refer to the gallery notes for more information.

1. Compare Kirchner's acrobats to Pechstein's. Which one appears more static? Which one appears more active? How are the different effects achieved?
2. Now, think about how the feeling of movement is emphasized in George Grosz's *Passers By*. How does Grosz's piece lead our eye from one point to another? Think particularly about colour choices and placement of forms.
3. Compare movement in Grosz's *Passers By* and Max Klinger's *A Glove*. Discuss similarities and differences.



Try this:

Sometimes an attempt to “undo” something is the best way to understand it—so why not try your hand at adjusting Grosz's *Passers By*. Think about the difference between Pechstein's and Kirchner's acrobats, then ask yourself how you could you modify *Passers By* to turn it into a piece that feels much less active. Work with pencil and watercolor to keep the effect of the materials similar. As you adjust, challenge yourself to analyze the effects of colour, line, and placement.