

Staffelsee in Autumn



Breakfast of the Birds



Staffelsee in Autumn, 1923

Breakfast of the Birds, 1934

Moody Hues

Gabriele Münter (1877–1962) favored landscapes and interior scenes as subject matter. A prominent figure in German Expressionism, she manipulated formal elements to render her emotional responses to subjects rather than their precise physical appearance.

Take a closer look

Münter applied paint in broad, thick strokes. She did not model objects in light and shadow. Instead color, outlined by dark lines, creates dimension and structure.

Something to talk about

Color, for Münter, served expressive purposes by creating a sense of atmosphere or capturing the essence of an experience. What mood does she evoke with the vivid palette for an autumnal landscape? With a muted, almost monochrome interior for a winter scene?

Who knew?

The artist collected Bavarian folk art called *Hinterglasmalerei*. These images painted on the reverse side of glass featured black contour lines filled with bright pigment.

Gabriele Münter, *Staffelsee in Autumn*, 1923; Oil on board, 13¼ x 19¼ inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; © 2015 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

Gabriele Münter, *Breakfast of the Birds*, 1934; Oil on board, 18 x 21¾ inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; © 2015 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

