

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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GEORGE GROSZ: WATERCOLORS AND DRAWINGS

A selection of forty drawings and watercolors by George Grosz will be on view at The Museum of Modern Art from October 1 through November 16. Directed and installed by William S. Lieberman, Director of the Department of Painting and Sculpture at the Museum, the exhibition covers a wide range of works from Grosz's career as an artist and illustrator.

This unusual show, which includes many of Grosz's works that have never been seen before by the public, has been made possible by the cooperation of the George Grosz Estate. The exhibition is intended to give a broader and more intimate presentation of Grosz's graphic production than is generally available.

The exhibition contains early sketches from Grosz's student years, caricatures satirizing the chaos and decay of social values which accompanied the political upheaval in Germany during the years preceding and following World War I, and the later watercolors done after Grosz's emigration to the United States in 1933.

Grosz is best known for his bitter, sardonic portrayal of a decadent Germany in the wake of the First World War. No doubt, the two stints which he served in the army during that war prepared him well for the disillusionment that followed and which he captured so well in his work. Two of his best known pieces -- Fit for Active Service (1917) and Butcher Shop (1928) -- are exemplary of this period.

The present selection exposes another aspect of Grosz -- work of considerable objectivity and restraint. From among these long-withheld watercolors and drawings an unanticipated art emerges: one of lyricism and almost sentimental elegance rather than the social conscience that we normally associate with the name of George Grosz.

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In 1933, Grosz sought asylum in America from the Nazis. Marked by this new environment and the artist's desire to identify himself with the raw vitality of American culture, which had long fascinated him, Grosz's abiding realist predilection asserted itself once more.

This exhibition pinpoints Grosz's two main artistic directions: the vein of satire and fantasy that finds expression in the drawings and watercolors throughout his career; and its opposite, the precise and incisive realism of the portraits and studies from the model. In addition, a varied stylistic representation of the many facets of Grosz's development is provided in the drawings influenced by Cubism and Futurism; in the sober craftsmanship of the studies from nature, and in the richness and fluidity of color in the watercolors.

The exhibition provides a rare opportunity to view Grosz's work in its proper perspective and development due to the addition of the less well-known but significant works on loan from the George Grosz Estate.

Additional information available from Elizabeth Shaw, Director, and Susan Bernstein, Associate Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. 956-7501, 7294.

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October 1 - November 16, 1969

Checklist

Unless otherwise indicated, the works in the exhibition have been lent by The George Grosz Estate, Princeton, New Jersey. Dates enclosed in parentheses do not appear on the works. The dimensions given are sheet size for drawings and watercolors; composition size for lithographs. Negative numbers are in parentheses.

GROSZ, George. American, born Germany, 1893-1959.

1. News of the Labor Market. October 4, 1912. Charcoal on brown paper, 8 1/2 x 12 7/8". EL 66.2340. (Peterson 2203).
2. Street Fight. 1912. Charcoal on brown paper, 10 3/4 x 14 5/8". EL 67.189. (Peterson 2926).
3. Murder. (1913). Watercolor, brush, pen and ink, 8 7/8 x 11 1/8". EL 66.2345. (Peterson 2215).
4. End of the Road. 1913. Watercolor and pencil, 11 1/2 x 9". The Museum of Modern Art, New York. Purchase. 7.58. (S-15.426).
5. Café. (1913-14). Wash, brush, pen and ink, 11 1/4 x 8 7/8". EL 66.2342. (Peterson 2213).
6. Air Attack. 1915. Pen and ink, 7 7/8 x 10 5/8". The Museum of Modern Art, New York. Charles B. Benenson Fund. 14.67. (Peterson 2281).
7. Air Attack. 1915. Lithograph, printed in black, 7 13/16 x 9 3/4", comp. The Museum of Modern Art, New York. Gift of Mr. and Mrs. Eugene Victor Thaw. 647.66. (Peterson 2428).

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8. Self Portrait. January 1916. Pencil, 13 x 8 3/8", irreg.
EL 66.2337. (Peterson 2191).
9. Jonk, the Killer: Sex Murder in Acker Street. (1916-17). Pen
and ink, 14 1/4 x 11 1/4". EL 66.2382. (Peterson 2199).
10. Fit for Active Service. (1916-17). Brush, pen and ink, 20 x 14 3/8".
The Museum of Modern Art, New York. A. Conger Goodyear Fund.
234.47. (S-8307).
Note: Drawing for Plate 5 of Gott mit uns, portfolio of 9 lithographs,
Der Malik-Verlag, Berlin, June 1920.
11. Explosion. 1917. Oil on composition board, 18 7/8 x 26 8/8". The
Museum of Modern Art, New York. Gift of Mr. and Mrs. Irving Moskovitz.
780.63. (S-18.788.)
12. When It Was Over They Played Cards. 1917. Pen and Ink, 10 1/2 x 13".
EL 66.2346. (Peterson 2261).
13. The Christmas Brothers. 1917. Pen and ink on thin oriental paper,
11 1/4 x 8 7/8". The Museum of Modern Art, New York. Gift of Mrs.
Richard L. Selle. 414.63. (S-18.728).
14. The End of the Day. (c.1919). Brush, pen and ink, 18 3/4 x 14 3/4".
The Museum of Modern Art, New York. A. Conger Goodyear Fund. 9.47.
(S-7507).
15. The Engineer Heartfield. (1920). Pasted photomechanical reproduction,
watercolor, brush and ink, 16 1/2 x 12". The Museum of Modern Art,
New York. Gift of A. Conger Goodyear. 176.52. (Juley 258).
16. Dispute by Moonlight. (c.1920) Brush and ink, 26 5/8 x 19 5/8".
The Museum of Modern Art, New York. A. Conger Goodyear Fund. 4.48 a-b
(recto: S-8505); (verso: S-8506).
17. Republican Automatons. (1920). Watercolor, pen and ink, 23 5/8 x
18 5/8". The Museum of Modern Art, New York. Advisory Committee
Fund. 120.46. (S-6856).
18. The White Russian Cabaret. (1920). Transfer lithograph, printed in
black, 19 1/4 x 13 5/8", comp. The Museum of Modern Art, New York.
Gift of Abby Aldrich Rockefeller. 321.40. (Mathews 3477).

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19. The Triumph of the Machine. (1921). Pen and ink, 20 3/8 x 16".
EL 66.2348. (Peterson 2195).

Note: Drawing for Plate 8 for Die Rauber, Der Malik-Verlag, Berlin, 1922.
20. Christmas Eve. (1921). Transfer lithograph, printed in black,
18 5/16", comp. The Museum of Modern Art, New York.
Gift of Paul J. Sachs. 3.29. (S-9320).
21. The Athlete. (1922). Watercolor, wash, brush and ink, 15 7/8 x 11 1/8".
Lent by Mr. and Mrs. Peter Deitsch, New York. 69.1461. (Mathews 3542).
22. Blind Man. (1923). Pencil, 23 3/8 x 18 1/8". EL 66. 2349. (Peterson
2217).
23. One-legged Man. (1923). Pencil, 22 1/2 x 17". EL 66.2350.
(Peterson 2208).
24. Young Woman in a Blue Dress. (1923). Watercolor, wash, brush, pen and
ink, 24 1/8 x 18 3/4", irreg. EL 66.2344. (Peterson 2282).
25. Seated Nude. December 1924. Pencil on ivory paper, 23 5/8 x 18 1/4".
EL 66.2355. (Peterson 2211).
26. Dunes at Sohrenbohm, Pomerania. 1924. Pencil, 13 1/8 x 17 3/4"
EL 66.2368. (Peterson 2283).
27. Cirque Medrano, Clowns Poitu and Chocolat. 1924. Pencil, pen and
ink on tracing paper, 16 1/8 x 11 3/4". The Museum of Modern Art,
New York. Gift of Mr. and Mrs. Eugene Victor Thaw. 1571.68.
(Mathews 3538).
28. At the Cirque Medrano. 1925. Brush and ink on tracing paper, 16 3/8
x 13 3/8". The Museum of Modern Art, New York. Eugene and Clare Thaw
Fund. 595.64. (S-19.032).
29. Anna Peter. (1926-27). Pencil, 26 5/8 x 21". The Museum of Modern
Art, New York. Gift of Paul J. Sachs. 4.29. (S-7566).
Note: Portrait of the artist's mother-in-law.
30. Seated Girl. (1927). Pencil, 24 3/4 x 18 7/8". The Museum of Modern
Art, New York. The John S. Newberry Collection. 605.63.
(S-18.929).

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31. Circe. 1927. Watercolor, 26 x 19 1/4", irreg. EL66.2357.
(Peterson 2221).
32. Café. (1927). Brush, pen and ink, 12 3/8 x 25 1/2". The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. 16.43. (S-4966).
33. Model. (1927). Watercolor, 25 7/8 x 18 3/", irreg. EL 66.2356.
(Peterson 2220).
34. Butcher Shop. 1928. Watercolor, gouache, pen and colored and black inks, 23 5/8 x 18 1/4". EL 66.2358. (Peterson 2222).
35. Costume Study for Sergeant Grischa. (1930). Watercolor, pen and ink, 20 1/2 x 27 1/2". Lent by Mr. and Mrs. Lester Francis Avnet. 69.1464. (Mathews 3544).
36. Costume Study for Sergeant Grischa. (1930). Watercolor, pen and ink, 19 3/4 x 26 3/4", sight. Lent by Mr. and Mrs. Lester Francis Avnet. 69.1471.
37. Western Saloon. (1932). Watercolor, 19 1/8 x 24 7/8", irreg. EL 66.2361. (Peterson 2224).
38. The Blaze (RKO). 1933. Watercolor, 15 3/4 x 11", irreg. 69.1469.
(Mathews 3290)
39. Stripper. 1933. Watercolor, 26 1/2 x 19". Lent by Serge Sabarsky, New York. 69.1468. (Mathews 3291).
40. New York Types. (1933). Watercolor, 26 3/8 x 19". EL 66.2362.
(Peterson 2192).
41. Punishment. (1934). Watercolor, 27 1/2 x 20 1/2". The Museum of Modern Art, New York. Gift of Mr. and Mrs. Erich Cohn. 169.34.
(S-3098).
42. Winter, 1935. Watercolor, pencil, brush and ink, 26 1/4 x 19 1/8". EL 66.2366. (Peterson 2285).
43. Cain and Abel. 1935. Watercolor, brush, pen and ink, 25 1/8 x 19 5/8, irreg. The Joan and Lester Avnet Collection, New York, 66.2322. (Uht 194).

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44. Manikin. 1936. Charcoal, 25 x 19", irreg. EL 66.2364. (Peterson 2225).
45. Dunes at Wellfleet. (1939-40). Charcoal, 14 7/8 x 19 1/8". EL 66.2367. (Peterson 2284).
46. Drapery. 1955. Charcoal on light orange-red paper, 24 x 18 7/8". EL 66.2365. (Peterson 2226).