

Paintings, drawings, prints, by George Grosz : The Museum of Modern Art, New York, October 7 to November 2

Author

Grosz, George, 1893-1959

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The Museum of Modern Art's exhibition history—
from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

THE MUSEUM OF MODERN ART, NEW YORK

PAINTINGS
DRAWINGS
PRINTS BY

GEORGE GROSZ

OCTOBER 7 TO NOVEMBER 2

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The retrospective exhibition of the work of George Grosz, now being shown in the Museum of Modern Art, demonstrates the extraordinary versatility of this distinguished painter and caricaturist. Now one of the most brilliant American masters of watercolor, Grosz's work has elicited high praise from our critics; some of his oils command attention throughout the country; but it was his satirical drawings done in Germany during the 1920s which brought him world-wide fame.

Born in Berlin in 1893, Grosz was educated in Dresden and Berlin art schools where he earned a living by drawing illustrations for book jackets and humorous magazines. Dissatisfied with the routine training of drawing from plaster casts, he searched for other and newer inspiration. A visit to Paris in 1912 familiarized him with the work of Picasso and Chagall which proved to be a great impetus to the young artist. But it was the large Italian Futurist exhibition held in Berlin in 1913 which actually turned Grosz onto the path he was to follow. The direct influence of the Futurists is apparent in the early works included in the Museum's exhibition.

Except for two furloughs, Grosz served in the trenches from 1914 to 1918, but he nevertheless managed to produce so many drawings that he found himself famous upon his return to Berlin. For the next ten years, as Europe's most renowned caricaturist, he produced one volume of drawings after another. These caricatures combine angry satire with ferocious ridicule. The discouragement and desperate poverty in Germany following the close of the first World War moved the artist to protest against both military leaders and war profiteers. He lashed at their arrogance, callousness and stupidity with an even fiercer hatred than that of Dean Swift whose

implacable satire is at times close in spirit to that of Grosz. Like Swift, too, he was fascinated by the most sordid and bestial qualities of mankind. "We were young men in our formative years," says Grosz. "Perhaps unconsciously we became accusers, and fighters for a better humanity." So inciting were his vitriolic attacks that Grosz was actually jailed for a brief period in 1923 on fabricated charges of indecency and sacrilege.

Early in the rise of the Nazi movement Grosz turned his insulting attacks against this new outrage. By 1932 Grosz realized that he would have to leave Germany. On invitation of the Art Students League in New York, he came to the United States to teach and has returned only once to Germany to bring his family here.

This migration was, in a way, a fulfillment of a youthful dream, for even twenty-five years before Grosz had developed a romantic interest in America. He followed the American movies, read our comic strips and wore American ready-made clothes. Although he continued to depict the sordid and corrupt in some of his American work, he has nevertheless tried to forget the bitterness of his lost battle in Germany. In recent years his work has been largely in oils and watercolors rather than in caricature, and his vitriolic assaults upon human baseness have become less and less apparent. His satirical skill, however, may be seen in the recent drawings which illustrate Ben Hecht's "1001 New York Nights."

The current exhibition comprises 54 oils, drawings, watercolors and theatre designs from the years 1914 to 1940. This is one of the exhibitions which has been assembled and sent on tour through the country by the Museum's Department of Circulating Exhibitions. This is its first showing in New York City.

1914 PANDEMONIUM AT THE OUTBREAK OF THE WAR
Ink drawing
Lent by Mr. and Mrs. Bernard J. Reis

WILD WEST
Lithograph
Lent by Associated American Artists

MEMORIES OF NEW YORK
Lithograph
Lent by Associated American Artists

1915 PRISONERS OF WAR
Lithograph
Lent by Associated American Artists

STREET CORNER
Oil on canvas
Lent by Erich Cohn

1917 "KLEINE GROSZ MAPPE"
Three lithographs from the portfolio
Published by Malik-Verlag, Berlin, 1917
Lent by J. B. Neumann

CARD PLAYERS
Oil on canvas
Lent by Dr. Victor Steiner

BIG CITY
Oil on canvas
Lent by Herman Shulman

1918 A PIECE OF MY WORLD
Watercolor and ink
Lent by Associated American Artists

1919 BERLIN
Lithograph
Lent by Associated American Artists

1920 STREET SCENE, BERLIN
Ink drawing (published in the portfolio "Ecce Homo," 1922)
Lent by Associated American Artists

THE ENGINEER HEARTFIELD
Watercolor and *collage*
Lent by A. Conger Goodyear

1921 "METHUSALEM, THE ETERNAL BOURGEOIS"
Four designs for dummies for the play
Watercolor and ink
Lent by Associated American Artists

"HE"
Ink drawing (published in the portfolio "Ecce Homo," 1922)
Lent by Erich Cohn

1922 "DIE RÄUBER"
Four lithographs from the portfolio
Published by Malik-Verlag, Berlin, 1922
Lent by Mr. and Mrs. Bernard J. Reis

"DIE RÄUBER"
A portfolio of nine lithographs to sentences from Schiller
Published by Malik-Verlag, Berlin, 1922
Lent by Erich Cohn

"ANDROCLES AND THE LION"
Costume design for the play
Watercolor and ink
Lent by Associated American Artists

"ECCE HOMO"
A portfolio of one hundred lithographs and watercolors
Published by Malik-Verlag, 1922
Lent by Erich Cohn

- TWO OLD MEN**
Ink drawing
Lent by Mr. and Mrs. Bernard J. Reis
- 1924 **CASSIS**
Watercolor and ink
Lent by Associated American Artists
- 1926 **PORTRAIT OF JOHN FÖRSTE**
Oil on canvas
Lent by Erich Cohn
- PORTRAIT STUDY**
Pencil drawing
Collection the Museum of Modern Art
Gift of Paul J. Sachs
- 1928 **TEN POUNDS TOO MUCH**
Watercolor and ink
Lent by Erich Cohn
- THIRD CLASS FUNERAL**
Watercolor and ink
Lent by Associated American Artists
- NOCTURNE**
Watercolor
Lent by Associated American Artists
- 1930 **THE FAT RELATIVE**
Watercolor and ink
Lent by Associated American Artists
- AFTER THE BATH**
Ink drawing
Lent by Associated American Artists
- 1932 **THE BUTCHER SHOP**
Watercolor
Lent by Associated American Artists
- 1933 **NUNS**
Watercolor
Lent by Erich Cohn
- 1934 **IN THE SUBWAY**
Watercolor
Lent by Erich Cohn
- AFTER THE THEATRE**
Watercolor
Lent by Herman Shulman
- THE TIRED BOOTBLACK**
Watercolor
Lent by Associated American Artists
- LOWER MANHATTAN**
Watercolor
Lent by Associated American Artists
- 1935 **MORRO CASTLE**
Watercolor
Lent by Associated American Artists
- 1936 **NEW YORK HARBOR**
Watercolor
Lent by Associated American Artists
- CENTRAL PARK**
Watercolor
Lent by Associated American Artists
- THE WANDERER**
Watercolor
Lent by Associated American Artists
- STREET FIGHT**
Oil on canvas
Lent by Associated American Artists
- THE RIDER IS LOOSE AGAIN**
Ink drawing
Lent by Erich Cohn
- 1937 **A PIECE OF MY WORLD, OR THE
LAST BATTALION**
Ink drawing
Lent by Associated American Artists

THE THIN AND THE FAT

Ink and watercolor

Lent by Erich Cohn

STANDING NUDE

Oil on canvas

Lent by Harold Goldsmith

THE TRAMP

Oil on canvas

Lent by Associated American Artists

STILL LIFE WITH WALNUTS

Oil on canvas

Lent by the Metropolitan Museum of Art

**1938 A PIECE OF MY WORLD, OR THE
LAST BATTALION**

Oil on canvas

Lent by Associated American Artists

PORTRAIT OF ERICH COHN

Oil on canvas

Lent by Erich Cohn

1939 DUNES AT TRURO

Watercolor

Lent by Herman Shulman

CAPE COD, 6

Chalk and watercolor

Lent by Associated American Artists

CAPE COD, 12

Watercolor

Lent by the Art Institute of Chicago

Watson F. Blair Purchase Prize

1940 NUDE

Chalk drawing on tinted paper

Lent by Erich Cohn

NUDE

Oil on canvas

Lent by Associated American Artists

A LITTLE CHILD SHALL LEAD THEM

Oil on canvas

Lent by the artist

SELF PORTRAIT

Oil on canvas

Lent by the artist