

MAX BECKMANN

June 26 – September 29, 2003
The Museum of Modern Art



Small Death Scene. 1906. Oil on canvas, 39 $\frac{3}{8}$ x 27 $\frac{9}{16}$ "
(100 x 70 cm). Staatliche Museen zu Berlin, Nationalgalerie.
Photo: Joerg P. Anders

MAX BECKMANN is among the towering figures of twentieth century art. He is, at the same time, one of the least well-known to the general public; one of the hardest to define according to ready-made art-historical categories or "isms"; and, given the formal and symbolic complexity of his work, one of the most easily misunderstood. This retrospective, the first comprehensive exhibition of Beckmann's work in New York since 1964, has been mounted with the aim of exposing the widest possible public to the artist's multifaceted achievement, to correct some of the prevailing misconceptions that impede a full appreciation of his paintings, drawings, prints, and sculptures, and to show that, despite all the ways his efforts were informed by the art of the past as well as of his time, Beckmann remains in essential ways in a class by himself.



The Sinking of the Titanic. 1912. Oil on canvas, 104 $\frac{5}{16}$ x 129 $\frac{15}{16}$ " (265 x 330 cm). The Saint Louis Art Museum. Bequest of Morton D. May. Photo: © The Saint Louis Art Museum, Saint Louis

Beckmann was born in 1884 in Leipzig, Germany, into a prosperous family. His youth was marked by a restless adolescence and an early and impatient awareness of his vocation as an artist. In 1899 he applied to the prestigious Art Academy in Dresden, but failed the entrance exams. Undeterred, he successfully enrolled in an art school in Weimar a year later, and completed his studies in 1903. In 1904, after briefly setting up his own studio in Paris (the city that Walter Benjamin, the German critic and contemporary of Beckmann, called "the capital of the nineteenth century"), Beckmann traveled to Colmar, Germany (now France) to see Matthias Grünewald's Isenheim Altarpiece, a visionary masterpiece that would have a profound effect on Beckmann's post-1916 work, just as it would later inspire artists as diverse as Pablo Picasso and Jasper Johns.

The artist subsequently moved to Berlin, where by 1906 he had established himself as a talent to watch, and that year his painting *Young Men by the Sea* (1905) won him a prize to study in Italy. A frieze of male nudes that recalls the sinewy figuration of the Swiss painter Ferdinand Hodler, the influence of whose graphic Neo-Impressionism can also be seen in *Sunny Green Sea* (also 1905), this

idyllic tableau shows Beckmann's classical affinities and hesitant modernism. *Small Death Scene* of a year later shows Beckmann tilted toward the more radical, high-keyed palette of the Norwegian Edvard Munch, and its theme, which Beckmann was treating for the second time, recalls the frequency and intimacy of dying at home in this period, as well as the premature death of his father (the artist was ten years old) and the later loss of his mother (who died of cancer in the summer of 1906). Beckmann's openness to Munch defined the limits of his sympathy for the "forward-looking" painting of the time. In opposition to what he considered the decorative flatness of the Jugendstil painters, such as the Viennese Gustav Klimt, as well as to the Cubism of Picasso and the Fauvism of Henri Matisse (then an important figure for the German Expressionist avant-garde), Beckmann pursued a full-bodied painterliness modeled on Renaissance painters such as Michelangelo, romantic artists such as Eugène Delacroix, and naturalists and Symbolists such as Lovis Corinth. In keeping with these preferences, Beckmann's most ambitious pre-World War I painting, *The Sinking of the Titanic* (1912), is an allegory of the

hubris of human faith in technology conceived in the image of Michelangelo's *Last Judgment* in the Sistine Chapel.

World War I demonstrated the apocalyptic potential of that technology in ways no one could have imagined. Like many of his modernist contemporaries—the Cubist Fernand Léger, the Futurist Umberto Boccioni, and the Expressionist Otto Dix—Beckmann viewed the prospect of war with an intense enthusiasm that was as much aesthetic as it was patriotic. Not yet tested by combat, these artists, like many others of their generation, believed that war promised the destruction of the old order and the advent of a vigorous new one. Serving near the front as a medical orderly, Beckmann witnessed a phantasmagoria of violence that radically altered his artistic orientation. In particular, it was in looking out over the no-man's-land of the battlefield that he experienced a *horror vacui* that would thereafter compel him to cram his pictures with figures, objects, architectural details, and symbols, all of which



The Night. 1918–19. Oil on canvas, 52% x 60%* (133 x 154 cm). Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Photo: Walter Klein, Düsseldorf

served as a barrier against the yawning existential emptiness that haunted him.

Beckmann was demobilized in 1915, and his prints and paintings of that year and the year after are the first evidence of the redirection of his work. Gone are the soft modeling, fulsome painterliness, and mannerist chiaroscuro of his apprentice works. In their place are pale tints and shades, jagged edges, broken planes, and the sense of shapes carved out of the shallow surface of the picture like bas-reliefs hewn in stone. These qualities represent Beckmann's unique synthesis of the Cubist faceting of form he once scorned and the angular naturalism of German Gothic and Netherlandish art he first encountered in the work of Grünewald, and with which he became more familiar while exploring museums and churches as a soldier in Belgium. In some versions, this hybrid of the archaic and the modern gives his prints of trench fighting, wounded infantrymen, and military operating rooms an indelible, almost documentary, grittiness, just as it lends his images of postwar civil unrest in the *Hell* portfolio of 1918–19 a jarring, doomsday immediacy. However his three most important paintings of this first phase of the redefinition of his art are on sacred themes—*Adam and Eve*, *Christ and the Woman Taken in Adultery*, and *Descent from the Cross* (all 1917)—that directly reference Beckmann's medieval and Renaissance sources while translating the conflict and anguish within and around him into traditional religious terms: the suffering and compassion of Christ and the temptation and cruelty of sexual desire. In *The Night* (1918–19), Beckmann fuses actuality and archetype in a ghastly scene of political terror, in which a pipe-smoking "ideologue" and a Neanderthal thug lynch a couple in their apartment. It is an up-to-date tableau of persecution equal in its sadism to the most hideous renditions of martyrdom from the Dark Ages, and, having contemplated the failed German revolution of 1918–19 and its savage suppression, Beckmann plainly intended such associations.

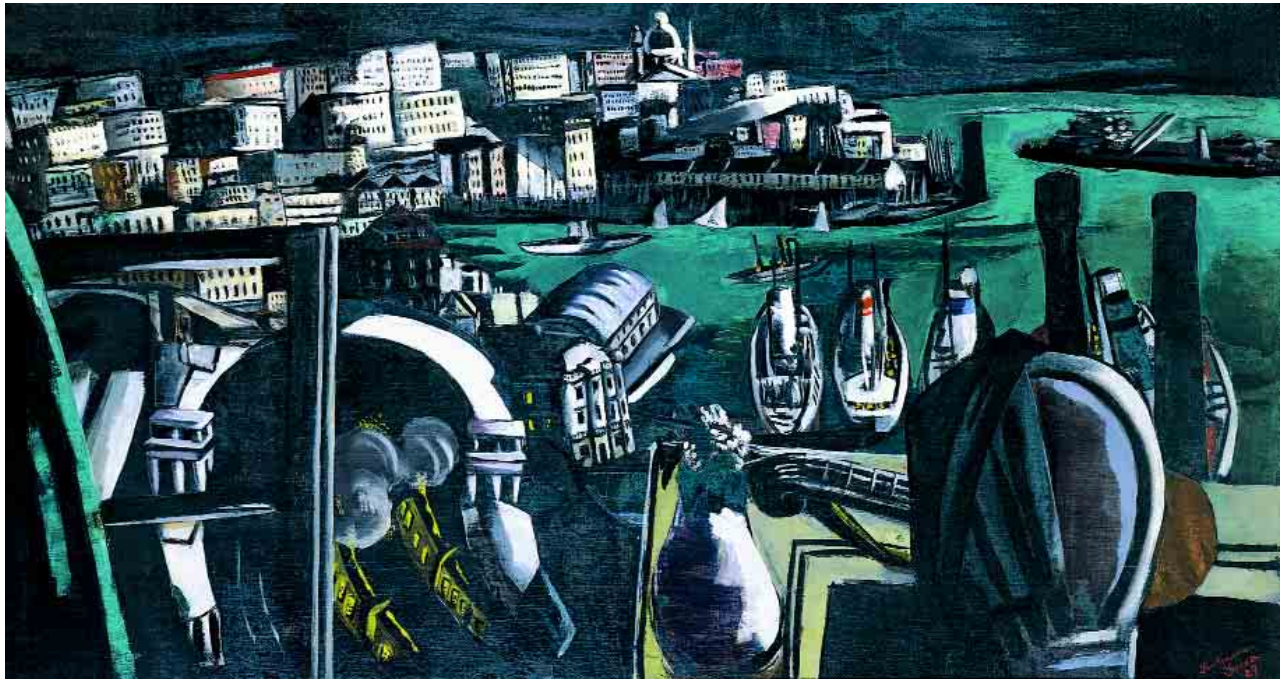
The first word that usually comes to mind when speaking of such aggressive imagery is Expressionism, but in fact Beckmann's paintings are the opposite of that predominantly pre-World War I German style. Instead, he sought to combine two tendencies in art and two impulses in his own creative nature: realism in the service of social observation (or, as critics of the period called it, a "New Objectivity"), and symbolism or allegory in the service of metaphysical speculation. In *Family Picture* (1920), the customary congestion of Beckmann's compositions embodies the claustrophobia of domestic life, with the artist himself pushed to the left-hand side of the canvas; in *The Dream* (1921), a welter of people and things conjures up the hallucinatory surreality of the subconscious—the painting exhibits, in short, an extreme



Family Picture. 1920. Oil on canvas, 25 $\frac{5}{8}$ x 39 $\frac{3}{4}$ " (65.1 x 100.9 cm). The Museum of Modern Art, New York. Gift of Abby Aldrich Rockefeller, 1935. Photo: © 2003 The Museum of Modern Art, New York



The Dream. 1921. Oil on canvas, 72 $\frac{7}{16}$ x 34 $\frac{7}{16}$ " (184 x 87.5 cm). The Saint Louis Art Museum. Bequest of Morton D. May. Photo: © The Saint Louis Art Museum, Saint Louis



The Harbor of Genoa. 1927. Oil on canvas, 35 5/8 x 66 3/4" (90.5 x 169.5 cm). The Saint Louis Art Museum. Bequest of Morton D. May. Photo: © The Saint Louis Art Museum, Saint Louis



Portrait of the Russian Actor, Zeretelli. 1927. Oil on canvas, 55 1/4 x 37 3/4" (140.34 x 95.89 cm). Courtesy of the Fogg Art Museum, Harvard University Art Museums. Gift of Mr. and Mrs. Joseph Pulitzer, Jr. Photo: Photographic Services © President and Fellows of Harvard College

state of subjectivity, paradoxically rendered with extreme objectivity.

Not all of Beckmann's paintings of the 1920s evoke this same anxiety. Some display his intense enjoyment of life's pleasures and hurly-burly—(*Lido*, 1924, and *The Bark*, 1926), as do the majority of the still lifes and landscapes he painted throughout his career—though some of these, *The Harbor of Genoa* (1927) for example, have a brooding aura. Other works of this decade reflect his fascination with life's implicit or explicit theatricality: *Double Portrait Carnival* (1925), *Portrait of the Russian Actor, Zeretelli* (1927), and more mysteriously *Galleria Umberto* (1925), Beckmann's homage to the dreamscape still lifes and city views of the enigmatic Italian painter Giorgio de Chirico.

Most theatrical of all, perhaps, are Beckmann's many self-portraits, which in effect constitute the spine of his entire body of work. *Self-Portrait with Sailor Hat* (1926) presents a scowling likeness of the artist dressed as an able seaman (or an urbanite on holiday by the ocean), while *Self-Portrait in Tuxedo* (1927) shows the same heavy features frozen in the implacable stare of a dandy decked out for an evening in café society. Never a down-at-the-heels bohemian or a contented bourgeois, Beckmann was a man of the world in a world largely of his own invention, for which he designed costumes, masks, and decors. Neither of these paintings gives us an unobstructed insight into the "true" nature of the artist, nor do any of his many other studies in this genre,

such as *Self-Portrait* (1937) and *Self-Portrait with Horn* (1938, cover); rather, they demonstrate the extent to which Beckmann came to believe that reality was a facade behind which the primal forces that stir human emotions and govern human actions were concealed, forces that would only make themselves known to us in disguises that exaggerated and compounded their essential aspects.

Beckmann's bronze self-portrait head of 1936 is perhaps the artist's most striking achievement as a sculptor. Its massiveness is in keeping with his longstanding commitment to the idea that volume is an essential characteristic of significant form. This notion derived from his study of Renaissance Italian art; his handling of the problem in this instance, however, was not backward looking but consistent with the directness, even brutality, of the New Objectivity. Altogether, Beckmann's sculptural production was small—some eight works in total—but even when he approached traditional themes, as in *Adam and Eve* (1936), *Female Dancer* (1935), and the mysterious toga-clad figure in *Man in the Dark* (1934), and even when the objects themselves are comparatively small, his work in this medium has an arresting monumentality.

Besides self-portraiture, the format that preoccupied Beckmann most during the mid-to-late part of his career was the triptych. Once again, the key models are to be found in medieval and Renaissance altarpieces, but there were modern precedents as well, in the work of Matisse, Piet Mondrian, and Erich Heckel. In 1932, when Beckmann started work on the first of nine such multi-panel works he painted in his lifetime (a tenth was left unfinished at his death), he was at the height of his fame. Its title, *Departure* (1932–33, p. 6), plus its symbolic representation of torture and exile foreshadowed the calamity that was already in the process of befalling Germany and much of the rest of Europe: by 1933, Hitler had come to power and Beckmann had been stripped of his professorship at the Art Academy in Frankfurt. In 1937, when the Nazis pilloried modernism in their propagandistic survey titled "Degenerate Art," Beckmann, in a perverse testament to his stature, was the artist with the most works included, many of which had been confiscated from museums around the country. The day after the exhibition opened, Beckmann left Germany, going first to Amsterdam, then to Paris, and then back to Amsterdam, where he lived in obscurity but painted with desperate energy from 1939 through 1946.

The difficulties of interpretation posed by *Departure* are characteristic of the puzzling imagistic density of all Beckmann's work, excepting his portraits and still lifes, and even these may incorporate details that make the works' significance less obvious than their ostensible subjects may initially appear to suggest. Many critics and scholars have struggled to pin down what Beckmann meant by particular, often recurring, motifs—fish, for



Self-Portrait with Sailor Hat. 1926. Oil on canvas, 39 $\frac{3}{8}$ x 27 $\frac{3}{4}$ " (100 x 70.5 cm). Anonymous



Self-Portrait in Tuxedo. 1927. Oil on canvas, 55 x 37 $\frac{3}{8}$ " (139.5 x 95.5 cm). Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, Association Fund. Photo: Katya Kallsen © President and Fellows of Harvard College



Departure. 1932–33. Oil on canvas, triptych, center panel, 7'¾" x 45⅝" (215.3 x 115.3 cm); side panels, each 7'¾" x 39¼" (215.3 x 99.7 cm). The Museum of Modern Art, New York. Given anonymously (by exchange). Photo: © 2003 The Museum of Modern Art, New York

example: gathered in a net in the central panel of *Departure*; upon which a nude man and a classically draped woman ride in *Journey on the Fish* (1934); one of which a man clutches to his bosom in *The Artists with Vegetables* (1943); and another with which a man wrestles as if it were an oversized burden in *Cabins* (1948). It would be convenient to say that in all these cases fish stood for the same thing, but plainly they do not. Rather, as is true of the written word, and in poetry and philosophy in particular, Beckmann's signs derive their meaning as much or more from their context—the specific roles they perform, the relations they establish with other signs, the emphasis they are given by their placement or syntactical position—as they do from their apparent representational function. Indeed, since as a rule fish do not fly, we can be sure that in *Journey on the Fish* they are in effect figures of speech or metaphors for something else, in this instance mute emblems of physical power that bear their human cargo through the air as if coursing through, rather than over, the ocean. In other instances they are plainly phallic symbols, and in still others—for example, *The Artists with Vegetables*, which alludes to the starvation rations of Beckmann's exile years in Amsterdam during World War II—a fish is just fish, valued for its scarcity.

Enthralled by the mystical doctrines of theosophy as well as by other esoteric traditions, to which diverse



Journey on the Fish. 1934. Oil on canvas, 53 x 45½" (134.5 x 115.5 cm). Staatsgalerie Stuttgart. Photo: © Staatsgalerie Stuttgart

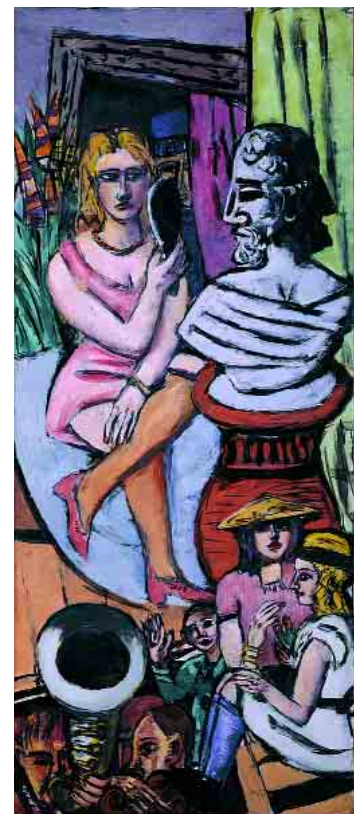
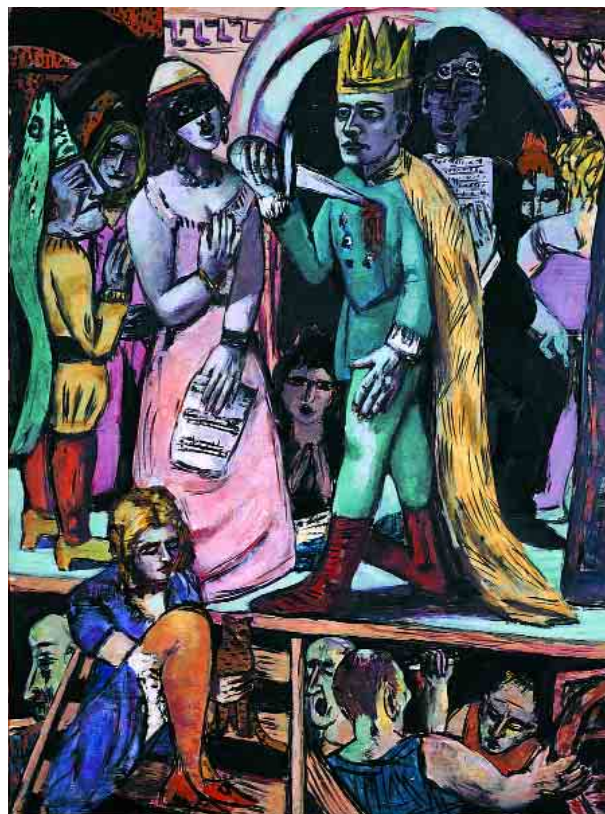
modernists such as Mondrian and Vasily Kandinsky were also drawn, Beckmann was well versed in the literature and principles of metamorphosis, which date back to classical stories. Such conceptions of the universe as being in a state of perpetual flux and mutation suited Beckmann's way of addressing the dynamism and chaos of his epoch. He thus filled his paintings with disparate elements that combine to evoke incompatible but simultaneous situations: clowns and courtesans from contemporary Berlin or Paris tread the boards with kings and wizards from the Middle Ages in *The Actors* (1941–42), and ironic glimpses of artistic salons and studios appear side by side with fragments of Greco-Roman legend in *The Argonauts* (1949–50). In this way, Beckmann compressed time and fused tragedy with comedy in pictures of unparalleled visual impact and riddling symbolic complexity.

These are not history paintings in the traditional sense of the grandiose dramatization of episodes from the past or present, but rather are essays in the creation of an original mythology of the twentieth century, complete with heroes and villains and fools and monsters. And like all myths they are attempts, if not at explaining, then at least at bodying forth the mysteries of being. Despite its backstage clutter and cast of bit players, *Birth* (1937) is a relatively straightforward treatment of labor and its rewards, but its companion piece, *Death* (1938), shows a nightmarish world turned upside down by mortality's remorseless pageantry. With its swank chorus of men

in evening dress and its chill, macabre luminosity, it rivals the grotesquerie of the bar scenes in Stanley Kubrick's film *The Shining*. By comparison, *Hell of the Birds* (1938, p.8) is a frenzied orgy of pain keyed to the hues of infernal flames: in place of the wan, long-suffering Jesus of Beckmann's religious works made during World War I, an anonymous victim is flayed by "uniformed" birds of prey in this horrifyingly accurate pre-World War II premonition of ceaseless Holocaust, which no one could have painted once the actuality had come to pass.

Beckmann's zest for the good life was not exhausted by the horrors of his time nor by his increasingly fragile health, brought on by the deprivations of his exile and the rigorous creative demands he made on himself. Even during the war, Beckmann engaged in nostalgic reverie—in *Dream of Monte Carlo* (1940–43), for example, a vignette of luxury and hedonistic play he would never again enjoy. Meanwhile, *Masquerade* (1948) and *Carnival Mask, Green, Violet and Pink (Columbine)* (1950) are vigorous reprises of festive images common in his work since the 1920s, while his portrait of his stylishly gowned second wife in *Quappi in Grey* (1948) harkens back to his similarly tonal and equally affectionate earlier portrait *Quappi in Blue* (1926).

Although still hostile to the patterning of modernist abstraction, and dedicated to the proposition that figurative painting should possess a quasi-sculptural presence, from the mid-1930s through the 1940s Beckmann explored



The Actors. 1941–42. Oil on canvas, triptych, center panel, 78¾ x 59¼" (200 x 150 cm); side panels, each 78¾ x 33½" (200 x 85 cm). Courtesy of the Fogg Art Museum, Harvard University Art Museums, Gift of Lois Orswell. Photo: © President and Fellows of Harvard College

various ways of reducing the illusion of three-dimensional depth to graphic, nearly two-dimensional terms. This led to increasingly abrupt juxtapositions of bold black outlines and planes of saturated color applied in broad, brushy strokes, here thin and transparent, there pasty and opaque. Yet if Beckmann sometimes shifted his focus away from Gothic painting and niche carvings, it was, so to speak, to concentrate on the radiance of the stained glass above. In this he shared an affinity with the French painter Georges Rouault, even as he declared a truce in his previous aesthetic antagonism toward Matisse. (Incidentally, both Rouault and Matisse had been students of the Symbolist painter Gustave Moreau, who like the Beckmann of this later period specialized in black tracery highlighted by rich chromatic washes.) *Air Balloon with Windmill* (1947) and *Cabins* (1948) are prime examples of the intricate compartmentalization of imagery to which this technique of painterly "leading" and "glazing" lent itself, as well as of the intensity with which black operates as a color (rather than as the absence of color) against vivid reds and oranges, and deep blues and greens. *The Beginning* (1946–49) spreads this nesting of high contrast shapes



Hell of the Birds. 1938. Oil on canvas, 47¼ x 63⅜" (120 x 160.5 cm). Richard L. Feigen, New York. Photo: © Richard L. Feigen & Co., New York

and black contours over three panels, somewhat like the windows in the apse of a decidedly secular chapel.

In several respects these late paintings resemble tinted versions of the artist's boldly conceived works on paper. Indeed, Beckmann was one of the greatest draftsmen of his time, and the corpus of his drawings and prints constitutes a major component of his artistic achievement. In German tradition, from the era of Albrecht Dürer, Martin Schöngauer, and their Renaissance contemporaries onward, printmaking occupied a commanding rather than subordinate place in the hierarchy of artistic mediums. The early-to-mid-twentieth century saw an intense renewal of interest among the Expressionists and those who came after them in the various available techniques, from woodblock printing, with its echoes of late medieval art, through engraving and etching to modern lithography. Beckmann excelled in all of these, but special attention should be drawn to the thematic portfolios that he published at different points in his career, in particular the previously mentioned *Hell, Faces* (c.1914–18), *The Annual Fair* (1921), *Trip to Berlin 1922* (1922), and *Day and Dream* (1946). (Examples of work from these series as well as unique prints and drawings are on view at several points throughout the exhibition, including in a small gallery devoted to works on paper near the exhibition's end.) There is a strong element of caricature in many of these images, as there is to a generally lesser degree in Beckmann's paintings. The target of his aggressive gaze changes from the grotesqueries of behavior—for example, the indignity of yawning—to predatory relations between men and women and rich and poor. Toward the later part of his life a fantastic element recalling the work of the Symbolist Odilon Redon, and overlapping with Expressionism and Surrealism, becomes more pronounced, even as it prefigures aspects of Neo-Expressionism in the 1980s. Thus the multibreasted woman in *Early Humans* (1946, 1948–49) is reminiscent of a similar personage in the previously mentioned *Hell of the Birds*, while *A Walk (The Dream)* (1946) lies poetically and chronologically equidistant between the fantasy drawings and prints of Man Ray (1890–1976) and those of Jörg Immendorff (born 1945).

In 1946, after turning down an invitation to return to a professorship in Germany, Beckmann accepted an offer from Washington University, in St. Louis, and following a brief sojourn in France, he immigrated to the United States in 1947, where he spent the last three years of his life. Although greatly respected by those familiar with his achievement, he was not widely known. Both to make a living and to make his presence as an artist felt in his adopted country, Beckmann traveled extensively, giving lectures on the East and West coasts. In 1949, after a teaching stint in Colorado, the sixty-five-year-old artist moved to New York, assuming a post at the Brooklyn Museum Art School. In 1950, despite the gradual deterioration of his health, he remained hard at work in his studio, producing a glorious last burst of paintings,



Falling Man. 1950. Oil on canvas, 55½ x 35" (141 x 88.9 cm). National Gallery of Art, Washington, D.C. Gift of Mrs. Max Beckmann. Photo: © 2003 Board of Trustees, National Gallery of Art, Washington, D.C.

among them the tragic but forceful *Falling Man* and the wary *Self-Portrait in Blue Jacket*. That year, while walking near his apartment on Central Park, Beckmann died of a heart attack.

In the decades immediately following Beckmann's death, modernist painting moved further into the realm of radical abstraction by way of Abstract Expressionism, Color Field painting, and Minimalism, and from there artists branched out into a variety of new mediums from environments and Happenings to other technologically or conceptually based genres. These avant-garde developments partially eclipsed Beckmann's accomplishment as well as that of other artists who shared his convictions. But with the passage of time, it is possible to look at Beckmann's work with fresh eyes, not as an exception to mainstream art but as an independent vision of what modern art can be. A half century after the last of his paintings were painted, the deep resonance and sheer formal and imaginative brilliance of Beckmann's art, with its emphasis on the teeming modern city, the absurdity of human behavior, and the apocalyptic nature of human conflict, is undiminished.

Robert Storr, Curator of the Exhibition

PUBLIC PROGRAMS FALL 2003

THE FOLLOWING PROGRAMS WILL BE HELD IN CONJUNCTION
WITH THE EXHIBITION **MAX BECKMANN**

MAX BECKMANN: AN ARTISTS PANEL

Tuesday, September 9, 2003, 6:30 P.M.
The Donnell Library Center Auditorium
20 West 53 Street

Leon Golub, Art Spiegelman, Nicola Tyson, and other contemporary artists of different generations and disciplines will respond to and discuss the work and influence of Max Beckmann. The evening will be moderated by Robert Storr, Curator of the Exhibition and Rosalie Solow Professor of Modern Art, Institute of Fine Arts, New York University, and Roxana Marcoci, Curatorial Assistant, Department of Painting and Sculpture, The Museum of Modern Art.

Tickets are \$10, \$8 for members, \$5 for students with current ID, and can be purchased only in person at the MoMA QNS Lobby Ticketing Desk, 33 Street at Queens Boulevard, and at the Visitor Center at the MoMA Design Store, 44 West 53 Street, in Manhattan. No phone registration.

CREATING NEW WORLDS: BECKMANN IN EUROPE AND AMERICA

Saturday, September 20, 2003, 10:00 A.M.–1:00 P.M.
Elebash Recital Hall
The Graduate Center of the City University of New York
365 Fifth Avenue, between 34 and 35 Streets

Through presentations and discussion, art historians and scholars will explore Beckmann's interaction with events in the Weimar Republic and the United States as well as assess his impact on artists of the late twentieth century. Moderated by Steven Mansbach, Professor of Art History, University of Maryland, and President, Historians of German and Central European Art and Architecture.

Beckmann and the Birth of the Weimar Republic
Rose-Carol Washton Long, Professor of Art History,
The Graduate Center of the City University of New York

*Beckmann's Male Portraits: Artists, Scholars,
and Champions*
Barbara C. Buenger, Professor of Art History, University
of Wisconsin

PUBLICATION MAX BECKMANN

Edited by Sean Rainbird. Accompanying the first large-scale retrospective of Beckmann's work to be held in New York since the 1960s, this lavishly illustrated volume includes numerous essays by scholars and artists that shed new light on his work and examine his influential role in the development of modernism during the first half of the twentieth century. 9¾ x 11"; 296 pages; 175 color and 39 b/w ills. 241. Hardcover \$65, members \$58.50 242. Paperback \$35, members \$31.50

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The accompanying educational programs are made possible by BNP Paribas.

Self-Portrait with Horn, 1938. Oil on canvas, 43¼ x 39¾" (110 x 101 cm). Neue Galerie and private collection

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*Imagining the American West, Past and Present:
Max Beckmann in California*
Françoise Forster-Hahn, Professor of Art History, University
of California, Riverside

Beckmann Now
Robert Storr, Curator of the Exhibition and Rosalie
Solow Professor of Modern Art, Institute of Fine Arts,
New York University

Free tickets are required for entry and must be picked up in person at the MoMA QNS Lobby Ticketing Desk, 33 Street at Queens Boulevard, or at the Visitor Center at the MoMA Design Store, 44 West 53 Street, in Manhattan. Remaining tickets will be available at the door on the day of the program. No phone registration. For complimentary admission to the exhibition *Max Beckmann*, please show your symposium ticket stub at the MoMA QNS Ticketing Desk.

This program is cosponsored by The Museum of Modern Art, the Historians of German and Central European Art and Architecture, a College Art Association-affiliated society, and the Ph.D. Program in Art History at The Graduate Center of The City University of New York.

MAX BECKMANN: CRITICS AND SCHOLARS RESPOND

Tuesday, September 23, 2003, 6:30 P.M.
The Donnell Library Center Auditorium
20 West 53 Street

Critics and scholars will offer their perspectives on Max Beckmann's work. Robert Storr, Curator of the Exhibition, will moderate a discussion among the panelists and audience.

Hans Belting, Professor of Art History and Media Theory,
Hochschule für Gestaltung, Karlsruhe, Germany

Barbara C. Buenger, Professor of Art History, University
of Wisconsin

Didier Ottinger, Senior Curator, Musée national d'art
moderne, Centre Georges Pompidou, Paris

Peter Schjeldahl, Art Critic, *The New Yorker*

For ticket information, please see listing for the September 9 program at The Donnell Library.

For more information on Public Programs, please call
(212) 708-9781 or (212) 247-1230 (TTY), or visit
www.moma.org/momalearning. For general information
about *Max Beckmann*, please call (212) 708-9400.