

MUSEUM OF MODERN ART

GERMAN PAINTING
AND SCULPTURE

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PAINTERS

NOTE: An asterisk before a catalog number indicates that the painting is illustrated by a plate which bears the same number.

WILLY BAUMEISTER

*₁ ATHLETIC FIELD (1930)

Collection the Flechtheim Gallery, Berlin

₂ MAN IN A TENT (1930)

Collection the Flechtheim Gallery, Berlin

Willy Baumeister. Born in Stuttgart, 1889. With his friend Schlemmer studied in the Stuttgart Art School under Adolf Hölzel, one of the first teachers in Germany to point to Cézanne as an inspiration for students. Exhibited at the Sturm Gallery in 1913. Now an instructor in the Frankfurt Academy.

Shortly before 1920 Baumeister began to search for a method of making his painting an integral part of the room. He considered the whole room—walls, ceiling and floor—as a problem in color composition which might be epitomized by a painting or colored plaster relief. His exhibition in Paris in 1927 excited much interest and brought him into contact with Léger, Ozenfant, and Jeanneret. After considerable interchange of ideas Baumeister left Paris taking with him certain elements of Léger's style but leaving to Ozenfant principles of mural design which he and other lesser Parisians were to develop.

Athletic Field (No. 1) and *Man in a Tent* (No. 2) represent Baumeister's latest style. They are studies for mural paintings in which decorative geometry and realistic representation of objects meet halfway. They should be compared with the somewhat similar experiments of Schlemmer (Nos. 80, 81) and Molzahn (Nos. 63, 64).

Baumeister is represented in the museums of five cities: Essen, Frankfurt on the Main, Hanover, Karlsruhe, and Mannheim.

MAX BECKMANN

₃ THE PRODIGAL SON AMONG SWINE (1921), *gouache*

Collection the Folkwang Museum, Essen

₄ THE PRODIGAL SON AMONG COURTESANS (1921), *gouache*

Collection the Folkwang Museum, Essen

₅ FAMILY PICTURE (1922)

Collection Kestner-Gesellschaft, Hanover, (courtesy J. B. Neumann-Günther Franke, Munich)

₆ OLD ACTRESS (1923)

Private Collection, New York

*7 SELF PORTRAIT WITH A CIGAR (1923)

Collection Dr. F. H. Hirschland, New York

*8 BALLOON ACROBATS (1925)

Collection Claus Gebhardt, Elberfeld (courtesy J. B. Neumann-Günther Franke, Munich)

*9 THE LOGE (1928)

Collection Dr. Oppenheim, Berlin

10 CARNIVAL (1929)

Collection Frau Matilda Beckmann, Frankfurt

Max Beckmann. Born in Leipzig, 1884. Studied at the Weimar Academy, 1900-03. Traveled to Italy on a scholarship, 1904. Joined the Berlin Secession, 1906. Lived at Hermsdorf near Berlin, 1906-14; the war, 1914-17. Since 1917 has lived in Frankfurt teaching at the Academy. Second prize Carnegie Exhibition, Pittsburgh, 1929, (*The Loge*, No. 9). During the last two years has spent much time in Paris.

Max Beckmann developed rapidly after his early academic successes. At the age of twenty-five he had become the *enfant terrible* of the first Berlin Secession which was dominated by a powerful Impressionist group led by Max Liebermann. By 1912 perhaps under the influence of Edvard Munch he had begun to simplify his style. During the anguish and strain of the war he developed expressionist tendencies to an almost pathological degree. Certain paintings of this period are veritable nightmares of a tortured spirit. But during the last ten years his art has recovered stability and has increased in power.

Beckmann's post-war style owes much (as is apparent in the *Prodigal Son* series of 1921—Nos. 3 and 4) to the drawing and composition of 15th century woodcuts. In the *Family Picture* (No. 5) of 1922 there is still the tendency to compress his composition into a kind of sculptural relief of angular forms. Few of his works are finer in color. The directness and occasional grimness of his work is apparent in the portraits of an *Old Actress* (No. 6) and in the *Self Portrait with a Cigar* (No. 7) both of 1923. In them we discover a merciless study of character sometimes with a slight inclination toward the grotesque, a tendency magnificently realized in the *Balloon Acrobats* (No. 8) and the *Carnival* (No. 10). *The Loge* (No. 9) of 1928 has been much admired especially in America but seems by comparison slightly superficial.

Beckmann's originality of invention, his power in realizing his ideas, his fresh strong color, and the formidable weight of his personality, make him one of the most important living European artists.

Beckmann is represented by paintings in the museums of seventeen cities: Barmen, Basel, Berlin, Bremen, Cologne, Detroit (Institute of Arts), Dresden, Düsseldorf, Essen, Frankfurt on the Main, Halle, Mannheim, Munich, Stettin, Stuttgart, Weimar, and Zürich (Art Museum).

HEINRICH CAMPENDONK

*11 THE WHITE TREE (1925)

Collection Miss Katherine Dreier, New York

12 THE RED CAT (1926)

Collection Miss Katherine Dreier, New York

Heinrich Campendonk. Born at Krefeld, 1889. Studied under the Dutch painter Thorn-Prikker, through whom he learned to appreciate the work of Giotto, Fra Angelico, van Gogh, and Cézanne. Later became acquainted with Kandinsky and Franz Marc with whom he exhibited in the first exhibition of the Blue Rider, Munich 1912. Italy in 1920; Giotto, the Ravenna mosaics. Now a professor at the Krefeld Art School.

Campendonk's art developed principally under the influence of Franz Marc and of peasant art, especially votive pictures painted behind glass. Since 1918 he has painted lyrical, often fantastic compositions in which domestic animals, peasants, farm houses, have been used as motives. In their derivation from peasant art and in their atmosphere of folk legend, Campendonk's paintings are analogous to the Russian Chagall's. But Campendonk is less grotesque and less humorous than Chagall and more sensitive. He is possessed rather by a gentle bucolic mysticism.

Campendonk is represented in the museums of six cities: Berlin, Cologne, Düsseldorf, Frankfurt on the Main, Krefeld, and Moscow (Museum of Modern Western Art).

OTTO DIX

*13 PORTRAIT OF THE ARTIST'S PARENTS (1921)

Collection Wallraf-Richartz Museum, Cologne

*14 THE WIDOW (1925)

Collection the Art Gallery, Mannheim

*15 DR. MEYER-HERMANN (1926)

Collection the Artist

16 BABY (1928)

Collection the National Gallery, Berlin

17 CHILD WITH DOLL (1930)

Collection the Artist

Otto Dix. Born 1891 at Unterhaus near Gera in Saxony. Worked as a mural decorator's assistant, 1905-10. Studied in the School for Arts and Crafts at Dresden and in the Academy 1910-12.

Fought in Flanders and in France, 1914-18. Since the war has lived in Düsseldorf, Berlin, and more recently in Dresden where he is professor in the Academy.

Dix's parents were workers in the Gera mine fields. Their portraits (No. 13) throw light on the background of the painter. Dix's early work was based upon the Italian *quattrocento* but immediately after the war, aghast and disgusted at civilization, he went through a period of bitter *dada* after which, with his companion Grosz, he ruthlessly attacked the stupidity and hypocrisy which he saw about him. In a series of etchings and paintings he also made permanent his grisly memories of the war which have much in common with the work of the novelist Remarque whose "All Quiet on the Western Front" has proven so popular all over the world, in spite of its unflinching realism.

Dix has now left the horrors of war and the disillusion of revolution behind him and has become with Grosz the leader of the movement called "the new objectivity." Mordant realism is apparent in almost all his work but is accompanied by a very keen and original sense of the grotesque. His attitude in *The Widow* (No. 14) is diabolic but becomes more kindly in the extraordinary arrangement of rotundities which he has constructed in painting *Dr. Meyer-Hermann* and his alpine ray machine (No. 15). Even in the paintings of his babies (Nos. 16 and 17) Dix discovers a strange, slightly uncanny feeling.

Dix's art is not merely a reaction to the abstract, cubist or expressionist denial of natural appearances. It is, rather, a deep seated passion for the appearance of the real world which he shares with his artistic ancestors of the early 19th century and his greater forebears of four centuries ago—Dürer, Holbein, and Grünewald.

Dix is represented by paintings in the museums of ten cities: Barmen, Berlin, Cologne, Dresden, Düsseldorf, Essen, Frankfurt on the Main, Mannheim, Stuttgart, and Wiesbaden.

GEORGE GROSZ

- *18 THE ENGINEER HEARTFIELD (1920), *watercolor and clipping-montage*

Collection Dr. Hermann Post, New York

- *19 DR. NEISSE (1927)

Collection the Flechtheim Gallery, Berlin

- 20 POMPE FUNÈBRE (1929)

Collection the Flechtheim Gallery, Berlin

- 21 MARKET (about 1930), *watercolor*

Collection the Weyhe Gallery, New York

- 22 CAFÉ SCENE (about 1930), *watercolor*

Collection the Weyhe Gallery, New York

- 23 MODEL (1930), *watercolor*
Collection the Fletchtheim Gallery, Berlin

- *24 WORKING MAN (1930), *watercolor*
Collection the Flechtheim Gallery, Berlin

George Grosz. Born in Berlin, 1893. Studied at the Dresden Academy, 1909-12. Has lived since the war in Berlin.

George Grosz is frequently considered the most important living satirical draughtsman. Before the war he made drawings, usually of proletarian subjects, for German periodicals especially *Illustration*. During the same period his gift for caricature developed. The war poisoned his spirit as it did that of so many German artists so that he became during the period of revolution and reconstruction a most feared pictorial commentator upon bourgeois society. Even more than Dix he has been in and out of law courts charged with sacrilege, treason, indecency, and all manner of heretical protests against the existing order.

The Engineer Heartfield of 1920 (No. 18) illustrates Grosz's *dada* period with its cynical implications of a mechanized deterministic philosophy. In the *Dr. Neisse* of 1927 (No. 19) a study for the portrait in the Mannheim Art Gallery, Dix allies himself definitely with the realism of the "new objectivity." The four watercolors illustrate his recent style which is far freer and more painter-like than his earlier work. The humor too is less malicious and concerned more with the ridiculous than with the iconoclastic. Yet even in these as in all his work Grosz suggests that man is for him a none too pleasant animal. He is of the company of Rowlandson, Toulouse-Lautrec and Dean Swift.

Grosz is represented by paintings and drawings in the museums of eighteen cities: Amsterdam (Stedelijk), Barmen, Berlin (Collection of the City of Berlin, and Ministry of the Interior), Breslau, Detroit (Institute of Arts), Dresden, Düsseldorf, Elberfeld, Essen, Frankfort on the Main, Hamburg, Mannheim, Moscow (Museum of Modern Western Art), Nürnberg, Stettin, Ulm, Venice (Museum of Modern Art), and Wiesbaden.

ERICH HECKEL

- *25 PORTRAIT STUDY (1918)
Collection the Detroit Institute of Arts, Detroit

- *26 CIRCUS (1921)
Collection the Artist

- 27 NORTH GERMAN LANDSCAPE (1925), *watercolor*
Collection J. B. Neumann, New York

28 HARBOR SCENE (1929)

Collection the Artist

29 WOMEN BATHING (1929), *watercolor*

Collection J. B. Neumann, New York

Erich Heckel. Born in Döbeln, 1883. Studied architecture at the technical high school in Dresden 1904. Gave up architecture 1905 to form, with Kirchner and Schmidt-Rottluff, the *Brücke* group of painters. Met Nolde, Pechstein, and Otto Mueller in 1906-11. In 1911 moved to Berlin where he now lives. Breaking up of the *Brücke* group, 1913. The War 1914-18. Since 1919 in Berlin, traveling in the summers.

Erich Heckel, one of the original founders of the *Brücke*, has as a painter little of the strength of either Schmidt-Rottluff or Kirchner, but is more varied, flexible, and sensitive. The *Portrait Study* (No. 25) of 1918 was painted long after his art had matured but it still retains something of the pathos of his early work. The *Circus* (No. 26) of some years later is in a gayer mood. During the last ten years Heckel has practically abandoned his expressionist manner since it no longer corresponds to his needs. His best work recently has been perhaps in watercolor, a medium which he uses without formula but with a fine distinction. *Women Bathing* (No. 29) is an epitome of Heckel's art, fresh, sunlit, idyllic.

Heckel is represented by paintings in the museums of thirty cities: Barmen, Berlin (National Gallery), Bremen, Breslau, Chemnitz, Cologne, Danzig, Darmstadt, Dresden, Elberfeld, Erfurt, Essen, Frankfurt on the Main, Halle, Hamburg, Hanover, Jena, Kiel, Krefeld, Leipzig, Lübeck, Magdeburg, Mannheim, Munich, Munich-Gladbach, Oldenburg, Osnabrück, Stettin, Vienna, Wiesbaden.

KARL HOFER

30 PORTRAIT OF A. F. (1922)

Private Collection Alfred Flechtheim, Berlin

*31 MUZZANO (*about 1925*)

Collection the Wallraf-Richartz Museum, Cologne

*32 NIGHT CLUB (1927)

Collection the Flechtheim Gallery, Berlin

33 GIRL WITH A CAT (1929)

Collection the Flechtheim Gallery, Berlin

*34 MELON (1929)

Collection the Flechtheim Gallery, Berlin

35 MOUNTAIN CHURCH (1930)

Collection the Flechtheim Gallery, Berlin

36 STILL LIFE WITH CAN (1930)

Collection the Flechtheim Gallery, Berlin

37 THE YELLOW FLAG (1930)

Collection the Flechtheim Gallery, Berlin

Karl Hofer. Born at Karlsruhe 1878. Entered Karlsruhe academy. Paris for a year in 1900. Then studied under Hans Thoma but without profit. Rome 1903. Paris during five years before the War. Since 1919, Berlin. Judge at Carnegie Exhibition, Pittsburgh, 1929.

Hofer's early work was done under the influence of Puvis de Chavannes. Later, primitive art interested him as well as the work of Cézanne, Picasso (in his pre-cubistic periods) and Derain. Since the War he has developed a highly individual style, severe, thoughtful and decidedly more classical in feeling than that of any other important contemporary German painter. In all his works one feels careful structure and ability to compose whether it be in portraits such as that of *Alfred Flechtheim* (No. 30), in landscapes such as the *Muzzano* (No. 31) or in large figure-compositions such as the imposing *Night Club* (No. 32). The *Melon* (No. 34) proves his ability to paint beautifully and others of his pictures especially the *Yellow Flag* (no. 37) and the *Muzzano* illustrate what is perhaps his most original quality, his color.

Hofer's reputation outside of Germany is considerable because he has succeeded in doing well what few other Germans are really interested in: composition in the tradition of Cézanne.

Hofer is represented by paintings in the museums of twenty-four cities: Aachen, Basel (Municipal Picture Gallery), Berlin, Bremen, Breslau, Cassel, Chemnitz, Cologne, Detroit, Dresden, Elberfeld, Frankfurt on the Main, Hamburg, Karlsruhe, Mannheim, Munich (Municipal Gallery), Prague (Modern Gallery), Rome (National Museum of Modern Art), Saarbrücken, Stuttgart, Vienna (Modern Gallery), Wiesbaden, Winterthur (Museum), Zürich (Art Museum).

ERNST LUDWIG KIRCHNER

*38 STREET SCENE (1913)

Collection the National Gallery, Berlin

39 RHINE BRIDGE (1914)

Collection the National Gallery, Berlin

40 MOUNTAIN LANDSCAPE (1918)

Collection Dr. W. R. Valentiner, Detroit

*41 MODERN BOHEMIA (1924)

Collection the Folkwang Museum, Essen

Ernst Ludwig Kirchner. Born in Aschaffenburg 1880. To Dresden in 1901 where he studied architecture. Turned to painting in 1905. Formed with Heckel and Schmidt-Rottluff the *Brücke*

group. 1909–14 Berlin. Threatened with tuberculosis he has lived near Davos in the Alps since 1918.

Kirchner, to judge from his dated paintings, was the leader and most original member of the *Brücke*. He was older than either Heckel or Schmidt-Rottluff and displayed a more forceful as well as a more irascible personality. The daemonic fire which possesses him has driven him to brilliant poetry as well as to painting.

Kirchner is an expressionist by inner necessity. Few contemporary influences are apparent in his work, though at its very beginning he admired Hodler and Edvard Munch. By 1903 he was working in an expressionist style with arbitrary color and distorted drawing, inspired doubtless by primitive art which he was one of the first artists in Europe to appreciate. *Street Scene* (No. 38) and *Rhine Bridge* (No. 39) painted just before the War are of his middle period. The composition in slightly curving verticals, the rapid hatching of the brushwork and above all the acid color schemes of lavender and lemon yellow are peculiarly Kirchner's. *Mountain Landscape* (No. 40) of four years later marks a transition to the style of *Modern Bohemia* of 1924 (No. 41) in which the color is composed as if in a mosaic of vertical and horizontal bricks.

While the other members of the *Brücke* have changed gradually from expressionism to a more ordinary vision, Kirchner has turned recently toward a more abstract imaginative art.

Kirchner is represented by paintings in the museums of thirteen cities: Berlin, Chemnitz, Dresden, Elberfeld, Essen, Frankfurt on the Main, Halle, Hamburg (Art Gallery and Museum of Fine and Applied Arts), Jena, Mannheim, Stuttgart, Wiesbaden, Vienna (Modern Gallery).

PAUL KLEE

- 42 ANGLER (1921), *watercolor*
Collection the National Gallery, Berlin
- *43 TWITTERING MACHINE (1922), *watercolor*
Collection the National Gallery, Berlin
- *44 MA (1922), *watercolor*
Collection Bernhard Koehler, Berlin
- 45 LIMITS OF REASON (1927), *watercolor*
Private Collection Alfred Flechtheim, Berlin
- 46 THE HERDSMAN (1929)
Collection the Flechtheim Gallery, Berlin

Paul Klee. Born near Berne, Switzerland in 1879, father a Bavarian musician, mother southern French. Studied in Munich under Franz Stuck 1898. Italy 1901; Munich 1906–1914. In 1912 joined Kandinsky and Franz Marc in the Blue Rider group which held exhibitions in Munich and Berlin. Visit to Paris in 1913; met Apollinaire, Picasso, Delaunay. The War, 1915–1919. Professor

at the Bauhaus Academy, first at Weimar and then at Dessau, 1920-29. Now professor in Düsseldorf.

Klee learned little from Stuck but more from the graphic art of Kubin and the Belgian, Ensor. About 1910 he came to know the Russian Kandinsky and Franz Marc. As early as 1903 Klee's work was fantastic. Before the War he passed through a period of experiment in abstract color composition to which he has returned from time to time. His most important works however are those which anticipate by many years the ideas of the contemporary Parisian surrealists. Like them he is concerned primarily with an invented world full of incredible paradox or of spontaneous fantasy.

Klee has admired the drawings of children and of primitive man both prehistoric and savage. He is able to release from his subconscious mind with a minimum of censorship images controlled neither by observation nor by reason but by instinctive esthetic sensitiveness. The *Angler* (No. 42) and the *Twittering Machine* (No. 43) appeal to the mind by their exquisite absurdity: "T'was brillig and the slithy toves did gyre and gimble in the wabe."

Ma (No. 44) is one of the finest Klees in color. It is similar in conception to much of Picasso's work of some five years later, specifically the now famous *Seated Woman*. A more complex order of associations is set in motion by the *Limits of Reason* (No. 45). The concept "Limits of Reason" might be expressed mathematically or philosophically but scarcely more vividly.

Klee's importance cannot be proved except by an historical method; for his admirers his value is primarily (as is the case with Lewis Carroll) a question of quality.

Klee is represented by paintings in the museums of twenty cities: Barmen, Berlin, Breslau, Cologne, Detroit (Institute of Arts), Dresden, Düsseldorf, Essen, Frankfurt on the Maine, Halle, The Hague (Kroeller-Mueller Museum), Hanover, Jena, Mannheim, Merion, Pennsylvania (Barnes Foundation), Moscow (Museum of Modern Western Art), New York (Gallery of Living Art), Saarbrücken, Stuttgart, Washington (Phillips Memorial Gallery).

PAUL KLEINSCHMIDT

- 47 WILD FLOWERS (1927)
Collection Mr. and Mrs. Erich Cohn, New York
- *48 BRIDGE AT ULM (1929)
Collection Mr. and Mrs. Erich Cohn, New York
- 49 WHITE LILACS (1930), *watercolor*
Collection Mr. and Mrs. Erich Cohn, New York
- 50 HEAD OF RUSSIAN GIRL (1930), *watercolor*
Collection Dr. and Mrs. Eugene Klein, New York

Paul Kleinschmidt. Born at Bublitz in Pomerania 1883. Studied at the Berlin Academy 1902-04 and later in Munich. Exhibited with the Berlin Secession. Lives in Berlin.

Kleinschmidt developed under the influence of Lovis Corinth a master of a heavy rather sensual technique. His dark, low-toned early work emerged into a brilliant free palette, perhaps as a result of his admiration for Van Gogh. Kleinschmidt's interesting composition and lively brushwork is well illustrated by the *Bridge at Ulm* (No. 48) and the *Wild Flowers* (No. 47). He is also a painter of vigorous watercolors (cf. Nos. 49, 50).

Kleinschmidt is represented by paintings in the museums of Berlin, Frankfurt on the Main, Mannheim, Stuttgart.

OSKAR KOKOSCHKA

*51 WOMAN WITH PARROT (1915)

Collection Bernhard Koehler, Berlin

52 ELBE AT DRESDEN, (1920)

Collection the Detroit Institute of Arts, Detroit

*53 GIRL WITH DOLL (1920)

Collection the Detroit Institute of Arts, Detroit

*54 PORT OF DOVER (1926)

Collection the Reinhardt Galleries, New York

Oskar Kokoschka. Born at Pöchlarn, on the Danube, 1886. Studied at the School for Arts and Crafts in Vienna under Klimt 1906-07. Berlin 1908-14. Eastern front 1914-15. Professor at the Dresden Academy 1918. Has painted recently in England, Italy, Egypt, Syria.

Kokoschka though Austrian by birth and education has identified himself with Germany through long years spent in Berlin and Dresden. As a result he has been far more appreciated abroad than in Vienna.

He has worked at different periods in such different manners that many enthusiasts for his early work can see little of value in his later. Under Klimt's inspiration he developed his first style of sensitive almost neurotic refinement. His characterizations of Viennese physicians, architects and artists are among the most remarkable portraits of our time.

Gradually this nervous style gave way to heavier pigments and more solid drawing although the distracted, feverish feeling in his work (as in the *Woman with the Parrot* No. 51) continued through the War. By 1920 Kokoschka's reputation, as the typical post-war German expressionist, had spread over Europe. But at this very time the pathetic quality in his work disappeared and in its place came a robust, brilliantly colored series of landscapes and figures painted rapidly with heavy brush-strokes. The *Girl with Doll* (No. 53) is an excellent example.

More recently, as in the *Port of Dover* (No. 54), he has turned to a very free, racy, impressionist manner, gay if somewhat superficial in spirit, and sparkling in technique.

Kokoschka is represented by paintings in the museums of fifteen cities: Barmen, Berlin, Bremen, Breslau, Chemnitz, Cologne, Detroit (Institute of Arts), Dresden, Düsseldorf, Frankfurt on the Main, Halle, Hamburg, Mannheim, Munich, Vienna (Modern Gallery).

FRANZ MARC

- *55 RED HORSES (*about 1909*)
Collection the Folkwang Museum, Essen
- *56 APES (1911)
Collection Bernhard Koehler, Berlin
- 57 CATS (*about 1912*)
Collection Princess Lichnowsky, Berlin
- 58 RESTING ANIMALS (1912)
Collection Bernhard Koehler, Berlin
- 59 MANDRILL (1913)
Collection the Art Gallery, Hamburg
- *60 WATERFALL (1913)
Collection Bernhard Koehler, Berlin

ILLUSTRATED IN COLOR ON COVER

Franz Marc. Born in Munich, 1880. Studied at the Munich Academy. Formed in 1911 with Kandinsky the group called *The Blue Rider* which was joined by other important painters including Paul Klee and Campendonk, and which held exhibitions in Munich and Berlin. Killed before Verdun, 1916.

Perhaps the most brilliant of 20th century German painters was Franz Marc. Thoroughly trained in academic technique he rebelled against it and became the leader of the second group of German expressionists. He passed rapidly from an impressionist period through a study of primitive art and of Picasso's cubist experiments to a style of his own which became increasingly abstract until the time of his death.

Marc used animals as motives for his compositions, but they were more than motives, for often he seems to have penetrated into the very spirit of the creatures which he painted. In his earlier work such as his most admired picture the *Red Horses* of 1909 (No. 55) he seems content with a magnificently decorative composition of curved lines and brilliant color. In the *Apes* (No. 56) and the *Cats* (No. 57) he becomes more interested in the characteristics of his subjects. By 1912 he had adopted a cubistic formula by which he interrupts realistic drawing by an interplay of arbitrary angles and straight lines as in the *Resting Animals* (No. 58). In the famous *Mandrill* of 1913 (No. 59) he submerges the grotesque color scheme of the animal itself in a kaleidoscopic pattern of line and color. The *Waterfall* (No. 60) was painted only shortly before Marc began to experiment with complete abstraction, though of a nature very different from that of his companion in arms, Kandinsky.

It is superfluous to comment upon Marc's decorative color sense and upon the enthusiasm and *joie de vivre* of his design. By his death Germany and the world of art suffered an irreparable loss.

Marc is represented by paintings in the museums of ten cities: Berlin, Cologne, Düsseldorf, Essen, Frankfurt on the Main, Halle, Hamburg, Mannheim, Moscow (Museum of Modern Western Art), and Munich.

PAULA MODERSOHN-BECKER

*61 SELF PORTRAIT IN A STRAW HAT (about 1905)

Collection the Folkwang Museum, Essen

62 SELF PORTRAIT (1907)

Collection the Folkwang Museum, Essen

Paula Modersohn-Becker. Born in Dresden 1878. Studied in Bremen and Berlin. Visited Paris 1900. Married the painter, Otto Modersohn, 1901, and lived at Worpswede, near Bremen, till her death in 1907.

Several years before Matisse, Picasso, or Derain, Paula Modersohn came to appreciate the art of Cézanne, van Gogh, and Gauguin. The influence of the first two is suggested in her earlier work such as the *Self Portrait in a Straw Hat* (No. 61), while Gauguin seems to have interested her at the time of the later *Self Portrait* (No. 62) of 1907. She maintained, however, her own distinct qualities of sincerity, warmth, and intimacy. She died after a career of eight years, at the age of twenty-nine, one of the most advanced and promising painters in Germany.

Two houses have been converted into galleries devoted to Paula Modersohn's memory; one is her home in Worpswede, the other a house in the Böttcherstrasse in Bremen established by Ludwig Roselius. She is also represented by paintings in eight museums: Berlin, Bremen, Cologne, Elberfeld, Essen, Frankfurt on the Main, Hamburg, and Stuttgart.

JOHANNES MOLZAHN

63 JANUS (1930)

Collection the Artist

*64 BEATRICE III (1930)

Collection the Artist

Johannes Molzahn. Born at Duisburg in Westphalia 1892. Switzerland 1909-14. The War, 1914-18. Exhibited at the Sturm Gallery 1916. Professor, Magdeburg School of Applied Art 1923-28; since then, Breslau School of Arts and Crafts.

Molzahn, though his art is allied to that of Baumeister and Schlemmer, has developed independently. For a time, perhaps influenced by Italian futurism, he painted compositions of mechanical elements using not the superficial decorative aspects of machinery as did Léger, but rather the

dynamics of machinery as they appear to the eye in pulleys, wheels and transmission belts. Something of this mechanical quality persists in his later work in which stylized silhouettes, sections, and fragments of human figures are composed in rhythmic relations. Recently Molzahn has enriched the surfaces of his paintings by a variety of means such as sand mixed in the pigment, stippling, and striations made, perhaps, with the teeth of a comb. Molzahn's reputation in Germany and Paris is rapidly increasing.

Molzahn is represented by paintings in the museums of Breslau, Essen, Hanover and Karlsruhe.

OTTO MUELLER

*65 GIRLS BATHING (1921)

Collection Dr. W. R. Valentiner, Detroit

66 GIPSIES WITH A SUNFLOWER (about 1929)

Courtesy the Silesian Museum of Pictorial Arts, Breslau

67 VILLAGE STREET WITH BROOK AND TWO BATHERS (about 1929)

Courtesy the Silesian Museum of Pictorial Arts, Breslau

Otto Mueller. Born 1874 at Libau in Silesia. Joined the Dresden *Brücke* group in 1910. Until his recent death (autumn 1930) a teacher in the Breslau Art High School.

Otto Mueller learned much from his fellow members of the *Brücke*, especially from Kirchner. During many years, until about 1925, Mueller painted a long series of compositions of straw colored, slender, angular nudes against thinly painted yellow, green, and blue landscapes. They are monotonous when seen in quantity but canvases such as the *Girls Bathing* (No. 65) when studied separately seem endowed with a quiet idyllism which holds its own remarkably by contrast with Kirchner's dissonances and Schmidt-Rottluff's resounding clangor.

Toward the end of his life, Mueller turned to a darker, muffled palette of nut browns, ochres, dull orange, and green. His subjects too became more varied and exotic as in the *Gipsies with a Sunflower* (No. 66). At the time of his death Mueller's art was gaining in strength and quality—which can scarcely be said of the current output of several other members of the *Brücke*.

Mueller is represented by paintings in eleven museums: Berlin, Breslau, Chemnitz, Cologne, Elberfeld, Erfurt, Essen, Frankfurt on the Main, Hamburg, Munich-Gladbach, and Stuttgart.

EMIL NOLDE

*68 MASKS (1911)

Collection the Folkwang Museum, Essen

69 DEATH OF MARY OF EGYPT (1912)

Collection the Folkwang Museum, Essen

- *70 INDIAN DANCERS, (1915)
Collection Dr. W. R. Valentiner, Detroit
- 71 FARM (1920), *watercolor*
Collection Dr. W. R. Valentiner, Detroit
- 72 BOATS (about 1926), *watercolor*
Private Collection, New York
- 73 SUNFLOWERS AND ROSES, *watercolor*
Collection Dr. F. H. Hirschland, New York

Emil Nolde. Born near Tondern in Schleswig, 1867, the son of a well-to-do farmer. Studied in Flensburg, 1884, and worked later in St. Gall, Munich, Paris, Copenhagen. Has lived on his farm in North Schleswig in the summer and in Berlin in the winter since 1902. Exhibited with the *Brücke* group in 1906 and 1907. Russia, Siberia, China, Japan, and the South Seas 1913.

Nolde's art developed gradually with little trace of outside influence. His early pictures of landscapes and flowers are sombre in tone with only an occasional prophecy of his later style. About 1906, perhaps through interchange of ideas with the *Brücke* group, his colors became bolder and more arbitrary. By 1909 in the famous *Last Supper* of the Halle Museum his expressionism had come into full vigor. This was the first of an extraordinary series of biblical painting in which color of unequalled volume and resonance increases the power of deeply felt subject matter. *Masks* (No. 68) of 1911 pays homage to the African and Melanesian art from which Nolde learned so much. The *Death of Mary of Egypt* (No. 69) and *Indian Dancers* (No. 70) excellently represent his style which has changed little during the fifteen years since they were painted.

Nolde is one of the foremost masters of watercolor in Germany; in the three examples included in the exhibition (Nos. 71, 72, 73) he attains remarkable vibrancy and lushness.

The resounding diapason of his color is obvious, but his spirit and his treatment of subject matter as in the *Death of Mary of Egypt* is difficult on first experience. To understand his work it is almost necessary to know something of his personality in which the peasant, the mystic, the hermit and the prophet are mingled. Of the artist (that is, of himself) Nolde writes: "The devil lives in his limbs, divinity in his heart. Who can realize these powers fighting with one another in endless conflict! Behind walls lives the artist, rarely flying, often in his snail shell. He loves the rarest and deepest natural occurrences, but also the bright, ordinary reality, the moving clouds, the blooming, glowing flowers, the living creatures. Unknown, unknowing people are his friends, gipsies, Papuans . . . He sees not much, but other men see nothing."

Nolde is represented by paintings in the museums of eighteen cities: Basel (Municipal Picture Collection), Berlin, Breslau, Chemnitz, Dresden, Erfurt, Essen, Frankfurt on the Main, Halle, Hamburg, Kiel, Leipzig, Mannheim, Munich-Gladbach, Oldenburg, Stuttgart, Vienna, and Wiesbaden.

MAX PECHSTEIN

- *74 LIFE BOAT (1913)
Collection the National Gallery, Berlin
- 75 DOUBLE PORTRAIT (1919), *watercolor*
Collection J. B. Neumann, New York
- 76 LANDSCAPE (1921)
Collection Ralph Booth, Detroit

Hermann Max Pechstein was born at Zwickau in 1881. After studying in the Dresden Academy he worked in Italy where he discovered Giotto, and in Paris where the influence of van Gogh, Gauguin and Matisse rapidly changed his art from that of impressionist to expressionist. In 1906 he became a member of the Dresden *Brücke* group, absorbed many of their ideas and during the next ten years became the best known among German expressionists. Bold, eclectic, clever, he did much to popularize the ideas of his more reticent and uncompromising companions. To-day his reputation has become somewhat deflated so that there is now a tendency to underrate his art.

The *Life Boat* of 1913 (No. 74) is one of Pechstein's best known compositions. More characteristic is the lemon green tone of the watercolor *Double Portrait* (No. 75).

Pechstein is represented in the museums of seventeen cities: Berlin, Breslau, Bremen, Chemnitz, Cologne, Dresden, Erfurt, Essen, Frankfurt on the Main, Hamburg, Jena, Leipzig, Mannheim, Moscow (Museum of Modern Western Art), Osnabrück, Wiesbaden, and Zürich (Art Museum).

CHRISTIAN ROHLFS

- 77 PORTRAIT OF A WOMAN (1919), *watercolor*
Collection Dr. W. R. Valentiner, Detroit
- 78 LILIES (1919), *watercolor*
Collection Dr. W. R. Valentiner, Detroit
- *79 PRODIGAL SON (*about* 1922)
Collection the Folkwang Museum, Essen

Christian Rohlf. Born at Niendorf in Holstein, 1849. Studied at Weimar Academy. In 1901 invited by Ernst Osthaus to teach in the Art School at Hagen, where he still lives.

In Osthaus' collection (which was later to form the large part of the Folkwang Museum in Essen) Rohlf found major works by Daumier, Cézanne, and van Gogh so that in his sixties he was able to transform his art, becoming paradoxically the oldest and one of the first German expressionists.

Rohlfs' art like Nolde's and Barlach's is colored by deep religious sentiment not merely because, as in the *Prodigal Son* (No. 78) the subject is biblical, but because it is handled with a profound concern for the human emotions involved. Rohlfs' stained-glass-like color is carried into the curiously drenched technique of his watercolors.

Rohlfs is represented by paintings in the museums of twelve cities: Berlin, Düsseldorf, Elberfeld, Erfurt, Essen, Frankfurt on the Main, Hagen, Hamburg, Kiel, Mannheim, Munich-Gladbach, and Wiesbaden.

OSKAR SCHLEMMER

*80 THREE WOMEN (1928)

Collection the Flechtheim Gallery, Berlin

81 RED FIGURES (1928)

Collection the Flechtheim Gallery, Berlin

Oskar Schlemmer. Born in 1888 in Stuttgart where he studied painting together with Willy Baumeister under Adolf Hölzel. Professor of Theater Arts and Ballet at the Bauhaus, Weimar, 1921, and later in Dessau. Since 1929 Professor in the Breslau Academy.

From Adolf Hölzel Schlemmer learned to study Cézanne. By 1913 he had become acquainted with Picasso's cubism and later (1915) with the more abstract principles of Kandinsky and Klee. By 1920 both he and Baumeister had turned from easel painting to wall composition of simplified human and geometrical forms in colored plaster low relief. After joining the staff of the Bauhaus, Schlemmer became more and more concerned with experiment in the theater. He designed and produced several highly original and brilliant mechanico-puppet-like ballets of which the *Triad* is the most often performed.

Recently Schlemmer's paintings have commanded increasing interest. *Three Women* (No. 80) is a composition of figures reduced to sections of cones and spheres and placed at geometrical intervals. His rich, stained-wood color and piquant mannequin-like style preserve his work from a too-cerebral quality.

Schlemmer's versatility is further illustrated by his experiments with sculpture. The *Grotesque* (No. 121) is another demonstration of his principles of curvilinear composition and perfection of craftsmanship.

Schlemmer is represented by paintings in the museums of Berlin, Essen, Hanover, Mannheim, and Stuttgart. He has just completed a series of mural paintings in the hall of the Minne fountain in the Essen Folkwang Museum.

KARL SCHMIDT-ROTTLUFF

*82 EVENING ON THE SEA (1920)

Collection Dr. W. R. Valentiner, Detroit

83 WHEAT SHOCKS (1921)

Collection Ralph Booth, Detroit

84 ON THE SEA (1923), *watercolor*
Collection Dr. W. R. Valentiner, Detroit

85 PROMENADE
Collection Neumann-Nierendorf, Berlin

*86 THE BLUE TOWER (*about 1926*)
Private Collection, New York

Karl Schmidt-Rottluff. Born at Rottluff near Chemnitz, 1884. Studied at the Technical High School in Dresden where he met Heckel and Kirchner with whom he formed the *Brücke* group, 1905. Left Dresden 1911 for Berlin where he has since lived except during the War.

Schmidt-Rottluff's earliest work is impressionist in character. By 1907 he came to admire van Gogh, then Munch, and about the same time primitive and barbaric art. By 1910 his personal style was formed though it has since undergone several modifications.

Schmidt-Rottluff is the most consistent and perhaps the most powerful painter of the earliest group of German expressionists. His palette is in a major key of strong reds, blacks, blues, and yellows. He outlines his figures with heavy, angular contours which seem derived from the leads of stained glass or 15th century woodcuts, a technique which he employs perhaps more appropriately in his mosaics and woodcuts. Many of his paintings such as the *Wheat Shocks* (No. 83) and the *Promenade* (No. 85) are crudely magnificent decorations but sometimes as in the *Evening on the Sea* (No. 82) one senses a mood of sombre melancholy. He is a master of a bold, vigorous attack in his watercolors (Nos. 84, 86).

Schmidt-Rottluff is represented in fifteen museums: Berlin, Bremen, Breslau, Chemnitz, Cologne, Detroit (Institute of Arts), Dresden, Erfurt, Essen, Frankfort on the Main, Halle, Hamburg (Art Gallery, and Museum of Fine and Applied Arts), Jena, and Stuttgart.

GEORG SCHRIMPF

87 MOTHER AND CHILD (1923), *watercolor*
Collection J. B. Neumann, New York

*88 SLEEPING GIRLS (1926)
Collection the Municipal Museum, Munich

89 STILL LIFE WITH A JUG (1929)
Lent by the Artist, Courtesy the Municipal Museum, Munich

Georg Schrimpf. Born in Munich 1889. Wandered over Europe as a waiter, baker, coal heaver; finally became a worker in a chocolate factory in Berlin. Exhibited his first pictures at the *Sturm* gallery 1915. Has lived in Munich since 1918.

Schrimpf in spite of his adventurous youth has developed a style of extreme placidity. He is now recognized as the leader of a group of Munich painters who have been rather loosely included in the "new-objectivity" movement. Schrimpf's objectivity has, however, none of the vindictive bitterness of Dix though like Dix he has studied the paintings of the Biedermeier period and of the 15th century Flemings. Suggestions of Schadow, Overbeck and Schwind mingle with traces of the Master of Flémalle and Picasso.

The *Mother and Child* (No. 87) and the *Sleeping Girls* (No. 88) are excellent examples of his bland color and unpretentious composition. His mild paintings are a reaction to (and may be taken as an antidote against) the turbulence of much modern art.

Schrimpf is represented by paintings in Berlin, Frankfort on the Main, Mannheim, and Munich (Municipal Gallery).

SCULPTORS

NOTE: An asterisk before a catalog number indicates that the sculpture is illustrated by a plate which bears the same number.

ERNST BARLACH

- 90 HEAD OF TILLA DURIEUX (1912), *bronze*
Collection the Flechtheim Gallery, Berlin
- 91 THE AVENGER (1923), *bronze*
Collection the Flechtheim Gallery, Berlin
- 92 THE RETURN (1926), *bronze*
Collection the Flechtheim Gallery, Berlin
- *93 HEAD FROM THE WAR MONUMENT, GÜSTROW CATHEDRAL (1927), *bronze*
Collection E. M. M. Warburg, New York
- *94 SINGING MAN (1928), *bronze*
Collection the Flechtheim Gallery, Berlin

Ernst Barlach. Born at Wedel near Hamburg, 1870. Studied at Hamburg School of Arts and Crafts, 1888, and at the Dresden Academy, 1891. Admired the work of Millet and Constantin Meunier and later about 1895 discovered van Gogh. First sculpture in wood, 1905. Visited South Russia, 1906. Since 1910 has lived at Güstrow in north Prussia.

Barlach's sculpture so far exceeds the merely formal problems and emotional restraint—or even poverty—of the work of such contemporaries as Maillol, Kolbe, and Despiau, that it is difficult to characterize his work without extravagance. He resembles van Gogh whom he admires. Van Gogh through his paintings and letters, Barlach through his sculpture, woodcuts and dramas, give vivid expression to personalities violent, passionate, religious (but without piety), Christian in their concern with human pathos, mystical in their perception of spiritual forces beneath natural appearances. But the fury which drove van Gogh to madness and death has met formidable resistance in Barlach's earthy gravity and capacity for repose and in his sense of humor which van Gogh completely lacked.

Barlach owes little to any modern artists except van Gogh. But he has studied and absorbed medieval art, especially of Germany, and has learned much from the little wooden figures carved by Russian peasants. For Barlach is primarily a sculptor in wood (though unfortunately the risk of splitting prevented his sending any but bronzes across the ocean). Ten years before the *Fauves* painters in Paris or the *Brücke* group in Dresden, Barlach had discovered primitive art and had made figures under the inspiration of distorted but highly expressive Gothic wood carvings. Since the 90's Barlach's style has changed very little. Figures of peasants dancing, singing, fight-

ing, dying, praying, figures of prophets, ecstatic evangelists, form a long and varied series. A moving, almost biblical simplicity characterizes *The Return* (No. 92). *The Head* (No. 93) with its large closed eyes suggests acquaintance with Romanesque bronzes such as the famous Werden crucifix. *The Singing Man* (No. 94), possibly the finest Barlach in the exhibition, represents his robustness, his capacity for laughter and his power of expressing an inner vitality through gross physical forms.

Barlach is represented by three public monuments: the War Memorial in Güstrow Cathedral, figures in the Cathedral at Magdeburg, and the Berlin Deutsches Theater, and by sculpture in fifteen museums: Berlin (National Gallery), Bremen, Chemnitz, Cologne, Danzig, Dortmund, Dresden (Albertinum), Duisburg, Essen, Frankfurt, Kiel, Munich, Nuremburg, Stuttgart. Vienna (Modern Gallery).

RUDOLF BELLING

- *95 TRIPLE CLANG (1919), *mahogany*
Collection the Flechtheim Gallery, Berlin
- 96 HEAD IN MAHOGANY (1921)
Collection Josef von Sternberg, Hollywood
- 97 PORTRAIT OF ALFRED FLECHTHEIM (1922), *bronze*
Collection Josef von Sternberg, Hollywood
- 98 SCULPTURE (1923), *brass and iron*
Collection the Flechtheim Gallery, Berlin
- 99 HEAD (1925), *brass*
Collection the Flechtheim Gallery, Berlin
- *100 PORTRAIT OF JOSEF VON STERNBERG (1930), *silvered bronze*
Collection Josef von Sternberg, Hollywood

Rudolf Belling. Born in Berlin, 1886. Worked as an assistant to a figurine modeler and later in a Theater Scenery workshop. Studied at the Berlin Academy 1911-12. Lives in Berlin.

Belling is an inventor, an experimentalist. He works slowly, producing little more than one or two figures a year. But each work possesses a finality of conception and a perfection of craftsmanship which makes his position unique in German sculpture.

1 *Triple Clang* (No. 95) of 1919, his most famous work, suggests an acquaintance with Archipenko, the ingenious Russian sculptor who was working in Berlin shortly after the war. The name *Triple Clang* (Dreiklang) is valuable in that it helps to keep the mind of the observer from attempting to see in these three shapes mere distortions of human figures. They are, rather, "abstract" sculptural forms which seem enclosed in an invisible sphere from which they threaten

to burst with a dynamic centrifugal force. *Sculpture* (No. 98), 1923, is a reduction of a human head to the forms of solid geometry—spheres, hemispheres, and cylinders. The result is an arrangement of metallic surfaces which seem half mask and half machine, comical at first glance, sinister at second. The elegance of the woman's *Head* (No. 99) may be contrasted with the grotesque mahogany gargoyle (No. 96).

In the *Portrait of von Sternberg* (No. 100) Belling is most original for he handles parts of the head with forceful naturalism and then unexpectedly permits solid surfaces to give way to voids with all the license ordinarily used in a more abstract subject. The *Portrait of Flechtheim* (No. 97) carries to an extreme this method of modelling by highlights of bronze without continuing the solid surfaces into the "darks." In spite of the tricky shorthand technique the portrait is an excellent characterization.

Belling is represented by sculpture in seven museums: Berlin (National Gallery), Cologne, Detroit (Institute of Arts), Essen, Hamburg, New York (Museum of Modern Art), and Stuttgart. Belling is also represented in the following public and commercial buildings on the Continent: Berlin (The House of the Federation of German Publishers and Town Hall), the Hague (The De Volhaarding Department Store), and Harburg (Town Hall).

ERNESTO DE FIORI

*101 SOLDIER (1918), *artificial stone*

Private Collection Alfred Flechtheim, Berlin

102 ENGLISH WOMAN (1925), *bronze*

Collection Mr. and Mrs. Erich Cohn, New York

103 HEAD OF DEMPSEY (about 1926), *terra cotta*

Collection the Weyhe Gallery, New York

*104 FLEEING WOMAN (1927), *bronze*

Collection the Flechtheim Gallery, Berlin

*105 MARLENE DIETRICH (1931), *bronze*

Collection the Artist, Courtesy the Flechtheim Gallery, Berlin

Ernesto de Fiori. Born in Rome 1884. Entered Munich Academy, 1903. Studied painting under influence of Hodler. Rome 1904. London 1908. Paris 1911, where Maillol's art persuaded him to become a sculptor. Since 1914 a German citizen. Lives in Berlin.

Although Fiori's education was international he has for the last fifteen years become identified with German art. Comparison with Kolbe, his more popular rival, is enlightening. Both men confine themselves to single figures and portraits. Like Kolbe, Fiori has turned from an early softer and more modelled style to the simplicity of surface and archaic almost Egyptian rigidity of

the *Soldier* (No. 101), which is paralleled by Kolbe's *Assunta* (No. 108), and then back again to a style in which one can feel traces of the thumb on clay as in the *Fleeing Woman* of 1927 (No. 104) or the charming head of *Marlene Dietrich* (No. 105) finished a few weeks ago. Of the two, Kolbe seems more sure of himself, more classical in temperament but his figures seem more repetitious, imbued with sentiment but without personality. Fiori's style changes, he experiments. Each of his figures has a character which can be given only by a sculptor who is genuinely interested in the individuality of his model. Certain of Fiori's figures, such as the *Soldier* (No. 101) and the *English Woman* (No. 102), are among the most vividly unforgettable in contemporary sculpture.

Ernesto de Fiori is represented by sculpture in the museums of twenty-three cities: Berlin, Bremen, Breslau, Chemnitz, Cologne, Danzig, Detroit, Dortmund, Dresden, Duisburg, Düsseldorf, Elberfeld, Frankfurt on the Main, Hamburg, London (National Gallery, Millbank—"Tate"), Lübeck, Mannheim, Mühlheim, Münster, Rotterdam (Boymans Museum), Stettin, Ulm, Vienna (Modern Gallery), and in the Théâtre des Champs Elysées in Paris.

GEORG KOLBE

106 HEAD OF DANCER (1912), *bronze*

Unique cast of the head of the figure in the National Gallery, Berlin
Collection Mr. and Mrs. Erich Cohn, New York

107 SEATED GIRL (1917), *bronze*

Collection Mr. and Mrs. Erich Cohn, New York

*108 ASSUNTA (1921), *bronze*

Collection the Detroit Institute of Arts, Detroit

*109 GRIEF (1921), *bronze*

Collection Mr. and Mrs. Erich Cohn, New York

110 SEA NYMPH (1921), *bronze*

Collection Dr. F. H. Hirschland, New York

*111 WOMAN DESCENDING (about 1927), *bronze*

Collection the Weyhe Gallery, New York

112 YOUNG GIRL (1929), *bronze*

Collection the Weyhe Gallery, New York

113 STANDING BOY (about 1929), *bronze*

Collection the Weyhe Gallery, New York

Georg Kolbe. Born April 15, 1877, at Waldheim in Saxony. Studied painting and drawing in Dresden Academy and in Munich. Paris, 1898, and Rome till 1900 where he turned to sculpture. Has lived since 1904 in Berlin where he teaches in the Academy.

Kolbe's earlier work, such as the *Head of a Dancer* of 1912 (No. 106), suggests the subtle, veiled modelling of Rodin. Otherwise his development has been practically free from contemporary influences. He may well, however, have studied archaic Greek or eleventh century Rhenish sculpture before attaining to the ascetic severity of the great *Assunta* of 1921 (No. 108). Of the same time are two small figures, *Grief* (No. 109) and *Sea Nymph* (No. 110), both extraordinary studies in the complex rhythmic arrangement of limbs and body. More recently as in the *Woman Descending* of 1927 (No. 111) Kolbe has given a richer, a more sensuous surface texture to his work.

Kolbe rarely informs his figures with strong emotion. Even when their postures are violent they seem posed rather than the convincing expression of pain or joy. But he as rarely indulges in the purely physical and sometimes empty objectivity of his French contemporary, Maillol. Occasionally, as in the *Assunta*, one senses an intense inner feeling but the gentle rather relaxed sentiment of the *Young Girl* (No. 112) is more typical.

Kolbe's great knowledge, his virtuosity in modelling, his inventiveness in posing his figures, are admirable qualities. But equally important are the mild and gracious spirit, the untroubled tenderness with which he repeats his variations upon the theme of youth or maiden.

Kolbe is one of the most popular of living sculptors and one of the most prolific. His bronzes are in twenty-six German and nine foreign museums. Over forty-five private collectors from Moscow to Hollywood own his work. He has done fifteen public monuments.

George Kolbe is represented by sculpture in thirty-five museums: Berlin (National Gallery), Bielefeld, Bremen, Breslau, Chemnitz, Chicago (Art Institute), Cologne, Danzig, Denver (Museum), Detroit (Institute of Arts), Dresden (Albertinum), Düsseldorf, Duisburg, Elberfeld, Erfurt, Essen, Frankfurt on the Main, Freiburg, Hagen, the Hague (Modern Museum), Hamburg, Hanover, Leipzig, Lübeck, Magdeburg, Manchester (Museum), Mannheim, Marburg, Munich, Nuremberg, Rome, Rotterdam (Boymans Museum), Stockholm (National Museum), Vienna (Modern Gallery), and Wiesbaden.

GERHARD MARCKS

114 RUNNER (1924), *bronze*
Collection the Artist

*115 ADAM (1924-25), *wood*
Collection the Artist

116 HEAD OF CRODEL (1927), *bronze*
Collection the Artist

- 117 MASK OF MARIA (1927), *bronze*
Collection the Artist

- 118 PROPHET (1929), *plaster*
Collection the Artist

Gerhard Marcks. Born 1889 in Berlin. Studied under the sculptor Scheibe and met Kolbe and August Gaul. From 1912 to 1918 "more or less a soldier" (his own words). Worked on woodcuts and wood carvings while still a war invalid at the Bauhaus Academy at Weimar. Since 1925 a professor at the School of Applied Art, Giebichenstein, Gimritz, near Halle.

Marcks is not yet well known even in Germany where twenty other sculptors have greater reputations. The architectonic structure of the *Adam* (No. 115) and the crude figure of the *Prophet* (No. 118) make no bid for popularity. But the prophet's tower-like form, the ponderous dignity and insistence of his extended arm have perhaps no equal in modern German sculpture. Marcks' art has developed slowly. His power has only recently become evident.

Gerhard Marcks is represented by sculpture in the museums of Essen and Halle.

OSKAR SCHLEMMER

(For biography and notes see Catalog of Painters)

- 119 GROTESQUE (1923), *wood*
Collection Neumann-Nierendorf, Berlin

RENÉE SINTENIS

- *120 SELF PORTRAIT (1926), *terra cotta*
Collection the Weyhe Gallery, New York
- 121 THE MARATHON RUNNER, NURMI (1926), *bronze*
Collection the Weyhe Gallery, New York
- 122 GALLOPING COLT (1929), *bronze*
Collection the Weyhe Gallery, New York
- 123 YOUNG OX (1929), *bronze*
Collection the Weyhe Gallery, New York

Renée Weiss-Sintenis. Born in Glatz in Silesia in 1888. Studied at the Berlin School of Arts and Crafts between 1908-1911. She lives in Berlin.

Lambs, fauns, kids, young camels and elephants, calves, foals, cubs and puppies—a long series of little bronzes whose unpretentious charm make comment superfluous and their creator the most distinguished German sculptress. She has also done more “serious” work, figures of athletes such as *Nurmi* (No. 121) and portraits such as the very sensitive *Self Portrait* (No. 120).

Sintenis is represented by sculpture in the museums of twenty-seven cities: Aachen, Berlin (National Gallery, also in the Deutsches Theatre), Bremen, Chemnitz, Chicago (Art Institute), Cologne, Danzig, Denver (Museum), Detroit (Institute of Arts), Dortmund, Dresden, Düsseldorf, Elberfeld, Frankfurt on the Main (Municipal Gallery), the Hague, Helsingfors (Atheneum), Leipzig, London, Lübeck, Mannheim, Munich, Oldenburg, Oslo (Museum), Rotterdam (Boymans Museum), Stockholm (National Museum), Vienna (Modern Gallery), and Winterthur (Museum).