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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I.102

K A E T H E K O L L W I T Z

CATALOGUE

DRAWINGS

- 1. Self-Portrait, Pastel
- 2. Woman Greeting Death, Pencil
- 3. The Pregnant Woman, Charcoal
- 4. Help Russia, Charcoal
- 5. Call of Death, Charcoal
- 6. Sketch of Children, Pencil

- 15. Thinking Woman, Lithograph
- 16. Self-Portrait, Lithograph
- 17. Mother and Child, Lithograph
- 18. Call of Death, Lithograph
- 19. Death Attacks, Lithograph
- 20. Death Takes Children, Lithograph
- 21. Without Work, Woodcut

Kaethe Kollwitz

Sculpture & Drawings

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I.102

K A E T H

DRAWINGS

- 180 v 1. Self-Portrait, F
- 180 v 2. Woman Greeting I
- 3. The Pregnant Woman
- 180 v 4. Help Russia, Ch
- 180 v 5. Call of Death, C
- 180 v 6. Sketch of Childr
- 180 v 7. Mother with Slee
- 180 v 8. In the Corner, C
- 180 v 9. Death and Girl,
- 180 v 10. The Widow, Char
- 180 v 11. Empty Dishes, Ch
- 180 v 12. Vagabond, Charac
- 180 v 13. Without Work, Ch
- 300 v 14. Scene from the

Exhibition May 3-28

Kaethe Kollwitz

Sculpture & Drawings

- 180 Woman, Lithograph
- 180 Self-Portrait, Lithograph
- 25 and Child, Lithograph
- 35.00 Death, Lithograph
- 35.00 Attacks, Lithograph
- 35.00 Makes Children, Lithograph
- 18.00 Work, Woodcut

- 1935 300
- 1936 800
- 1937 400
- 1937 400
- 1937 400

Lithograph 50

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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K A E T H

DRAWINGS

100 v 1. Self-Portrait, P
 100 v 2. Woman Greeting D
 3. The Pregnant Woman
 100 v 4. Help Russia, Chas
 100 v 5. Call of Death, C
 85 v 6. Sketch of Child
 100 v 7. Mother with Slee
 100 v 8. In the Corner, v
 100 v 9. Death and Girl,
 100 v 10. The Widow, Char
 100 v 11. Empty Dishes, C
 100 v 12. Vagabond, Charc
 100 v 13. Without Work, C
 300 v 14. Scene from the

CURT VALENTIN

*takes pleasure in announcing that
after May 1st, 1938*

THE BUCHHOLZ GALLERY

will be located at

32 East 57th Street

100 v 1. Self-Portrait, 1935 300
 100 v 2. Woman Greeting D, 1936 500
 3. The Pregnant Woman, 1937 400
 100 v 4. Help Russia, 1937 400
 100 v 5. Call of Death, 1937 400
 85 v 6. Sketch of Child, 1937 400
 100 v 7. Mother with Slee, 1937 400
 100 v 8. In the Corner, 1937 400
 100 v 9. Death and Girl, 1937 400
 100 v 10. The Widow, 1937 400
 100 v 11. Empty Dishes, 1937 400
 100 v 12. Vagabond, 1937 400
 100 v 13. Without Work, 1937 400
 300 v 14. Scene from the, 1937 400

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I.102

MA 2453

Kaethe Kollwitz

Sculpture & Drawings

DWII

Kaethe

K A E T H E K O L L W I T Z

CATALOGUE

DRAWINGS

- ✓ 1. Self-Portrait, Pastel
- ✓ 2. Woman Greeting Death, Pencil
- 3. The Pregnant Woman, Charcoal
- ✓ 4. Help Russia, Charcoal *Lithograph*
- ✓ 5. Call of Death, Charcoal
- ✓ 6. Sketch of Children, Pencil
- ✓ 7. Mother with Sleeping Boy, Charcoal
- ✓ 8. In the Corner, Charcoal
- ✓ 9. Death and Girl, Charcoal
- ✓ 10. The Widow, Charcoal
- ✓ 11. Empty Dishes, Charcoal
- ✓ 12. Vagabond, Charcoal
- ✓ 13. Without Work, Charcoal
- ✓ 14. Scene from the "Bauernkrieg", Charcoal

- ✓ 15. Thinking Woman, Lithograph *180*
- ✓ 16. Self-Portrait, Lithograph *20*
- ✓ 17. Mother and Child, Lithograph *25*
- 18. Call of Death, Lithograph *35.00*
- ✓ 19. Death Attacks, Lithograph *35.00*
- ✓ 20. Death Takes Children, *35* ..
Lithograph
- ✓ 21. Without Work, Woodcut *(183/VIII) 18.00*

BRONZES

- ✓ 22. Relief, 1935 *300*
- ✓ 23. Self-Portrait, 1936 *500*
- ✓ 24. Woman and Child, 1937 *400*
- ✓ 25. Waving Farewell, 1937 *450*

Mothers. Lithograph 50

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MA 2453

Kaethe Kollwitz

Sculpture & Drawings

WII

Kaethe

PRICES

MA 2452

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MA 2453

Kaethe Kollwitz

Sculpture & Drawings

Kaethe Kollwitz
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MA 2453

Kaethe Kollwitz

Sculpture & Drawings

for Mrs. Dehn

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from (GP)

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MA 2453

Kaethe Kollwitz

Sculpture & Drawings



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MA 2453

Kaethe Kollwitz

Sculpture & Drawings

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kaethe Kollwitz

Curt Valentin
Buchholz Gallery
32 East 57th Street

Catalogue

DRAWINGS

1. Vagabond
2. Mother and Child
3. Call of Death (Self-Portrait)
4. On the Brink
5. Death and The Girl
6. Without Work
7. In the Corner
8. Death Leading Woman Away
9. Empty Dishes
10. Mother and Two Children
11. Mother and Sleeping Boy
12. Despair
13. Widow
14. Spectators
15. Women and Children
16. Sketch of Children
17. Child
18. Woman Greeting Death
19. Self-Portrait
20. Death and Women
21. Woman's Prison
- 22.

SCULPTURES

23. Self-Portrait 1936
24. Relief 1936
25. Waving Farewell 1937
26. Woman and Child 1937

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kaethe KollwitzCatalogue and Price ListDrawings

1. Vagabond 200
2. Mother and Child 180
3. Call of Death (Self-Portrait) 180
4. On the Brink 170
5. Death and The Girl 180
6. Without Work 180
7. In the Corner 120
8. Death Leading Woman Away 240
9. Empty Dishes 200
10. Mother and Two Children 240
11. Mother and sleeping Boy 120
12. Despair 170
13. Widow 200
14. Spectators 100
15. Women and Children
16. Sketch of Children 70
18. Woman Greeting Death 180
19. Self-Portrait Sold
20. Death and Women 225
21. Woman's Prison 225
- 22.

Sculptures

23. Self-Portrait 1936 \$450
24. Relief 1935 300
25. Waving Farewell 1937 450
26. Woman and Child 1937 400

- | | |
|-----------------------|-----------|
| Fuan Gris Still Life | \$500. |
| Hofer | 700.00 |
| Beckman landscapes | 450. each |
| Maillol Standing Girl | 400.00 |
| Klee Circus | 850.00 |
| Festival | 350.00 |
| Ragazzo Marcke | 600.00 — |
| Lehugbruck head | 650 |
| Torso | 4,000. |
| Klee Steps | |
| Oil on paper | 180.00 |
| Picasso Lithograph | 60.00 |
| Maillol kneeling girl | |
| on window | 300.00 |
| Sintenis Daphne | 135.00 |

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TIME

The Weekly Newsmagazine
NEW YORK - CHICAGO

EDITORIAL OFFICES
135 EAST 42ND STREET
NEW YORK

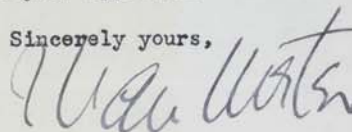
May 12, 1938

Dear Mr. Buchholz:

Thank you very much indeed for
the pictures and information you sent
Miss Sacartoff for the preparation of
TIME's report on Kathe Kollwitz and the
current exhibitions of her work.

We are enclosing herewith a
copy of the May 16 issue, on page 41 of
which you will find our story. We hope
it meets with your approval.

Sincerely yours,



I. VAN METER
Editor's Assistant

Mr. Curt Buchholz
3 West 46th Street

et

MOISTERS OPENED

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Mr. Walker put on a one-man

Gerthe Kollwitz

Curt Valentin
Buchholz Gallery
32 East 57th Street
New York City

For the Press

Gerthe Kollwitz was born in 1867 in Koenigsberg, Germany. She studied in Munich and in Berlin where she has lived since 1891. In 1932 the artist made a memorial for a war cemetery in Belgium since which time she has made several sculptures. Prior to that she was known mainly for her etchings, lithographs and wood-cuts.

Catalogue

Drawings

1. Vagabond
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3. Call of Death (Self-Portrait)
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7. In the Corner
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11. Mother and Sleeping Boy
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16. Sketch of Children
17. Child
18. Woman Greeting Death
19. Self-Portrait
20. Death and Women
21. Woman's Prison
- 22.

Sculptures

23. Self-Portrait 1936
24. Relief 1935
25. Saying Farewell 1937
26. Woman and Child 1937

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Sculptures

23. Self-Portrait 1936
24. Relief 1935
25. Waving Farewell 1937
26. Woman and Child 1937

The Museum of Modern Art Archives, NY

Collection:

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KAETHE KOLLWITZ DISPLAYS ART HERE

Three Galleries Put on View
Drawings and Lithographs
by Noted German Woman

'PIETA' INCLUDED IN WORKS

'Vier Maenner in de Kniepe'
and 'Frau Mit Totem Kind'
in Interesting Collection

By EDWARD ALDEN JEWELL

Quite a bit of excitement in Fifty-seventh Street yesterday centered in the opening of the new German Railways information bureau. The railroad opening is one that does not fall within the province of this department. About a block further along, however, occurred among events that may properly be covered here the opening of an exhibition made up of work by one of Germany's greatest living artists, Kaethe Kollwitz. It is at the Buchholz Gallery, 32 East Fifty-seventh Street, which had its previous quarters in Forty-ninth. And a few doors beyond the Buchholz is the Hudson D. Walker Gallery, 38 East Fifty-seventh Street; and there, also, a Kaethe Kollwitz one-man show opened yesterday.

Looking at her great drawings and lithographs and etchings and the few small pieces of sculpture displayed, one could not but realize with a pang (though one is sure she accepts her lot with a fine stoicism) that Kaethe Kollwitz lives today, politically ostracized, in a Berlin slum and is not permitted to show her work save in some such safely remote spot as Fifty-seventh Street.

Ousted from German Academy

She was ousted from her post at the German Academy several years ago because her political convictions did not seem quite to fit into the new regime. I believe Kaethe Kollwitz was, and presumably she still is, a Socialist. At any rate, which is all that need concern this column, she seems unable, after a life of service in their behalf, to rid herself of a passionate sympathy for the suffering poor. They have ever been her theme. And the selflessness of her love has reached expression in some of the strongest, most profoundly moving of our time.

Mr. Walker put on a one-man show at his gallery last season. It was well attended and no doubt gave many New Yorkers their first glimpse of the graphic art of Kaethe Kollwitz, although this art has long been known here and appreciated by a somewhat smaller public, and she is splendidly represented in a few private collections. The present show at the Hudson D. Walker is composed of etchings and lithographs. Retrospectively it goes back as far as 1893, the year in which Kaethe Kollwitz portrayed herself (how young a face, beside the recent likenesses!) sitting near a table with its lighted lamp. To that year also belongs the beautiful tiny etching, "Vier Maenner in de Kniepe."

One of the grandest of the prints now on view is the monumental "Frau mit totem Kind" of 1903. But there are others, of about that period or products of subsequent years, that must be included among her best examples—the self-portraits of 1924 and 1927, the lithograph of a seated worker (1923), the 1919 lithograph so eloquently filled with mothers and children and, to mention but one more in this class, the memorable "Pieta" (a mother and dead child) in faint color, brown and what appears originally to have been a deep blue and now seems nearer black.

Sculpture Also Displayed

It is very interesting to find in the one-man show at the Buchholz four pieces of sculpture—a medium in which Kaethe Kollwitz has been working for the last two or three years. While the pieces on view there (probably the first of her sculptured work exhibited in America) cannot be said to equal her towering achievements in the graphic mediums, they employ the same general subject types, are irradiated with the same noble, perceptive artist's vision, and reveal elements of genuine plastic strength.

Drawings, however, constitute the mainstay of the show. And these, several of them in particular, are superb. Kaethe Kollwitz has never, perhaps, more poignantly indicated the sort of silent, humble resignation she so often brings before us, than in the marvelous example called "Death Leading Woman Away." Other drawings of great, of sometimes delacerating beauty, are "Mother and Children," the terrible "Woman's Prison," "Call of Death" (from which a lithograph was made), and a powerful self-portrait. Most of these drawings were done within the last ten years, although a few earlier items are included.

As a matter of fact, three Kaethe Kollwitz exhibitions opened yesterday, the third being downtown, at the Arista Gallery, 30 Lexington Avenue. Assembled there are about twenty-two etchings and lithographs, among them many that are well known. This and the show at the Buchholz will continue through the month, while Mr. Walker plans to keep his Kollwitz exhibition open until June 4.

Fine Draftsmanship Shown

Impressive but Mournful Talent of Kaethe Kollwitz.

By HENRY MCBRIDE.

The best draftsmanship and the most serious art to be found in the current exhibitions is that of Kaethe Kollwitz, now accessible in the new Buchholz Gallery, 32 East Fifty-seventh street. The show consists of four pieces of sculpture and about two dozen drawings—all of them eloquent and powerful, but sad.

Biographical data in regard to this artist are meager. According to the notes supplied by the gallery, Miss Kollwitz was born in Koenigsberg, Germany, in 1867, and gained a reputation for etching, lithographs and wood-cuts before taking up sculpture, and this is a process of development that would scarcely be suspected by the connoisseur who makes acquaintances with the work in the present exhibition, for it is large in style and boldly planned.

The general procedure is the reverse of that. The artist who achieves bigness of style usually begins with sculpture or oil painting and comes to print-making later, although, of course, there are no rules for success in art. If there were, there would be more successful artists in the world. Judging by the prevailing sadness of Miss Kollwitz's mood, it must have been the tragedies of the great war that opened her eyes widely to the miseries of the world, for her first piece of sculpture was a war memorial made for a Belgian cemetery in 1932, and everything in the present collection hints at death and disaster.

The titles of these works of art in themselves sufficiently attest this artist's preoccupations with tragedy: "Vagabond," "Call of Death" (a self portrait), "On the Brink," "Death and the Girl," "Death Leading Woman Away," "Despair," "Widow," "Woman Greeting Death," "Death and Women," &c. There has not been such an insistent dwelling upon the note of death since Alphonse Legros published his etchings to the world, and there is room to suspect that Miss Kollwitz is the finer artist of the two. She is not so pessimistic and ascetic as Legros. She is not making angry accusations against the world. She merely broods sympathetically over the world's mistakes. And her art is infinitely more plastic.

Still another French artist who springs to mind in connection with Miss Kollwitz's drawings is Forain,

the great satirist, who also saw and recorded an unending line of women in trouble. The woman artist, however, unlike the man, is never bitter; she only laments. She is like him in her unerring line and her sure sense of form, and that such a comparison can be made without fatuousness is proof enough of her merit, since both Legros and Forain are among the leading draftsmen of the modern period.

All of Miss Kollwitz's people are vividly alive and appealing. You think first of the suffering that speaks through their eyes and only afterward realize that the drawing is good. That is the way it should be. The worried mother who clasps her two children tightly in one of those irresistible mother-gestures of protection—an episode that does not have to be explained. It speaks the universal language. And it is only the art connoisseur who will know that the pathetic incident has impeccable style in the telling to lend it authority.

That is the point that makes the artist's work notable. It is sound but without pedantry. Draftsmanship in the recent years has swung away from the classic standards into a channel more closely allied with calligraphy than painting. There are all sorts of reasons for this but the most obvious ties it up with the nervousness of the times. In a period when standards change over night there is time to paint and to draw only when one has the run; a scribbled suggestion of what the idea was is about all that can be accomplished.

When a determined person insists upon correct drawing there are so many distractions interfering that the chances are that the real feeling back of the performance is completely dissipated and only the hollow shell of mechanized correctness remains. This is what we get all the time in academic circles and no one, any attention to it; for after all is the human response that we get after.

N.Y. TIMES MAY 3, 1938

N.Y. SUN MAY 7, 1938

MA 2454

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Kaethe Kollwitz Has Three Solo Shows Here This Week

Last season Hudson Walker presented at his gallery a one-man exhibition of prints by one Kaethe Kollwitz, which acquainted the New York public for the first time with the work of one of the greatest artists living today. This week the 71-year-old German woman, who all her life has been an ardent champion of the under-privileged, who dedicated her art a half century ago to the battle for peace and justice and compassion, was given three one-man exhibitions simultaneously at Walker's, at the new 57th St. quarters of the Buchholz Gallery and at the Arista Gallery.

The day they opened the rumor came that Kollwitz, who has been living in a Berlin slum, refusing to leave the country because she insists that someone must remain to carry on the fight against its present regime, had been put in prison. The rumor could not be substantiated, however.

Hudson Walker's show of Kollwitz's work, though it includes only prints, whereas the Buchholz show comprises drawings and sculpture, is the most interesting in that it is the most comprehensive. The items range from two plates done as early as 1893 to one dated 1936.

Kaiser Vetoes Award.

From the beginning Kollwitz was interested in the plight of starving children, women widowed by war, exploited, terrorized workers and the unemployed. Back in 1898 the Kaiser vetoed the award to her of a gold medal for her work, and in 1906 the Kaiserin suppressed one of her posters depicting realistically a working woman, declaring it to be "art of the gutter."

Kollwitz is an old Socialist, influenced by the teachings of Marx, Engels and Lasalle. For more than forty years she has lived with her physician husband, both dedicating their energies to relief of the poor, he in his practice and she in her art.

The theme of her pictures is so consistent that one must make special effort to note technical development and change. Yet from the first her technique was remarkably adult. As time went on her forms became simpler, her masses heavier, and she leaned more to lithography than etchings, which had occupied her almost exclusively at first. But even the earliest prints have an almost monumental effect, a sculptural quality of form construction coupled with intense dramatic expression, that is magnificent.

Electrifying Print.

Perhaps the most effective print in the whole show is the electrifying "Nie Wieder Krieg" ("Never Again War"), in which a young woman with one arm raised high is as passionate and galvanizing a piece of propaganda as we have ever seen.

The Buchholz show is somehow quieter in feeling. Here is not pas-

sionate revolt so much as bitter resignation. The "Death Leading Woman Away" and "Mother and Two Children" are the very symbol of sorrow and tragedy. But because they are sad rather than fiery they are no less effective.

Her sculptures are interesting especially because they are the fullest expression of that sculptural quality so obvious in her drawing. But the medium, naturally, precludes the same freedom and elasticity and consequently the flaming intensity that marks her drawings and prints.

N.Y. WORLD TELEGRAM
MAY 7, 1938

FILING FOLDERS

'MOTHER AND TWO CHILDREN'



From the drawing by Kaethe Kollwitz at the Buchholz Gallery.

N.Y. SUN MAY 7, 1938

Stifled Germany Speaks in Art Of Kollwitz

52
11 pts

We have no better proof of the fact that people are ready to take seriously to serious art than the interest lately shown here in Kaethe Kollwitz, artist of the Germany that Hitler trampled on.

Indifferent to the "feinschmecker" but ever responsive to the German masses amongst whom she has passed her life, Kollwitz carries the cry of "Hunger!" and determination of a shackled people beyond the Nazi censorship to America in three exhibitions now to be seen at Hudson D. Walker's, the Buchholz and the Arista Galleries.

Nearly forty prints in the Walker show survey the development of her graphic power since the beginning of the century. Included are two hitherto unknown lithographs of 1923, devoted to "The Widow," and a number of others not previously available here. Intimate glimpses of the workers contrast with a woman's dramatic call "Never War Again."

At the Buchholz Gallery (now at 32 East Fifty-seventh Street) are searching drawings of people caught in the toils of poverty and despair. There are also four examples of sculpture, a medium the artist took up in 1932 when she did a memorial for the grave of her son, who was killed in the World War. The gravity and sober force found in the many charcoal self-portraits are effectively realized in a similar portrait in bronze.

Many of the well-known prints are to be seen in the Arista Gallery showing, which features the lithographs. "The Worker's Family" may be singled out as an admirable example of the simplicity and dignity with which Kollwitz makes the keenest sympathetic characterizations.

NY POST MAY 7, 1938

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THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN, SPRINGFIELD, MASS.: MAY 15, 1938

German Artist-Humanitarian -:- MUSIC AND ART -:- Tra

Kaethe Kollwitz Wins Marked Recognition

Great German Artist and Her Work

Drawings, Prints and Sculpture, in Three Exhibitions, Illustrate the 'Genius to Communicate Emotion, and Thought as Well,' of 'Germany's Greatest Living Artist'

By ELIZABETH McCausland

NEW YORK, May 11.—Five years ago the graphic art of Kaethe Kollwitz was scarcely known in this country, except to a handful of connoisseurs and print specialists. An artist who had devoted half a century to print-making, the veteran German woman still remained unknown and unappreciated, except by a limited audience. It was in the fall of 1933 that Western Massachusetts had an opportunity to see a comprehensive exhibition of her work at the Springfield Museum of Fine Arts. And three years later the Smith College Museum of Art held a three-man show of Kollwitz, Grosz and Dix. Still Kollwitz was unknown to the American public.

An amazing rediscovery of this 71-year-old artist's accomplishment has been taking place now for two years. On the heels of an article in the February, 1937, *Parnassus* by the writer, a fine display of her prints was held at the Hudson D. Walker gallery last spring. Now spring has come again (at least by the calendar) and three New York galleries are showing her work, including rare prints, drawings and sculptures never before exhibited in the United States. In addition, the metropolitan press—which used to dispose of Kollwitz with a sentence tucked away in a causerie—now headlines her. Tardy glory, perhaps, but earned a dozen times over.

It is a little difficult not to fall into the besetting sin of those who have written about Kollwitz's work—sentimentality or emotionalism. A woman who dedicated her life, through her art, to the improvement of the condition of humanity, Kaethe Kollwitz is a great soul. Her passion for justice, her resentment of suffering, her grief for wasted and ravaged human life, are deep and authentic. Every mother whose child has starved for lack of milk or whose son has needlessly given up his life on the battlefield may justly feel her we have rediscovered in Kollwitz's etchings, woodcuts, lithographs, and (dare it be said) sculptures. Such a cry of pain goes up from these works of art that one would be less than human not to share the pain vicariously. Here we have something like Aristotle's tragic catharsis, the release of profound and pent-up emotions.

Her Greatness as Artist

All this has been said before about Kollwitz by a number of critics, including the writer. If one were to dwell forever in a world of feeling, luxuriating in sensation as one might in a hot bath, this would finish the story. The trouble is too many writers have said this about Kollwitz, as if it were the end of the story. The fact is that Kollwitz is a great artist, as well as a great human being. Her power to touch and rend the sensibilities lies not alone in her own emotional attunement to human suffering but equally in the strong

she has observed. Essentially she has the genius to communicate emotion—and thought, as well. By the richness, variety and depth of her communication she adds to the richness of experience of her audience; she touches chords of feeling and idea that otherwise might not have been played on. Thereby she makes her public her debtors.

It is important to establish this premise because there is a tendency to believe that because art has good social intentions, it is therefore good social art. Now, without doubt, Kollwitz is the source for a tradition of contemporary social art. Evolving organically from the causative factors of her own life, Kaethe Kollwitz at 21 had her feet set firmly in the path of social awareness. She knew the misery of the Berlin slums, she saw the privation of the German working class at close quarters. Never once, apparently, did her conscience consent to a rationalization or amelioration of misery. She was determined that the world she saw and criticized should be changed; for that change her art was to be a weapon.

The story of that unceasing 80-years war has been written before—and partly in these columns. Academies and formal honors were closed to her; proscription began early in life and has continued even till now when she is in her seventies and might expect the laurels and ease of old age. Her uncompromising opposition to the waste of war did not make her popular with the old imperial regime. It took the German republic to appreciate her as a pioneer artist. And it took the National Socialist dictatorship to put a tacit ban of ostracism on one who may well be considered Germany's greatest living artist.

Esthetic Gifts

The underlying power of Kollwitz's career did not lie, however, in a story-like plot or in a dramatic capacity for emotion. It came from her quality of artist. Living close to the people of the Berlin slums, acquainted too intimately with poverty and death, she knew the unique and individual elements of despair. When she designed the forbidden poster for the Women's Home Industries exposition, she set down the features and the pose of an actual, recognizable, recognizable working woman. In her old age, when she had turned to sculpture (failing eyesight making too difficult the fine print-making technique), she modeled in solid, plastic form not an abstract memory of a bereaved mother and a bereaved father, but the forms and faces of herself and her husband, sorrowing for the son who had fallen on the western front.

To be sure, as she has grown older and more skilled in the statement of her ideas, she has sometimes resorted to a shorthand of drawing, a condensation of image, as in sculpture or



"The Widow," lithograph, 1923 (unique impression) by Kaethe Kollwitz, in exhibition at Hudson D. Walker gallery, New York (till June 4). Self-portrait, 1936, by Kaethe Kollwitz, in exhibition at Buchholz gallery, New York (till May 23.)



portmanteaus for a whole sequence of thought and connotation. Only the master can use license with liberty. The surest proof of Kollwitz's stature is that these drawings and prints never seem like repetitions or echoes; a theme may develop from a previous statement; but it is a new expression, a new contribution.

Truly a Master

In looking at the fine collection of lithographs, etchings and wood cuts on view till June 4 at the Hudson D. Walker gallery, 33 East 57th street, and at the splendid drawings and sculptures at the Buchholz gallery, 32 East 57th street, on view till the 25th, one is again assured of the fact that Kollwitz is a master. There has been much talk (most of it idle) of "print quality." In the delicacies of print quality, the historic popular and democratic function of the print have been overlooked. Collectors, connoisseurs, critics have cared too much for this somewhat nebulous attribute and too little for what the print had to say.

Now we have prints which have a great deal to say, by the deepest

always amazing to look closely at a Kollwitz print after one has first looked at it hastily. The power, substantiality, action of the picture as picture are so exciting that one could not ask for more. Yet there is more, that fine and exquisite beauty of drawing, that subtle overtone of crayon or lithographic pencil, that wistful beauty of the copper plate.

In the drawings the quietness of graphic art is felt even more acutely. How strong the line is, yet how sensitive, how perilously poised between life and death. It is like a violin strung to its highest pitch, just short of the breaking point, taut, vibrant, ecstatic. There is a sense about the drawings as if the artist's touch were reaching out for a more perfect expression, a more final balance of form and content. The subject seems to grow beneath one's eyes, as it grew beneath the artist's tactile nerve-endings; here the hand is the tool of the mind and of the soul in an ultimate sense.

Working Toward Sculpture

This sensitiveness to sculpture is almost a sculptural quality.

aspect of 50 years' work) that Kollwitz was seeking the realization of three dimensions. Not failing eyesight brought her to sculpture, but the necessities of her destiny. Through a half century of print-making, she kept true to an inner need, need for massive and architectural forms, for volumes which stood surely and strongly on the ground. That she did not embark on sculpture years ago may be accounted a frustration of technology, a compulsion of social values.

For in Kollwitz's young womanhood the surest avenue of social expression and usefulness in art was graphic art. In prints one could state a factual and realistic content as one could not hope to do in a sculpture conditioned by the Beaux-Arts and Rome. Even today, when the arts have gone through a period of profound change and experimentation, there is as yet no accepted formula by which sculpture can achieve a political purpose. But the print medium seems ready-made for social content. For centuries they have been people's art, the cheapest to produce.

On the contrary, sculpture was a medium requiring capital and after that a place for the sculpture to be installed. Unter-den-Linden would tolerate pseudo-classical heroic figures, but not a statue of a malnourished weaver's child. Here the pressure was of time, of the necessity to earn a living, and of the compulsion to create art which would find its target.

Yet always through her hundreds of prints and drawings, Kollwitz was working toward a sculptural conception. There are dozens of prints listed in *Slavers* and supplement which repeat an insistent form or motif. The solidity of the self-portraits is echoed in the massive form of the bronze portrait head in the Buchholz exhibition. More and more the figures in her prints move toward an adamant, stubbornness, which says, "We shall not be moved," as a mountain says this—or a monument.

Of other artists, we sometimes say that they are out of their medium or are hunting for their medium. With Kollwitz, the medium is a secondary consideration, except as it

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THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN, SPRINGFIELD, MASS.: APRIL 25, 1937

A Print-Maker's Life Work

Käthe Kollwitz, Great Artist of Social Wrong

German Master Draftsman Strangely Neglected in Her Own Country and Time—Honor Awards Vetted by Royalty—Some Recent American Exhibitions of Her Work

By ELIZABETH McCausland

NEW YORK, April 24—The case of Käthe Kollwitz may be taken as typical of the fate of artists when society values material and conventional success more than the creative human spirit. Käthe Kollwitz is without question one of the greatest living artists; certainly she is as fine and noble an artist as Germany has produced in modern times; and indubitably she is one of the greatest women artists of all time. Yet, like many another great artist, she has been signally unappreciated and unhonored in her own country and in her own age. Thus her 70th birthday approaches; and the only celebration of the anniversary so far is the comparatively small, though intelligently representative, exhibition of her prints at the Hudson Walker Gallery, 35 East Fifty-seventh street, on view till May 1.

The trend in contemporary art is more and more emphatically toward social content; about that there can be no argument, except in the most academic circles. If we are to seek a tradition for social consciousness in the graphic arts, we can do no better than to turn to this woman, who for over 50 years has struggled with unrelenting fidelity the life about her—the life of Berlin's working class living in the slums of the "Northeast quarter"—and set down the reality of this life in powerful and moving etchings, lithographs and woodcuts.

In this work we have a monument, not only to Käthe Kollwitz's integrity, but also to all the overworked, underprivileged and harassed mothers of the world. We have also a monument to the children stricken down by unnecessary mutilation and consequent disease—and to the young men left dead on the battlefields of imperialist war. This monument will endure long after the sordid and bitter facts recorded are at an end. But the neglect and lack of honor this artist has experienced will be a hard thing to forget.

Exploded Idea

This department holds no brief for the pious rationalism that insists that art must suffer to produce great art. This cliché is the wish fulfillment of relatively safe and prosperous people who neither suffer from economic depression nor create works of art. In the realm of genetics they know that the best livestock is bred by careful mating and training; in households they nurture plants with every

concern that they get the proper amounts of lime, phosphates and nitrates. With that tender and fragile plant, the human spirit, on the contrary, they have the incredible audacity and insolence to assert that lack of food and lack of care are the best way to nourish genius.

Obviously this is a lie, the sort of lie by which indifferent and indolent persons insulate themselves from the head to be less indifferent and indolent. Käthe Kollwitz is one of those exceptions which prove the rule. True, there will be rare individuals with extraordinary gifts and energy who can stand neglect better than others. Even so, their work as creative members of society and their lives as human beings are bound to be distorted and truncated, as a gnarled old apple tree will cling tenaciously to the rocky New England hillside where there is little sustenance for its roots, defying the elements and an inclement, bearing its fruit in season, but nevertheless not as perfect or complete as it might have been in better circumstances. Such has been the effect on Kollwitz, as we know only too well from the numerous self-portraits, which show progressively how life has tortured and wounded her even as it has those nameless mothers and children in the "War" and "Death" series.

Kollwitz's record of work indicates her amazing industry. Over 200 prints have come from her hand, as well as countless drawings. In addition, of late years she has turned to sculpture, partly because of failing eyesight, made the print media too exacting, but also because the inner need of her nature impelled her to larger and more plastic conceptions. The monumental sculptures for the Soldatenfriedhof in Belgium, dedicated to her son, Peter, killed at Dixmuiden in October, 1914, in which the figures of the sorrowing father and mother are portraits of herself and her husband, are her only large scale works in the three-dimensional medium. But they suggest that if the artist had had greater freedom and opportunity, she might earlier in life have explored other media than those of the print-maker and have widened the range of her genius.

The peasant's War
The next great series of etchings is called "Bauernkrieg," that is, peasant's war. This series was based on the rising of the German peasants and the poorer townspeople against

feudal landlords early in the 16th century. Like "The Weavers," this series has for its theme the popular revolt against oppression. The first prints show the worst instances of the peasants' subjection. Young boys yoked to the plow, girls raped. Preparing to revolt, the peasants sharpen their scythes at night in a cellar. Then they attack. In the end they are defeated by the superior military force of their masters. A mother searches the battlefield for her son. The rebellious peasants are overcome and imprisoned. Here again the status quo triumphs. For this series Kollwitz received the Villa Romana prize, entitling her to a year's housing and maintenance in Florence.

In the meanwhile Kollwitz had begun to work in lithography. Actually she made a number of lithographic studies for "Bauernkrieg," but decided that stone was not the medium for this subject and so went back to the metal plate. All during these years she was making drawings and lithographs of life about her, the pregnant women who came to her husband's prenatal clinic, scenes from the home life of working-class families, careful documentation of real life as the mil-

lions live it. At the same time, she made a gallery of masterly self-portraits, which she had made no other prints, would still suffice to win her immortality.

This article began by saying that Käthe Kollwitz's work is a monument to the oppressed and suffering women of the world. Her whole history can be read in the self-portraits—from the early etchings to the late lithographs and drawings. To study the face of the woman shown in these prints and drawings is to study the progressive erosion wrought by time and suffering on a sensitive and conscientious human being. Some people can live very happily and complacently, regardless of how wretched and miserable their fellow human beings may be. The great virtue of Kollwitz is that while she is a fine artist, she has never let her art act as blinders to the ugliness and sordidness which surround all of us, even if we do not like to admit it. In her self-portraits we see how dearly one pays for a conscience, but also we see how this art is far greater and nobler than the art that absents itself from reality.

"Silence of the Sacrificed"

A woman of almost 50 when the war began, Kollwitz did not escape the sorrow millions of women knew: her younger son was killed almost at once on the Belgian front. Already through her work, she had identified herself with the suffering women and children of the world. Now the identification was complete. Hereafter her lithographs and woodcuts of war would prove to be perfect and passionate protests from the heart. No wonder that Romain Rolland writes of her:

"The work of Käthe Kollwitz is the greatest poem of this age in Germany, a poem reflecting the trials and suffering of humble and simple folk. This woman with her great heart has taken the people into her mothering arms with somber and tender pity. She is the voice of the silence of the sacrificed."

This poem is written especially in the woodcuts, "Der Krieg." Here is the ultimate expression of bereavement when sorrowing parents lament the death of their child. In "Das Opfer," the sacrifice is more bitter because it has been for no good purpose.

The bitterness and the protest in Kollwitz's work plainly spring from the artist's awareness that war serves no cause, except to reap billions for the munition makers. This truth is written in the powerful stark blacks and whites like a message to ignore which would be fatal folly. Only, alas, the world has so far managed to turn a relatively deaf ear to what Kollwitz has to say. Because what she has to say is honest and urgent, this is not only pitiable, it is tragic.

To come back to our starting point, it is no comfort to us to know that Kollwitz is a great if neglected artist. The most vital and organic relation which can exist between a creative worker and his public is to be appreciated, is to be wanted, is to be useful, in his own time. Potentially Kollwitz's work could be of the greatest use to us today because it points the way for the continuation of the tradition of realistic and social art. Therefore it is more than ever important that this work should be known and valued now, not hereafter. These words are written in the hope that they will spread knowledge of Kollwitz somewhat wider.

MUSIC AND ART

In Current Kollwitz Exhibition in New York



(Photos Hudson Walker Gallery)

Left to right: "Drawing"; lithograph poster for Women's Home Industries exhibition in 1906 (poster suppressed by the German empress).

French's Paintings
At Williams College

NEWS of the WORLD

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Left to right: "Drawing"; lithograph poster for Women's Home Industries exhibition in 1906 (poster suppressed by the German empress).

Mrs French's Paintings
at Williams College

NEWS of the WORLD

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KATHE KOLLWITZ
Self Portrait, 1924

A Poet of the Humble

THESE are sad days in Berlin for an artist like Käthe Kollwitz who all her long and productive career made the cause of the working class movement in Germany her cause, and who has lived to see the things she struggled painfully to nurture, trampled under foot.

Even in the Kaiser's time, officialdom gave her rebukes where plaudits and honors should have been her due; for Kollwitz was and is one of the outstanding artists of Germany, a draughtsman of trenchant power. Now, at the age of seventy-one, she sits in her neglected studio, ostentatiously ignored, but with the fire of creative desire still unquelled. Her eyesight beginning to fail her in the exacting demands of lithography and etching, she lately has been doing sculpture. These, like her other works on stone and copper and wood, are consecrated to the griefs of suffering humanity and are instinct with a compassion at times overpowering in its poignancy.

Käthe Kollwitz was born in Königsberg, East Prussia, and studied

graphic art in Berlin under Stauffer-Bern. She received her first recognition with a set of provocative etchings based on Hauptmann's play *The Weavers*. Immersing herself in a thorough discipline of technical processes, she turned out scores of prints, now in one medium, now in another. For forty years she lived in the workingmen's quarter of Berlin, finding in their lives the inspiration for her plastic eloquence.

Two intimate exhibitions of the work of Kollwitz are now current in New York, sculpture and drawings being shown at the Buchholtz Gallery, and a group of lithographs at the Hudson D. Walker Gallery. These lithographs are from a period in her work when she drew almost in pure outline, using the broad edge of the lithographic crayon for a quick and vigorous effect.

Of self-portraits, she has made almost as many as Rembrandt; and like the Dutchman, she has recorded in them the inner strength and nobility that have survived catastrophe and the passage of years.

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PICTURE ON EXHIBIT MAY 1938

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P. O. Box 687, La Jolla, California,

May 17, 1938.

The Buchholz Gallery,
New York City.

Gentlemen:

In the last number of TIME, May 16, 1938, I saw
a cut of a print of Kollwitz' 'Mother and Two Children', ex-
hibited recently in your gallery. This made so deep an im-
pression on me that I wrote a poem about it, which I am
sending herewith to you. I hope you will like it as well as
my interpretation of the drawing. If you care to publish my
poem, as an advertisement or otherwise, you have my permission
to do so.

Very truly yours,

F. A. Wood

Francis A. Wood

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DRAWING:

ON KÄTHE KOLLWITZ'S ~~PAINTING~~
"MOTHER AND TWO CHILDREN"

MOTHER, whose agonizing love and fear
Holds your two children to an aching breast,
For you there is no peace, no calm, no rest
Until you dry your futile sorrow's tear.
Your haggard face and bony arms would cheer
The poisoned offspring of a land opprest;
The dark forebodings, in your heart confest,
You strive to hide from those you hold most dear.
You typify the Germany which keeps
A vigil over all she loves the best,
With soul untainted by the noisome pest
Which slinks at noontide and at nightfall leaps.
The day will come when native German sense
Will purge the people of this pestilence.

FRANCIS A. WOOD

La Jolla, California