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LANDMARKS IN  
MODERN  
GERMAN  
ART

*April 2nd through 27th*

BUCHHOLZ GALLERY  
CURT VALENTIN  
*32 East 57th Street, New York*

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*Landmarks in*  
**MODERN  
GERMAN  
ART**

EXHIBITION

April

2

through

27

BUCHHOLZ GALLERY  
CURT VALENTIN  
*Thirty-two East Fifty-seventh Street  
New York*



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## LANDMARKS IN MODERN GERMAN ART

THE PRESENT EXHIBITION IS THE FOURTH COMPREHENSIVE SHOWING IN NEW YORK of a modern school which is deserving of far wider appreciation and understanding in this country than it has yet known. Americans were first introduced to modern German art at the Armory Show nearly thirty years ago. In 1923 Dr. Valentiner organized a general exhibition at the Anderson Galleries and the Museum of Modern Art held a similar show early in its history.\* But in consequence of the undreamt of fate that has overtaken modern German art in the land of its origin, this exhibition has a unique distinction: all of the paintings and most of the sculptures have been the property of eleven German museums. Thus the exhibition represents the collective critical judgment of a museum personnel which was remarkable for its foresight and independence in the prompt recognition of the importance of contemporary German art, and was in a position to secure the best and most significant works — the "landmarks" of the movement.

Modern German art, it must be understood, is distinct from and independent of the School of Paris, although neither is governed by a respect for what the eye sees as the Impressionists were. Each is the expression of a widely different temperament — the one Northern, the other Latin. Whereas French art is largely concerned with subtly calcu-

lated formal relationships, German art is impulsive and based upon emotional values, expressed in terms of line and bold pattern and an uninhibited use of color. The mood and temper of the northern mind is revealed in varying aspects in the Exhibition. It is at the root of Kokoschka's introspective searching of his own countenance, of Feininger's translation of architecture and sailing craft into the veiled realm of the legendary. One finds it in Marc's kaleidoscopic compositions which suggest the analogy of visualized music, or in Modersohn's discovery of the poetry of the humble. Hofer's emotional reserve and sense of form relate him more closely than any of his countrymen to the French.

The beginning of the modern movement in Germany was marked by the formation in 1905 of *Die Bruecke* (The Bridge), a brotherhood of three Dresden art students — Kirchner, Heckel and Schmidt-Rottluff. Contemporary with the *Fauves* in Paris, of whom Rouault alone bears close comparison with the Germans, *Die Bruecke* was romantically conceived in a youthful spirit of allegiance to a common cause, and was idealistically pledged to the common good of its associates. It was followed in 1911 by a similar alliance, *Der Blaue Reiter* (The Blue Rider) in Munich of which Klee, Marc, and Macke were members. The two latter, artists of great promise, were killed in the Great War. Klee, together with Feininger† were professors at the Bauhaus in the decade of the 'twenties.

\* During the year 1939 the Springfield Museum of Fine Arts and The Institute of Modern Art in Boston held comprehensive exhibitions of Modern German Art.

† Lyonel Feininger and Paul Klee are not German by birth but have lived much of their lives in Germany and are closely connected with German Art. Paul Klee was born in Berne, Switzerland, Feininger in New York, and both of them are again in their native cities.

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The artists of this generation in Germany were deeply influenced by the Norwegian, Edvard Munch whose broodingly sombre art of line and pattern was concerned with human feelings. They were also inspired by the splendid fire of Van Gogh's subjective vision and the vital and extravagantly imaginative art of the aborigines of Africa and Polynesia. Basing their style upon these elements, German painters aimed to restore to art a primitive strength, directness and simplicity of form, often using coarse canvas and eschewing varnish to heighten the freshness and vigor of their work. One feels in these paintings the excitement of the artist's liberation from tradition which generated astonishing originality among them. It is apparent in the smoldering harmonies of Nolde's tremendous conception of *Sunflowers*; in the barbaric splendor of Kirchner's color in the *Modern Bohemia*; or the brimming masculine strength of Beckmann's religious episodes influenced by mediaeval woodcuts; in the resolute brushwork of Heckel and Schmidt-Rottluff, or Klee's infinite world of subtle fantasy.

Modern German sculpture while reaffirming the fitness of simplified plastic forms for the medium, is likewise conditioned by a subjective response to nature. Barlach, inspired by mediaeval wood carving, imparts an intense pathos to his humble subjects; Lehmbruck, a pervasive sadness to his monumental forms; and Kolbe's poetry of youthful types is quietly introspective. Marcks, a younger sculptor, in compositions of lyric charm, expresses the awkward grace of the adolescent.

PERRY T. RATHBONE  
Curator at the Detroit Institute of Arts

## OILS & WATERCOLORS

### Max Beckmann (1884-)

1. Descent from the Cross  
800 Oil. 1917. 59¼ x 50½ inches. Formerly: Staedelsches Kunstinstitut, Frankfurt
2. Christ and the Woman taken in Adultery  
800 Oil. 1917. 59¼ x 50½ inches. Formerly: Kunsthalle, Mannheim

### Lyonel Feininger (1871-)

3. Village Church  
1000 Reglerkirche  
801 Oil. 1926. 49½ x 40 inches. Formerly: Anhaltisches Museum, Dessau
4. Glorious Victory of the Sloop Maria  
600 Oil. 1926. 21¾ x 33½ inches. Formerly: Kaiser Friedrich Museum, Magdeburg

### Erich Heckel (1883-)

5. Convalescent. Triptych.  
1200 Oil. 1912-13. Each part 32 x 27½ inches. Formerly: Folkwang Museum, Essen

### Karl Hofer (1878-)

6. Girl Combing her Hair  
500 Oil. 1926. 42 x 25½ inches. Formerly: Staedisches Museum, Wiesbaden



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### Ernst Ludwig Kirchner (1880-1938)

700 7. Modern Bohemia  
Oil. 1924. 50 x 66 inches. Formerly: Folkwang Museum, Essen

350 8. Fruit Bowl and Glasses  
Oil. 40 x 29½ inches. Formerly: Museum, Halle

### Paul Klee (1879-)

300 9. Fairy Picture with Steamer  
Maerchenbild mit Dampfer  
Oil. 1919. 13¼ x 17¼ inches. Formerly: Ruhmeshalle, Barmen

300 10. Angler  
Watercolor. 1921. 18¼ x 12¼ inches. Formerly: Nationalgalerie, Berlin

★ 600 11. Vocal Cloth of the Singer Rosa Silber  
Vokaltuch der Saengerin Rosa Silber  
Tempera. 1922. 20½ x 16½ inches. Formerly: Nationalgalerie, Berlin.

280 12. Ghost Chamber with High Door  
Geisterzimmer mit hoher Tuer  
Watercolor. 1925. 19 x 11½ inches. Formerly: Folkwang Museum, Essen

### Oskar Kokoschka (1886-)

★ 1000 13. Self Portrait  
Oil. 1913. 32 x 19½ inches. Formerly: Museum, Halle

### August Macke (1887-1914)

400 14. Lady before a Hat Shop  
Oil. 1913. 20 x 23¾ inches. Formerly: Folkwang Museum, Essen

### Franz Marc\* (1880-1916)

1000 15. Deer and Goat  
Oil. 1913. 23½ x 16 inches

### Paula Modersohn-Becker (1878-1907)

16. Peasant Woman Praying  
Oil. 1906. 34 x 23 inches. Formerly: Kunsthalle, Hamburg. Lent anonymously.

### Otto Mueller (1874-1930)

600 17. Sisters  
Oil. 1926. 36¾ x 27½ inches. Formerly: Museum, Stettin

### Emil Nolde (1867-)

18. Sun Flowers  
Oil. 1923. 29½ x 35 inches. Formerly: Nationalgalerie, Berlin. Lent anonymously.

### Karl Schmidt-Rottluff (1884-)

450 19. Landscape  
Oil. 1913. 30 x 35¼ inches. Formerly: Nationalgalerie, Berlin

\* The Buchholz Gallery is preparing the first one-man show in this country of the work of Franz Marc, which will include loans from American museums and private collections.

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## SCULPTURE

### Ernst Barlach (1870-1938)

#### 20. Revenge

Wood. 1922. 24 3/8 inches high, 25 1/8 inches wide. Formerly: Nationalgalerie, Berlin. Lent by Herman Shulman, New York

#### 21. Reading Monks

Wood. 1932. 34 1/4 inches high. Formerly: Nationalgalerie, Berlin. Lent by Albert Rothbart, Ridgefield, Conn.

### Georg Kolbe (1877-)

#### 1000 22. Standing Girl Looking Up

Bronze. 1920. 42 inches high

### Wilhelm Lehmbruck (1881-1919)

#### 1400 23. Bust of a Woman

Stone Cast. 1914. 31 1/2 inches high, 20 inches wide

#### 700 24. Head of Thinking Girl

Stone Cast. 1917. 17 1/4 inches high. Formerly: Albertinum, Dresden

#### 1200 25. Head of the Thinker

Bronze. 1918. 24 1/2 inches high, 23 inches wide. Formerly: Museum, Duisburg

### Gerhard Marcks (1889-)

#### 26. Joseph and Mary

Wood. 1927. 42 inches high. Formerly: Albertinum, Dresden. Lent by Harry Caesar, New York

The Gallery wishes to express its appreciation to Mr. HARRY CAESAR, New York; Mr. ALBERT ROTHBART, Ridgefield; Mr. HERMANN SHULMAN, New York; and an anonymous lender, for their generous loans.



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# LANDMARKS IN MODERN GERMAN ART

The present exhibition is the fourth comprehensive showing in New York of a modern school which is deserving of far wider appreciation and understanding in this country than it has yet known. Americans were first introduced to modern German art at the Armory Show nearly thirty years ago. In 1923 Dr. Valentiner organized a general exhibition at the Anderson Galleries and the Museum of Modern Art held a similar show early in its history.\* But in consequence of the undreamt of fate that has overtaken modern German art in the land of its origin, this exhibition has a unique distinction: all of the paintings and most of the sculptures have been the property of eleven German museums. Thus the exhibition represents the collective critical judgment of a museum personnel which was remarkable for its foresight and independence in the prompt recognition of the importance of contemporary German art, and was in a position to secure the best and most significant works - the "landmarks" of the movement.

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## MODERN ART WORK OF GERMANS SHOWN

Representative Paintings and  
Sculpture, Expelled by Nazis,  
at the Buchholz Gallery

### BECKMANN PIECE ON VIEW

His 'Descent From Cross' and  
Barlach's 'Reading Monks,' in  
Wood, Feature Exhibition

By EDWARD ALDEN JEWELL

Slowly but steadily the modern "degenerate" art that the Nazis drove out of Germany appears to be finding new permanent homes in America. Curt Valentin, director of the Buchholz Gallery, mentions that within the last year paintings once belonging to German museums have been acquired by the Museum of Modern Art in New York, the Chicago Art Institute and the Rhode Island School of Design in Providence; also that examples of German art have recently been added to the private collections of Walter P. Chrysler Jr., Nelson A. Rockefeller, Paul Geier of Cincinnati and Joseph Pulitzer Jr. of St. Louis.

At the Buchholz Gallery, 32 East Fifty-seventh Street, Mr. Valentin has assembled an exhibition entitled "Landmarks in Modern German Art." It contains representative work by these painters: Max Beckmann, Lyonel Feininger, Erich Heckel, Karl Hofer, Ernst Ludwig Kirchner, Paul Klee, Oskar Koschka, August Macke, Franz Marc, Paula Modersohn-Becker, Otto Mueller, Emil Nolde, Karl Schmidt-Rottluff, and by Ernst Barlach, George Kolbe, Wilhelm Lehmbruck and Gerhard Marcks, sculptors.

#### Vigor of Modern School

The deep-toned vigor and imaginative experimentation of the modern German school are well exemplified again and again. Also one may glimpse the fundamental aims of certain major movements, sponsored by the groups known, respectively, as Die Brucke and Der Blaue Reiter. Of the first group, organized in Dresden in 1905, Kirchner, Heckel, Schmidt-Rottluff, Nolde and Mueller were members, while, among others, Franz Marc, Macke and Kandisky belonged to the second—likewise, "in a less rigid connection," Klee and Feininger.

Writing in the Buchholz catalogue, Perry T. Rathbone, curator at the Detroit Institute of Arts, reminds us that the launching of Die Brucke coincided, in point of time, with the uproar created in Paris by the French Fauves. Of these Fauves, Rouault, Mr. Rathbone feels, "alone bears close comparison with the Germans." And yet the two early twentieth century art movements—that of the Fauves and that represented by Die Brucke—reveal several distinct qualities in common. Both were organized in a spirit of youthful revolt and some of the sources that nourished them were identical or related.

Mr. Valentin points out that, as implied in the title inscribed upon their banner, the artists of Die Brucke sought in their work to construct a bridge that might link Impressionism and (as it would come to be called) Expressionism.

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Mr. Valentin points out that, as implied in the title inscribed upon their banner, the artists of Die Bruecke sought in their work to construct a bridge that might link Impressionism and (as it would come to be called) Expressionism. Der Blaue Reiter represented a subsequent development, organized in Munich in 1911.

#### Influence of Edvard Munch

With entire justice Mr. Rathbone notes that many German moderns "were deeply influenced by the Norwegian, Edvard Munch, whose broodingly somber art of line and pattern was concerned with human feelings. They were also inspired," the Detroit curator goes on to say, "by the splendid fire of Van Gogh's subjective vision and the vital and extravagantly imaginative art of the aborigines of Africa and Polynesia. Basing their style upon these elements, German painters aimed to restore to art a primitive strength, directness and simplicity of form. \* \* \* Modern German sculpture," he adds, "while reaffirming the fitness of simplified plastic forms for the medium, is likewise conditioned by a subjective response to nature."

Among the arresting canvases in the exhibition now at the Buchholz as two large religious subjects by Max Beckmann (of which one, "Descent From the Cross," formerly in the Staatliches Kunstinstitut at Frankfurt, is being shown in New York for the first time); a savagely splendid "Sunflowers," by Nolde, Feininger's "Village Church," Karl Hofer's characteristic "Girl Comb-ing Her Hair," the loosely yet co-gently constructed decorative "Con-valescent" (a large triptych), by Erich Heckel, and the gay, high-keyed designs by Kirchner. Outstanding among the sculptural works is Barlach's superb "Reading Monks," in wood, a group irradiated with profound emotion, quietly yet powerfully expressed.

Lenders to the exhibition include Harry Caesar, Albert Rothbart and Hermann Shulman. The show will continue through April 27.

#### Art Briefs

The first exhibition of paintings by Brooklyn artists to be held at the Brooklyn Museum since 1935 opens today with a private view for museum members at 4 o'clock. Students' work from the art classes of the Brooklyn Institute of Arts and Sciences will be placed on view at the museum on Sunday.

Other exhibitions opening today include the fourth annual membership exhibition by members of the American Artists Congress, with a private view this evening at 785 Fifth Avenue and to the public tomorrow, and the nineteenth annual exhibition of advertising art at the Art Directors Club. The Peris Gallery is showing recent gouaches by Marc Chagall. H. Eitner & Co. are showing figurines and book illustrations by Frits Kredel.

Thomas Willfred will give his annual civillux request program this evening at 8:30 at the Art Institute of Chicago, 1200 North Dearborn Avenue. He will read compositions which will be the season's ballot.

Reynolds and Gruys will be the featured artists at the Barbizon-Plaza gallery opening at 8:45. Her subject will be "Awake and Live!" and the discussion will be in connection with her exhibition of sculpture, present at the Barbizon-Plaza Art Galleries.

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NEW YORK TIMES, SUNDAY, OCTOBER 29, 1939.

# **ART IS 'IN TRUST' HERE FOR GERMAN PEOPLE**

## **Two Works Removed by Nazis Acquired by N. Y. U. Museum**

Albert E. Gallatin, founder and director of the Museum of Living Art of New York University, announced yesterday the acquisition of two works of modern art that were removed from the walls of German museums by the Nazis and which will be "held in trust for the German people."

The two works are "Composition With Blue," by Piet Mondrian, famous Dutch constructivist, and "Proun," a collage, by El Lissitzky,

Russian constructivist. Mr. Gallatin, one of the foremost collectors of abstract art, said that if the German people re-established a democratic form of government and wanted the pictures back, he would return them to the German museums.

"Events have proved, as anticipated," Mr. Gallatin declared, "that the difference between Marxist and Nazi bacilli is very slight; both have suppressed almost all cultural activities, and both seek to destroy the foundations of society."

"In the event that some day the philosophy of Jefferson triumphs over the philosophy of national socialism, it is proposed to restore these paintings, should their return be desired, to the museums where they once hung."

The Mondrian acquired by Mr.

Gallatin was executed in 1926. Lissitzky, who executed "Proun" in 1920, is an architect as well as a painter, and it was he who designed the gallery for abstract art in the Hanover Museum, where Mondrian's work formerly hung. Lissitzky's painting also was hung at Hanover in the Landes Museum.

Both works will be placed on exhibition tomorrow at the Museum of Living Art at Washington Square along with several other recent acquisitions.

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## PRESS CRITICISMS OF "LANDMARKS IN MODERN GERMAN ART" EXHIBITION

Parnassus Magazine, April, 1940, and Robertson's "Self

by Elizabeth McCausland

Landmarks in Modern German Art Buchholz

In the twentieth century the tide of artist migration from the United States turned to Paris and away from Munich and Düsseldorf. The World War further widened the separation, so that it was not till 1931 that contemporary German painting and sculpture was presented to America by the Museum of Modern Art. Today the artists represented in the Buchholz exhibition are no strangers to the American public; their major contribution to twentieth century art is accepted. Yet accepted though they be, it is almost like a new experience to see the masterpieces assembled by Curt Valentin; they prove again the valid power of modern German art.

From Paula Modersohn's "Peasant Woman Praying" of 1906 to Ernst Barlach's "Reading Monks" of 1932 covers the period of greatest activity and creativeness of contemporary German artists. In 1905 "Die Brücke" group had been formed in Dresden by Kirchner, Schmidt-Rottluff and Heckel; later Nolde and Otto Mueller also allied themselves. In 1911 the "Blaue Reiter" group was formed in Munich with Franz Marc, August Macke and others. In these two movements modern German art based itself ideologically, the former being somewhat parallel in thought with "Fauvism" in Paris, though perhaps more violent and Gothic in character, and the latter developing expressionism and post-expressionism. Here was a corpus of art with structures capable of sustaining its own vital functions. In the work presented in the Buchholz exhibition, it is evident that the vital functions are of major significance.

Beckmann's painting was discussed at length in Parnassus last January. The two large canvases, "Descent from the Cross" and "Christ with the Woman Taken in Adultery", both of 1917, reinforce the judgments expressed at that time. His is a plastic gift of considerable force; and his art expresses clearly the literary and romantic influences which German artists fortunately have never felt it necessary to avoid. The large Kirchner, "Modern Bohemia", 1924 makes an interesting contrast, its violent color being an emotional counterpart of the emotions of despair and unrest experienced by the defeated Germany after the war. Yet an early work like Erich Heckel's triptych "Convalescent", 1912-13, had set the precedent for emotionalism a decade sooner. Other pre-war paintings, notably Macke's "Woman Before a Hat Shop",



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PRESS CRITICISMS, contd.

1913, Marc's "Bear and Goat", 1913, and Kokoschka's "Self Portrait", 1913, are visual documents of the different tempo of life before and after great historic upheavals; they are relatively calm, compared with the post-war Kirchner, though one might argue that the Schmidt-Rottluff "Landscape" of 1913 anticipates post-expressionism. In Carl Hofer's "Girl Combing Her Hair", 1926 and Otto Mueller's "Sisters", 1926, stability has again been regained; the former particularly has great architectonic distinction. In the sculpture of Lehmbruck, Barlach, Gerhard Marcks and Kolbe the streams of influence seem somehow less contemporary and more traditional, though the modern Gothic note is never absent. All in all, an art too long neglected in America.

The paintings and sculptures exhibited have for the most part been previously in German museums, among them Städelchen Museum, Dessau; Kaiser Friedrich Museum, Magdeburg; Folkwang Museum, Essen; Städtisches Museum, Wiesbaden; Municipal Museum, Halle; National Gallery, Berlin; Ruhmeshalle, Barmen; Municipal Museum, Stettin; Municipal Museum, Duisburg; Museum, Dresden.

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NEWS FROM:  
THE BUCHHOLZ GALLERY  
Curt Valentin  
32 East 57th Street  
New York, New York

FOR IMMEDIATE RELEASE

A distinguished exhibition of paintings and sculpture, entitled LANDMARKS IN MODERN GERMAN ART, opens at the Buchholz Gallery on Monday, April 2nd, and will continue through Saturday, April 27th.

The exhibition consists of 19 paintings and 7 sculptures created in the now famous early twentieth century German art epoch between the years 1910 and 1925. All of the works of art being shown, with the exception of two pieces, were formerly in the collections of the great German museums, and several have been brought to America only recently by the Buchholz Gallery. (During the past year paintings formerly belonging to German museums were acquired by the Museum of Modern Art, New York, the Art Institute of Chicago, and the Rhode Island School of Design in Providence as well as the important private collections of Mr. Walter P. Chrysler, Jr., New York, Mr. Nelson A. Rockefeller, New York, Mr. Paul Geier, Cincinnati and Mr. Joseph Pulitzer, Jr., St. Louis).

Most of the artists represented are still living, and some of them still work in Germany, although they have not been allowed to exhibit their work since 1937, when they were included in the exhibition of Degenerate Art in Munich.

The significant developments of twentieth century painting in Germany are exemplified in the present exhibition, and in addition to Beckmann, Hofer, Paula Modersohn-Becker, Kokoschka and the sculptors Barlach, Kolbe, Lehmbruck and Marcks - who were not connected with any particular school, we can distinguish two groups:

1. Die Brucke (The Bridge)

Organized in Dresden in 1903, the work of these artists is literally what the name implies - a bridge from Impressionism to the so-called Expressionism. Founders of this group were Kirchner, Heckel, Schmidt-Rottluff, and in close connection with them, Nolde and Mueller.

2. Der Blaue Reiter (The Blue Rider)

This group, organized in Munich in 1911, is better known in America than the "Brucke" artists because it includes painters like Klee and Kandinsky, who have since become internationally famous. Briefly, the Blaue Reiter group in this exhibition are Franz Marc and Auguste Macke, and in a less rigid connection, Paul Klee and Lyonel Feininger.

Another sub-classification might be made here: that of the Bauhaus artists. Both Feininger and Klee taught at the Bauhaus and are quite well known in this country, especially since the Museum of Modern Art Bauhaus exhibition in 1939. It should be noted that while all of the artists represented in the present exhibition are strongly identified with the most significant phases of contemporary German art, there are a few exceptions in the strict sense of the word. Feininger was born in America; Klee is Swiss, Kokoschka Austrian. In addition, some of the artists are now dead. Paula Modersohn-Becker died in 1907; Marc and Macke were killed in the World War; Lehmbruck died in 1919 and Kirchner and Barlach in 1938. Nevertheless, they all played their part in "marking" modern German art and are significant figures in ANY art.

The paintings and sculpture comprising the exhibition are listed in the catalog, together with biographical information and the names of the various museums in Germany to which they formerly belonged. The catalog includes a preface by Perry T. Rathbone, Curator, of the Detroit Institute of Arts.



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NEWS FROM:  
THE BUCHHOLZ GALLERY  
Curt Valentin  
32 East 57th Street  
New York, New York

FOR IMMEDIATE RELEASE

A distinguished exhibition of paintings and sculpture, entitled LANDMARKS IN MODERN GERMAN ART, opens at the Buchholz Gallery on Monday, April 2nd, and will continue through Saturday, April 27th.

The exhibition consists of 19 paintings and 7 sculptures created in the now famous early twentieth century German art epoch between the years 1910 and 1925. All of the works of art being shown, with the exception of two pieces, were formerly in the collections of the great German museums, and several have been brought to America only recently by the Buchholz Gallery. (During the past year paintings formerly belonging to German museums were acquired by the Museum of Modern Art, New York, the Art Institute of Chicago, and the Rhode Island School of Design in Providence as well as the important private collections of Mr. Walter P. Chrysler, Jr., New York, Mr. Nelson A. Rockefeller, New York, Mr. Paul Geier, Cincinnati and Mr. Joseph Pulitzer, Jr., St. Louis).

Most of the artists represented are still living, and some of them still work in Germany, although they have not been allowed to exhibit their work since 1937, when they were included in the exhibition of Degenerate Art in Munich.

The significant developments of twentieth century painting in Germany are exemplified in the present exhibition, and in addition to Beckmann, Hofer, Paula Modersohn-Becker, Kokoschka and the sculptors Barlach, Kolbe, Lehmbruck and Marcus - who were not connected with any particular school, we can distinguish two groups:

1. Die Bruecke (The Bridge)

Organized in Dresden in 1903, the work of these artists is literally what the name implies - a bridge from Impressionism to the so-called Expressionism. Founders of this group were Kirchner, Heckel, Schmidt-Rottluff, and in close connection with them, Nolde and Mueller.

2. Der Blaue Reiter (The Blue Rider)

This group, organized in Munich in 1911, is better known in America than the "Bruecke" artists because it includes painters like Klee and Kandinsky, who have since become internationally famous. Briefly, the Blaue Reiter group in this exhibition are Franz Marc and Auguste Macke, and in a less rigid connection, Paul Klee and Lyonel Feininger.

Another sub-classification might be made here: that of the Bauhaus artists. Both Feininger and Klee taught at the Bauhaus and are quite well known in this country, especially since the Museum of Modern Art Bauhaus exhibition in 1939. It should be noted that while all of the artists represented in the present exhibition are strongly identified with the most significant phases of contemporary German art, there are a few exceptions in the strict sense of the word. Feininger was born in America; Klee is Swiss, Kokoschka Austrian. In addition, some of the artists are now dead. Paula Modersohn-Becker died in 1907; Marc and Macke were killed in the World War; Lehmbruck died in 1919 and Kirchner and Barlach in 1938. Nevertheless, they all played their part in "marking" modern German art and are significant figures in ANY art.

The paintings and sculpture comprising the exhibition are listed in the catalog, together with biographical information and the names of the various museums in Germany to which they formerly belonged. The catalog includes a preface by Perry T. Rathbone, Curator, of the Detroit Institute of Arts.

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Paintings, Watercolors and Sculpture by Barlach, Beckmann, Feininger, Kirchner, Klee, Kokoschka, Lehmbruck, Marc, Modersohn-Becker, Mueller and Nolde, which formerly belonged to Museums in Germany, are now in the following Museums and collections in this country:

Art Institute, Chicago  
Mr. LeRay Berdau, New York  
Mr. Harry Caesar, New York  
Mr. Walter P. Chrysler, Jr., New York  
Miss Elodie Courter, New York  
Mr. F. B. Decknatel, Cambridge, Mass.  
Mr. Paul Geier, Cincinnati, Ohio  
Mr. Philip Goodwin, New York  
Mrs. Adolph Mack, San Francisco  
Mrs. Leslie M. Maitland, Los Angeles  
The Museum of Modern Art, New York  
Mr. Karl Nathan, New York  
Mr. Joseph Pulitzer, Jr., Saint Louis  
Rhode Island School of Design, Providence  
Mrs. Stanley Resor, New York  
Mr. Nelson E. Rockefeller, New York  
Mr. Albert Rothbart, Ridgefield, Conn.  
Mr. Herman Shulman, New York  
Mr. Josef von Sternberg, Hollywood, Calif.  
Dr. W. R. Valentiner, Detroit, Mich.  
Mrs. Georges H. Warren, Jr., New York



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The present exhibition is the fourth comprehensive showing in New York of a modern school which is deserving of far wider appreciation and understanding in this country than it has yet known. Americans were first introduced to modern German art at the Armory Show nearly thirty years ago. In 1923 Dr. Valentiner organized a general exhibition at the Anderson Galleries and the Museum of Modern Art held a similar show early in its history.\* But in consequence of the undreamt of fate that has overtaken modern German art in the land of its origin, this exhibition has a unique distinction: all of the paintings and most of the sculptures have been the property of eleven German museums. Thus the exhibition represents the collective critical judgment of a museum personnel which was remarkable for its foresight and independence in the prompt recognition of the importance of contemporary German art, and was in a position to secure the best and most significant works - the "landmarks" of the movement.

Modern German art, it must be understood, is distinct from and independent of the School of Paris, although neither is governed by a respect for what the eye sees as the Impressionists were. Each is the expression of a widely different temperament - the one Northern, the other Latin. Whereas French art is largely concerned with subtly calculated formal relationships, German art is impulsive and based upon emotional values, expressed in terms of line and bold pattern and an uninhibited use of color. The mood and temper of the northern mind is revealed in varying aspects in the Exhibition. It is at the root of Kokoschka's introspective searching of his own countenance, of Feininger's translation of architecture and sailing craft into the veiled realm of the legendary. One finds it in Marc's kaleidoscopic compositions which suggest the analogy of visualized music, or in Modersohn's discovery of the poetry of the humble. Hofer's emotional reserve and sense of form relate him more closely than any of his countrymen to the French.

The beginning of the modern movement in Germany was marked by the formation in 1905 of "Die Bruecke" (The Bridge), a brotherhood of three Dresden art students - Kirchner, Heckel and Schmidt-Rottluff. Contemporary with the "Fauves" in Paris, of whom Rouault alone bears close comparison with the Germans, "Die Bruecke" was romantically conceived in a youthful spirit of allegiance to a common cause, and was idealistically pledged to the common good of its associates. It was followed in 1911 by a similar alliance, "Der Blaue Reiter" (The Blue Rider) in Munich of which Klee, Marc and Macke were members. The two latter,



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