Boston Globe
Boston, Mass.
Nov. 5, 1939

Modernistic Art Purged by Hitler Is Exhibited Here

Moot Paintings, Sculptures on View at Institute on Dartmouth St.

By A. J. PHILPOTT

One of the most surprising things Hitler has done in Germany was his purge of the museums of all modernist art. He calls this whole modernist movement in art, degenerate, and that as such it has no place in German culture.

If he had said just the opposite it might not have been so surprising. But no—he condemned the whole movement and caused all of the modernist pictures and sculptures to be removed from the art museums. Of course this condemned the artists who had been supplying this form of art to the museums for more than 10 years—condemned them to poverty. There were a great many such artists in Germany when the order went forth. Many of these ranked high in the modernist art world.

The whole thing is an interesting sidelight on the character of this man Hitler whose claim is that at heart he is first of all an artist. He studied art at Vienna and some of his paintings are not wholly mediocre. At the time he was studying, the modernist movement in art was gaining headway in most of the European nations and creating a confusion in the art world coincident with the confusion in the political world, especially since the World War.

Condemned in Germany

What this purge meant in Germany and to many German artists is very well illustrated in an exhibition which has been opened in the Institute of Modern Art here in Boston at 270 Dartmouth st., corner of Newbury st.

Most of these paintings and sculptures occupied conspicuous places on the walls of German art museums up to the day they were condemned by the Third Reich—which means Hitler.

There are probably many people—art lovers—in Boston, who will side with Hitler in this particular purge. There are others who will insist that he knows nothing about art and that these pictures and sculptures prove it.

For that is the kind of line-up which existed for some years in the art world regarding modernist art. Both sides are vocally serious in their opinions. There is no such thing as appeasement between the two classes.

So it is that the war of opinions about Hitler has come to Boston—the judgment seat of the United States in art matters—with the emphasis slightly on the side of traditions which Hitler seems to respect. Either way it is both a novel and interesting exhibition. Although it is a very small part of a very large whole, still it is interesting. For this form of art was fast supplanting all other art forms up to the day Hitler ordered the whole thing thrown "out the window" as far as Germany was concerned.

Will Cause Discussion

Many of the pictures and sculptures were sent to Switzerland at the time and were sold to dealers and others who have faith in modernism in art. Some came to the United States. The present group includes some of the best examples that came to America and it is due to the enterprise of the Institute of Modern Art that the exhibition has been made possible. It will cause a lot of discussion—if nothing more.

Like the art exhibition which the Kaiser's Government sent to the United States a few years before the World War there is some sort of morbid strain in this present exhibition; as if the work were the product of a strange and confused psychology—as if the creative art of the country reflected a general mental condition. But this present exhibition is even more fantastic in some respects than was the former.

The thing to note is that these pictures and sculptures were highly regarded in Germany until Hitler came along. In point of fact Germany rather led the world in its enthusiasm over modernist art.

Such a picture as "Christ and the Adultress," by Max Beckmann, would certainly astonish such great German artists of the past as Albrecht Durer or the Holbeins. They would also be inclined to smile at Beckmann's "Family Picture."

Good Examples Cited

Some of the best pictures in this exhibition are by George Grosz, who has lived in New York since the World War. There is a grim sort of satire in much of his work. There are good examples of the work of Erich Heckel and Karl Hofer and of Ernst Ludwig Kirchner, one of the leaders of German expressionism. There are two paintings by Paul Kleinchmidt—known as the German Van Gogh.

There is a notable portrait of a boy, by Oskar Kokokoschka, who at one time painted people as if they were really dead. He is also a dramatist of distinction. "Praying Peasant Woman," by the late Paula Modersohn-Becker, is a good example of her work.

There are paintings by Otto Mueller, Emil Nolde and Karl Schmidt-Rottluff.

There are strange sculptures by Ernst Barlach, such as "The Singing Man," and by George Kolbe, Kaethe Kollwitz, Wilhelm Lehmbruck, Gerhard Marks and Renee Sintenis.

The exhibition is open free to the public.

Hitler Didn't Like Tone

"THE SINGING MAN" BY ERNST BARLACH
Sample of purged sculpture now on exhibition at Institute of Modern Art, 270 Dartmouth st.

THE FINE ARTS

Sculpture and Paintings in German Art Show Here

SELECTIONS FROM THE INSTITUTE OF MODERN ART'S GERMAN EXHIBIT

Top left: Joseph and Maria, wood sculpture by Gerhard Marcks (1889-), formerly in the Staatliche Skulpturensammlung at Dresden. Center: Reading Monks, wood sculpture by Ernst Barlach (1870-1938), formerly in the National Gallery, Berlin. Top right: Ascending Woman, bronze, by Georg Kolbe (1887-) from the Albright Gallery, Buffalo. Lower left: The Sisters, from the oil painting by Otto Mueller (1874-1930), formerly in the Staedtisches Museum at Stettin. Right: Christ and the Adulteress, oil painting by Max Beckmann, formerly in the Kunsthalle, at Mannheim. The exhibit of Outlawed German Art will continue at the Institute through Dec. 9.

Boston Herald
Boston, Mass
Nov. 2, 1939

Boston Society Views Art Banned in Reich by Hitler

Since Germany is such a potent force in the world these days, and a people's philosophy is said to be revealed by their paintings, the directors of the Institute of Modern Art decided appropriately enough to open the 1939-40 season last evening with an exhibition of contemporary German art. Most of these paintings were banished from Germany by Hitler, and—whisper it gently—we heard several of the spectators agreeing wholeheartedly with him, while others peered through their lorgnettes and admired.

Mr. Nathaniel Saltonstall, president of the institute, was kept busy trying to explain the intricacies of German art. His mother, Mrs. Joel Goldthwait, wearing a pearl choker with her black lace gown that was sashed in red, was escorted by Dr. Goldthwait, and was most enthusiastic about a painting of a peasant woman praying. Also praising this painting was Mrs. Walter Powers, in an emerald green gown with a pleated skirt. With her were Mr. Powers and their son, Mr. Langdon Powers.

Mr. and Mrs. Sargent Collier were strolling about the gallery together, Mrs. Collier's black gown brightened with touches of gold. Mr. and Mrs. Constantin Pertzoff (Olga Monks) were interested spectators, Mrs. Pertzoff wearing a veiled pill-box hat with her black frock and carrying a bag of stop-light red. Also accenting her black ensemble with a red bag was post-debutante Miss Gail Neilsen, who wore a snood over her dark locks that were coiled low in the nape of her neck in contrast to her upswept hair-do of last season.

Mrs. Frederick MacVeagh's moss green gown was piped with gold and with it she wore a necklace, earrings and sandals of gold. Mrs. Charles C. Cunningham's dinner gown was fashioned of gray wool jersey and the bodice was embroidered with silver. Mrs. T. Barnet Plimpton wore a turquoise necklace and black gloves with her black gown that had cap sleeves and a peplum of sleek monkey fur.

Mrs. Jaffray de Hauteville-Bell was a bit puzzled by a painting of two horses, and declared that she couldn't tell where one left off and the other began. The likeness of an antelope nearby was a bit easier to decipher, however and the portrait of "Two Dying Plants" was definitely true to life. Mrs. Robert C. Terry, in black dotted with white, stood long before a painting of a rather lurid "Dream City."

Others at the opening were Mrs. Frederick H. Briggs, who topped her black lace gown with a chinchilla cape. Mrs. David J. Evans, in black frimmed with glittering bands of jet, Mr. Dale Warren, Mr. and Mrs. James W. Craig, Mrs. Charles P. Howard, Mr. William G. Russell, Allen, Miss Amy Sacker, Miss Gertrude Sands, Mr. and Mrs. Marc Peter, Jr., Mrs. Harold Walker and Mrs. E. Wentworth Fox.

A pair of

Boston Transcript
Oct. 21/39

Outlawed German Art

Exhibition of Exiled Paintings and Sculpture Opens at Institute of Modern Art on Nov. 1

Boston will be the first city in America to have an opportunity to see an at all comprehensive showing of the so-called outlawed German art, which is to be the subject of the Institute of Modern Art's first show of the fall season, opening on Nov. 1. Although this art has received numerous headlines in the United States, there have been, up to the present time, few chances for the public to see it. The paintings and sculpture to be shown are among those originally selected by German museums as the most significant works by 20th century German artists, later exiled for a variety of reasons.

The history of their banishment is brief and familiar. It was foreshadowed even in the pre-National Socialist summer of 1932, when a group of German art objects to be shown in Norway was selected on racial lines. It was a racial principle which formed the first battle cry of "art for a united German people," when the Reich Chamber of Culture was established in November, 1933.

In October of 1933 the cornerstone was laid for the House of German Art in Munich, a building which was to be the first monument of a new German architecture. Little more was heard on the subject until 1937, when the building was completed. With its dedication, interdicts broke out anew, based on new principles.

Current with a large exhibition of post-1933 approved works in the new House of German Art was the showing of so-called degenerate art, held up as an instructive contrast to the recommended style. Included in this disfavored group was much of Germany's effort in the fields of impressionism, expressionism, cubism and dadaism.

Until that moment there had been no official ban on any art in Germany. Then, however, came a severe decree against all art which fell outside the approved taste in esthetics. Museums were to be cleared of these works and of the directors who had chosen them, "without regard for legal forms."

The problem of what to do with the outlawed objects still remained. For some time there was clamor that they should be burned, but in August of 1937 it was suggested that they be sold outside of Germany. Finally in the spring of 1939, 125 of them, representing the work not only of German artists but of artists of other nationalities as well, were exhibited for six weeks, first in Zurich, later in Lucerne. They were then sold at auction, many of them coming to American collections. From these a large part of the Boston exhibition was chosen.

Formerly in the National Gallery at Berlin were two wood sculptures by Ernst Barlach, "Revenge" and "Reading Monks," also the oil painting of "The Street," by Ernst Kirchner and Paul Klee's water color, "Twittering Machine." The "Portrait of the Russian Actor, Zeretelli," by Max Beckman, and Osker Kokoschka's "Elbe River Near Dresden" were once in the National Gallery of Painting at Dresden.

The Folkwang Museum at Essen, a relatively new gallery in Germany with an unusually wide selection of contemporary European work, originally owned Emil Nolde's "Girl With Tulips," "Praying Peasant Woman," by Frau Modersohn-Becker, and "Christ and the Children," by Emil Nolde, were formerly in the Kunsthalle at Hamburg; Max Beckmann's "Christ and the Adultress" was in the Kunsthalle at Mannheim.

There are also works from Weimar, Frankfort, Breslau and other cities in Germany, and although the exhibition will not be made up exclusively of objects from German museums, it will offer a representative group of paintings and sculpture exiled from these collections.

Boston Transcript
Nov. 4/39

Beyond the Pale

Boston Sees Contemporary German Art Now Held in Official Disfavor

By WILLIAM GERMAIN DOOLEY

Totalitarian government reaches even into the studios to regulate the output of artists. The Institute of Modern Art obliquely demonstrates this fact with its new show of "contemporary" German art, which is really "outlawed" German art. Of course the pendulum swings most widely in revolutionary times, and the bitter savagery of the twenties has now begun to recede in violence here, and in Russia, and especially in the Reich the officially sponsored exhibitions show sweetness and light, especially the light of implementing the party propaganda. So it is that Germany's art at the show just opened in the former Art Club gallery is a panorama relating to pre-Hitler times.

For here is the turmoil of mind and heart that a quickly disintegrating monarchy and republic had engineered. Here is the experimentation of the Blaue Reiter groups, veering off from the French expressionism into violent, bitter dissonances. It is a disturbed and searching atmosphere so far as the painting goes, and you view the gallery with somewhat of the alarm that occurs from encounter with brutality.

Sick Painting

There is no doubt about this. German painting is sick painting. It is vivid, powerfully emotional, crude and raw in its wounds. At least this is so in the oils (an excellently representative group) where the reflections of the economic and political conditions are quite apparent. This is not to be critical of the paintings, but is rather an attempt to read through them the malady of the people and the times.

For no show that includes Marc, Hofer, Kandinsky, Kokoschka, Nolde, Dix and Kirchner can ever be disposed of in a phrase. They are, as always, searching and highly expressive paintings. This is highlighted in the electric atmosphere of the Kirchner "Street," the simple power of Modersohn-Becker's "Praying Peasant Woman," the vivid, bestial melange of the "Big City" by Grosz. Feininger's epitomization of Lueneburg ar-

chitecture. It is more than reality or objectivity in Beckmann's Scriptural vignette, and in Paul Klee infantilism and original decorative sense. Karl Hofer and Otto Mueller share a more placid realm, and a more classic color sense.

Sculpture is Magnificent

The sculpture really carries the honors. It is a magnificent group that has been assembled. The task was rather easy, for Barlach, Kolbe, Lehmbruck and Kollowitz offer material of a high quality. And in addition there is Gerhard Marcks, with three bronzes and the powerful, almost mediaeval wood sculpture illustrated above, and Renee Sintenis, famous for her joyous small bronzes, here in a swiftly mobile composition that ascends with arched and balanced grace. Some of the sculpture is familiar—Barlach's powerful crippled beggar and Kolbe's suave "Dancer" from the Germanic Museum, the latter's "Ascending Woman" from Buffalo's Albright Gallery, but the remainder are not only refreshing and vigorous, but of such a consistent descent in the tradition of German art that one wonders why they were barred.

The room of water colors is another experience in brilliance. For one thing, Klee can carry out his exhilarating fantasies, and Grosz his newer, more liquid, less unhappy style. And Feininger does for a rainy seaside day what has only been reached by John Marin in his Maine pictures. There are Franz Marc in a brilliant group of horse and antelope compositions, jewel clear in color and arrangement. Emil Nolde, Kandinsky, Schmidt-Rottluff, all at their best in striking phases of exploring personal fields in this medium.

There is an illustrated catalogue published by the museum giving short biographical sketches, with an introduction prepared by Director James S. Plaut, assisted by Mary C. Udall and Anne Tredick. It is excellent for gallery purposes, but shows many careless errors and serious lapses into subjective enthusiasm. The exhibition will continue through December 9.

Boston Post
Nov. 5/39

Contemporary German Art

"Child With Doll," a painting in oil on wood by Otto Dix, a realistic commentator, at times satirical, included in the exhibition of Contemporary German Art at the Institute of Modern Art, by whose courtesy it is reproduced.

Most provocative is the exhibition of Contemporary German Art with which Boston's Institute of Modern Art has just opened its autumn season. The greater part of the display is called "outlawed art," consisting of work banned from Germany under the present regime. Previous to 1933, the artists represented were honored and generously supported in their own country and effort was made to cause them to be understood abroad. After that year, however, many of these same men and women were denied exhibitions in Germany and their paintings and sculptures removed from German museums. We are told that, of the more than 100 publicly-owned objects of art of both German and foreign origin taken to Switzerland and there sold at public auction, many have come to the United States.

Seventy-four paintings and pieces of sculpture compose this local display. While in many cases the true art lover fails to find genuine art quality, in others it is equally difficult to see grounds for ostracism. Then, too, a few exhibits are so decidedly of the middle-of-the-road type that they seem scarcely worthy of such attention.

In a glass case are several small bronzes by Renee Sintenis, her "Galloping Colt" and "Donkey" charming little animals. One cannot imagine banning of her gifted work. Quite different in style is the much simplified, angular wood sculpture, "Joseph and Mary," by Marcks, formerly in the Staatliche Skulpturensammlung in Dresden. "Reading Monks," by Barlach, great admirer of the French Millet, painter of peasant types, is another strong and simple wood sculpture, broadly executed, formerly in the National Gallery, Berlin.

Kaethe Kollwitz, now past 70, and the first woman ever to be elected to the Prussian Academy, where she directed the department of graphic arts until 1933 when she was forced to resign, is represented not only by three powerful drawings but also by a self-portrait in bronze, a realistic, life-size head, keenly characterized.

"Praying Peasant Woman," by Paula Modersohn-Becker a follower of French Post-Impressionism, whose work was cherished in private collections and in galleries all over Germany, once hung in the Kunsthalle, Hamburg. Paul Klee, the well-known abstractionist of today whose work is unintelligible to many, is represented by water colors, two of which are charming in their color relations, also of genuine interest as examples of pure design. They are entitled "Dying Plants"—though there seems to be no suggestion of death as commonly conceived in this—and "Dream City"; both were formerly in a Weimar gallery.

Max Beckmann, one of those whose bitter disillusionment after the World war was reflected in his work, is represented by his large painting of "Christ and the Adulteress," dating from that period, which comes from a Mannheim gallery. "In the Forest," an imaginative, fairy tale scene of utmost simplicity of execution, is the work of Heinrich Campendonk, known as the Henri Rousseau of German painting. Once a teacher in the Krefeld Art School, he now lives in Holland. Otto Dix, whose work has been shown before in this country, painted the "Child With Doll" in low, dull tones, which belongs to the Museum of Modern Art in New York. Dix, who, like George Grosz, paints sweeping indictments of war, still lives in southern Germany.

We have space to mention but the merest few of the works in this exhibition and we are omitting altogether those whose outlawing would certainly seem to be in the interest of true art. But we would like to quote from the final paragraph of the introduction to the excellent and informative catalogue which states: "For the American observer, contemporary German art has none of the gayety, charm, and technical brilliance readily associated with the spectacular school of Paris or the best of our own Americans. It seems almost overburdened with sociological implications and guided by repression or adversity. Emotional intensity and extraordinary invention are peculiarly Germanic qualities, however, which are felt in every serious work of these artists and establish the merit of their efforts."

Christian Science
Monitor
Nov. 8/39

Contemporary German Art

By Dorothy Adlow

The first exhibition of the season at the Institute of Modern Art is full of interest and import. It consists of paintings and sculptures which bear, shall we say, the seal of disapproval of the political arbiters of taste in Germany. These pictures and sculptures have been the topic of discussion and propaganda; and artsist, who were not very well known outside their native land, have come into prominence through the very acts designed to annihilate them.

The exhibition is intrinsically important, for it provides us firsthand information on the work of most of the members of the advance guard of twentieth-century art in Germany. The ascendancy of the French has obscured the achievements of neighboring countries in fine arts. That Germany has its measure of ingenuity, daring, experiment, its phases of chaos and frenzy, is shown at the Boston Art Club.

German artists have been subjected to strong influences. Since the advent of Impressionism they have undertaken to use color in many ways, for its enforcement of realistic portrayal, for its emotional enhancement. The Impressionists divided color; the Expressionists carried on the division to the point of disintegration. They pounded, pulverized, dissected color and found that the result produced often a forceful, emotional effect.

There was a fascinating parallel development. Some painters took an intellectual interest, thinking in terms of prisms and geometic shapes. Kandinsky in his chart-like drawings was splitting the atom of force, reducing it to elementary components. Simultaneously Paul Klee traced thin lines with a sensitive hand, following a sort of intuitive dictation. His little pictures are not so ingenuous as they may seem at first glance. They exude sensibility. The line, the oval, the triangle serve both the calculating and the intuitive artist, and the possibilities are endless.

* * *

The exhibition reveals how personal each artist is in handling pigment, how each painter finds his own range, his peculiar extremes. How some artists work within a soft and somber palette with slight gradations, while others fling elementary chords at us with raw primary hues. Color is a most flexible instrument, lending itself to endless variations. The modern German artist proved himself tireless and fearless in handling it, as if he were deeply grateful for being delivered from the sere and sage tonalities of the baroque, and wished to exploit his newly-won freedom to the utmost.

We pause to reflect before the animal fantasies of Franz Marc, which show the delight experienced by painters before the last war in sheer curves, spirals, and shafts of color. Had he lived longer he would no doubt have sought a more complex design and a more marish pictures. Otto Dix is still persona grata in Germany, with a consequent subdual of his hard bitten qualities of style.

At the Institute of Modern Art there are some canvases of Max Beckmann, whose dramatic extravagances verge upon caricature; Lyonel Feininger, one of the promoters of the Bauhaus, and consistent exponent of abstraction; George Grosz, whose "Big City" combines abstraction and caricature; Karl Hofer, whose "Flower Girl" bears the stamp of several brands of modern practice; Wassily Kandinsky, whose unmitigated devotion to the abstract is the most provoking of modern methods; Paul Klee, who is the most delightful fantast of our time; Oscar Kokoshka, whose "Portrait of a Boy," executed as far back as 1908, shows how the artist anticipated the disillusions that were to come with the war. Franz Marc's charming animal pictures remain a touchstone in modern art history. "Praying Peasant Woman" by Modersohn-Becker provides the link between the Germans and Van Gogh, whom they were the first to appreciate and emulate. There are characteristic pictures by Emil Nolde, Kark Schmidt-Rottluff, and Ernst Ludwig Kirchner.

Many of the works on exhibition have come from museums in Germany. There were times when we traveled far indeed to see them, and now here they are in Boston. We refer especially to the sculptures of Ernest Barlach, one of the greatest sculptors of the twentieth century. In this exhibition we may see the original wood sculptures of the powerful "Revenge" and the deply moving "Monks Reading."

Finally, there is Käthe Kollwitz who is in a class by herself. Independent and fearless, she has made her grim observation of the poverty and misery in the wake of war and social maladjustment.

The exhibition will continue through Dec. 9.

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We pause to reflect before the animal fantasies of Franz Marc, which show the delight experienced by painters before the last war in sheer curves, spirals, and shafts of color. Had he lived longer he would no doubt have sought a more complex design and a more subtle tonal scheme. We may discern in the pictures of his neighbors how young and gifted Germans ripened and mellowed, working themselves free of the geometric grip, and applying the abstract method to more personal and more human themes. Even Kandinsky's chart-like drawings have begun to ease up in their hard, set lines, assuming a curvature and a mobility which are meant to connote something living and organic. The Blue Rider group of which he was founder promoted abstraction in the extreme. We can follow its most recent ramifications at the Guggenheim Foundation in New York City.

* * *

The World War influenced German art deeply. Many soldiers who survived were greatly disillusioned by the fruitlessness of their sacrifices. The pictures show horror and hatred, fear and futility. Bitter are the expostulations of George Grosz and Otto Dix, who distilled the horrors of war in some night-

Boston Herald
Boston, Mass.
Nov. 12, 1939

Key to Modern German Art To Be Found at Current Show

By IRMA WHITNEY

Those seeking a key to the riddle of 20th century German art in the current exhibition of it at the Boston Institute of Modern Art, 270 Dartmouth street, until Dec. 9, may find a useful spring board provided by a recent issue of Life magazine which reproduced in full color some of Adolph Hitler's watercolors. Having these in mind and with the German modernist canvases at hand one sees to the bottom of the psychological aspects in the contemporary movements in German art and politics.

Hitler's puerile, timid, stilted, hidebound and whispering academism reveals a man of limited artistic understanding. The paintings are a personal revelations of a mind battling with a sense of inferiority timid and incapable in art of flights off the ground into the realms of original self-expression. Whatever he is as a tyrant, in painting his calligraphy tells us he would never be one to dare any adventures beyond those already safely established by conventions. On the contrary, the work of the painters Hitler barred from exhibition in Germany as degenerate and unfit for his Holy Nordic Empire have a naked force, a psychological drive, and an experimental inquisitiveness that make the Fuehrer's effusions look effeminate, rootless and wan.

SOUGHT WAY OUT

The story of contemporary German art is a revolutionary one. In 1903 the "Bridge" group at Dresden under the leadership of Kirchner, Heckel, and Nolde, sought a way out of Impressionism's cul de sac by way of Expressionism. The artists used subjects based on nature, played up pyschological content, played down visual data, and employed a somewhat abstract technique. This movement took a more definite shape in 1911 when "The Blue Rider" group with Kandisnky, Klee and Franz Marc as the spearheads, developed a rhythmic repetition of non-representative shapes into what is today called Abstraction.

However Expressionism and Abstraction were climbing far out on the limb of intellectualization. The movements were too esoteric and too subjective for mass consumption.

Then came the war. In art it was followed in Germany by a vulgar and cruel new realism. George Grosz says that the German Dada movement was brought about when the men who had fought in the trenches realized that "the world was not ruled by the spirit nor by any spiritual people." In the exhibition, his sordid composite picture of lurid city life, Max Beckmann's miserable family in its treatment suggesting a clairvoyant cross-section of tenement low life, his unsuccessfully realized "Christ and the Adulteress" ridden with disillusion and hate, the stern recording of poverty and hopelessness among Berlin's post-war poor in great drawings by Kaethe Kollwitz, are typical of a decaying society and showing its artists striking back at world-wide indifference to injustice in savage forms, brutal color, and a desperate, crude objectivity.

The strange melange of revolters are represented here in one medium or another with typical works by Campendock, Otto Dix, Feininger, Hofer, Kokoschka, Mueller, Schmidt-Rottluff; and among the sculptors Barlach, Kolbe, Kollwitz, Lembruck, and Sintenis.

CAUSE FOR BATTLE

Blind politicians, a still blinder fate, or a ghastly combination of small men in big places without vision at a vital moment helped from 1914-18 to wreck their world. Regret, disgust, nostalgia are some of the things these painters sought to express, not gently but violently. Collectively they have influenced the form and the inner content of all subsequent art, no matter how conservative its terms. On the other hand, the crass surface imitators the parlor pinks who have tried to make use of such art as a rallying ground for social revolution in happier lands, the sly commercial greed that has not been above making a penny out of misery and that has cashed in by feeding false imitations of this intense revolutionary sincerity as vicarious emotional thrills to those too protected, too idle, or too rich to manufacture any suffering of their own—such as these have made the social aspects of German Expressionism anathema and a cause for battle.

The exhibition has some 74 oils, water colors, sculpture and drawings. In 1939 over 100 publicly owned works of art in Germany were taken from collections at Mannheim, the National Gallery in Berlin, the national collections at Dresden, Weimar, Halle and Hamburg and sent to Lucerne in Switzerland, where they were sold at public auction. A Belgian syndicate bought many. Others found their way to America and, still in the hands of their dealers, are lent to this exhibition. The Allbright Gallery, the Chicago Art Institute, the Detroit Institute, the Germanic Museum a Harvard, the Museum of Modern Art in New York, the Rhode Island School of Design, and the Toledo Museum of Art are American institutions lending for the occasion. Owners in New York include Mr. and Mrs. Harry I. Caesar, Erich Cohn, J. B. Neumann, Herman Schulman, the Buchholz Gallery, the Nierendorf Gallery, the Weyher Gallery, Philip Goodwin, Curt Valentine and several anonymous lenders.