

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

Valentin

"Press Clipping"

Publicity

Album

1937 -

Apr.

1940

(2 filing units)

V.A.1a

V.A.1b

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

THE SPRINGFIELD DAILY REPUBLICAN  
inspiration. Distortion, brilliant and strong rhythm became the main characteristics of these men. "The Bridge" who formed the link between 19th century impressionism and the 20th century scientific investigations. That they tended to become more or less abstract was natural in view of the contemporary painting in Paris.

Quite abstract, however, was the movement which immediately followed them in 1911. Sharp lines of demarcation, always impossible to establish in any healthy movement, are also lacking here, but the group known as "The Blue Rider," formed by Paul Klee and Wassily Kandinsky, soon found considerable popularity and support among the young artists of pre-war Germany. It was a logical reverberation of the cubist school of Paris, led by Picasso. Yet it was not purely an eclectic movement of slavish imitation, for it is easy to suppose and see that the scientific attitude which prompted the painting of these Paris cubists acted as a potent upon the German painters as upon the French. And the Germans were fully aware of Cezanne's painting which acted as the point of departure for them both.

#### After the War

Cubism, after the war in Germany, became, as it became in post-war Paris, inadequate to express the revolution which overcame the artists of a thoroughly disillusioned Europe. "The New Objectivity" formed by the German painters George Grosz, Otto Dix and Man Beckmann, with its unvarnished portrayal of a decaying civilization, proved a far more powerful and satisfactory method of expression.

Frank criticism of the war and its sociological and biological results were the keystones of this movement, which has been now branded by the present German political regime as the most decadent of all German art movements. Surrealist to a certain extent, often ugly and even revolting in its expression, it gave rise to a general cry of, "Why don't you paint pleasant pictures?" To which came the obvious reply, "Why don't you give us a pleasant and peaceful world in which to live?"

In view of the fact that painting in Paris since the beginning of the 20th century has demanded and received such universal attention it is no wonder that these three vitally important German groups, together with many independent artists who belonged to no school or movement, which form modern German art, have been rather neglected, especially in this country. This has been aggravated by the isolation of Germany since the war. Their art, however, rudely brought to our attention by the treatment to which its creators have been subjected, is now newly established, as may be seen by examining the group of 30 examples which will be on view at the Museum of Fine Arts during the last three weeks of this

CAN, SPRINGFIELD, MASS.: WEDNESDAY, JANUARY 4, 1939

## GERMAN ART SHOW TO OPEN TUESDAY

Contemporary Oils, Water Colors, Drawings and Sculpture to Be Exhibited at Museum of Fine Arts

A large exhibition of oils, water colors, drawings and sculpture by contemporary masters of German art will be placed on view at the Springfield Museum of Fine Arts next Tuesday in galleries 6 and 14, where it will remain through the 30th. Originally planned in cooperation with the Museum of Modern Art in Boston, this loan exhibition will now be shown only at the Springfield museum, which has arranged it with the assistance of Mr. Curt Valentine of the Buchholz gallery, in New York.

Since no movement in art, however isolated, springs into being without benefit of outside influence, German art of the 20th century has been no exception. The "Fauves" of Paris, the painting of the Norwegian painter Edward Munch, and primitive African sculpture might be said to be the roots from which the first strong modern movement in German art derived.

Turning their backs on the fuzzy state into which German impressionism of the 19th century had landed them, the painters Erich Heckel, Ernst Ludwig Kirchner and Karl Schmidt-Rottluff consciously set about, at the beginning of the present century, to form a more truly German form of expression, taking these three sources as their natural in-

Y, FEBRUARY 20, 1938

### Sculpture by Kolbe

A display of bronzes and drawing by George Kolbe, the German sculptor, is on view at the Buchholz Gallery, probably showing the most representative group of his works yet exhibited in America. There are about twenty-five sculptures and forty drawings in the display, almost all of which are nude.

Kolbe's salient quality as a sculptor is his sympathetic naturalism. Using as his models the figures of young women, he epitomizes the spirit of their youthful vigor and character, without fiction or imagination. The success of his art is all in his robust, but well controlled modeling, which suggests vitality in an appealing form.

The figures shown range from the "Seamstress Girl" of 1917, to the "Woman" of three years



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

## From Excellent German Art Show Opening Here



The Singing Man, by the late Ernst Barlach, is one of the outstanding pieces of sculpture in the Fine Arts Museum's new exhibit.

### LOCAL COLOR By W. G. Rogers

I am counting on Adolf Hitler's help to win your approval of an exhibition which may otherwise have hard sledding. You would be inclined to disapprove sight unseen, I take it, any art the Fuehrer liked, and to approve whatever he didn't like.

#### Back-Handed Assistance

Herr Hitler's assistance comes in reverse. A show opened here last night in which most of the art, and a lot of the artists represented, have been banished bag and baggage from the Reich. The exhibition is the very breath, the hot breath, of Central Europe's troubles. Called "Modern German Art," it is on display to the public from today through the month in the Museum of Fine Arts, Hitler.

in his youth a painter who failed to gain recognition, couldn't stand this art. Perhaps we should thank him for sending it packing, for otherwise we might have missed what is one of the finest exhibitions this museum has presented for a long time.

Some of the things in the show, consisting of about 100 pieces of sculpture, oils, water colors, drawings and prints, don't need the official antagonism of the world's leading antagonist. They are close enough to traditional art for the eye to understand their superlative merits at a wink.

For example, for sculpture there is a beautiful head by and of Kaethe Kollwitz. This life-size bronze shows the Berlin woman who was represented in this same museum in her first print show in the United States about five years ago. We see the genius who lithographed the suffering people, lithographs for which this artist is known over the world, which are among the most passionate graphic expressions in modern times, the equals of which can't be found this side of Daumier.

#### Shown Here Before

There is also the bronze of Ernst Barlach's The Singing Man. Along with a couple of other sculptures, it was included in a show of modern sculpture held at South College in the local



Girl With Bathing Cap by Karl Hofer is one of the paintings in the "Modern German Art" exhibit opening today to the public in the Fine Arts Museum.

Schmidt-Rottluff . . . these names have the added advantage of being well known, but I'm afraid they'll need it. Because these works, which Hitler can't stomach, will fall you in an important respect: they lack the kind of beauty to which you have been accustomed. There is nothing pretty, smooth or placid about them.

#### Artists as Teachers

One thing we must always remember: it is not we who teach the artist, but the artist who teaches us, what is interesting and exciting in the worldly scene. As the artist goes about his job of discovering new shapes, forms and colors, he constantly riles us. No sooner are we comfortably settled with one style of duty well digested, than along comes a later artist to jolt us out of our grandfathers, for instance, accustomed to Corot and along comes Cezanne; their children got used to Cezanne, and along comes Gauguin and Van Gogh.

It is really pretty discouraging. It hits us. We have become familiar with this or that tried and true, and we find ourselves in a German art which battles with some of the best Paris is

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JANUARY



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK WORLD-TELEGRAM, SATURDAY, FEBRUARY 26, 1938.

years ago. I thought then, think, this piece helps grade, make Barlach the master sculptor today . . . he died last year. The little Singing Man is built something like a harp, with his back and legs as the back and pillar and he leans the neck of the instrument. It is pure Gothic, Gothic in design, realism and whimsicality. I don't know of any other piece of modern sculpture . . . unless another by the same man . . . which I'd rather reproduce on this page. A second bronze, the Doubter, and two drawings, complete the Barlach list.

Hitler's contrariwise example will not be needed, either, to interest you in the Oskar Kokoschka portrait of the late Jan Masaryk, because Masaryk was the founder and first president of the late Czechoslovakia. Keep Hitler firmly in mind, though, when you come face to face with some other paintings. For example, Kleinschmidt, Campendonck, Dix, Kandinsky, Hofer, Nolde, Pechstein,

**Kolbe Has a One-Man Show.**  
George Kolbe, German sculptor, is world-renowned, though he appears never to have had a one-man show in America before the one which has just opened at the Buchholz Gallery. This is something in the nature of a retrospective, with the items dating from 1917 to 1928. His figures have nothing pyrotechnical about them. They are simply modeled, with a sweet lyric quality suggesting Lehmbruck, achieved without the latter's distortions, but also without nearly as much effectiveness. Outlines are pure, conceptions rather classic, on the whole. E. G.

**VALENTINE**  
GALLERY  
16 EAST 57TH STREET  
**RAPHAEL SOYER**

selling. We expect to be wrong, and we can be sure still is. Of course, if we have a meaking desire to agree with him, it's too bad for us, not for the art; we'd like to get all the pleasure we can out of our eyes, here's a chance to, but this art, if it isn't accepted today, will take care of itself very well tomorrow.

If it lacks something we have been accustomed to call beauty, it has something we can recognize: strength, vitality and even a kind of ferocity. It is a "barbaric yawp" and has as much Hun as German in it. We must remember too that most of the different beauties we have learned to love in other arts also possess this strong and vigorous quality. As familiarity dulls our senses, we forget that part.

One of the paintings is reproduced on this page. It is a sort of compromise between what we had already seen and what is new here. Perhaps however if we start with Girl With Bathing Cap, by Karl Hofer, we can advance into more troublesome areas without so much difficulty. Or perhaps we can enter these mysterious areas more easily by starting with the canvases of men whose work bears the imprint of Paris. The French capital doesn't prettify the work but it takes out some of the bite, it tames them down for Anglo-Saxon consumption. There are evidences of this, I think, in Paul Klee and Max Ernst.

**We Take on Beckmann**  
Those men once digested, we can take on the Kitchen by Max Beckmann and Otto Dix's water color, Head of a Woman. This pair of artists, with George Grosz, painted post-war Europe as seen through disillusioned German eyes. Then we can take on also Heinrich Campendonck, Wassily Kandinsky and Paul Klee, under the Picasso influence; Campendonck, however, is the least sophisticated, and retains more of the ruggedness and mysticism of the German. Then let's tackle Erich Heckel, Ernst Ludwig Kirchner and Karl Schmidt-Rottluff, who started the modern movement in their country. Paul Kleinschmidt, Werner Scholz, Werner Drewes and Max Pechstein are four others represented by canvases of outstanding merit.

With these out-of-town loans the museum is showing a gallery of about 20 prints lent by Abraham Kamberg. There are 12 Kandinskys, and other artists from this increasingly important local collection are Kollwitz, Herman Struck, Pechstein, Eugen Spiro, Paul Paeschke and Julius Turner.

Lenders, public and private, are the Lilienfeld, Buchholz, Nierendorf, Westermann, Weyhe and Drey Galleries, Katherine S. Dreier, Erich Cohn, Ladislav Szecsi, Erich S. Herrmann, Curt Valentin, Karl Zerbe, Annemarie Henle, Societe Anonyme and the German Museum of Harvard University.

The exhibit was arranged by the museum with the assistance of Mr. Valentin of the Buchholz Gallery. Director John Lee Clarke, Jr. will give a gallery lecture at the museum Sunday afternoon at 4.30. The lecture is free to the public.

**EXHIBIT**  
Portrait of the late Thomas G. Masaryk, former President of Czechoslovakia, painted by Oskar Kokoschka, Austrian artist who has long lived in Berlin and is now a resident of Prague. It is included in his current one-man exhibition at the Buchholz Gallery. The figure shown in the background is Amos Komensky, a Czech philosopher.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

THE SPRINGFIELD DAILY REPUBLICAN, SPRINGFIELD, MASS.: WEDNESDAY, JANUARY 11, 1934

## Art World News

### MODERN GERMAN ART EXHIBITION AT THE MUSEUM

Work Shown Here Is Modern in Sense of Time and Manners But Largely Pre-Hitler—Lecture Sunday

By RICHARD S. BROOKS

The exhibition of modern German art which opened last evening at the Springfield Museum of Fine Arts, to continue through the 30th, introduces a group of accomplished painters and sculptors most of whose work, and even whose names, are unfamiliar—or were until very recently. While the collection is modern art—in the sense both of time and of manner—it is largely pre-Hitler art. Much of it is by artists whom the fuhrer has officially frowned upon. It would have added to the instructiveness of the exhibition to have included some works of which he is known definitely to approve. As it is, the question whether representative German art of today is mostly of the newer schools, or experiments, is not answered here.

With allowance for the novelty of its peculiarly, if undefinably, German flavor, the exhibition as a whole—especially the oils—suggests a retrospective assembling of samples of the various manners in which post-impressionism departed from the mild heterodoxy of the impressionists. There is, for instance, a painting by the founder of German dadaism, good examples of expressionism, post-expressionism, abstractionism, and so on. Color rather tends toward the garish, though, by no means in every case. Paul Kleinschmidt has confessed his admiration for Van Gogh by following his manner of drawing, brushwork and lavish use of paint but without essaying his brilliant color. Oskar Kokoschka's "Portrait of Masaryck" (recently reproduced on this newspaper's Sunday "Music and Art" page) is in a glowing scheme of opalescent color, as is his earlier "Market In Tunis." Franz Marc's "The Deer" (reproduced last Sunday) and Heinrich Campendonk's "The Red Cat" are especially attractive examples of modernism, alike in drawing, in picturesque design and in color harmony. Outstanding, but scarcely "representative" (the catalog notes that the artist's style is "very unlike his compatriots") is Karl Hofer's neo-classic (?) "Girl With Bathing Cap," somewhat similar to the painting which won him a prize at the recent Carnegie International exhibition.

The water colorists are well represented, and speak well for themselves, and there are a number of drawings, including two of Kathe Kollwitz's poignant sketches, portraying the tragedy of the underprivileged. Her self-portrait in bronze is also included. The bronzes as a group speak especially well for the skill, vigor and originality of modern German sculpture.

John Lee Clarke, Jr., director of the museum, will give an informal lecture on the exhibition at the museum.

### 'Sleeping Balletteuse'



(Republican Staff Photo)

Oil painting by Paul Kleinschmidt in exhibition of Modern German Art, at the Springfield Museum of Fine Arts.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

Feb, 1938  
Jan 1939 Loose newspaper clippings

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

1937

*Foranville*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

"NEW YORK TIMES", March 28, 1937.

A New Gallery.

Six German sculptores are represented by bronzes and drawings in the opening exhibition at the Buchholz Gallery, 3 West Forty-sixth Street. Ernst Barlach, an exhibition of whose work was recently held at Westermann's, along with Georg Kolbe and Wilhelm Lehmbruck, is well known in this country and the examples shown are fairly typical. Gerhard Marcks, Richard Scheibe and Renée Sintenis are not so familiar to New York Gallery goers, and, although not of the stature of the first three names, they are all well worth acquaintance. The drawings by Marcks are of especial interest. Kolbe's "Seated girl", the circling arms intersected by the long line of legs, is a particularly striking example of this sculptor's work. The earliest piece is Lehmbruck's "Meditation", dating from 1911; the latest works are small bronzes by Kolbe, Marcks and Barlach (the latter's "Flute-player" extremely simplified) dating from 1936.

H.D.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

A New Gallery—Six German sculptors are represented by bronzes and drawings in the opening exhibition at the Buchholz Gallery, 3 West Forty-sixth Street. Ernst Barlach, an exhibition of whose work was recently held at Westermann's, along with Georg Kolbe and Wilhelm Lehmbruck, is well known in this country and the examples shown are fairly typical. Gerhard Marcks, Richard Scheibe and Renée Sintenis are not so familiar to New York gallerygoers, and, although not of the stature of the first three named, they are all well worth acquaintance. The drawings by Marcks are of especial interest. Kolbe's "Seated Girl," the circling arms intersected by the long lines of the legs, is a particularly striking example of that sculptor's work. The earliest piece shown is Lehmbruck's "Meditation," dating from 1911; the latest works are small bronzes by Kolbe, Marcks and Barlach (the latter's "Fluteplayer," extremely simplified) dating from 1936. **TIMES 3/28/37.**

The first exhibition at the new Buchholz Gallery, 3 West Forty-sixth Street, which opens today, comprises sculpture and drawings by Ernst Barlach, Georg Kolbe, Wilhelm Lehmbruck, Gerhard Marcks, Richard Scheibe and Renée Sintenis. **TIMES 4/1/37**

of the  
hun-  
in the  
nursals  
leagues

even among minor officials.

The recently opened Buchholz Gallery at 3 West Forty-sixth street, is showing sculptures and drawings by six modern German sculptors, several of whom are little known in this country. Georg Kolbe, whose work is fairly familiar here, appears on the whole the strongest of the lot. His "Seated Girl," "Sybil" and "Resting Athlete" seem particularly vital, as do his various vigorously modeled drawings from the nude. By comparison, Ernest Barlach leans toward the primitive, with his broadly simplified planes as shown in his bronzes of "The Doubter" and "Flute Player." Wilhelm Lehmbruck's "Meditation," the "Ino" of Gerhard Marcks and the "Seated Woman" of Richard Scheibe are other works which, in their several ways, make a serious appeal. Renée Sintenis completes the display with miniature bronzes in which animals figure largely.

No lack of variety marks the several solo exhibits being held until April 10 in the enlarged quarters of The Studio Guild at 730 Fifth avenue.

Florence Proctor of Toronto, Canada, who had her first New York showing last season, is again in evidence at The Guild Galleries.

abcock

NEW YORK SUN  
3.4.37

is, it  
painter  
individ  
scenes  
on view  
through

H  
41

F



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

BROOKLYN DAILY EAGLE, NEW YORK, SUNDAY, APRIL 18, 1937

## The Current Exhibits: Fantin-Latour

by the French Artist—A Group Show of German Sculpture—Yo

### Three Barlachs



'Moses', 'Doubter' and 'The Drinker' shown at the Buchholz gallery.

that less abstruse and melting subjects would have curbed his emotional indulgence and provided a grip which the more Wagnerian works lack. In his oils Fantin had this necessary objective reference. For this reason they are, on the whole, more interesting. Similarly, it is when his unmitigated flow finds opposition in the lithographs that we get those rippling blacks, shadowy grays and pure whites which are his peculiar contributions to the medium.

LEE GATCH, young American painter, is holding his third one-man show at J. B. Neumann's New Art Circle, 509 Madison Ave. Mr. Gatch starts with an indispensable asset for a painter—he is a true colorist. His reds, his blues, his occasional pale yellows never chime wrong. What is more, they are instantly recognizable as his. He might be said to hang these colors across space in horizontal strips. This is best exemplified in "Yaddo Barn," "Pennsylvania Barn" and "Old Stables," all of which regis-

ters," again, these color strips have a curious, wavering animation. The three water-colors are pleasing.

Gatch's weakness is that he cannot get this color to do all his work for him. In the back of the canvas and in the organization of the forms he resorts to theory. Hence his triangulation of the spaces. Hence, too, a static quality, as if life were lacking. The question is: Will the color take over these areas? If it does, the discriminating and imaginative Gatch will become a completer painter.

Another young painter of Gatch's generation is Botkin (Marie Harri-man Gallery 61-63 E. 57th St.). His work is a considerable advance over last year's. Then his color had no glow and one had to rely entirely upon the subject-matter. He still has the subject-matter: the loafing "No-Count Boys" (No. 14), amiable "Aunt Bess," the joyous "Man With Tuba," the humoresque of the "Old Actor." But in addition he is beginning to manipulate color for its own sake, as in the skirt of "Aunt

manipulation does not take us far: like the "blues" of jazz music it is a beginning rather than a consummation. But a beginning it is: it now remains for Botkin to push it farther.

A NEW gallery, the Buchholz, at 3 W. 46th St., is displaying sculpture and drawings by contemporary Germans. The "Flute-player" of Barlach has humor and expressive modeling in the metal. The familiar "Doubter" is still impressive. George Kolbe contributes five of his slim, adolescent figures, all graceful. Renee Sintenis has many frisky little colts, like sketches in bronze. There is an interesting Lehmbruch, "Bending Torso," which conveys a subtle and elusive pleasure by its sense of suspended weights. Gerhard Marcks is new to the writer. His placement of hands is generally sensitive, but much of his content derives from Lehmbruch. Richard Scheibe is another newcomer. Many drawings and a few lithographs complete this inaugural show.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

"THE ART NEWS" April 3, 1937. (Wichtigste Kunstzeitschrift)

German sculpture

The opening of the Buchholz Gallery with a small but unusually arresting show of German sculptures is an event of considerable interest in New York. To the already familiar names of Kolbe, Barlach, Lehmbruck and Sintenis are added those of two newcomers to America, Richard Scheibe and Gerhard Marcks. The outstanding pieces of the show are, however, the Kolbe statuettes with their self-contained synthesis of gesture and motion. Kolbe voluntarily breaks up line and mass, yet thereby loses none of the integral unity of his figures. Accentuating the sculptor's problems in what must necessarily be awkward arrangements of arms and legs, he achieves a result fundamentally not unlike Lipchitz in which forms unconnected with a solid foundation rhythmically unroll themselves from an inner core. "Listening to the Earth", one of the most strikingly successful pieces, is built on his favorite tripod plan and has, in addition to its awkward and touching grace, a striking design evolved from a spiral theme. A larger figure, though beautifully balanced, loses by its static pose.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

## EXHIBITIONS IN NEW YORK

(Continued from page 4)

Artists' Gallery, 33 W. 8th St. *Paintings by Hermine Loughney*, to April 11.  
 Associated American Artists, 420 Madison Ave. *Early American Drawings*, to April 5.  
 Babcock Gallery, 38 E. 57th St. *Paintings by Macsoud*, March 29-April 17.  
 Bachstutz Gallery, The Savoy-Plaza. *Old Masters and Classical Jewelry*, to April 15.  
 Bignou Gallery, 32 E. 57th St. *Paintings by the Post-Impressionists*, to April 10.  
 Boyer Galleries, 69 E. 57th St. *Paintings by Emlen Etting*, to April 10.  
 Buchholz Gallery, 3 W. 46th St. *Sculpture by Barlach, Kolbe, Lehmbruck, Marks and Sintenis*, to April 17.  
 Carroll Carstairs, 11 E. 57th St. *Paintings by Caroline Martin*, to April 3.  
 Collectors' Haven, 907 Third Ave. *Etchings by Rembrandt*, to April 17.  
 Leonard Clayton Gallery, 108 E. 57th St. *Watercolors by Grant Reynard*, to March 31.  
 Contemporary Arts, 41 W. 54th St. *Paintings by Gershon Benjamin*, to April 10.  
 Downtown Gallery, 113 W. 13th St. *Paintings by Six American Artists; Paintings by Fifteen Younger American Artists*, March 29-April 10.  
 Durand-Ruel, 12 E. 57th St. *Paintings by Degas*, to April 10.  
 East River Gallery, 358 E. 57th St. *Group Show*, to April 3.  
 Ferargil Galleries, 63 E. 57th St. *Paintings by Sheldon Penmoyer*, to April 1; *Paintings by Herbert Guerschner; Watercolors by Tom Craig*, April 1-17.  
 Fifteen Gallery, 37 W. 57th St. *Watercolors by Tschudy*, to April 3.  
 Findlay Galleries, 8 E. 57th St. *French Impressionists*, to April 12.  
 French Art Galleries, 51 E. 57th St. *Modern French Paintings*, to April 3.  
 René Gimpel Gallery, 2 E. 57th St. *Montparnasse Painters of 1920*, to April 12.  
 Grand Central Galleries, 15 Vanderbilt Ave. *Prints by Thomas Nason; Prints by Seth Hoffman*, to April 3.  
 Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings by Luis Mora*, to April 3; *Paintings by Eulabee Dix*, March 30-April 13; *Memorial Exhibition for Julius Rolshoven*, March 29-April 10.  
 Guild Art Gallery, 37 W. 57th St. *Paintings by Ary Stillman*, to April 3.  
 Marie Harriman Gallery, 61 E. 57th St. *Paintings by Jean Oberlé*, to April 3.  
 Arthur H. Harlow & Co., 620 Fifth Ave. *English Sporting Prints*, to April 10; *Paintings and Etchings by Carl Runge*, April 1-30.  
 Frederick Keppel & Co., 71 E. 57th St. *Etchings by Pennell*, March 30-April 17.  
 Kleemann Galleries, 38 E. 57th St. *Paintings by Thomas Eakins*, to March 31; *Paintings by John A. Hartell*, April 1-17.  
 M. Knoedler & Co., 14 E. 57th St. *French Figure Pieces of the 19th century*, March 29-April 10.  
 C. W. Kraushaar Art Galleries, 740 Fifth Ave. *French Paintings*, to April 10.  
 John Levy Galleries, 1 E. 57th St. *Old Masters*, to April 3.  
 Julian Levy Gallery, 602 Madison Ave. *Paintings by Berman*, to April 2.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

"THE ART NEWS" April 3, 1937. (Wichtigste Kunstzeitschrift)

German sculpture

The opening of the Buchholz Gallery with a small but unusually arresting show of German sculptures is an event of considerable interest in New York. To the already familiar names of Kolbe, Barlach, Lehmbruck and Sintenis are added those of two newcomers to America, Richard Scheibe and Gerhard Marcks. The outstanding pieces of the show are, however, the Kolbe statuettes with their self-contained synthesis of gesture and motion. Kolbe voluntarily breaks up line and mass, yet thereby loses none of the integral unity of his figures. Accentuating the sculptor's problems in what must necessarily be awkward arrangements of arms and legs, he achieves a result fundamentally not unlike Lipchitz in which forms unconnected with a solid foundation rhythmically unroll themselves from an inner core. "Listening to the Earth", one of the most strikingly successful pieces, is built on his favorite tripod plan and has, in addition to its awkward and touching grace, a striking design evolved from a spiral theme. A larger figure, though beautifully balanced, loses by its static pose.

Two pieces by Barlach show the latter's mastery of design, though the perfect out of line in "The Fluteplayer" suggest a bas-relief rather than round form. Of Lehmbruck there is a familiar and beautiful "Bending Torso", one of the rare sculptural fragments that is complete in itself, and an earlier "Meditation" whose intense repose foreshadows Maillol. The colts of René Sintenis have none of the slowness usually associated with small animal sculpture. Astride one of these a charming figure of a small boy sits with all the ease of Verocchio's famous rider.

R.F.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

## THE ALLIED ARTISTS

TRIBUNE 5/30/37.

The twenty-fourth annual exhibition of paintings and sculpture which the Allied Artists of America is holding at the Fine Arts Building is conservative to its very roots. Not so much as a breath of novelty brushes the frame of its solidly anchored conventionality, which is a pity when one considers the accumulation of effort involved in so large an exhibition. True enough it has its points of interest, which in all exhibitions of the kind occur from place to place in the ensemble, causing one to hesitate and give thanks. And these are not, as they need not necessarily be, incidents justified by novelty alone. Good technique, good color, an occasional poetic mood often prove rewarding in a desert of desultory and uninspired painting.

Such moments of reward may be found in pictures on display at the Fine Arts Building such as Catherine Morris Wright's "Evening Breeze," in which delicate sensibility toward the pictorial effect of light, color and pattern is deftly concentrated without pretension, in a study of two children silhouetted against the rail of a ferry boat, with the hazy outline of a sea coast in the distance. Or in the "Side Bet," by Roy M. Mason, in which grim faces in a huddle tell the dramatic story of a cock-fight. Or in Sidney E. Dickinson's remarkable portrait, in cold blacks and pallid flesh tones, of his fellow artist, Ross Moffett, which is admirably adroit though otherwise unsatisfying. These are all good pictures, well painted, interesting, but unfortunately very limited in number. Also among the more meritorious pictures, including several by young artists who are making their initial appearances with the organization, are paintings by David R. Daly, Emma F. MacRae, Kenneth G. How, Gustave Wiegand, Percy Elbee, Grieg Hovsep, Chapman, Jean Spencer, Ivan Olinsky, Charles Harsanyi, Dorothy Oughtman and the late Charles H. Rathbone Jr.

This year the Allied Artists have concentrated mainly on oil paintings, and have included in the show only a few sculptures—about thirty—among which are noted the distinguished medals of Julio Alfaro, the portrait head by Jeno Szabo of Eugene Higgins the painter, and the sensitive "Male Torso" by Bruce Douglas. Watercolors, oil on glass and black and whites are omitted. Without them the display

achieves a unity, however, which would not otherwise have been obtained.

### American Subjects

Watercolors and pastels by American artists make a pleasant little show at the Kraushaar Gallery. About twenty artists are represented. A pale-tinted "Merry-go-round," by Maurice Prendergast, and an atmospheric sea-piece by John Marin are among the earlier works. Reynolds Beal and Ann Brockman show marines, the former a cool moonlight scene, and the latter a harbor view with good clarity in color. Richard Lahey's village scene is animate with figures of children at play and quite charming in its wintry feeling, making a contrast with a crisp, impersonal interpretation of a railroad bridge in winter by Charles Kaeslau. Others well represented in the show are Henry G. Keller, Gifford Beal and Guy Du Bois.

Young Americans are represented at the Hudson Walker Gallery in a group show of paintings. Interesting new talent is shown in Frederick Fredrickson's "Bathers," a crisply luminous and colorful nude composition in which the landscape is equal in its appeal with the idyllic groupings of the figures. Stuyvesant Van Veen makes a good contribution with "Backstage Sewing Room," a study of stage-hands and seamstresses at their occupations behind the scenes in a theater. "Bicycle Race," by Mary Earley, amusingly develops a picturesque theme in sport, and "Clown," by Victor de Pauw, and "Man With Mandolin," by Eloy Wedin, are both substantial portraits—different in style but capably painted. Marsden Hartley and the late Alfred Maurer are among the others represented in the show. The latter's "Portrait of a Girl" personifies the qualities of gawky girlhood in the style familiarly shown in his late figure paintings. An honestly painted river scene by Samuel Brecher also is prominent in the exhibition.

### Modern Germans

At the Buchholz Gallery Curt Valentin has grouped together about thirty paintings and watercolors by representative German moderns. Several of the artists, so far as previous exhibitions here are concerned, are relatively new—artists such as August Macke, who died in the World War; Ernst Kirchner, Ernst

Nay and Werner Scholz. Good painters, especially Macke, studied in France and reminds one, in several deft studies, of the charm of Renoir. More impressive, however, is the strength and talent shown by two artists already well known in this country—Max Beckmann and Carl Hofer. The former shows a landscape, "Mountain Lake," with sharp pattern of trees and swans on the water, done in a vigorous style in which the natural forms are cleverly and harmoniously related. He has also a flower piece which is forceful, as well as vivid in color. Herr Hofer is well represented by his "Girl in Bathing Gown," showing characteristic simplicity and breadth of style and color—the effect being that of a form seen under artificial light. Others represented are Paul Klee and Emil Nolde, whose results are especially sensitive in watercolor. Work by four German sculptors also may be seen on display.

C. B.

## Museum Notes

Free gallery talks will be given at the Metropolitan Museum of Art on Tuesday, Wednesday and Thursday afternoons at 4 p. m., from June through September. Regular motion-picture showings, on Tuesday, Saturday and Sunday afternoons at 2:30, also are scheduled on the summer program at the museum.

At the Brooklyn Museum a display of drawings of the dance may be seen through June 27. Among the artists represented are B. F. Dolbin, Viennese illustrator and stage designer; Betty Joiner, Valeria Ladd and Lisa Schlaffer. An exhibition of photographs of Long Island, made by George Brainerd from 1870 to 1885, represents many scenes of historical interest. Brainerd's negatives were given to the museum many years ago. The prints on display have been recently made from these negatives, restored by technicians of the Works Progress Administration. Some of the scenes represented are Mill at Mill Neck, Saw Mill at Smithtown, Street in Northport, Old School House, Westbury; Old House near Puxabogue, Paper Mill at Roslyn, Fish Oil Factory at Islip, Indian Altar near Aquebogue and Light-house at Plum Island.

Prints are prominent among several shows to be held this summer at the Art Institute of Chicago. Among the displays to be held are



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

" MAGAZINE OF ART ", May, 1937.

German Sculpture.

An Exposition of sculpture and drawings by German artists, at the Buchholz Gallery include the works of five artists of whom Lehmbruck, Kolbe and Renée Sintenis have been represented in various exhibitions in the city. - Barlach's recent exposition at the Westermann Gallery afforded an opportunity to judge of his power and strongly individual conceptions, although his really important works, of monumental character, could not, naturally, be shown. Even from the two bronze figures exhibited here, one may realize much of the character of his art, its cogency of simplified expression and its deep concern with humanity, in which actual figures appear only as symbols of emotional experience. - Kolbe's later work has seldom been seen in this country; he has been identified with the gentle meditative note of such early works as the "Assunta". In this exhibition, gain in power is revealed with no loss of the tender lyricism associated with his work. Much of this increased vigility is due to the vibration of surfaces through a breaking up of their smoothness by little strokes that result in a roughened texture that curiously adds force. The diversity of his sculptural expression forms a remarkable contrast to Barlach's continued use of an almost unvaried personal sculptural language. Kolbe's "Standing girl" marks a gain in richness of content over his "Assunta" while the originality of conception and its brilliantly coordinated design in "Seated Girl" mark another and equally felicitous phase of his versatile performance.

Gerhard Marks is an artist who is little known here but obviously from this showing deserves to be recognized as one of the foremost sculptors of contemporary Germany. There is a monumental character to his small figures; like Kolbe and Barlach he appears to draw on German tradition for much of his ideology. - Lehmbruck is represented by two pieces, one in stone and one in bronze, both characteristic of his work in their suggestion, an inescapable one, that an inner spiritual force has conditioned the visible planes of bodily structure. In responding to the psychology of his environing world, he was completely modern, yet, also, as completely liberated from the modernism of any school or movement by the originality and freshness of his conceptions. - Sintenis is always a welcome inclusion in any showing, for her delightful animal figures reveal her not only as a gifted animalier but further as a lover of the creatures she so happily represents. - One bronze by Scheibe and a group of drawings and etchings round out a finely selected showing of the most important figures in contemporary German sculpture. - Margaret Breuning.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

TRIBUNE 5/23/37.

6

VII

## AN INTERNATIONAL SHOW IN BROOKLYN

By CARLYLE BURROWS

CLOSELY cropped, selective and altogether stimulating is the ninth biennial watercolor exhibition which the Brooklyn Museum has just opened in the main-floor special exhibition galleries at the museum. It also has something familiar about it. After looking at the exhibits, as far as the foreign section at the end of the galleries, one feels very much as though one had been through one of the biennials at the Whitney Museum. This impression comes, however, not from the fact that the pictures themselves are familiar—for the watercolors have not for the most part been previously exhibited in New York—but from what can be specified only in relation to the show as a whole—its trend of taste. Chosen largely from the works of the younger progressive watercolor painters, the display caters to the fresh-spirited, experimental tendency in art which is so completely characteristic of the new generation of American painters today.

### American and Foreign

THE fact that the exhibition is an international does not alter the outline of the picture a great deal, for the scope of the show is limited to but three countries besides our own, and the native watercolors, totaling 127 examples, outnumber by about two to one the sixty-five by foreign artists which also are included. France, for instance, is represented in the display by twenty-one paintings by seventeen artists, including some but not all of the more prominent names; Germany has ten artists included, with Carl Hofer, Erich Heckel, Emil Nolde and Max Beckmann showing up strongly in the group, and there is an engaging display by twelve Mexicans in which piquant types are contrasted with more powerful ones in the paintings of Covarrubias, Charlot, Tomayo, Rivera and Orozco. America's part is shown, however, not only on a much more striking scale but with versatility of style and a distinct detachment from alien influences.

Characteristic native lines have defined American watercolor rather consistently in recent years. Strong regional trends have developed, constituting the main difference between painting today and that of former years, when European subjects and styles were more passionately glorified. The varied and comprehensive "cross-section" of these modern trends which Mr. John I. H. Bauer, the curator of contemporary art, has assembled, presents such well known watercolor painters as Charles Burchfield, Clarence H. Carter, Paul Sample, Edward Hopper, John Steuart Curry, Thomas H. Benton and numerous others without whom no truly characteristic show of American work could be made.

### Vital Watercolors

IN THE works of many of these painters the fullest vitality of watercolor painting in this country today quite certainly rests.

made aux Champs Elysees

the  
his  
qu  
re  
wo  
ing  
mt  
dri  
Ca  
a  
lif  
wl  
ex  
re  
dr  
st  
"T  
in  
er  
th  
of  
pe  
st  
dr  
ar  
ma  
co  
Ba  
d'E  
tw  
the  
as  
Lo  
hist  
the  
sho  
ma  
of h  
the  
hav  
Net  
abo  
189  
Fre  
min  
coll  
com  
his  
It  
Philad  
other  
New Y  
Chines  
the Pe  
and the  
sources  
special a



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

By Germans—Paintings, water colors, drawings and sculpture, mostly of recent vintage, constitute the group exhibition of work by modern German artists at the Buchholz Gallery, 3 West Forty-sixth Street. Max Beckman is less violent than of old but quite as forceful in his "Rope Dancer." Paul Klee's papers give a better account of the artist than usual. Emil Nolde's dark rich reds and blues and sinister figures reveal strength rather than subtlety. Carl Hofer's figure pieces and drawings are less challenging than one might expect. Papers by Kirchner, Macke, Nay and Scholz seem capable if unexciting. Ernst Barlach, Georg Kolbe, Gerhard Marcks and Renée Sintenis are the sculptors—the small bronze figures being well chosen.

THAS 5/16/37.

5/18/37.  
THE NEW YORK TIMES, SA

## 200 WATER-COLORS SEEN IN BROOKLYN

Paintings of Wide Variety Are  
Displayed in the Biennial  
Exhibition at Museum

### GENERAL TENOR MODERN

Show Found to Avoid Freakish  
Work, but Cuts Away From  
Pictorial Academism

The Ninth Biennial Exhibition of Water-colors opened yesterday at the Brooklyn Museum with a reception and preview for members and guests, including many of the American artists represented. More than 200 invited pictures, most of which have not previously been publicly shown in New York, have been assembled by John I. H. Baur, curator of contemporary art at the museum. Two-thirds of the work on view has been done by Americans; the rest is divided between France, Germany and Mexico. Difficulties were encountered with an English section which failed to materialize. But for devotees of the medium there is sufficient wealth of material—especially in the American work—so that there will be little repining for the omission.

In general tenor the show is modern but avoids freakishness as clearly as it avoids mere pictorial academism. Most of the artists are pretty typically represented, although in a few cases—as in the non-stenographic paper by Dufy and the softer aspect of Burchfield—the painters are presented from rather unusual approaches or subject matter. In a few cases one suspects the works shown are not too recent—pictures by Curry, Tschudy, Benton, Rivera and one by De Hirsh Margules, for instance. But this is less serious and more explicable than the omission in so catholic a collection of any picture by John Marin, Millard Sheets, Nathaniel Dirk, Lloyd Ney, Georgia O'Keefe, Charles Martin, Arthur Dove, Hy Cohen or several others one might have expected to find included instead of a number of artists who were invited to contribute. Mr. Baur, however, could hardly be expected to satisfy every one and has, as it is, acquitted himself with honor in his task.

A number of the works shown are from private collections; others were assembled with the aid of galleries in New York, including the Buchholz, Downtown, Ferargil, Mottown, Milch, Nierendorf, Rehn, Uptown, Walker and Weyhe, and the Galerie Lalot, Paris.

Among the artists with one

TOR  
AID



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

5/13/37

TELEGRAM

13

## Water Colors Are Featured in Brooklyn

The Brooklyn Museum has just opened its ninth biennial exhibition of water colors by American and foreign artists. This year it includes about three-score works by Americans, and probably half that many from France, Germany and Mexico.

With rare exceptions none of the water colors have been exhibited in New York before. Many, as a matter of fact, are by men not even known in New York, and many known only because of the occasional exhibitions here of work of young artists prominent in other sections of the country. The French and German things were brought over especially for the present display.

### American Part Larger.

The American section we found most interesting, perhaps because it is larger than the others, perhaps because there are interesting new angles offered in it on familiar talents.

The pictures by Covarrubias, Charlot, Amero, Rivera, Orozco and the others in the Mexican section, and those by Hofer, Nolde and Schmidt-Rottluff and their compatriots in the German group, are pretty much what we have long been familiar with from these men. The French things, too, by Chagall, Leger, de Segonzac, Lurcat, Rouault and others of the school of Paris, are also strictly according to expectations.

Highlights in the American section are many. Among the finest things are two very pleasing sweeping landscapes by Azzi Aldrich; an excellent landscape by Faust Azzaretti, unknown to us; two charming, delicate, fragile little landscapes by, of all people, Thomas Benton; a fine Biddle study of types; a work by Raymond Breinin which was extremely lovely in composition and color; a lush Burchfield piece called "The Quiet Pond"; Lyonel Feininger's two mathematically precise, delicately toned compositions; "Autumn Evening," by Stanford Fenelle; Hardie Gramatky's "Market in New Orleans"; Lewandowski's clean "Factory Rooftop"; De Hirsh Margules' brilliantly alive three cross-sections of Gloucester and Washington Square; Reginald Marsh's landscape "Toward St. Augustine," and works by McCosh, Mitchell, Barse Miller, Eliot O'Hara, John Whorf, William Palmer, Benton Spruance, and William Zorach.

E. G.

## The Critic Takes a Glance Around the Galleries

The Buchholz Gallery, newest outpost for leading German artists who are without honor in their Nazified homeland, does itself proud in its second show.

In painting there is the high comedy of Paul Klee, the gruff manner of the hard-boiled Beckmann, Carl Hofer's subtler and more incisively turned expression, Schmidt-Rottluff's rich water colors, the rather bleary expressionism of Nolde and charming genre by August Macke, that fine talent snuffed out in the very early days of the World War. There is also work by an interesting young artist working in the vein of post-war abstraction, Ernst Nay, who paints his robots with sweeping vigor.

In the sculpture group the small bronzes of Kolbe and Gerhard Marcks, who is virtually unknown in this country, are not to be missed.

faces are sometimes unpleasantly gummy.

Also at Delphic Studios are water colors by Robert Howard James, whose sketches of life in Spain have more of a puppet than a living reality. Such coy-looking civil guards! Sylph sculpture by Adam A. Sanders is seen in a third exhibit. It is presented under the fancy title "Altoformism." I'm still not impressed, even though it may be the latest thing in elegant spirituality.

A light puff of whimsy has floated into the Georgette Passedoit Gallery. It is the oil and water color painting of Rosalie Carey. Dreamy and ingenuous, it is distinctively sensitive in color and mood, lightly playful without being frivolous. Though it won't bring the house down, it has appeal.

Robert Bros. French sculptor now

From: Tel. BOgardus 4-1729

ARGUS PRESSCLIPPING BUREAU  
OTTO SPENGLER, DIRECTOR  
352 THIRD AVE., NEW YORK

TERMS: Payable in advance  
\$40—for 1000 clippings \$12—for 250 clippings  
\$22—for 500 clippings \$6—for 100 clippings  
No time limit

WE FILE NEW YORK DAILIES FOR 12 MONTHS  
ASK US ABOUT "THE BOOKSHELF SCRAP BOOKS."

Sizes: 6 x 9 1/4, 9 x 12, 11 x 14 and 18 1/2 x 23 1/2.

NEW YORK TIMES

MAY 10 1937

No less than five one-man shows of sculpture are announced—enough to distinguish any week of the season. Three of these open today—portrait work by Antonio Salemme at the Findlay Galleries and recent sculpture by Robert Bros at Reinhardt's. Adam A. Sanders is the sculptor currently showing at the Delphic Studios. Tomorrow a memorial exhibition of sculpture by the late Hilda Lascari is to be opened at Wildenstein's, and the Walker Galleries are putting on an exhibition of work by Sybil Kennedy. Rugs designed by artists make up a second show at Walker's. Other exhibitions of the week, opening today, include paintings by Constantin Guys at the Valentine. Gouaches by L. Jean Liberte are on view at the Guild Gallery. Paintings by Luis Arenal are on view at the Delphic. Oils and water-colors by Rosalie Carey are to be seen at Georgette Passedoit's. Oils, water-colors and sculpture by a group of artists are at the Buchholz Gallery.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

### Ernst Ludwig Kirchner

Im Vorjahre hatten wir in New York eine lang erwartete Schmidt-Rottluff-Ausstellung, und schon zu Beginn der diesjährigen Saison stellt die Buchholz-Galerie, 3 West 46. Straße, einen anderen Mitgründer der „Brücke“ vor, die Hauptperson sogar, eben Ernst Ludwig Kirchner. Daß diese Vorstellung im Rahmen einer recht umfassenden Schau geschieht — bei der Vielseitigkeit des Künstlers gewiß eine Aufgabe —, macht das Ereignis besonders wertvoll.

Kirchners Kunst ist unbedingt eigenwillig, und in ihr zittern oder schreien alle Sehnsüchte eines Expressionisten. Das Ziel ist fast ausschließlich der Mensch, der Mensch in der Natur, der Mensch der Straße, der Großstadt, aber immer der Mensch als Erlebnis. Selbst Landschaft und Tier werden in diesem Drang „vermenslicht“, wenn wir darunter ein Sehen von innen her, vom Wesentlichen verstehen wollen.

Einzelheiten, Licht, Bewegung, Tiefe, alle diese Begriffe sind bei Kirchner Diener, die zwar mühelos zur Verfügung stehen, aber ein Eigenbaisein im Bildbereich nicht führen können. Umso größer wird die Traglast der Komposition, deren Geschlossenheit immer wieder entzünden muß. Ihre Grundlagen sind die kühn umrissene Zeichnung und die Farbe. Oft sprachen nur drei Töne, das satte Grün, das stumpfe Violett und das gedämbte Rot. Eine brutale Sprache wohl, aber nie ein Rauberwelsch; und doch wieder nur Zuhörer, denn im Schwarz-Weiß seiner Holzschnitte und Radierungen erreicht Kirchner eine Ausdrucksgewalt, aus der das Ewig-Gültige weit deutlicher spricht, weil die gestaltenden Mittel dem Künstler in seiner Art entgegenkommen. Und auf das Ewig-Gültige, nicht das Gewollt-Einmalige, kommt es an.

Die Ausstellung läuft bis zum 27. Oktober. K.

tender greens. The show has Mr. Eilshemius's personal authorization. The selection of pictures he considers "my best."

7110 NE 10/3/31.  
A German Modern

The transformation of an expressionist may be followed at the Buchholz Gallery, where Ernst L. Kirchner, German artist and founder of "Die Brücke" (the Bridge) group, in the infant period of modern art in Germany, is having his first American show. Like other revolutionaries of 1909-14, including the Fauves in France, Kirchner started out by defying all the conventions, and his violent self-expressionism in several canvases in the show illustrates this start of his career. Today his talent, in steadier control, has developed a strong unity and boldness, as one sees in his landscapes, "Dresden" and "Basel" and "Swiss Landscape." Their value lies in the development of a decorative potency of composition and color which had never occurred to him thirty years ago.

Gunter Bull-Teilman

Curt Valentin, director of the Buchholz Gallery, 3 West Forty-sixth Street, offers, until Oct. 27, a dozen oils by the German artist, Ernst Ludwig Kirchner, with which have been assembled water-colors, woodcuts and etchings that serve to illustrate other facets of this veteran modernist's expression. Kirchner was principally responsible for the founding of that progressive group known as the Brücke. "To judge from his dated paintings," observed Alfred H. Barr Jr. in the catalogue of the German show held at the Museum of Modern Art in

1931, he was the Brücke's "leader and most original member."

Such affiliation, of course, underscored by the fact that Kirchner has to this day continued his brilliant modern pioneering, causes to be slammed in his face the door of Herr Hitler's regenerate House of Art. Chacun a son gout, as they are reminding us now in "French Without Tears." NYTIMES 10/3/31



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NOV-14-1937  
SUNDAY

## Kunst und Künstler

### Wilhelm Lehmbruck

Man kann Lehmbruck persönlich verfechten, wenn man ihn nicht mit ihm kritisch auseinandersetzen. Wilhelm Lehmbruck, der Bildhauer, ist uns heute eines der großen Vorbilder, die am Himmel der Kunst aufstehen und in nie verlöschender Leuchtkraft ihre Bahn ziehen. Wir möchten ihn dort nicht vermissen, und wir sind der Buchholz-Galerie, 3 West 46. Str., dafür dankbar, daß sie uns in diesen Tagen Lehmbrucks Plastiken neu besichert.

Der Besuch dieser Ausstellung war für uns eine kleine Feiertagsfeier, und jeder Freund der Bildhauerkunst wird eine ähnliche Empfindung davontragen. Warum also Einzelnes herausgreifen. Man steht vor diesen blühenden Körpern mit den Madonnengefechten, vor schmalen Köpfen und empfindsamen Torsos und erlebt sie.

Die Ausstellung umfaßt etwa 15 Plastiken in Stein und Bronze, sowie eine Anzahl Lehmbruckscher Radierungen und schließlich übrigens auch eine Schau späterer Zeichnungen von Umberto Modigliani ein. Sie ist bis zum 30. November geöffnet.

### Schaeffer-Galerie

New Yorker wissen selten, wie sie bevorzugt werden. Das gilt auch für die Kunst. Wo sonst bekäme der Kunstfreund ohne große Mühe gleich 25 Gemälde von Franz Hals zu Gesicht! — Diese Möglichkeit wurde in der abgelaufenen Woche von der Schaeffer-Galerie, 61 Ost 57. Str., höchst erfolgreich verwirklicht. Die gezeigten Arbeiten kommen aus zahlreichen Museen und privaten Sammlungen, sogar des alten Kontinents, und umschließen Kunstwerke wie die „Fischerknaben“, „Holländische Familie“, „Jüngling mit dem Federbusch“ und eine gute Auswahl von Porträts. Interessant ist ein Vergleich zwischen Spätwerken und verhältnismäßig frühen Arbeiten. Wenn auf das Ganze ein kleiner Schatten fällt, so ist das die räumliche Enge der Schau. — Man wird diese Ausstellung, die zu Gunsten des „Graduate Fine Arts Scholarship Fund“ der New York University organisiert wurde, nicht übergehen wollen. Dauer bis zum 23. November. K.

### Drawings and Sculpture at Buchholz.

Still another of the current exhibitions, that of drawings by the Italian Modigliani and sculpture by the German Lehmbruck, at the Buchholz Gallery, throws light on the picture of contemporary art in Paris shortly after the turn of the century. Modigliani came to Paris in 1906, and remained there until his tragic death in 1920.

Settling in Montmartre, he took part in all that was happening in the art world of Paris at the time. Doubtless he shared the new veneration for African Negro sculpture which marked the period. There is a certain geometrization (if there is such a word) in his work, and particularly in his drawings, which almost unquestionably sprang from that source. But in his own researches into plane and line he avoided the cold intellectuality of such men as Braque, and the sensualism of their models, the negroid sculptures. Instead, his own things have a certain fragility and mannered grace suggesting Italian primitives and Botticelli.

Lehmbruck came to Paris in 1910, a sculptor schooled in the classic tradition. In the group of fifteen of his works on view currently at Buchholz's, one may note how his roundly modeled, poignant nudes gradually became less serene. By 1913 the distortion for increased expressiveness, which marked the work of the more adventurous young sculptors in Paris, and received its impulsion like everything else of the period, from the newly discovered negroid sculptures, was already discernible in his work. Gradually form became more attenuated, more effectively dramatic. In the "Bending Torso" of that year, and the "Head of a Young Man," of the same period, both on view at the gallery, one may note less delineation of detail and more concentration on mass and form for emotional effect. Lehmbruck's distortions are always subtly modulated, sensitively realized. He never sought the arbitrary deformations, the substitutions of voids for solids, the abstract arrangements of concave and convex forms, angles and blocks, of such men as Picasso (in his sculptures), Archipenko and others who were inspired originally by much the same influences.

WORLD TEL  
NOV. 12/37

From: Tel. BO gardus 4-1729

ARGUS PRESSCLIPPING BUREAU  
OTTO SPENGLER, DIRECTOR  
352 THIRD AVE., NEW YORK

TERMS: Payable in advance  
\$40—for 1000 clippings \$12—for 250 clippings  
\$22—for 500 clippings \$6—for 100 clippings  
No time limit

WE FILE NEW YORK DAILIES FOR 12 MONTHS

ASK US ABOUT "THE BOOKSHELF SCRAP BOOKS."  
Sizes: 6x9 1/4, 9x12, 11x14 and 18 1/2 x 23 1/2.

NEW YORK TIMES

NOV 11 1937

Sculpture by Lehmbruck and paintings by Modigliani are to be joint attractions at the Buchholz Gallery tomorrow. Julien Levy is exhibiting (beginning tomorrow) portraits by Pavel Tchelitchew. J. B. Neumann is devoting the space at the New Art Circle to work by Max Weber. And the veteran Albert Sterner is the one-man exhibitor at the Kleemann Galleries with recent paintings and prints. At the same time Alfred Stieglitz has opened his exhibition season at An American Place with a retrospective called "Beginnings and Landmarks: 291," which should stir the memories of the New York art world.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

SUNDAY, NOVEMBER 21, 1937



SINGING MAN by Ernst Barlach, a German. This is a bronze lent by the Buchholz Gallery, New York City.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

### In The Galleries

Now that the election campaign speeches have terminated, we may once again turn to a different medium of creative expression. The Buchholz Gallery at 3 West 46 Street is exhibiting fifty of Amedeo Modigliani's drawings from November 2 until the 15; along with some of Wilhelm Lehmbruck's busts statues and etchings. Why is so much attention granted these radical modernists? It is a question indeed difficult to answer. Modigliani and Lehmbruck just enhance some people.

Modigliani, a young Italian, set Paris, and more especially Montmartre ablaze from his arrival in 1906 until his unfortunate death in 1920. Without hesitation he may be called a "Modernist," and indeed he is possessed with a flaming genius. Any aspiring student returning from the French ateliers will speak of him disdainfully—unless of course he understands Modigliani or at least tries to. There seems to be but one explanation of Modigliani's work. He was by nature and temperament unable to equal the workmanship, tradition and glory of the old masters whom he so greatly admired; but forced on by undying inspiration he continued to draw. As a result of his studies in Naples, Venice and Florence, his work surpasses much done by his fellows. However, Modigliani never attained the goal he set out to reach, and thus impresses us as entrancingly morbid, never gay as sunny Italy. By force of nature Modigliani sees the world in a different light, but is sensitive to reason—hence his strange yet powerful forms, and the elongated torsos and lengthened faces. He is individual and creative by nature, bringing to Paris vivid memories of Italy, and using Montmartre unconsciously for his self-glorification. In the current exhibition, Modigliani seems almost twice as expressive when he employs color to accompany his lines as in the case of "Caratide I," "Young Man With Violin"; and his portrait of the painter Kisling, his profound admirer and disciple, is highly interesting.

Lehmbruck has told us that what he creates in art is eternally human for it is his soul. With this in mind—realizing that his German expressionistic soul varies from ours—we must view his work. He certainly possesses form and ambition, and aims at expressionism. In the medium of stone his tortion is crude, yet sensitive; in his bronzes he proves more masterful. The "Standing Woman" done in 1910, is exquisitely draped, and in form certainly represents the highest point in Lehmbruck's career.

F. E. H.

BARNARD BULLETIN

4/12/37.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

THE ART DIGEST. Dec. 15, 1937.

Action in Bronze.

The humorous awkwardness of young animals has provided an abiding interest for the German sculptor, Renee Sintenis, who is exhibiting small figurines at the Buchholz Gallery, New York, during December. Miss Sintenis' attraction for frisky animals, and especially capering colts of uncertain balance and playful donkeys, goes back to childhood days when a neighboring horse-breeder gave the future sculptor free run of his stables and pastures.

These little bronze bits of twisted action, so imbued with the spirit and characteristics of the animals they represent, seem more expressive than the sculptor's larger pieces. Besides animal life, Miss Sintenis has also done a number of action studies of figures in the sporting world, distinguished for their verve and elongated forms. The show is supplemented by etchings and wood cuts by the sculptor, as well as drawings and prints and a few bronzes by Maillol.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

## *Animals in the Round*

*German Sculptress Famed For Her Small Models*

RENÉE SINTENIS was born in Silesia, Germany, in 1888. Her spirited temperament could be ascribed to French heritage, for her ancestors were French refugees who settled in Germany centuries ago.

The garden of her little home where she spent her childhood was a veritable menagerie of animals, but she loved best to play with the frisking dogs. Near her home lived a breeder of horses and little Renée spent all her leisure time in his stables. Her notebooks of these early days, which she still has, are full of the hastily scribbled but expressive sketches of the colts and horses in keenly observed postures.

Later, we find her studying drawing and painting in an art school in Stuttgart and then in an industrial school of art in Berlin. But she says that she did not seem to be able to capture in paint what she felt and remembered about her horses and dogs and goats, and while she could satisfy her sense of action with quick strokes of charcoal, even that seemed to her to fall short of a full creative expression. It was natural for her, then, to take to modeling.

Family reverses forced her to leave the art school and she tried to train herself for a position as stenographer. But she could not go on without the feel of clay in her hands; she ran away from home, bravely enduring months of hunger and bitter privation. An encouraging letter from Rainer Maria Rilke, who saw some of her small animal figures, helped her to gain recognition and make some sales. Until then she never had a studio to work in and did all of her modeling outdoors. With a little money coming in, she got herself a studio and began working life-size. But it is the small bronzes by which she is best known, those expressive small action pieces of animals such as the one shown on the opposite page.

Renée Sintenis has done a number of figures of the sport world, and in portraiture her best-known bust is that of André Gide, the French writer. Examples of her work have been shown here on numerous occasions, but never in so wide and representative a selection as is now on exhibition at the Buchholz Gallery in New York.

C.V.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

## SCULPTURE AND GRAPHICS

THE excellent custom of showing sculpture and drawings and prints together has been responsible for two interesting December group exhibitions, and a third is primarily sculpture, but is supplemented by water-colors and drawings.

That clever German sculptor of animals, Renée Sintenis, is represented at the Buchholz Gallery by small figures from nearly every year since 1917. Even the most casual survey of her output reveals a development from the simple linear to a fuller compositional sense in which line and balance of masses complement one another. The kicking, resting and listening colts of 1919 are delightful; but compare them with the polo player of 1928 to observe the gain in balanced strength or with the boy and horse of the present year to note the maturer and more fully rounded style. Etchings and woodcuts of much charm attest the pleasing Sintenis line. Several pieces of sculpture by Maillol also are on view, and the beautiful Maillol drawings are not the least of the reasons for a visit.

Weyhe's exhibition brings together typical pieces of sculpture by Zorach, Barlach, Heinz Warneke and others, and two pieces by a young Pennsylvania miner named Dioda, whose vigorous but untutored work has attracted the attention of John Flanagan. On the walls you may find (in color) fancies by Chirico and Nura, abstractions by Braque and Henry Billings and (in drawings, lithographs and etchings) work by Ganso, Rivera, Orozco, Kent, Spruance, Lautrec, Kollwitz, Waldo Peirce and Wanda Gag. It is a sprightly and well-diversified event.

In a foreword to the exhibition of wood sculpture by Herbert Forber at the Midtown, Beril Becker calls attention to the manner in which the young sculptor "has steered a steady course through the turbulent seas of modernism." As a matter of fact, the academic is more evident than the ultra modern in Forber's work, despite his occasional foreshortening and use of masses. A sense of proportion is an outstanding asset. He can make his lines sweep up triumphantly or, as in the "Defeated," droop moodily to suit his purpose. This first show is an excellent beginning in which he has obviously comprehended the integrity of his media. H. D.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1



*Proud Colt*: RENÉE SENTENIS  
Currently shown at the Buchholtz Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.



"Boxer," by Renée Sintenis, at Buchholz Galleries.

N.Y. TIMES . DÉZ 12



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

#### At Buchholz Gallery

Curt Valentin again successfully couples the work of two sculptors and graphic artists, Aristide Maillol and Renee Sintenis, in his new show at the Buchholz Gallery.

A gently feminine humor runs through the small bronze animal studies of Sintenis. Her favorite subject is the playful colt. Her work, however, has more to it than a nice caprice. The structural form is sure, and the textures beautifully and firmly done. There are also

larger bronzes of athletes, and animal studies in etchings and woodcuts, the latter especially fine.

An interesting feature of the Maillol group is the early, very literary graphic work under the influence of the Pont-Aven symbolists. Under the influence of Renoir and ancient classic art, Maillol's mature style blossomed in full-blown studies of the nude, exemplified here in small bronzes, drawings, lithographs and etchings.

#### Marie Laurencin Featured

That languishing flower of feminine delicacy, Marie Laurencin, is featured with a selection of recent works at the Pierre Matisse Gallery. While all the stock phrases about Laurencin's limitations are in order, we may also observe that in the new works, forms are a trifle fuller, colors are more than a shade brighter and the craftsmanship is undeniably in perfect equilibrium with the artistic aim. But the aim! Laurencin goes Marie Antoinette's "Let them eat cake" one better. She says, in effect, "Let them live on meringue!"

A new holiday display of French moderns at the Perls Galleries is pointed to the young collectors. It includes intimate works by Utrillo, Marquet, Chagall, Laurencin, Sou-tine, Dufy, Eisendick, Guillaumin and Picasso.

The deft Marquet water colors

At the Buchholz gallery two artists share the space. On one side there are drawings, lithographs, etchings and woodcuts by Aristide Maillol. On the other there are sculptures, etchings and woodcuts by Renee Sintenis. It is always refreshing to come into contact with Maillol's art. Classical in its germination, it is modernized by a forceful naturalism. He does not forget grace, and it is a distinguished talent. Maillol is a beautiful draftsman. The German, Renee Sintenis, is delightfully clever. Her two sculptures on a fairly large scale may seem a bit cumbersome and unlovely, but the numerous miniatures in bronze are completely captivating both in form and movement. These tiny studies of animals are unmistakably veracious, and they have an accent of style which could have been given to them only by an authentic artist. She is clever again in the spirited "Polo Player," which hovers in scale between her big and little bronzes. But it is the little ones that carry off the palm. *TRIBUNE 12/19/37*

POST, DEC. 12/37.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 1

STARTS 27th.

Sunday Dec. 12/37

## Kunst und Künstler

### Renee Sintenis

Die von der Buchholz-Galerie, 3 West 46. Straße, veranstaltete Ausstellung von Arbeiten der bekannten deutschen Bildhauerin ist gewiß angelegentlich Kunst wie auch der Galerie neue Freunde zuzuführen. Was dort gezeigt wird, ist herzerfrischend in seinen unproblematischen Beziehungen zum Natürlichen; ist so ohne jeden Pathos und sentimentale Aufzierung ausgeführt, daß man mit blanken Augen dahingeht.

Wie dem Ochs und Eseln in der Krippengestaltung, so haftet den Tierplastiken von Renee Sintenis etwas Vertrautes an, was diesem Stoff für gewöhnlich nicht abgelesen wird. Schon bei den Sportfiguren mit Tieren, die gezeigt werden, hat die Künstlerin dies nicht mehr fassen können, und der Eindruck ist trotz hervorragend guter plastischer Durcharbeitung wesentlich geringer. Wer Renee Sintenis von ihrer gehaltvollsten Seite kennenlernen will, muß ihr in den kleinen Tierplastiken begegnen. Beim Hinweis auf die räumlichen Ausmaße möchten wir eine andere Feststellung nicht vergessen: es ist schade, daß diese Bronzen nur einem so vielen engeren Kreise zugänglich gemacht werden können, als sie verdienen; denn wenn sie der Ausdruck Gebrauchs Kunst im unverfälschten Sinn Berechtigung hatte, so hier. Mit Renee Sintenis' Arbeiten kann man sich zu jeder Stunde und in jeder Umgebung dankbar beschäftigen.

Nur noch eine Erwähnung der mit ausgestellten Graphiten: Sintenis und die schlichte, erstaunlich sichere Linienführung ihrer Holzschnitte und Radierungen; Artstille Maillol und seine erdverbundenen lebensvollen Gestalten in süßem Hinweis. Eine schöne Ausstellung, die bis einschließlich 30. Dezember läuft.

W. K.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

## SINTENIS CAPTURES THE ELUSIVE CHARM OF YOUNG ANIMALS

**S** MALL bronzes by Renée Sintenis, the German animal sculptress, are featured in the current exhibition of the Buchholz

**E**VERYTHING else this week, or almost e

Galerie Käthe Paul, St. Paul, opens a New York branch with a mixed exhibition, "For the Young Collector," of Utrillos, Dufys, Rouaults, etc.—the idea being to provide lesser examples of well-known artists' work at prices (two or three hundred dollars seems to be tops) that the beginning collector may find practicable. The Dufys are worth anyone's looking at. Most of the others are only so-so. . . . The Buchholz Gallery has a showing of Modigliani sketches, together with a number of specimens of Wilhelm Lehmbruck's sculpture that I, at least, found to be the more interesting part of the exhibition. Lehmbruck, who died in 1919, while in his late thirties, had a strong feeling for the suavity of stone, and though this suavity thinned out into sentimentality at times, there are two or three figures in the exhibit—notably a "Torso" and a "Thinking Girl"—that are simple, solid, and strong. . . . At the Julien Levy Gallery, the interest of most visitors is equally divided between the new walls, which are curved, and the paintings, which until November 22nd will be a collection of portraits of various notables by Pavel Tchelitchew. The curvature of the walls is no more than a slight convexity, running lengthwise of the room. Since its effect is to set each picture at an angle to the others, and so help isolate each one in the onlooker's vision, I thought the whole thing a distinct contribution to museum design. The Tchelitchew portraits, in spite of their technical brilliance, I found too slick, too confounded clever for my taste. . . . The Marie Laurencins, on view at the Findlay Galleries through November 27th, are, for those who like them, standard Laurencins—wistful, pale-tinted, decadent, and tasteful as all getout.

—ROBERT M. COATES

Gallery. A medley of almost three dozen young animals form a procession of the kingdom that springs from the artist's skillful fingers and acute observations. Alive, alert, resting or prancing, each little animal is typical of his kind, for the artist catches her subjects in such characteristic poses that titles become unnecessary; there is no doubt that the colt is resting, the goat attacking or the terrier begging. Their lithe forms are so conceived that they can be viewed from every possible angle without loss of expression—a difficult feat considering the structure of certain animals, like the horse, the ox and the deer, which are most advantageously and most completely described by the profile. By the opposition of parts of the body and by perfect balance Renée Sintenis makes a sculptural unit that invariably is complete within its own space.

Several figures of athletes, especially the study of the runner Nurmi in action, show how cleverly the artist can crystallize action and poise it in perfect balance. She has become increasingly concerned with movement and her recent bronzes are charged with electric vitality. Their decorative content, however, is contrasted with a self-portrait of 1936 which is a more profound and interiorized work of far greater quality. It has the artist's naturalistic predilection for tactile values and the light plays over the bronze surface which, however, retain the additive character of the clay modeling

istic pictorialism. in large size gain little by their increased as none of the monumental simplification of mass that typify the work of e Renée Sintenis, is represented in the drawings and prints. Only one figure and by the celebrated French artist are on display which is most characteristic of Maillol's st its robust convexities and enclosed form open figures and broken surfaces. the black and whites.

M. D.

12/25/37

ART NEWS



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 1

ed by the... of the... of Living Art, of which he... director, is now a practicing... and exhibits his recent work... Gallery Georgette Passedoit... East Fifty-seventh street. Nat... he works in the new idiom... as been absorbed so long in the... of the master-works of ab... painting that it was inevi... that if he painted at all he... paint in that manner.

plunged... into... It would be idle to pretend... achieved authority at once, for in... spite of the constant reiteration of... the platitude that "any child can do... those things," it is not only too ap... parent that any child cannot but... also that only a few gifted adults... can. But Mr. Gallatin's pictures... are dated and shown in the order of... their production and the progress... he makes is definite and marked. It... was inevitable that a certain thin... ness and hesitancy should limit the... first compositions, but in the later... ones the clarity and reasonableness... of the "arrangements" and the increase... in painting quality (for abstract work... demands painting) invite serious consideration for the... connoisseur-turned artist.

H. McB.

## Georg Kolbe, Sculptor

Georg Kolbe is one of the most distinguished of living sculptors and his present exhibition of bronzes and drawings in the Buchholz Gallery, 3 West Forty-sixth street, provides an excellent opportunity for acquaintance with his work.

The first point that strikes the

student is Kolbe's thorough mastery of form. It is apparent in the drawings as well as in the bronzes and it is clear that the artist's knowledge of the human form is authoritative and yet never pedantic. It is unusual, in any era, to find an artist so certain of the form and at the same time so free from hardness. In fact sensitiveness, even tenderness, are outstanding qualities in his production.

Kolbe studied for a while in Paris and there is a faint indebtedness to Rodin apparent in his work, in the surface treatment as well as in the choice of subjects, but it does not interfere with his individuality, which is distinct. Like Rodin he seems to transcribe directly from the living, breathing model, and like Rodin he seems happier in single figures than in compositions. There is something poignant about his young men and women; as though they were searching for something not clearly defined to themselves; as though they were asking questions of life.

H. McB.

## BROOKLYN MODERNS

### to a Water Colorist From the West.

Brooklyn Society of Modern... though what there is dis... modern about it except in... of time—is holding its annual... bition at the Grant Studios, 175... dougal street.

Other outstanding among the... bits, as the present reviewer... it, are the "Road Job—5 P.

by Dorothea Loth; "The... t," by Virginia Snedeker;... rior," by Samuel Rothbort... rful; "The Studio Grand," by... ude Nason; "Gray Day in... ay," by Eugenie Rostad;... usta," by Mordt Gassner;... ees in Winter," by Charles... nyi; "Autumn Landscape,"... iomi S. Street, and "Cornish... tumn," by Isabel L. Whitney. The outer gallery Z. Vanessa... of Seattle, Wash., is having... man display of water colors... ot only hold up the promise... earlier appearances here but... things forward. Although in... to be a bit "tight" in... ag now and then, she catches... rit and the large simplicity... bare Western hills admira... "Columbia River," Coulee... y, "Yakima Canyon" and... Patterns" are particularly... amples in these respects. Her... "Lathe Turnings," al... doubtless from the life, is... a novel and telling decora... ct.

exhibitions continue until... M. U.

one of Evergood... paintings for the National Galler... which was duly done. That such... things should be is not difficult to... understand. For beauty in the tra... ditional sense hardly figures in his... work. He is quite as careless in... this respect as nature is. Besides, he... has a vigorous way of expressi... ing himself that doesn't hesitate at... something very like caricature when... form is concerned, while his color... as a rule leaves no possible doubt... as to what colors he has in mind. Add to this a savagely satir... ical quality, a high regard for the... ludicrous, and you have the first... rough impression you are likely... to carry away with you. Yet his color... and design can at times weave... themselves into quiet and serene... harmonies, as in the biting "Social... Security" and "A Cup of Tea," in... "Dawn" and in "Summer Day Behind... the Jail." For of course Mr. Evergood... is "socially conscious," as most of the... present-day generation seem to be, even... if not much else that they make evi... dent. But Mr. Evergood "has something" besides. His scenes of ga... yety, such as "Recreation," "Sunday... in Astoria," "Music" and "Street... Corner" (measurably), are veritable... riots, swept-in with an exuberance... quite in keeping, and yet with all the... varied figures of even his largest... canvases—and some of them are large, as... such things go today—bound together in a... tumultuous unity of design.

On view at the A. C. A. galleries, 52 West Eighth street, until March 6.

It is a far cry from all this earthli... ness to the liturgical paintings and water... colors of Constance Mary Rowe at the Delphic Studios, 44 West... Fifty-sixth street. There are no "social"... problems here; only spiritual and mystical... ones that were all disposed of definitely... centuries ago. For Miss Rowe, born in... England and into the Anglican faith, was... received into the Catholic Church fairly... early in life and

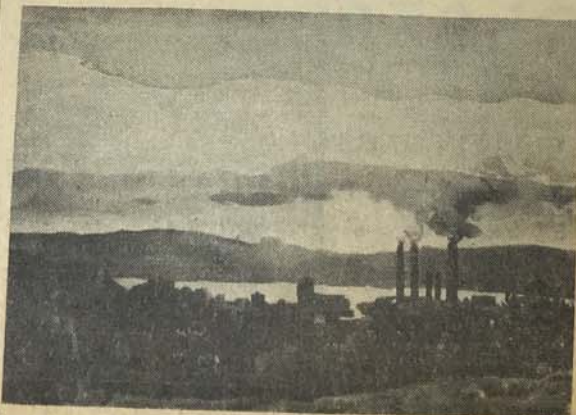
reveals... however that... the wo... is now show... marked... simple sincerity... clarity... of the early... ters who have illuminated... humanized the gloom of man... chapel and cathedral. "Ble... Martin de Perres," "Piete" and "The Nativity" seem especial... happy examples of the artist's serene and pious work.

Clara MacGowan, who is having her fourth exhibition in this city at the Delphic Studios, is now assistant professor of art at Northwestern University, and during 1935-37 was president of the Chicago Society of Artists. The artist is a reformed abstractionist—her exhibition here was of abstract—and as she has confined present exhibition of landscapes work painted last summer in Canadian Rockies, the advantage having been an abstractionist at then largely forgotten it, is evident in the architectural solidity of rhythmic harmonies of her mountain forms. Her two versions of "Mount Edith Cavell" and "Mount Fitzwilliam" seem particularly telling examples.

Still a third exhibitor at the galleries, Blanche Baxter, is showing landscapes and flowers drawn with all the dash and vigor favored by the present day American water color school, if a general similarity of process may be dignified by such a title. The absence of a catalog makes particularization somewhat difficult; but that dark glimpse of some spot somewhere along the Hudson, and that other wide view over clustered houses seem particularly effective, partly because their evidence of a growingly individual emancipation from the Columbia water color formula seems to have been entirely shaken off in the gayer flower pieces she is showing.

The three exhibitions remain on view until February 27.

## 'THE BAY'



From the water color by Herbert B. Tschudy on view at the Fifteen Gallery.

Water colors and drawings in black and white—some of the latter touched in water color until they seem to belong rather to the former category—are being shown by Herbert B. Tschudy at the Fifteen Gallery, 37 West Fifty-seventh street. These drawings, which date over a long period, are a new departure for Mr. Tschudy in public exhibitions and well worth careful attention. Among those touched with water color, the little "Cloudburst" is especially effective, while others, in their suggestiveness and certainty of handling, are variously interesting and revealing.

As a water colorist Mr. Tschudy's apparently effortless command of that fickle medium is well known, and some of the things here shown reveal him at his best. He is particularly happy in his handling of subtle and swiftly changing cloud effects, as is evident here in his "Rain Cloud," "Rain in the Mountains" and in the low-toned and pensive "Silver Cloud." "The Needles," "The Bay" and "Night" strike new notes effectively—the



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 1

12

ART

THE NEW YORK SUN,  
THINGS SAC

## Fernand Leger's Abstractions

What Was Once Machine Age Art Is Now Folk Art.

By HENRY McBRIDE.

Winston Churchill who, I seem to recall, is something of an amateur painter in his hours of ease, says, in his most recent book; "Nature never draws a line without smudging it." He was speaking of a certain hardness which he found in the character of the late Herbert Henry Asquith and which he thought a limitation—and especially a limitation in the equipment of State rulers.

No doubt he thought it a limitation in the case of artists also. No doubt, when landscaping in the meadow of a Sunday morning, Winston Churchill invariably smudged the line, just like nature. Or, rather, I should say, "just like nature used to do," for, unfortunately, the procedure is dated. Of late nature has been neglecting to smudge all the lines. I have been told by Charles Sheeler, a most competent authority, that in the Ford motor plant at Detroit there is not a smudged line in the entire establishment. Everything is meticulously distinct. I dare say Winston Churchill will protest that the Ford motor plant is not nature. But what is it if it isn't nature?

The fact is, the unsmudged line, these hundred years and more has been steadily creeping into the consciousness of man, and now practically has the dominating position there. It is true that certain people still buy Corot landscapes if they have any money left over after buying their motor car, but they buy the motor car first. It was to combat this seeming hypocrisy that Fernand Leger of France first thought to paint "machine age" pictures.

"The majority of the people now living in the civilized portions of the earth live with and by machinery," thought he, "so why not paint pictures that will speak to their innermost soul, that will speak their real language," and he proceeded to make pictures out of piston rods, wheels, pulleys, &c.; and a great many of these compositions straightway found their way to America, where, it was surmised, they might fill a long-felt want. In fact, some connoisseurs went so far as to say that Fernand Leger, although living and working in France, was really expressing the soul of America, machines being more prevalent here than almost anywhere else.

But the response was not as ardent as had been hoped. Oddly enough, there were more backers of Fernand Leger in Paris, where machine age is still in its infancy, than were discovered here. Johnson Sweeney, Katherine A. E. Gallatin and a few master machinists were all new to the picture buyers held aloof, suggested that M.

Leger do a big mural for some conspicuous spot in the new River House, then building, panic spread all up and down Beekman Place and Alexander Woolcott promptly sold his lodging on the river's edge to Noel Coward and moved away from the neighborhood.

But give us Americans time and we usually come around in the end. We are weak, perhaps; or perhaps we require coaxing. Anyway, we yielded to prod; and the Pierre Matisse Gallery in the Fuller Building, now prods us so vigorously with the newest collection of Leger paintings, just arrived from Paris, that almost anything might happen. Even the Metropolitan Museum might come down and buy about half a dozen of them; though, of course, that really would be sensational. That would be, as they say, "news."

What turns possibilities into assurances is the fact that James Johnson Sweeney has been writing about these pictures. Mr. Sweeney is thoroughly American (he was born in Brooklyn) and he says that Leger's art is folk-art. Leger "recognizes the vigor of the popular vision," he says. "It has crudity and assertiveness; subtlety has no place in it; to keep it vigorous, it must be left uncuddled. But it is the stuff out of which a new formal vocabulary will grow," and Mr. Sweeney adds: "And for all his interest in the forms growing out of the machine's influence, the representation of the machine itself has never been an objective."

That is to say that M. Leger doesn't photograph the machine, as the academic painters might do, but probably, you have guessed that already. In fact the artist's complete absorption in the "machine's influence" seems to have been ameliorated recently, for in this new collection of his works a strong landscape feeling may be detected by the initiated. Tree forms occupy the foregrounds, and the sensitive observers can feel the summer winds blowing through them nicely. One composition actually has some cows in it. But you have to watch M. Leger closely, however. You mustn't allow yourself to be fooled by him. The "Blue Tree Landscape," for instance, is really a fantasy woven about a blue airplane propeller—but it is one of the best fantasies in the show.



"The Three Marys at the Open Tomb," from a Fourteenth Century Italian manuscript, painted by Pacino di Bonaguida of Florence, now on view at the Morgan Library.



"Sunday in Astoria," from the painting by Philip Evergood at the A. C. A. Gallery.

Current in Other Galleries



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

THE BOSTON HERALD

FEBRUARY 13, 1938

SATURDAY, FEBRUARY 26, 1938.

RED AND PROFANE



"Les vignes, Cagnes," from the painting by Renoir, on view at the Durand-Ruel Galleries.

### RENOIR LANDSCAPES

*His Changing Styles Shown at Durand-Ruels.*

Landscapes by Renoir, dating from 1875 to 1914, are being shown at the Durand-Ruel Galleries, 12 East Fifty-seventh street. Although there are but eleven canvases on view the period they cover serves to give a fair indication of his various changes of style.

While generally classed among the Impressionists and exhibiting with them, he was really not of them, except for a limited time, in the sense that Monet was and remained to the end. They were inclined rather to ignore form and formal design in the interests of emphasizing light and atmosphere and color through a system of divided tones based on a scientific analysis of the solar spectrum. They got brilliance and vibration and a certain effect of outdoor truth never known in art before.

Renoir was certainly of them when he painted the charming "Jardin" (1875), and he never forgot the secrets of light and color.



"Self-Portrait," from the sculpture by Georg Kolbe at the Buchholz Gallery.

onze



"STANDING COLT," a bronze by Renee Sintenis, a contemporary German woman sculptor. A collection of her work is on exhibition all during this month at the Goodman Walker Gallery, 607 Boylston street. Below is another interesting piece, "Sitting Dog," cast in silver.

Silver





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

## HARRY GLUCKSMAN, WELFARE AIDE, DIES

Executive Director of Jewish  
Board for 19 Years Helped  
in Many Charities

ON COUNCIL FOR PALESTINE

One of Founders of Movement  
for Community Centers in  
Canada and Here

Harry L. Glucksman, for the last nineteen years executive director of the Jewish Welfare Board, died yesterday morning at Mount Sinai Hospital, where he had gone two days previously for observation. He was 48 years old.

One of the founders of the Jewish Center movement, Mr. Glucksman had devoted the greater part of his life to welfare work. The Jewish Welfare Board, with which he was connected since 1917, is the national coordinating body of several associations, including the Y. M. H. A., Y. W. H. A. and Jewish community centers through North America. Mr. Glucksman was one of the most active members of its executive staff.

He was born in this city Nov. 19, 1889, and attended New York University, where he specialized in economics and sociology. He first became prominent in welfare work when the Jewish Welfare Board was organized as a war service agency in 1917. During the war this board helped unify Jewish patriotic efforts and worked in behalf of Jewish soldiers and sailors. After the war the board, with Mr. Glucksman as its executive secretary, continued organizing community centers throughout the country and Canada.

In 1912-13 Mr. Glucksman served as assistant secretary of Jewish Big Brothers here and then he became acting executive director of the Young Men's Hebrew Association, Lexington Avenue and Ninety-second Street. From 1915 to 1917 he was executive director of New Orleans Y. M. H. A. He then returned to New York as assistant director.

### Director of 1930 Campaign

From 1935 to 1937 he was president of the National Conference of Jewish Social Welfare. He was a founder and former president of the National Association of Jewish Center Workers and general director of the New York Allied Jewish Campaign in 1930. Other posts which he held were:

Chairman of the national administrative committee of the United Jewish People's Council

would not be. The three-score tiny silhouettes, sometimes stylized bronze figures, composing in aggregate "The City and the People," argue the sculptor's sympathetic insight, and several of them are of poignant beauty.

### Suggestion Technique Used

Flannagan's work in stone aims, as usual, at nothing grandiose or spectacular. He goes his own way, carving, in a quite personal idiom, forms from within which the character native to those forms is wont to emerge. This is an art of suggestion, of austere understatement. Sometimes it seems an art just of the sculptor's touch, bringing stone warmly to life with a caress of the hand rather than by means of the carver's cold, sharp tools. Success is not uniform, but the honesty of purpose is always there.

Of the curious "stone compositions" by Maurice Garnier it may be said that they are ingenious if nothing else. This French sculptor works with seashore pebbles, collecting odd shapes that will all, when the time comes, be fitted into a design. Here is a pebble that looks like a man's head and here is one that might miraculously do for the beak of a bird.

Patience, it goes without saying, is one of the prime virtues required. But Maurice Garnier's patience is seen quite to match his cleverness. The precise decorative value of these strange pebble pictures remains to be demonstrated. Mr. Sides has constructed a fireplace in the gallery, embellished with some of the sculptor's panels. Taste differs. It is not a form of embellishment that I could live with in comfort. All the same, there may be possibilities.

### Photograph Show Opens

The Kodak international exhibit for 1938 was opened with a private preview last night in the mezzanine galleries of the International Building, Rockefeller Center. From today through Feb. 27 the exhibition will be open to the public. It includes more than 200 photographs from 1,000 submitted. On view will be infra-red and full-color photography.

### Louise Schiele Married Here

Miss Louise Josephine Schiele, daughter of Mr. and Mrs. Edwin Schiele of this city, was married yesterday afternoon to Arthur Edmund Laskin of New York, son of Mr. and Mrs. Jacob Laskin of Miami Beach, Fla., by the Rev. Dr. Stephen S. Wise in his study, 40 West Sixty-eighth Street. A reception for the two families was given at the home of the bride's aunt, Mrs. August V. Lambert of 570 Park Avenue.

• WEDDINGS  
• BANQUETS  
**Paramount**  
Caterers  
of Distinction  
at all Exclusive Hotels  
"anywhere — any time"  
601 W. 183rd ST. W.Ash. 7-3781

*Handwritten signature: G. Buchholz*

NEW YORK TIMES

MAR 11 1938

Because of interest shown in the current exhibition of drawings and sculpture by Georg Kolbe at the Buchholz Gallery, it has been decided to extend the closing date until March 19.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V.A.1.

NEW YORK TIMES, SAT

## CARNEGIE WINNERS HAVE SHOWS HERE

Hipolito Hidalgo de Caviedes  
Displays Paintings at the  
Reinhardt Galleries

### MAX BECKMANN EXHIBITS

German Modernist's Work Is  
Hung at the Buchholz With  
Triptych as Its Feature

By EDWARD ALDEN JEWELL

Two former prize-winners at the Carnegie International in Pittsburgh are among the exhibitors of the week—Hipolito Hidalgo de Caviedes, at the Reinhardt Galleries, 730 Fifth Avenue, and Max Beckmann at the Buchholz, 3 West Forty-sixth Street. Hidalgo de Caviedes, a young Spanish painter, won the first prize at Carnegie in 1935 and in 1929 Beckmann, a leader among the German modernists, received the second prize there.

Both are now having one-man shows. It is the Spanish artist's first appearance in New York, but Max Beckmann is already known here, since numerous works by him have been exhibited in the past at J. B. Neumann's New Art Circle, and also he is represented in the permanent collection of the Museum of Modern Art.

Beckmann's show at the Buchholz is made up in large part of recent work—that is, work done in 1936 and 1937—although it contains as well earlier things, among these an interesting decorative panel dated 1930, several items produced in 1934, a well-composed "Women at the Bath," painted in the following year and one of the best of his flower still-lives, beautiful in color and revealing a genuinely developed style, which likewise is dated 1935.

No conspicuous change seems indicated in his more recent work, except that the palette has been stepped up somewhat and there is often more freshness, too, in the use of color. This may be noted in, for instance, the "Shore With Boats" and "Sailor" of 1936 and in the 1937 "Fleurs-de-Lis."

The real close of the current showing is a very large triptych, which was painted between 1932 and 1935 and will be found reproduced on the art page tomorrow. The triptych is entitled "Departure," and, to borrow a musical term, its "program" cannot be called by any means clear, except as applied to the center panel. The side panels are concerned with scenes (or perhaps, rather, symbols) of violence, and it has been suggested that "Departure" was intended to depict release from suffering and bondage. But the symbolism of the whole is cryptic, involving repeated fish motifs, which might conceivably have biblical connotations. The best way, no doubt, to approach this vigorous and (when viewed from the proper distance) this powerfully constructed work is to consider it in terms of visual music, discarding the "program" altogether.

Beckmann paints, as he has always painted, coarsely. He does not refine, he does not polish. Sometimes, as in the big panel called



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

ing is a very large triptych, which was painted between 1932 and 1935 and will be found reproduced on the art page tomorrow. The triptych is entitled "Departure," and, to borrow a musical term, its "program" cannot be called by any means clear, except as applied to the center panel. The side panels are concerned with scenes (or perhaps, rather, symbols) of violence, and it has been suggested that "Departure" was intended to depict release from suffering and bondage. But the symbolism of the whole is cryptic, involving repeated fish motifs, which might conceivably have biblical connotations. The best way, no doubt, to approach this vigorous and (when viewed from the proper distance) this powerfully constructed work is to consider it in terms of visual music, discarding the "program" altogether.

Beckmann paints, as he has always painted, coarsely. He does not refine, he does not polish. Sometimes, as in the big panel called "The Party" (1935), and in other instances as well, the success attained is dubious. But the vitality of his style, the push of creative imagination that is felt behind nearly everything Beckmann does, cannot be questioned. Needless to remark, he finds himself quite outside the category of artistic expression accepted for the cultural uplift of the German people by Herr Hitler.

Hipolito Hidalgo de Caviedes, the Spanish artist at the Reinhardt, poses no such problems as those discussed above. He is a purely decorative painter, with a style, to be sure, of his own, but without any manifest disposition to dig beneath the pleasant, colorful surface. For color, as thus decoratively and often engagingly employed, he has a definite feeling; both for color itself and for the "schemes" in which it may take on reciprocal values. It is not at all surprising to learn that the artist has painted many murals (most of them in Madrid).

And he has a sense of humor, too, which can sometimes add a half-submerged note of sparkle and piquancy; which in the prize-winning "Eliva and Tiberio," shown in 1935 at Pittsburgh, came prominently into play. There is nothing in his New York exhibition that can match that amusing picture of dressed-up, proud, self-conscious, dark-skinned Eliva and Tiberio.

All of the present sitters have very big round eyes—it amounts to a conspicuous mannerism. The portrait of Helena, a baby, is marked by a particularly ingratiating paint texture, and is also sensitively drawn. Several of the still-lives are effective, and color climbs to its most brilliant pitch in the "Cuban Illies."

Hidalgo de Caviedes's talent, judged upon the basis of work shown here, cannot be called a more than pleasant talent. But he writes with authority and a certain

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

New York Times, Saturday January 15th, 1938

by Edward Alden Jewell

Max Beckmann Exhibits

German Modernists work is hung at the Buchholz with Triptych  
as its Feature

Max Beckmann, at the Buchholz, 3 West 46th Street, a leader among the German modernists, received the second prize at Carnegie in 1929. He is already known in New York, since numerous works by him have been exhibited in the past at J. B. Neumann's New Art Circle and he is also represented in the permanent collection of the Museum of Modern Art.

Beckmann's show at the Buchholz is made up in large part of recent work--that is, work done in 1936 and 1937--although it contains as well earlier things, among these an interesting decorative panel dated 1930, several items produced in 1934, a well-composed "Women at the Bath", painted in the following year and one of the best of his flower still-lives, beautiful in color and revealing a genuinely developed style, which likewise is dated 1935.

No conspicuous change seems indicated in his more recent work, except that the palette has been stepped up somewhat and there is often more freshness, too, in the use of color. This may be noted in for instance, the "Shore With Boats", and "Sailor" of 1936 and in the 1937 "Fleurs-de-Lis".

The real clou of the current showing is a very large triptych, which was painted between 1932 and 1935 and will be found reproduced on the art page tomorrow. The triptych is entitled "Departure", and, to borrow a musical term, its "program"



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

2.

cannot be called by any means clear, except as applied to the center panel. The side panels are concerned with scenes (or perhaps, rather, symbols) of violence, and it has been suggested that "Departure" was intended to depict release from suffering and bondage. But the symbolism of the whole is cryptic, involving repeated fish motifs, which might conceivably have biblical connotations. The best way, no doubt, to approach this vigorous and (when viewed from the proper distance) this powerfully constructed work is to consider it in terms of visual music, discarding the "program" altogether.

Beckmann paints, as he has always painted, coarsely. He does not refine, he does not polish. Sometimes, as in the big panel, called "The Party" 1935, and in other instances as well, the success attained is dubious. But the vitality of his style, the push of creative imagination that is felt behind nearly everything Beckmann does, cannot be questioned. Needless to remark, he finds himself quite outside the category of artistic expression accepted for the cultural uplift of the German people by Herr Hitler.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

soll, sondern, wo die optische Sprache die Flächen selbst verlebendigt mit einem höchst kultivierten und zugleich anfänglichen poetischen Gehalt.  
C. G. W.

**Wassily Kandinsky: Du Spirituel dans l'Art**

Editions Galerie René Drouin, 1946

Kandinskys revolutionäres Buch «Über das Geistige in der Kunst», 1910 geschrieben und 1912 in München erschienen, bedeutete in der Zeit ein umwälzendes Bekenntnis zu ganz neuen künstlerischen Ausdrucksmethoden. Nachdem dieses Buch zuerst 1914 in englischer Sprache als «The Art of Spiritual Harmony», dann 1946 (New York) unter dem Titel «On the Spiritual in Art» (S. R. Guggenheim Foundation) erschienen war und ein breiteres Publikum eroberte (die deutsche Ausgabe war seit Jahren vergriffen), vermittelt die neue und von M. und Mme De Man sorgfältig übersetzte französische Ausgabe einer im Grunde anders gerichteten Kultur den Zugang

• 52 •  
Bildreproduktionen einige kleinere, die das frühere Schaffen des Malers, vor seiner Niederlassung in Amsterdam im Jahre 1938, in Erinnerung rufen. Es enthält ferner einen Aufsatz, «Abstrakt-konkret-absolut», des Künstlers selbst, der schon oft bei anderer Gelegenheit Grundsätzliches über die Kunst unserer Zeit ausgesagt hat. Dieser Aufsatz und die Einleitung von Hans Arp sind in drei Sprachen wiedergegeben. Ein Œuvre-Verzeichnis, eine Liste der öffentlichen und privaten Kunstsammlungen mit Werken des Malers, eine Bibliographie und Kurzbiographie vervollständigen die Publikation. Der Verlag ist zu dieser künstlerisch und buchtechnisch hervorragenden Leistung, für die der Künstler selbst mitverantwortlich ist, aufrichtig zu beglückwünschen. Diesen Wünschen schließen sich die Freunde der Kunst Vordemberges sicher gerne an, denn ihnen bedeutet das Buchwerk kostbares Band dieser Freundschaft. Es wird aber auch neue Freunde werben und allgemein zu vermehrter Anerkennung der Kunst, in der es um ein Letztes, um sich selbst behauptende ästhetische Kreation geht, beitragen.  
Alfred Roth

**Michel Leiris: The Prints of Joan Miro**

42 Tafeln und 16 Seiten Text in Mappe. Buchholz Gallery, New York, 1947

Diese schöne Mappe von Kurt Valenti-



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

1937

OPENING EXHIBITION

SCULPTURE - AND - DRAWING

March 18 - April 17

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

1937

PAINTINGS & WATERCOLORS

May 10 - June 4



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

1937

ERNST L. KIRCHNER

September 29 - October 27

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

New York Times, Oct. 3, 1937.

Gurt Valentin, director of the Buchholz Gallery, 3 West Forty-sixth Street, offers, until Oct. 27, a dozen oils by the German artist, Ernst Ludwig Kirchner, with which have been assembled water-colors, woodcuts and etchings that serve to illustrate other facets of this veteran modernist's expression, Kirchner was principally responsible for the founding of that progressive group known as the Bruecke. "To judge from his dated paintings," observed Alfred H. Barr Jr. in the catalogue of the German show held at the Museum of Modern Art in 1931, he was the Bruecke's "leader and most original member".

Such affiliation, of course, underscored by the fact that Kirchner has to this day continued his brilliant modern pioneering, causes to be slammed in his face the door of Herr Hitler's regenerate House of Art. Chacun a son gout, as they are reminding us now in "French without Tears".

New York Post, Oct. 2, 1937.

For its opening show of the season, the Buchholz Gallery presents the work of one of Germany's leading expressionists, Ernst Ludwig Kirchner. Independently of the Fauves, Kirchner early in the century plunged into an art of primitive eroticism which paralleled their work in France.

If that early vehemence has somewhat subsided in the later canvases here on view, it simply means the transforming power of fantasy is sought more quietly in terms of color. Perhaps the most striking balance between the artist and the external world is achieved in his remarkable painting of Dresden.

Impressive as is the imaginative scope of Kirchner's color, his use of pigment as sensuous stuff is not quite up to his superb handling of graphic media. He is, above all, the master of woodblock and some of his finest prints are shown.

N.Y. Herald Tribune, Oct. 3, 1937.

The transformation of an expressionist may be followed at the Buchholz Gallery, where Ernst L. Kirchner, German artist and founder of "Die Bruecke" (the Bridge) group, in the infant period of modern art in Germany, is having his first American show. Like other revolutionaries of 1909-14, including the Fauves in France, Kirchner started out by defying all the conventions, and his violent self-expressionism in several canvases in he show illustrates this start of his career. Today his talent, in steadier control, has developed a strong unity and boldness, as one sees in his landscapes "Dresden" and "Basel" and "Swiss Landscape." Their value lies in the development of a decorative potency of composition and color which had never occurred to him thirty years ago.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V.A.1.

Staatszeitung, Oct. 3, 1937.

Ernst Ludwig Kirchner.

Im Vorjahre hatten wir in New York eine lang erwartete Schmidt-Rottluff Ausstellung, und schon zu Beginn der diesjaehrigen Saison stellt die Buchholz Galerie, 3 West 46. Strasse, einen anderen Mitgruender der "Bruecke" vor, die Hauptperson sogar, eben Ernst Ludwig Kirchner. Dass diese Vorstellung im Rahmen einer recht umfassenden Schau geschieht- bei der Vielseitigkeit des Kuenstlers gewiss eine Aufgabe-, macht das Ereignis besonders wertvoll.

Kirchners Kunst ist unbedingt eigenwillig, und in ihr zittern oder schreien alle Sehnsuechte eines Expressionisten. Das Ziel ist fast ausschliesslich der Mensch, der Mensch in der Natur, der Mensch der Strasse der Grossstadt, aber immer der Mensch als Erlebnis. Selbst Landschaft und Tier werden in diesem Drang "vermenschlicht", wenn wir darunter ein Sehen von innen her, vom Wesentlichen verstehen wollen.

Einzelheiten, Licht, Bewegung, Tiefe, alle diese Begriffe sind bei Kirchner Diener, die zwar muelos zur Verfuegung stehen, aber ein Eigendasein im Bildbereich nicht fuehren koennen. Umso groesser wird die Traglast der Komposition, deren Geschlossenheit immer wieder entzuecken muss. Ihre Grundlagen sind die kuehn umrissene Zeichnung und die Farbe. Oft sprachen nur drei Toene, das satte Gruen, das stumpfe Violett und das gebaendigte Rot. Eine brutale Sprache wohl, aber nie ein Kauderwelsch; und doch wieder nur ein Zubehoer, denn im Schwarz-Weiss seiner Holzschnitte und Radierungen erreicht Kirchner eine Ausdrucksgewalt, aus der das Ewig-Gueltige weit deutlicher spricht, weil die gestaltenden Mittel dem Kuenstler in seiner Art entgegenkommen. Und auf das Ewig-Gueltige, nicht das Gewollt-Einmalige, kommt es an.

Die Ausstellung laeuft bis zum 27. Oktober.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V.A.1.

Magazine of Art.November 1937.First Foreigners.

The early season seems to indicate that art, like charity, begins at home, for the opening shows are mainly concerned with American art. Some of the exceptions to this general rule are noteworthy, particularly the exhibit of work by Ernst L. Kirchner at the Buchholz Gallery, the first one-man show that this artist has held in this city, although his work was included in the Modern Museum's large German show. Kirchner was one of the early German expressionists and the leading spirit in forming the group known as the Bridge (Die Brücke). In his desire to escape from naturalistic statement and present an emotional, subjective rendering of his subject he used, particularly in his early work, formal distortions and arbitrary color. He was, undoubtedly, one of the first of the European moderns to "discover" primitive art and to be deeply influenced by it. Yet his work for all its bold vehemence of statement was never as crude and violent as that of the expressionists working with him. In the present exhibition there is occasionally an abstract note, but in general while imaginative interpretation is stressed rather than factual veracity, the work rests definitely upon a representative basis. His palette is highly personal with interesting and unusual color relations which second the linear rhythms in revealing an emotional intensity that is the inner life of each painting. The water color notes seem to recast the familiar phenomena of the observed world into a new provocative experience. In the wood cuts which have the power of simplified design and vigorous line, there are obvious traces of medieval influences, curious suggestions of old fifteenth-century German prints.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V.A.1.

ART NEWS: Oct. 23, 1937.

KIRCHNER: EARLY PIONEER OF MODERN GERMAN PAINTING.

Paintings by Ernst Ludwig Kirchner, the leader and original member of the Bruecke, Germany's outpost of "modern" art in the early nineteen hundreds, currently hang at the Buchholz Gallery where they create a lively display. While not exactly endowed with that "demonic" fire once attributed to them, they at least give the sensation of a convincing and forceful personality whose pioneer experimentations have here produced tangible and satisfying results.

Brilliant colors, rather than color, Kirchner uses for their own sake, though sometimes at the expense of the integration of the picture. Alpine subjects in particular, which so frequently seem to exercise an irresistible but disastrous lure for painters, suggests a child's delight in the dye pot. HARVEST, however, shows the crystallization of a definite and concrete style with purposeful use of distortion. When Kirchner's limited palette of silvery greens, purples and deep blues - colors whose effectiveness has unfortunately since been recognized by the Compagnie des Wagons-Lits and exploited in their posters - is extended to the incursion of warm brick reds and yellows, as in BASEL AND THE RHINE, the authoritative marshalling and coordination of these brilliant tones proves the painter's true mastery.

In the charming STILL-LIFE WITH CHINESE PORCELAIN, in which textural effects of parallel lines adapted from the technique of his highly successful woodblocks, offset areas of pure color Kirchner may be seen at his best. Even more satisfying is Still-Life with Sculpture with fine color harmonies and purposeful line.

ART DIGEST, Nov. 15, 1937.

One of the happiest combinations of artists that could be brought together is current at the Buchholz Gallery: Lehmbruck's sculpture and Modigliani's drawings. The show gives an excellent perspective of the modern German's expressionistic figures.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

18. Flowers
  19. Valley in the Alps
  20. Wild Flowers
- Wood Cuts
21. Mother and Son
  22. Swiss Landscape
  23. Portrait of a Surgeon
  24. Figures
  25. Mary Wigmann
  26. Cafe
  27. Nudes in the Forest
  28. Goatherd and Goats
  29. Conversation

Etchings

30. Head of a Dancer
31. Swiss National Fete
32. Mountain Landscape

*The last exhibition of Kirchner's work was in the Detroit Art Institute in 1936.*

THE BUCHHOLZ GALLERY  
CURT VALENTIN

ERNST L. KIRCHNER

September 29 - October 27



3 WEST FORTY-SIX STREET  
NEW YORK

BRyant 9-8522

ERNST LUDWIG

Born in Aschaffenburg where he studied architecture 1905. Formed with Heckel, Brucke group. 1909-1914 lived in the Alps since 1918.

Kirchner, to judge from the leader and most original. He was older than either Heckel and displayed a more forceful personality. The daemon has driven him to brilliant

Kirchner is an expressionist. Few contemporary influences though, at its very beginning Edward Munch. By 1903 he had developed a style with arbitrary composition inspired doubtless by primitivism of the first artists in Europe.

While other members of the group gradually from expressionism, Kirchner has turned to and imaginative art.

ALFRED H. BARR,  
Director of the Museum  
(from "German Painting



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

#### ERNST LUDWIG KIRCHNER

Born in Aschaffenburg 1880. To Dresden in 1901, where he studied architecture. Became a painter in 1905. Formed with Heckel and Schmidt-Rottluff the Bruecke group. 1909-1914 Berlin. Has lived in Davos in the Alps since 1918.

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

Kirchner is an expressionist by inner necessity. Few contemporary influences are apparent in his work, though, at its very beginning, he admired Hodler and Edvard Munch. By 1903 he was working in an expressionist style with arbitrary color and distorted drawing, inspired doubtless by primitive art, which he was one of the first artists in Europe to appreciate.

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

ALFRED H. BARR, Jr.  
Director of the Museum of Modern Art  
(from "German Painting and Sculpture," 1931)

#### Paintings

1. Mountain Landscape with Rising Moon
2. Basel and the Rhine
3. Swiss Landscape
4. Still Life with Chinese Porcelain
5. Still Life with Sculpture
6. Dresden
7. Harvest
8. Mountain Goats
9. Street at Night
10. Snow Mountains
11. Motorcycle Race
12. Hockey Player

#### Water Colors

13. Road in Switzerland
14. Two Girls in the Forest
15. In The Cafe
16. Nudes
17. Cafe

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	<u>V.A.1</u>

1937

LEHMBRUCK - MODIGLIANI

November 2 - 30



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

1937

ARISTIDE MAILLOL - RENEE SENTENIS

December 4 - 30

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

1938

MAX BECKMANN

January 11 - February 8



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

NEWS ABOUT

From Buchholz Gallery  
32 East 57th Street  
New York, New York

MAX BECKMANN

At the beginning of last year, when I had the first comprehensive show of Max Beckmann's paintings to be held in this country, his work met with unusual interest. This year's exhibition will consist chiefly of landscapes, portraits, and still lifes, with only one of his larger, more symbolic paintings. One of the portraits included was exhibited at the Carnegie International Exhibition in Pittsburgh in 1938.

The large triptych shown last year is to be exhibited in the show of Contemporary European Art now in preparation for the opening of the new Museum of Modern Art. Another triptych shown last year in London will be in the Contemporary Art Exhibition at the Golden Gate Exposition in San Francisco.

Max Beckmann was born in Leipzig, Germany, in 1884, and lived in Germany until 1936, when he left the country to make his home in Amsterdam.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

NEW YORK  
**Herald Tribune**  
January 16, 1938

**Max Beckmann**

The German painter Max Beckmann, who now lives in Amsterdam, is one of the more original and potent innovators shelved by the Nazis. He has brusque power, combining realism with bold color pattern in his paintings, about thirty of which, dated from 1930 to 1937, are at the Buchholz gallery, making a comprehensive show of his recent work.

Most ambitious is a large allegorical triptych, "Departure," which records the horrors of the present world with a deep, impassioned cynicism. Like other multiple-figured compositions in the show, it suffers most from its disturbing complexity of form and color, which renders the effort moodily inarticulate. One may appreciate Beckmann best in his portraits, landscapes and flower pieces, such as the "Mountain Lake," with its direct and forceful imagery, and "American Woman," which is vital in its simplicity and gracious coloration. At best he is a painter of compelling directness and individuality.

By JEROME KLEIN

European and American painters of varying reputations had their work up for consideration in the local art arena this week.

Of these, Max Beckmann, German artist in exile, is easily the most towering figure.

Beckmann has never run to easy or readily persuasive forms. He jolts you with strident colors, brusquely angular, even awkward forms.

"Departure," the tortured triptych on which he worked three years, dominates the present show at the Buchholz Gallery. It is a harsh, chaotic outburst against the mutilation of man in the world today.

In the twenty-one canvases in this show, the artist ponderously, sometimes ineptly, builds up an art of blunt, undeniable power. Some other major works are "The Party," "Women at the Bar," "Landscape" and "Flowers."

Not With Hitler's O. K.—Recent paintings, and some a bit older, by Max Beckmann, who has moved out of Germany. "Der Fuehrer's House of Art" is closed to him, but the sometimes almost savage power of this brush keeps no rendezvous with tears. Beckmann paints coarsely, yet frequently (note in particular the triptych, reproduced, and certain still-life themes), with a kind of brusque, strange splendor. At the Buchholz Gallery, until Feb. 8.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

New York Post, Saturday, January 15, 1938

European and American painters of varying repute had their work up for consideration in the local art arena this week....Of these Max Beckmann, German artist, is easily the most towering figure..... Beckmann has never run to easy or readily persuasive forms. He jolts you with strident colors, brusquely angular, even awkward forms. "Departure" the tortured triptych on which he worked three years, dominates the present show at the Buchholz Gallery. It is a harsh chaotic outburst against the mutilation of man in the world today. In the twenty-one canvases in this show, the artist ponderously, sometimes ineptly, builds up an art of blunt, undeniable power. Some other major works are "The Party", "Women at the Bar", "Landscape" and "Flowers."

#### FARNASSUS

Max Beckmann has been influenced first by impressionism, then by Post-war Expressionism. Today it is the second style that dominates his work, to judge by recent paintings on view at the Buchholz Gallery. In 1931, writing in the catalogue of the German Painting and Sculpture exhibition of the Museum of Modern Art, Alfred H. Barr, Jr., rated Beckmann as an artist "unequaled in Germany" adding, "whether the genuine greatness of his personality will be realized in his paintings so that he will take his place among the half dozen foremost modern artists is a question which the next few years should answer". To this challenge Beckmann, living in Holland, has not yet supplied the definitive answer. As a leader of the expressionist movement, he revealed in his early post-war pictures "Veritable nightmares of a tortured spirit". That spirit is still tortured, but the reasons for the torture do not seem to be clearly understood by the artist, nor is his reaction clearly stated. To illustrate this, we may consider the large triptych, "Departure", painted in 1932-1935. On its face it is an allegory of social suffering and protest, just as many a fine German artist and writer of the age has been forced into the language of fable to express his social ideas. But the symbolism is by no means clear. Among the bound and gagged figures, one with his hands chopped off-is a man in uniform with his eyes blind-folded and two figures tied together, on his head--all this set down in expressionist idiom with a few added surrealist devices. The central panel shows a boat with a woman and child, a man wearing a crown and a hooded figure, about to set forth. But it would seem that Beckmann does not think of this mural as a social document, but as an expression of painful personal emotion, for which the solution is found only in the central panel; in other words, in departure or flight.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

THE NEW YORKER, February 5th, 1938

Another excellent show is that of paintings and water colors by Max Beckmann, at the Buchholz Gallery. These are sharp vigorous compositions, bold both in color and conception. I liked best the "Mountain Lake" (Landscapes again!) and the "Fire" a highly stylized canvas, but one that nevertheless has a good deal of authority. ....

Saturday, January 15, 1938  
Daily Worker.

"Departure proves an exciting and revolutionary painting.

During the past few years the art of Max Beckmann has deepened in meaning and emotional power. One of the leaders of the expressionist movement in post-war Germany, Beckmann's recent experiences and vision ~~xxxx~~ stirred his sense of human agony and frustration, if not his direct protest. If we remember that these canvases were produced we attach greater eloquence to their submerged symbolism.

At the Buchholz Gallery, Curt Valentin has assembled a large group of Beckmann's recent paintings. All of them are modern in feeling and conspicuously lacking in the National Socialist ideology. For the most part the subjects are innocuous enough, dealing mainly with landscapes, evening affairs with distraught women wandering about, portraits and some working class themes. All of them are magnificently painted, rich dry color, beautifully modulated and controlled.

But the large three-panelled "Departure" gives the show away. The two flanking panels show scenes of inhuman tortures where people are bound, gagged and cut to pieces, the central panel is a close-up of hooded figures in a small boat making for the open sea and the blue horizon; one of the figures is Beckmann's wife. Since the artist left Germany two years ago, the date of completion of the picture, the meaning is clear. Beckmann was yearning for the time when he would leave Germany which dishonored its art and oppressed its people. Hence the title "Departure".

In this three-part canvas, postwar Expressionism meets Orozco at a common point. The result is something new in revolutionary painting which, though negative in attitude, nevertheless is fraught with great social passion. This is an important work and an important show which should be seen. On until February 8th.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

THE ART NEWS  
January 22, 1938

Dynamic Work By Max Beckmann

The full impact of German expressionism is experienced in the exhibition of the Buchholz Gallery of recent paintings by one of Germany's most dynamic exponents of interiorized art--Max Beckmann, who has been living in Amsterdam since last summer. Whether this artist paints a still-life, a landscape or a figure, he invariably contorts and distorts his subject in order to reshape it according to his own individual emotional and intellectual reactions, and his plastic interpretations are always intense, vital, and not infrequently violent in both the use of color and the alterations of natural form. Something of the tortured, tormented spirit of Van Gogh and the grim pathology of Edvard Munch is found again in the work of the contemporary artist.

Departure, a large triptych replete with esoteric symbols, is the artist's bitter cry against the inquisitions of his modern society. Dissonant in color and raucous in effect, these grotesque panels, engendered by a powerful spirit of rebellion, are less agreeable to contemplate than the magnificent painting, Rope Dancer, in which the color key is lowered to blacks that are alternated with chalky of contraposed rhythms, reflecting the profound impression that was made on modern painting by the "discoverer" of primitive art.

A lighter vein, no less forceful, however, inspired the electric flower still-life, "Fleur de Lis", and the captivating and original "Woman with Cat". These paintings, in contrast to the less disciplined "Woman at the Bar" and "The Party", both of which are too violent in color and unrealized in composition, combine Beckmann's fresh strength and intensity with an unusual decorative beauty.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

NEW YORK SUN, SATURDAY, January 29, 1938

Max Beckmann, the German artist who once was awarded the second Carnegie exhibition prize (in 1929) is having a rather extensive exhibition of his work at the Buchholz Gallery, 3 west 46th Street. The most ambitious canvas show, a triptych, dating from 1932-35 and entitled "Departure" though somewhat cryptic in its symbolism, may perhaps be assumed to deal with present-day Germany. The bound and gagged and chained figures in the panels on either side the central one, with its crowned figure and his associates embarked in a rather precarious looking boat, coupled with the fact that the artist now resides in Amsterdam, would tend to that reading of the literary content of the work. From a decorative point of view it is effective in its vigorous naturalistic-abstract design and emotional use of color.

The same rugged, even rude, handling of form, coupled with strident color, make the majority of his other canvasses, such as his late "Portrait of an American Woman" "Fleurs de Lis", the earlier (1914) "Portrait of Mrs. M. B." is comparatively reserved in treatment, as are his several watercolors. A strong and virous personality beyond any doubt, but for some he would seem likely to remain an aquired taste, much like that for German cookery. His exhibition is current until February 8th.

New YORK HERALD TRIBUNE, Sunday January 16, 1938

The German painter, Max Beckmann, who now lives in Amsterdam, is one of the more original and potent innovators. He has brusque power combining realism with bold color pattern in his paintings, about thirty of which dated from 1930 to 1937, are at the Buchholz Gallery making a comprehensive show of his recent work.

Most ambitious is a large allegorical triptych, "Departure", which records the horrors of the present world, with a deep, impassioned cynicism. Like other multiple-figured compositions in the show, it suffers most from its disturbing complexity of form and color, which renders the effort moodily inarticulate. One may appreciate Beckmann best in his portraits, landscapes and flower pieces, such as the "Mountain Lake", with its direct and forceful nagery, and "American woman" which is vital in its simplicity and gracious coloration. At Best he is a painter of compelling directness and individuality



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

ART AND ARTISTS OF TODAY

FEBRUARY MARCH ISSUE

A MAN ALIVE

Max Beckmann's Exhibition at the Buchholz Gallery

Here is an artist to contend with. He has courage, abandon, character, a great flare for design and living form. His painting has the charm and naivete of a child combined with the wisdom and maturity of an adult. Stemming from Rousseau and Negro art he paints with an audacity that is astonishing. He kisses all preconceived ideas goodbye and embarks on adventures that lead beyond VanGogh and Matisse. Although his design is wonderfully brilliant he never becomes merely decorative. His lines, planes and colors interlock with terrific force. Every aesthetic quality functions in unity.

Close up, his paintings do not have paint quality in the accepted sense. His work is sketchy and some would say careless but regardless of any shortcomings he may have, thank God for an artist so genuine and vital.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 1

Magazine of Art, February 1936.

The triptych which is the most important canvas in the exhibition and the high water mark of his achievement is a confession of faith - summing up his philosophy of life. The crowded grotesque design of a disordered world. Here Beckmann resorts to his early manner. Convulsed or mask-like faces, twisted and contorted bodies, curious creatures of the underworld and the circus are woven together into violent intricate patterns in which the forms are outlined with heavy black lines. The goblins and monsters which the medieval mind invented to punish sinful humanity have in this instance been transformed into the maladjustments and frustrations with which modern society inflicts its members.

The center panel symbolizes the serenity and peace of the world beyond and as such is sharply contrasted with the two wings both in color and design. In place of a confused, violent pattern an effect of serenity and monumentality is achieved - in place of dark ominous tones a high-keyed palette prevails. The symbolism, although obscure, is imaginative and deeply moving. A tall crowned figure is represented standing in a small fishing boat in which a fisherman is pulling a net filled with fish from the sea. The crowned figure compels the beholder to follow his gaze across an endless expanse of bright blue sea.

In this triptych Beckmann again affirms his Gothic inheritance. His paintings frequently seem to derive from some deep seated, atavistic folk fantasy. In its daemonic "Walpurgisnacht" quality his work has affinities with Hans Baldung and in its violence it suggests the Calvaries of a Cranach or a Maleszky. His linear patterns hark back to the sixteenth-century German wood cuts and his line, which does more than outline forms and has an emotional quality of its own, is only another manifestation of an inherited tradition.

- Helen Appleton Read.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

# CATALOG

## PAINTINGS

- |   |   |
|---|---|
| 1. Scheveningen. 1930.                    | 15. Rope Dancer. 1936.                      |
| 2. Nude Composition. 1932.                | 16. Shore with Boats. 1936.                 |
| 3. Morning. 1933.                         | 17. Sailor. 1936.                           |
| 4. Landscape. 1934.                       | 18. Portrait of an<br>American Woman. 1936. |
| 5. Green House. 1934.                     | 19. Green Gloves and Lilac.<br>1936. *      |
| 6. Variété. 1934.                         | 20. Woman with Cat. 1937.                   |
| 7. Portrait Mrs. M. B. 1934.              | 21. Fleurs de Lis. 1937.                    |
| 8. Women at the Bar. 1935.                |   |
| 9. The Party. 1935.                       | WATER COLORS                                |
| 10. Flowers. 1935.                        | 22. The Miller.                             |
| 11. Departure (Tryptichon).<br>1932-1935. | 23. Still-Life with Lamp.                   |
| 12. Firs. 1936.                           | 24. Beach (Viarreggio).                     |
| 13. Kitchen. 1936.                        | 25. Landscape.                              |
| 14. Mountain Lake. 1936.                  | 26. Harvest.                                |

EXHIBITION OF RECENT PAINTINGS BY

# MAX BECKMANN

JANUARY 11 - FEBRUARY 8



## BUCHHOLZ GALLERY

CURT VALENTIN

3 WEST FORTY-SIXTH STREET  
New York  
BRyant 9-8522

lumière nocturne, résonnent comme les vitraux qui irradient  
l'espace des grandes nefs médiévales."

—WALDEMAR GEORGE in "Formes"



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

## MAX BECKMANN

Born in Leipzig (Germany) 1884. Studied at the Weimar Academy, 1900-1903. Italy, 1904. Lived near Berlin, 1906-1914. The war, 1914-1917. Taught at the Academy in Frankfurt, 1917-1930. Paris, 1931-1933. At present resident in Amsterdam (Netherlands).

Works by Beckmann were previously shown at The New Art Circle (I. B. Neumann), New York. Awarded Second Prize at the Carnegie Exhibition, Pittsburgh, 1929.

Beckmann is represented in the Museum of Detroit and New York (Museum of Modern Art). Basel, Luzern, Zuerich, Paris (Luxembourg).

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

—ALFRED H. BARR Director of the Museum of Modern Art

"La vision chromatique de Beckmann traduit avec exactitude l'état de son esprit. Son registre comprend le répertoire intégral des couleurs. Mais ces couleurs acquièrent leur valeur propre lorsque le peintre-sorcier a opéré leur transsubstantiation. Les rouges grenat, les verts glauques, les bleus paon, plongés, immergés, dans une ambiance d'éclipse, dans une atmosphère irréaliste, abstraite, intermédiaire entre la lumière du jour et la lumière nocturne, résonnent comme les vitraux qui irradiant l'espace des grandes nefs médiévales."

—WALDEMAR GEORGE in "Formes"





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

1938

PAUL KLEE

March 23 - April 23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

THE NEW YORKER--April 2, 1938

Robert M. Coates.....The Art Galleries

There are three other shows at the moment which have certain linkages, historical, stylistic, or otherwise. Raoul Dufy has an exhibition of paintings at the Bignou Gallery and Buchholz is showing Paul Klee..... As for Dufy and Klee, their relationship rests primarily on their almost calligraphic treatment of design and their interest in pattern for its own sake; beyond that, of course, they are quite divergent. ....

Klee's approach to his subjects is more studied and more "intellectual", and though both he and Dufy owe a debt to the Japanese, his is directly avowed while Dufy's is partly paid off through the already popular Matisse. For these reasons, Klee's work is perhaps the more "difficult" at first. It is also, I think, more lasting in its appeal. Indeed, to be frank about it, I think he is one of the most sensitive and (in the pleasantest sense) instructive artists of our time.

His present show is almost an omnibus one, with seventy-five items, including oils, water colors, and works in a variety of other media, ranging from 1903 to the present. We are thus afforded a fairly comprehensive view of the man's entire output, and it must be said that his development shows itself to have been continuous and consecutive--from the intricate, "infantile" early work, through the more travaille things of the twenties, and so into the predominantly abstract constructions of recent years.

A number of his concoctions are intended to be sheer fantasy, and are perhaps the more bewildering for being so, but there are plenty of others which prove that Klee, when he wishes to convey an emotion on paper or canvas, can do so as simply, clearly and justly as anyone else in the world. As examples, I would cite his "Rider Astray", with its ghosely red horseman adrift on a flaky green background; the prickly white blossoms of "Winter Flowers;" and his "Burning House", in which the very emptiness of the design around the central catastrophe seems to scream of horror. Though even his largest canvases are comparatively small, their content is frequently tremendous. Look at "Romantic Park," with its soft, honeyed browns, or at the interlaced forms of "Bewitched and Petrified", and see how long it takes to fathom all the suggestions that are there.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

The New York Times, Tuesday, March 22, 1938

Paul Klee Represented  
Edward Alden Jewell:

The Paul Klee show at the Buchholz Gallery, 3 West 46th Street, opens with a preview today and to the public tomorrow. While not including well-known examples such as were seen in the Klee exhibition held in 1930 at the Museum of Modern Art, it proves nevertheless very comprehensive in its range. And Curt Valentin is one of the too few New York gallery proprietors who recognize the importance of arranging the catalogue chronologically, with plenty of dates, whatever the hanging order may turn out to be.

Conscientiousness such as this is always appreciated. Dates, as at least roughly signifying periods or phases in an artist's career, are welcome. In Klee's case they are possibly of less importance than in that of some artists, for while his style does of course change, the changes are mostly within a general idiom that was established long ago. One exception must here, however, be emphasized. The two etchings of 19039 (the earliest date recorded) indicate the spirit of enjoyment in grotesque forms that was to develop but do not at all hint at the form that the development would take. The early feeling for design seems entirely, for one thing, to have evaporated, as we proceed, into a queer often none too clear feeling for pattern.

Paul Klee, I'm afraid will never with preciseness be "placed", (not that it matters). To dismiss him as a wistful and wilful little kindergartner who never grew up won't quite do, for suddenly he will surprise us with a bit of sensitive drawing or color that betokens a highly developed intellectual and artistic coordination. "Precious", to put it as mildly as possible, his art certainly is. Yet you cannot call him the father of Dada because, for one thing, that would be very, very wide of the factual mark.

Perhaps in the end we shall just have to fall back upon referring to him as Paul Klee, and let it go at that--unless it can be proved that his ancestors were the artists who drew on the walls of caves and that in some miraculous way the torch of their peculiar chirography came alight again in his hands.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK WORLD-TELEGRAM, SATURDAY, MARCH 26, 1938

Close to The Realists  
Emily Genauer

The third painter whose work, currently on view comes under the head of fantasia, is Paul Klee, being given an extensive one-man exhibition at the Buchholz Gallery. Klee is, not officially, but by the very nature of his work, affiliated with that wing of the surrealists who look to the subconscious not only for subject (like Dali, who then proceeds to paint his dream-images realistically on the ground that dreams are far more real in detail than actuality), but for technique as well.

This group including Kandinsky, Masson and Miro, turned, as Albert H. Barr, Jr., director of the Museum of Modern Art, put it in a piece on surrealist art in one of the museum catalogues, "To primitive art as a revelation of unspoiled group expression and to the art of the insane and of children as the uninhibited expression of the individual".

The results are a series of pictures that are fantastic assemblages of line and color, having not the slightest connection with reality. They look as though a child might have done them. More often than not they defy the ordinary laws of design. They are as intricate as one of the mazes through which children trace a pencil looking for an exit. Their color harmonies are as unconventional as those of a child's sketchbook. And like a child's sketches--and unlike most of the surrealists who are content to title their compositions with numbers--the pictures bear names like "Lady with Tomato", or "Along the Lake", or "Departure of the Ghost."

And yet they cannot be dismissed as so much childish nonsense. For, curiously, there is beneath the apparently uncontrolled intricacy, unquestioned sophistication. Klee knows exactly what he is doing and why, one feels, even though one may not understand. And, somehow, the ingenuity and freshness and gaiety of his representations are appealing. His pictures are like hieroglyphics that are strangely alive. One wants so much to know what they are about. But the code is almost too difficult to master.

NEW YORK POST, SATURDAY, MARCH 26, 1938

Jerome Klein

While the merry-go-round broke down, something more fundamental happened to the viaduct. It completely broke up. You'll have to understand that if you want to make head or tail of the Paul Klee exhibition at the Buchholz Gallery.

After it broke up, Klee patiently sat down, took it entirely apart and put it together again in the most exquisitely nonsensical manner imaginable. Is it nonsense? Yes, if you are bent on using the viaduct. But if you're not going somewhere in a hurry, and have time to consider the most delicate disquisitions on the art of "bewitched and petrified" arrangement here is your man.

To reassure yourself about Klee, begin with the very early etchings about 1903. You will see that he could draw superbly. But in the ominous glare of those figures, you can also see, by using hindsight that something was going to happen. What happened stretches all around the gallery up to 1937, in one of the finest Klee shows here.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

## cue's portfolio of service

KLEE, PAUL—Outstanding show of March. New York galleries and private individuals have aided Buchholz gallery with loans to present a show of 75 paintings of infinite variety by this French-Bavarian product of the modern French school. 20 of the paintings have just arrived from his very successful Paris exhibit. Buchholz, 3 W. 46th. Weekdays 10-5:30. Thru Apr. 22.

31 Buchholz Gallery

357 Third Ave. New York

CLIPPING FROM

NEW YORK SUN  
MAR 26 1938

**Buchholz Gallery  
Opens Klee Exhibition**

The Buchholz Gallery, 3 West Forty-sixth street, is holding until April 23 an extensive exhibition of the works of Paul Klee, which includes about seventy paintings and water colors, and is comparable in size only to the exhibition given by the Modern Museum of Art in March, 1930.

Among the paintings are about twenty new oils and water colors of 1937, which were just exhibited in Paris and which were received with great interest.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK TIMES

MAR 27 1938

NEW YORK TIMES, SUNDAY MARCH 27

Paul Klee Retrospective:  
Edward Alden Jewell

Paul Klee Retrospective—Earliest examples in the generous selection at the Buchholz (until April 23) are dated 1903, and from 1918 forward every year, including 1937, is represented. The artist's curious, baffling idiom seems by 1913 to have become thoroughly fixed, and subsequent flux of expression falls within an inclusive unity. Now and then an arresting color or a haunting bit of scratched design pierces a kind of infant mist that still strikes me as... misty.

Earliest examples in the generous selection at the Buchholz (until April 23rd) are dated 1903, and from 1918, forward every year, including 1937, is represented. The artist's curious baffling idiom seems by 1913 to have become thoroughly fixed, and subsequent flux of expression falls within an inclusive unity. Now and then arresting color or a haunting bit of scratched design pierces a kind of infant mist that still strikes me as... misty!

NEW YORK HERALD TRIBUNE, Sunday, March 27,

A German Modern  
Carlyle Burrows

Perhaps the most comprehensive show of Paul Klee's paintings, watercolors and etchings is being held by the Buchholz Gallery. Consisting of seventy-five works, it shows his art in a steady progression almost year-to-year, from 1903 to 1937. The biggest gap occurs between 1903 and 1913, when Klee maneuvered his style from macabre realism to the mystical expressionism which he still illustrates with fanatical zeal. This is a strange show to behold. Klee is not unknown to this country, where the Museum of Modern Art gave him a large one-man show in 1930. But he is capable of remarkable variations, which continually renew his hold on the interest of an esoteric following. Call his work expressionistic, abstract, primitive or what you like--the label does not matter. Klee has made his own art, and there is no one in the same class.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

TIME, April 11, 1938

A R T

effects of specific atmosphere and illumination came through. Examples:

*The Past Recaptured*: a wood panel with cracked, dim paint counterfeiting a

THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN, SPRINGFIELD, MASS.: JULY 13, 1941

# MUSIC AND ART

## Subjective Art by a Modern Master



In memorial loan exhibition of the work of Paul Klee, at the Museum of Modern Art, New York (to July 27). Left: 'The Angler' (1921), lent by John S. Newberry. Right: 'Actor's Mask' (1925, lent by Sidney Janis (photo courtesy the Museum of Modern Art).

walking for the first time, using hieroglyphic bands, patterns of color values, simplifications borrowed from paleolithic cave drawings or the art of children. If a few of such Klee ideas seemed over-subtle, there was no lack of ideas.

**Villages.** Paul Klee began as an etcher, and his color generally remains

\*The others: Russian Vasily Kandinsky, American Lyonel Feininger.



Curt Valentin, Buchholz Gallery

KLEE'S ON THE LAWN

The line is taken for a long walk.



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V.A.1

TIME, April 11, 1938

## A R T

## Ideas &amp; Illuminations

Almost any original art invites and gets plenty of parody. But a poser for parodists is that rare kind of art which, while apparently too screwy to be endured, is too subtle to be burlesqued. In this class were two noteworthy exhibitions of paintings in Manhattan last week. Both were highly admired by artists and students familiar with modern art. Each provided exhilarating exercise for eyes trained on visual commonplaces. Because nine out of ten people want about as much exercise from painting as they want from a warm bath, neither artist was likely to become popular with the man-in-the-street. But it was extremely improbable that either would come in soon for such horseplay as Buffalo enjoyed last week with surrealism (see p. 40).

**Perambulator.** Paul Klee has not been without honor in Europe or the U. S. At the world-famed Bauhaus directed by Architect Walter Gropius at Weimar, later Dessau, Germany, Klee was for nine years one of three artist-instructors in painting.\* Like Picasso and de Chirico, he was tapped by the surrealists in the '20s but stayed outside the club. In 1930 Manhattan's Museum of Modern Art gave him the first big U. S. exhibition. When Germany became inclement to modern art five years ago, stern-faced, gentle Fantasia Klee settled near his birthplace in Berne, Switzerland, to paint, play Mozart with his wife, study nature. Last week's show at Manhattan's Buchholz Gallery was the largest, most comprehensive he has ever had in the U. S.

One of Klee's methods of drawing has been summed up by Critic Herbert Read as "taking a walk with a line." This is an accurate description not only of his procedure but sometimes of his scale; the expanse of paper or canvas being imagined as a field of any dimension up to, and possibly including, infinity. It is Perambulator Klee's frequent achievement not only to imagine such a field for himself but to open it up somehow to the spectator. One water color in last week's show, *Bird Ph Feeds Ur with the Snake*, at first sight only a delicately smoky paper with a tangle of lines in the centre, suggested a cosmic twilight and the chaotic, prehistoric figures of monsters. In another kind of shorthand, a gouache called *Winter Flowers* showed a pattern of slim stems and frosty white blooms against grey darkness. Here all the spectator had to contribute was a simple association of darkness with winter.

Many of Artist Klee's paintings were more eerie than these, e.g., *On the Lawn* (see cut) with its lemon-yellow stratified spectre children. Many of his recent works were more abstract, taking a line walking for its own sake, using hieroglyphic bands, patterns of color values, simplifications borrowed from paleolithic cave drawings or the art of children. If a few of such Klee ideas seemed over-subtle, there was no lack of ideas.

**Villager.** Paul Klee began as an etcher, and his color generally remains



Knox Hall Montgomery

LOREN MACIVER

*Neither a warm bath nor a dish rag.*

less alive than his line. The opposite was true of a remarkable collection of 20 paintings hung last week in Manhattan's East River Gallery, the first one-man show of a 28-year-old New York artist named Loren MacIver. The best of these pictures brought yelps of pleasure from critics who have long complained that much U. S. painting shows the imaginative audacity of a dish rag. One of them, *Procession of Small Beings*, was close to a Klee fantasy except for its peculiarly vernal blues and grays and its air of non-human humor. More evocative than Klee paintings, many MacIver paintings had to be looked at just as long before her nifty

effects of specific atmosphere and illumination came through. Examples:

*The Past Recaptured:* a wood panel with cracked, dim paint counterfeiting a 14th-Century relic, on which a pink and grey form swam outward as the artist's face.

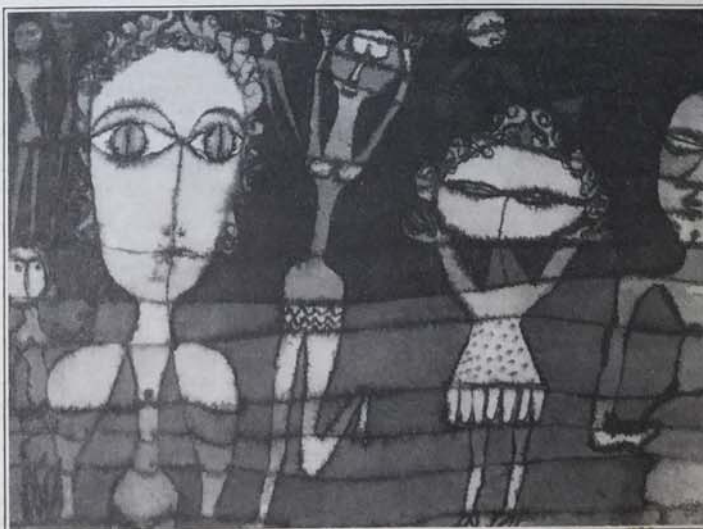
*Yellow Season:* a big canvas painted in a monotone of mustard yellow with twiggy lines here and there, the shape of a pump indicated, some clothes on a line, gradually more lines taking shape as back-yard impedimenta, hints of flowers, and finally a perspective of May sunshine up a hill with slashes of blue sky over it.

*Shack:* the four furnished walls and floor of Artist MacIver's home-made cottage on Cape Cod, splayed out flat against a violet void and viewed from above as the driftwood rafts they are.

In this shack, slim, brown-eyed, tangle-bobbed Artist MacIver once spent a winter. But every other winter since she was 16 she has lived in one or another dusty studio in Manhattan's Greenwich Village. Last week, in her skylit garret on MacDougal Street, wearing leather sandals and paint-splattered slacks, she welcomed more interviewers from the press than she had ever seen in her life, testified to her work at the Art Students' League, told her love for Chile con carne and the late French painter Odilon Redon, and recalled that when she sold her first two pictures two years ago through Director Alfred H. Barr Jr., of the Museum of Modern Art, she didn't have a nickel for the subway ride up town.

## Contrast at Harvard

For some months an important architectural exhibition has been circulating among U. S. colleges. Under the auspices of The American Russian Institute and such distinguished U. S. architects as Frank Lloyd Wright, William Lescaze, Joseph Hudnut, the exhibition illustrates the immense field of Soviet architecture and city planning. Last week, in Robinson Hall of the Harvard Graduate School of De-



Curt Valentin, Buchholz Gallery

KLEE'S ON THE LAWN

*The line is taken for a long walk.*

\*The others: Russian Vasily Kandinsky, American Lyonel Feininger.



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V.A.1

# Paul Klee's Paintings In Memorial Showing

Loan Exhibition at the Museum of Modern Art Includes 60 Items—'A Monument to the Tortured Sensibilities of a Period' — Merits and Significance of the Artist's Work

By ELIZABETH McCausland

NEW YORK, July 12—A memorial exhibition of the work of Paul Klee is on view at the Museum of Modern Art through the

27th. One of the museum's circulating exhibitions, it has been on tour for six months, and after its New York appearance will go on the road again until the end of the year. The exhibition comprises 60 paintings and water colors, loans from private collectors, museums and galleries.

Klee's work is a monument to the tortured sensibilities of a period. In the titles of his pictures, words like "hopeless," "end," "last," "memories," "dying," "lost," "dead," "fear" are to be found. His visual language is a fabric of symbols which breathe of pain and eventually death; for example, the recurring arrow of "Wounded Mother Animal," "Dead Cataract," "Mixed Weather," "Missed." In his adaptation of the mask to the modern idiom, he may be said to put a better face on life; but, significantly, it is the face of fear he presents instead, in the very handsome and moving "Mask of Fear."

One would be heartless, indeed, and without imagination not to respond to the real gift of Klee. Even the most puritanical soul must be touched by his wistful and nostalgic quality. There is a grace, an ease, about his work, whether in the spontaneous flow of his line or in the elaborately ordered formalism of his design which is hard to resist. Here was a man who felt and who had the capacity to evoke a comparable feeling in his audience.

## Then What?

After this, where are we? Plunk up against the old blank wall of question and answer. What is art for? What is its proper subject? Has the artist a right, or even opportunity, to please himself if he does not please others?

The background of Klee, in reference to these questions, is adumbrated in brief passages from the introductory essays of Alfred H. Barr, Jr., and James Johnson Sweeney, in the catalog, selling for 50 cents which accompanies the exhibition on tour. Writes Mr. Barr: "... finest realization of the surrealist ideal of an art which appears to be purely of the imagination, untrammelled by reason or the outer world of empirical experience." Or again: "Klee ... insists ... upon the right of the painter ... to consider dreams as well as still life material for their art."

Mr. Sweeney echoes the emphasis on the individual, writing of "a new rhythmic ordering of European pictorial expression that had its base in the organic life of the individual, rather than in the conscious mind." This emancipation "contributed toward enriching our sensibility." Further, "In a blind, self-satisfied world, Klee was forced to withdraw into himself to protect the sensibility his art cultivated." And, finally, "Tomorrow will find Klee's work a delicate distillation of those qualities most needed to give life to a renewed art in a renewed world."

not suggest that the primitive artist is a phenomenon of more than individual significance, that a correct understanding of his causes will shed light on the complex problems confronting trained, aware and conscious artists today?

## What Art Means

Our period has been so harassed by flux and change that it takes a pretty stout heart to keep on believing in art when nations are shaken and hundreds of thousands of men daily risk their lives in battle. However it would be a sad commentary on the arts generally if they were simply like frosting on the cake, to be enjoyed in the piping times of peace, to be put aside as a luxury in the sterner times of war. If art means anything, it means an expression, a distillation, of profound human experience, told in terms which are intelligible to many human beings who share the experience but have not the ability to state it in articulate ways. Truly, the artist is the spokesman of his fellow men and women, by this standard.

Now, how does the primitive fit into this definition? Hutson, for example, was not an untutored, unlettered person. Born in New Orleans 100 years ago, for 40 years he taught in colleges, universities, public and private schools throughout the South. After retirement at the age of 68, he settled down to paint. His work is the visual statement of what he saw in the world and found good, worthy of record in pictorial terms. Yet in his paintings, he spoke with the tongue of a child, in stumbling sentences, using words he did not even know how to spell. There is a great chasm between the hunger of the primitive artist to express beauty and the statement he is able to make.

What does this convey to us? First of all, that art is a more complex and conscious affair than used to be believed. Art does not spring from divine afflatus any more than science does. Its mature, skilled practitioners are no more infants than the trained surgeon is; the difference is in the crafts they exercise. If this were not so, the mature human being, intelligent and educated, could shift from one craft to another with no clashing of gears. On the contrary, the man who takes up a second profession at 68 has to learn his new job as originally he had to learn his old.

## Why the Primitive?

Beyond the question of craft and skill, there is a deeper question. What is the motive power that urges a man or woman, after having lived what amounts to one life, to embark on a second? With the primitive artist, we may simplify the answer. He has experiences which are thrilling and meaningful to himself. He wants to share these with other people. Is this not that basic purpose of communication which underlies the most expressive art?

What, in the case of Hutson, is the experience he seeks to share? It is a

With the description the writer agrees, not with the prophecies. Truly it is the sensibility of Klee which has created these masterpieces of personal history. They speak, with anguished tongues, of the torture of a personality; they record how under duress the psyche found no refuge but its own unconscious, withdrawn dreams. Is this, then, a goal for art in the future? Such an analysis is pretty close to arguing that the private sensations of the artist are the whole subject matter of art.

Now we know very well from history that art has spoken of great events, transcending the solar privacy of the soul. It has set forth in simple, direct, intelligible terms the chronicle of societies as well as of persons. It has thundered in unmistakable challenge: "I saw this, I did this, I believed this, I hoped this. But not I alone—and never was the sole arena of human aspiration the lonely unconscious."

## Another Value

Another value than that implied in the above quotations may be read into Klee's work. Here is the document of a single human being who lived in a world harried by fear, tormented by the fantasies he could not dismiss. His will to create was great, as was his talent. He was a man of sensibility, of sensitivity. He did not scream out in discordant tones, or rage in brutal reaction to the brutality which caused his fear. He retreated to what shelter he could find. His art became more and more a form of self-communion. He spoke to himself of things he dared not utter to the world. The sincerity of his feeling and the deepness of his pain imbued his work with content of tragic personal experience.

With this we need not quarrel. History records many a case of genius ravaged and destroyed by the inclement weather of its time. For the lost human wealth we may be sorry. But we must resist the rationalization of this destruction and waste. What happened to Paul Klee as an artist was his individual solution, his way of surviving. It does not constitute a way of life for art or an ideal for the future.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

1938

KAETHE KOLLWITZ

May 3 - 38

(cont. in file)



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 1

THE NEW YORK TIMES, TUESDAY, MAY 3, 1938.

**The Art of Kaethe Kollwitz**

Two exhibitions of the work of Kaethe Kollwitz, one of the most powerful contemporary draftsmen, have been arranged here—one of her drawings and recent sculptures at the Buchholz gallery, another of her lithographs and etchings at the Hudson Walker. Deep sympathy for the tragedies of mankind characterize this artist, whose graphic works have been well known here for many years, though more so abroad than in this country, where a recent show at the Walker gallery and others in Boston and elsewhere have tended greatly to popularize her work. The present Walker display, covering more than thirty years of her graphic production, ranges from 1893 to 1925, and is the more extensive of the two current exhibitions. In it the full range of the artist's dramatic expression and pathos may be seen from early and relatively objective interpretations of life, to the bold and stirring forms into which her later commentaries are generally resolved. A dramatic "Pieta," in the print group, and the "Selbstbild," "Death Leading Woman Away" and "Mother and Two Children," among the drawings at the Buchholz gallery (newly located at 32 East Fifty-Seventh Street), are several of her most powerful works displayed. The sculpture represents a relatively recent development of the Kollwitz œuvre, including a grave self-portrait and several group compositions.

Between the two displays one is able to have a complete view of a distinguished artist and humanist.

**Kaethe Kollwitz**

From the drawing by the artist,  
at the Buchholz Gallery

## 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 art 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



"Death Leading Woman Away" and "Mother and Two Children," among the drawings at the Buchholz gallery (newly located at 32 East Fifty-Seventh Street), are several of her most powerful works displayed. The sculpture represents a relatively recent development of the Kollwitz oeuvre, including a grave self-portrait and several group compositions.

Between the two displays one is able to have a complete view of a distinguished artist and humanist.

# Kaethe Kollwitz



From the drawing by the artist, at the Buchholz Gallery

...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 art 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 Manner 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 product 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 medium 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 June 4.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series, Folder:

II. A. 1.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

## THREE KOLLWITZ SHOWS

A KIND of Spring festival, the simultaneous opening of no less than three shows of work by Kaethe Kollwitz might be called —though the work of this great German artist is far removed in spirit from any festival mood. Last season Hudson D. Walker arranged an exhibition, and his gallery, at 33 East Fifty-seventh Street, is one of the three in which examples of her magnificent graphic art may now be studied, the two other galleries being the Buchholz, 32 East

Fifty-seventh, and the Arista, at 30 Lexington Avenue, near Twenty-third.

Much has already appeared in these columns concerning Kaethe Kollwitz and the poignant beauty of her recorded experiences. A year ago on this page a few lines of tribute by Romain Rolland were quoted, and, since they sum up with such understanding eloquence the spirit of Kaethe Kollwitz, they are offered again now:

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.

When death beckons, the lowly who have suffered much follow in wordless acceptance, in unquestioning resignation, Death's hand in theirs. But what of the long hours and days and years that have preceded this gentle release? And what of the anguish of those who loved and are now bereft? What of the little children that, round-eyed with wonder and with hunger, move on into the living of the years ahead? Kaethe Kollwitz knows all of the anguish and all of the want and all of the obscure nobility too. And if she has taken the poor into her "mothering arms," she has also given them to us with the blessing of an art that as deeply understands.



"Self-portrait," 1934, by Kaethe Kollwitz, at Hudson Walker's.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

Independent  
Woman  
June 1938



"The Mothers" (Hudson D. Walker Gallery). Three notable works by Kathe Kollwitz are here shown



"Mother and Children" (Buchholz Gallery)

SAID Romain Rolland: "The work of Kathe 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." For the story of her tragic, distinguished career, see page 177



"Self Portrait" (Buchholz Gallery)



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V.A.1

Independent  
Woman June 1938  
by Dorothy Kanyon

**T**he artistic future of the world belongs to America," says Thomas Mann, himself the greatest literary artist of our time.

I felt his words must indeed be true, as I wandered through the newly opened branch of the Metropolitan Museum, The Cloisters, in Fort Tryon Park, high above the Hudson at the very tip end of Manhattan. All Americans should feel a thrill of pride in our country's possession of this unique and incomparably lovely treasure house of mediaeval art. Set in terraced gardens, themselves the embodiment of the Middle Ages, The Cloisters is no copy of any ancient building, but is composed of many original architectural features brought from Europe and, with supreme taste and skill, incorporated in a unified whole, consisting of a Romanesque and a Gothic chapel, an authentic Chapter House, four arcaded cloisters, and eight galleries filled with a magnificent collection of paintings, sculptures, tapestries, furniture and stained glass, dating from the twelfth to the fifteenth centuries.

It is to the late George Grey Barnard that we owe the idea of The Cloisters, and many of the lovely works of art still housed in the modest building which was the nucleus of the present splendor. The artist himself did not live to see the fulfillment of his dream, but his spirit speaks in every stone of The Cloisters. The museum was made possible mainly through the generosity of John D. Rockefeller, Jr., not only in money, but in many priceless gifts, especially the Unicorn tapestries, among the most unique and valuable extant.

The Cloisters is filled with masterpieces which many would gladly voyage to Europe to see. I hope that everyone of you will visit this incomparable museum when you come to New York. The buildings, with the treasures they contain, will be of the greatest use to designers, craftsmen and artists in many fields, and a constant delight and inspiration to all America.

No wonder Thomas Mann said that the artistic future of the world belonged to America. Except on Mondays and Fridays when a small admission fee is charged, The Cloisters is open to the public. An excellent article by Malcolm Vaughan in the *New York Times Magazine* of May 8, will give you a good idea of the people and the times which produced the art of The Cloisters. The Bookshelf tells me that certain chapters in Lewis Mumford's, *The Culture of Cities*, give a comprehensive account of mediaeval towns and their dwell-

ers, if one cares to delve more deeply into the subject.

I should hesitate to pass with you from the tranquil Cloisters into the troubled world of today, if I did not consider it a great honor to speak even for a moment of the work of one of the finest living artists, Kathe Kollwitz, now on view at three simultaneous exhibitions in New York City. Born in Germany nearly seventy-one years ago, she has dedicated herself and her genius to the service of the disinherited. With her doctor-husband she chose to live and to serve in a slum quarter of Berlin. Her work—drawings, woodcuts, lithographs and sculpture—portrays for the most part mothers with their dead or starving children, hungry weavers in their revolt and defeat, a peasants' war, and a war series. Many of these, so simple, so clean of line—especially those which depict mothers—have an august beauty fulfilling the Greek ideal, to purge the spirit through pity and terror. For we should regard these women, plunged in a woe so deep that it is passive, with terror, for do we not belong to a society that tolerates such things? I felt that we in America had been spared all this, for in hard times we have at least had relief, but then I remembered our sharecroppers, and the photographs of Margaret Bourke-White! Never have I seen a more powerful argument for peace than the etching of Frau Kollwitz' monument for the dead in Belgium, where fell her own younger son in the first days of the World War—just two figures, hers and her husband's, in agonized grief over the grave of their boy. Words cannot describe its power, its rending beauty.

Needless to say, Kathe Kollwitz' work has not appealed to those in authority. William II vetoed the award of a gold medal to her for her "Weavers' Cycle," and his Empress suppressed a poster for the Home Industries Exposition of 1906, since it portrayed a working woman with too great and tragic realism. After the war she received many honors, being the first woman elected to the Prussian Academy and becoming director of graphic arts in the Academy in 1928. But with the fall of the party in which she believed, and with democratic hopes in Germany shattered by the Nazi regime, she lost her position in the Academy. Reports of her imprisonment have been rife, but it seems they are unfounded—at least they have not been verified.

Many acclaim her the greatest living woman

artist. All, I think, will place her in the front rank of present day artists, without distinction of sex. Everything she does is simple, direct, powerful, faultless in technique. It is indeed poetry, the august tragedy of the disinherited, above all, of crucified motherhood.

By contrast, I certainly enjoyed the gay and delightful sculpture, the "Young Siren" by Perna Krick, which was on exhibition at the Architectural League, and won its coveted and distinguished award of honor. It shows a strange and adorable tiny girl on a gigantic fish. Reduced in size it would be enchanting in the middle of a garden pool or anywhere in one's garden, or, if smaller still, to live in one's room all the year round.

**H**unting a gift for a June wedding, I looked at some of the beautiful Jensen silver in the Decorative Arts and Crafts division of this same exhibition, and found it admirable. We live with silver or near silver, three times a day, but I wonder how carefully we choose it or how much we know about it. Are we careful to buy designs in keeping with our homes? It is really fun to look up the designs of the great masters of this minor art in any library and get replicas, or approximate replicas, of the originals.

(Continued on page 185)

"Young Siren" is Perna Krick's lovely prize-winning sculpture



by Evelyn Gilhagen

## Art That Is Ageless

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

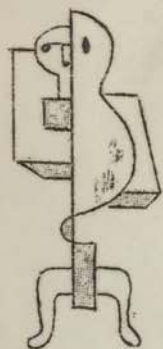
1938

OSKAR KOKOSCHKA

September 22 - October 12



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.



# ART TOURS

13 ASTOR PL  
AL. 4-4850  
EXT. 39

OCT.  
10-15

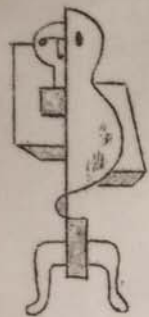
## -A HISTORY OF ART-

METROPOLITAN MUSEUM OF ART:  
82nd St. & 5th Ave...Class-  
room 'C'...Lecture 2. The  
work of Brunelleschi, Bot-  
ticelli, Da Vinci and others  
who made lasting contribu-  
tions to the architecture  
and painting of Florence  
during the Renaissance...  
Slides and gallery tour.  
Mr. Levine.

ART TOURS of the Art  
Division, W.P.A. Adult  
Education Program of  
the Board of Education,  
City of New York is a  
free service designed  
to introduce to the pub-  
lic living art, as ex-  
hibited in local gal-  
leries and in industry.  
For other information  
or a copy of the current  
program send a STAMPED  
SELF-ADDRESSED ENVELOPE  
TO: 13 - 25 Astor Place  
Phone: AL.4-4850 Ext.39

WPA ADULT EDUCATION

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1



# ART TOURS

13 ASTOR PL  
AL. 4-4850  
EXT. 39

OCT.  
10-15

WPA ADULT EDUCATION PROGRAM-BOARD OF EDUCATION N.Y.C.

W.P.A. ADULT EDUCATION PROGRAM - BOARD OF EDUCATION - N.Y.C.  
13 - 25 Astor Place Algonquin 4-4850 Ext.....39

## - ART TOURS -

- ~~Monday~~ BUCHHOLZ GALLERY - OSKAR KOKOSCHA: 32 East 57th St.  
Oct. 10th The painting of this stormy petrel of European art  
1:50 P.M. runs the gamut of abstract tendencies. Mr. Anton.
- Tuesday STUDIO VISIT - SAUL BAIZERMAN: 311 - 6th Ave.  
Oct. 11th A strong sculptor of the social scene. Miss New  
7:50 P.M. conducting.
- Wednesday AMERICAN MUSEUM OF NATURAL HISTORY: 77th St. &  
Oct. 12th Columbus Ave. (Meet at Main Ent.) The meaning of  
1:50 P.M. Mayan and Aztec art. These ancient American artists  
could be amazingly modern. Miss New.
- Thursday N.Y. PUBLIC LIBRARY: 42nd St. & 5th Ave. Rm 324  
Oct. 13th Printmakers - past and present. Rare examples by  
1:50 P.M. Durer, Davis, Rembrandt, Redon, Gauguin, Picasso, etc.  
Mr. Weidinger.
- Friday AMERICAN MUSEUM OF NATURAL HISTORY: 77th St. &  
Oct. 14th Columbus Ave. (Meet at Main Ent.) How the modern Esk-  
1:50 P.M. imos work and play is well illustrated in this unusual  
collection of articles including craftwork, sculptures,  
and decorations. Mr. Weidinger.
- Friday STUDIO VISIT - BORIS MARGO: 47 East 12th St.  
Oct. 14th This young surrealist will show new examples of his  
7:30 P.M. strange, highly colored paintings and be interviewed.  
Mr. Anton.
- Saturday MUSEUM OF THE CITY OF NEW YORK: 104th St. & 5th Ave.  
Oct. 15th "Faces of the City"...You and your neighbor in power-  
ful pictures caught by the camera of John Albok.  
Mr. Nicolaides.

## - HISTORY OF ART -

METROPOLITAN MUSEUM OF ART:  
82nd St. & 5th Ave...Class-  
room 'C'...Lecture 2. The  
work of Brunelleschi, Bot-  
ticelli, Da Vinci and others  
who made lasting contribu-  
tions to the architecture  
and painting of Florence  
during the Renaissance...  
Slides and gallery tour.  
Mr. Levine.

ART TOURS of the Art  
Division, W.P.A. Adult  
Education Program of  
the Board of Education,  
City of New York is a  
free service designed  
to introduce to the pub-  
lic living art, as ex-  
hibited in local gal-  
leries and in industry.  
For other information  
or a copy of the current  
program send a STAMPED  
SELF-ADDRESSED ENVELOPE  
TO: 13 - 25 Astor Place  
Phone: AL.4-4850 Ext.39



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V.A.1

NEW YORK POST, SATURDAY, SEPTEMBER 24, 1938

Masaryk Canvas Bears Prophetic Nervous Tremor  
\*\*\*\*\*  
His Portrait Shown Here--Prague No Place for Exiled Kokoschka

Speaking of Prague, a portrait of the Czechoslovak republic's founding father, Thomas G. Masaryk, is featured in a New York art show. It is in a group of paintings by Oskar Kokoschka at the Buchholz Gallery.

A prophetic nervous tremor runs through the canvas. And the artist, master of expressionist discord, now sits in the thick of Europe's crisis.

Austrian-born, long attached to German artistic life, he has seen the culture of his two homelands round down by the Nazi boot. The Prussian Academy of Arts had honored him with membership, but Hitler blacklisted him as a "degenerate modern." Nazified Austria is closed to him. Now he will probably have to pack and leave Prague, his latest home.

Where next? Perhaps Paris. At any rate, the whole sphere, even the fringe of German life, is closed to this thoroughly Germanic artist.

Jerome Klein

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

## German and French Modernist Painters

Oskar Kokoschka, Frowned Upon by Hitler, at Buchholz Gallery — Comprehensive Showing of Rouault's Prints at Museum of Modern Art—Photography, by Walker Evans, 'Applied to Surrealist Purposes'

By ELIZABETH McCausland

NEW YORK, Oct. 1.—Oskar Kokoschka is one of the artists whom the Nazi regime denounces as "degenerate." To see the five large oils and 20 drawings now on view at the Buchholz gallery, 32 East 57th street, is to experience mild wonder at the denunciation. A painter of great energy and invention, Kokoschka shows plainly his spiritual inheritance from the Impressionists, whom surely even Hitler must have heard of.

Outstanding in the exhibition is the large portrait of Thomas Garrigue Masaryk, first president of the Czechoslovakian republic, who died but last year after heroic labors to found that now menaced democracy. The spirit which has sustained the Czechs in their centuries-long struggle for liberation is symbolized in the figure standing at Masaryk's shoulder—Amos Komensky, a 17th century Czech educator whose dream was to unite all nations through a common system of education. Painted in 1934, the canvas shows the artist's mature style, in which the early influences of Impressionism and the later influences of post-war expressionism are fused in a vibrating and personal statement.

This growth is suggested by the other oils shown, the "Girl With Doll" of 1924 and Arabian and Tunisian scenes of 1928 and 1929, which recall Delacroix's Algerian period. The drawings suggest another aspect of Kokoschka's talent, a monumental echo of the classic a la baroque.

### "Modern German Art"

"Modern German Art" is the title of a small book, recently published in England by Penguin Books, Ltd., and selling there for sixpence. Paper-covered, with 32 illustrations and totaling 108 pages, it is written by a German art critic in exile who uses the nom de plume, Peter Thoenes. Even more perhaps than in the United States has contemporary German art been unknown in England. To dispel this ignorance and to oppose truth to the distortions of the Nazi Kultur-kammer is the purpose of the book.

Turning over the pages of reproductions and reading the text, one is impressed by the reasonableness of modern German art and by the vast loss to culture wrought by Hitler's esthetic ukase. Kokoschka is in what amounts to exile; as said before in these columns, almost no painter or sculptor esteemed by the progressive art opinion of the outside world continues to live in Germany, except possibly in a concentration camp. Here is a whole generation of experience cast overboard in an autocratic and arbitrary gesture. The cultural destruction foreshadows the physical destruction which fascist policy breeds.



Portrait, in oil (1934), by Oskar Kokoschka, of Thomas Garrigue Masaryk, first president East 57th street, New York (September 22-October 12). "Seated Acrobat," color etching (Rouault's prints, at the Museum of Modern Art, New York (September 28-October 29). (Photo Sunami).



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

ART NEWS

October 1, 1938

DRAWINGS AND A GREAT PORTRAIT IN A RARE KOKOSCHKA SHOW

Oskar Kokoschka, celebrated throughout the world as one of the greatest artists of our time, has rarely been represented in the exhibitions of this country. Thus the current show at the Buchholz Gallery is an event, since, in addition to a score of drawings, it includes five notable paintings, each an example of extraordinary power, spontaneity and psychological insight. An Austrian, Kokoschka spent most of his life studying and painting in Germany where, during the post-War era, he became a leading figure in the Expressionist movement. Today, in bitter antagonism towards the country with which his career has become identified, he lives in Prague, the city now being watched by the eyes of all the world.

Masaryk, the late president of Czechoslovakia, has been the subject of one of the most profound and dynamic portraits of our century. This painting, a large horizontal panel executed in 1934, is included in the exhibition. The aged President seated in the center of the picture is presented as a visionary in whose eyes are reflected the spirit of the Republic and of Komensky or Comenius, the great Moravian humanist of the seventeenth century. The huge head and powerful hands, drawn with sculptural density at the right of Masaryk, doubtless constitutes constitutes a "portrait" of Comenius, the ideal of Kokoschka who identifies him in this picture with Masaryk. Related to the head of Comenius, the Moravian educator and Protestant believer, is the symbolism (hardly perceptible because of the impulsive and direct method of Kokoschka's recent style) of the figures below and the crucifixion above the huge head. At the right,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

-2-

balancing Comenius, is a view of Prague and the famous Charles Bridge. A blue haze faintly surrounds the head of Masaryk in a daring attempt to emphasize the humanitarianism of this great man. Because of the savagery of the artist's manner of drawing with color, because of the brevity of his strokes and the swiftness of his attack, this portrait, despite its immediate impact, must be read with care in order to appreciate the full meaning of its symbolism.

The insouciant drawings in sanguine, executed in the early thirties are studies of the female head and figure sketched with swift entanglements of line.

(Martha Davidson)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V.A.1

THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN, SPRINGFIELD, MASS.: OCTOBER 2, 1938

# GERMAN AND FRENCH MODERNIST PAINTERS

Oskar Kokoschka, Frowned Upon by Hitler, at Buchholz Gallery--Comprehensive Showing of Rousault's Prints at Museum of Modern Art--Photography, by Walker Evans, 'Applied to Surrealist Purposes'

by

Elizabeth McCausland

New York, October 1--Oskar Kokoschka is one of the artists whom the Nazi regime denounces as "degenerate." To see the five large oils and twenty drawings now on view at the Buchholz Gallery, 32 East 57th Street, is to experience mild wonder at the denunciation. A painter of great energy and invention, Kokoschka shows plainly his spiritual inheritance from the impressionists, whom surely even Hitler must have heard of.

Outstanding in the exhibition is the large portrait of Thomas Garrique Masaryk, first president of the Czechoslovakian republic, who died but last year after heroic labors to found that now menaced democracy. The spirit which has sustained the Czechs in their centuries-long struggle for liberation is symbolized in the figure standing at Masaryk's shoulder--Amos Komensky, a 17th-century Czech educator whose dream was to unite all nations through a common system of education. Painted in 1934, the canvas shows the artist's mature style, in which the early influences of impressionism and the later influences of post-war expressionism are fused in a vibrating and personal statement.

This growth is suggested by the other oils shown, the "Girl with Doll" of 1924 and Arabian and Tunisian scenes of 1928 and 1929, which recall Delacroix's Algerian period. The drawings suggest another aspect of Kokoschka's talent, a monumental echo of the classic and the baroque.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

-2-

"Modern German Art"

"Modern German Art" is the title of a small book, recently published in England by Penguin Books, Ltd., and selling there for sixpence. Paper-covered, with 32 illustrations and totaling 108 pages, it is written by a German art critic in exile who uses the nom de plume, Peter Thoene. Even more perhaps than in the United States has contemporary German art been unknown in England. To dispel this ignorance and to oppose truth to the distortions of the Nazi Kultur-kammer is the purpose of the book.

Turning over the pages of reproductions and reading the text, one is impressed by the reasonableness of modern German art and by the vast loss to culture wrought by Hitler's esthetic ukase. Kokoschka is in what amounts to exile; as said before in these columns, almost not painter or sculptor esteemed by the progressive art opinion of the outside world continues to live in Germany, except in a concentration camp. Here is a whole generation of experience cast overboard in an autocratic and arbitrary gesture. The cultural destruction foreshadows the physical destruction which fascist policy breeds.

...of the Greeks and as it still is in Paris. American artists went in droves to Paris for the atmosphere (vin rouge, fragrant asphalt-cocottes and pressed duck, if you could afford them) a few years ago. Now they are almost all working at home, and thoroughly enjoying them-



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK POST, SATURDAY, SEPTEMBER 24, 1938

## MASARYK CANVAS BEARS PROPHETIC NERVOUS TREMOR

His Portrait Shown Here  
—Prague No Place for  
Exiled Kokoschka

By JEROME KLEIN

Speaking of Prague, a portrait of the Czechoslovak republic's founding father, Thomas G. Masaryk, is featured in a New York art show. It is in a group of paintings by Oskar Kokoschka at the Buchholz Gallery.

A prophetic nervous tremor runs through the canvas. And the artist, master of expressionist discord, now sits in the thick of Europe's crisis.

Austrian-born, long attached to German artistic life, he has seen the culture of his two homelands ground down by the Nazi boot. The Prussian Academy of Arts had honored him with membership, but Hitler blacklisted him as a "degenerate modern." Nazified Austria is closed to him. Now he will probably have to pack and leave Prague, his latest home.

Where next? Perhaps Paris. At any rate, the whole sphere, even the fringe of German life, is closed to this thoroughly Germanic artist.

And what of Paris? With the decline of France, her capital may well lose its place as the apple of the world's artistic eye. Brusque Manhattan has already drawn many young European artists and even momentarily won the heart of so confirmed a Parisian as Henri Matisse.

New York still lacks an "ambiance," as Luis Quintanilla puts it. He means that atmosphere in which art is taken for granted, like air and water, even by the uncomprehending masses, as it was in the Toledo of El Greco and as it still is in Paris.

American artists went in droves to Paris for the atmosphere (vin rouge, fragrant asphalt—cucoties and pressed duck, if you could afford them) a few years ago. Now they are almost all working at home, and thoroughly enjoying them-



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 1.

# GERMAN ART OUTSIDE OF THE NAZI STATE

By CARLYLE BURROWS

ALTHOUGH the German government has declined to participate in the New York World's Fair next year, the possibility of a large exhibition of German art being shown here at that time is being discussed with interest in art circles. Few details of the venture are known as yet, except that friends of German art in England and America are interested in bringing a show to New York, and that it will be composed principally of so-called banned German art—the paintings and sculpture of artists either disapproved or exiled by the Nazi regime in Germany. Perhaps the plan, as at present constituted, will fail to materialize, for there are those on the side of the suppressed artists who frankly doubt the advisability of such a show being held here. But the project is being considered none the less by those concerned with after-day German art outside the Nazi state.

The first step was taken in London last June, when an influential group of English and European art patrons, including Dr. Tancred Borenius, Lord Ivor Spencer Churchill, Julian Huxley, Aristide Maillol, Herbert Read and H. G. Wells, gave their support to an exhibition of Twentieth Century German Art at the New Burlington Galleries. The show was composed for the most part of the work of artists out of favor with the Hitler government. According to reports received here, the exhibition, a large and fairly comprehensive display, comprising about 270 oil paintings, watercolors and pieces of sculpture by sixty-three German artists, much of which had been lent for the event by English and continental collectors, was well attended and proved a moderate though not a sensational success. Difficulties were encountered in obtaining representative works of some of the artists, it was explained, most of whom were scattered throughout Europe at the time and could not be communicated with, with the object of obtaining some of their most recent paintings or sculptures. This event was soon followed, however, by plans for similar exhibitions to be circulated among the larger cities of Europe, including Brussels and Paris, and finally New York—according to the sponsors, "in time for the World's Fair." One of these is now being held in Brussels.

## The "Real" German Art

WHAT constitutes authentic German art today has already been determined for Germany by the dictators of culture in the Nazi state. The question was first officially clarified in Munich in the summer of 1937,

## The Creek at Edna



and "degenerate." "Although the pre-war generation with its more radical ideas regarded him as one of the gifted 'has-beens,'" writes Peter Thoenes, in his "Modern German Art" (London, 1938; Penguin Press), "Kokoschka today occupies a position in the center of German painting, even though exiled from the country where his influence has operated."

Chiefly interesting as a demonstration of Kokoschka's vigorous ability as a draftsman, the show contains, however, five of the oil paintings which have earned for him a reputation for discerning and subtle disclosures of the "phenomena which underlie visible things." These pictures, "Arabian Girls," "Market in Tunis" and "Portrait of Thomas G. Masaryk," as well as "Girl With Doll" and "Vernet le Bain" (which had not arrived when the gallery was visited last week) keep the traditional contour of life even though, as the above commentator states, they "are filled with baroque ecstasies" and are broken up into nervous, moody combinations of forms and colors, occasionally somewhat disturbing in their brooding, mystical content.

The portrait of the founder of the Czechoslovak republic, for example, has a dual portrait significance, that apart from the central figure of Masaryk himself is not clear to the observer—and Prague, which is seen in the background, is a scene as strangely unreal as anything come to life through the intricate processes of surrealism. The drawings, which include figures and heads of young women, are not only fairly numerous in the show, but probably best represent this artist's traditional leaning in art. Done in sanguine and with large breadth and flow of line, they disclose an able draftsman, wide awake and keenly interested in commanding through line the truest interpretation of the object. Dr. Valentin, of Detroit, has lent the "Girl With Doll" and Elmer Rice paintings "Vernet le Bain"

## Head of a Girl



From the drawing by Oskar Kokoschka, at the Bochnals Gallery.

New York Herald Tribune

Sunday, September 25, 1938



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

ever. Perhaps for a spell they ought to change places with the diplomats and send the Hitlers and Mussolinis and Stalins and Chamberlains and Daladiers back to their garret studios while they themselves take over the reins. For to the true artist there are no national boundaries and no superior nations. The search for truth and beauty is all that matters.

Two exhibitions of the current week emphasize that point with particular force. They are of Kokoschka's work, at the Buchholz Gallery, and of Rouault's, at the Museum of Modern Art. Kokoschka is an Austrian by birth who lived for many years in Germany, was, in fact, a leader of the celebrated "Berliner Sezession" group, and is now a resident of Czechoslovakia. The most important painting in his exhibition is a portrait of the late Thomas G. Masaryk, founder and former President of Czechoslovakia. Rouault is a Frenchman, born and bred in Paris. The pair are perhaps the most important living exponents of expressionism. Both found their greatest inspiration in the work of the Dutchman, Van Gogh.

#### Met Sezession Leaders.

Kokoschka came at 22 to Berlin, where he met Pechstein, Lovis Corinth, Nolde and other leaders in the Sezession movement. Subsequently there was a split in the group, some looking to the French impressionists for inspiration and others, notably Pechstein and Kokoschka, to Van Gogh. Kokoschka became the outstanding figure of the lot. Like the Dutchman, he used his canvas as a receptacle for his passionate outpourings on life, his researches into hidden and fundamental meanings. His pictures, as a result, churned with the turbulence of his own reactions and of the world as he observed it.

He worked with slashing brushstrokes and arbitrary color. But he executed his exaggerated forms with consummate technical skill. His draughtsmanship (and this may most readily be observed in his drawings included in the current exhibition) is as expert as it is incisive. His form (the 1924 "Girl with Doll," also in the show, is evidence of this) is as compactly organized as Cezanne's and constructed of the same architectonic organization of color planes.

But evidently, in recent years, Kokoschka has turned back to the methods and theories of his youth. The portrait of Masaryk, for example, as searchingly and sensitively done as anything he ever painted, has become looser in form and color. The canvas shimmers with brushstrokes that recall his early interest in the French impressionists and particularly Manet. "Vernet le Bain," dated 1926, and "Market in Tunis," 1929, reveal the same fluid, almost water color technique. But as Kokoschka has thinned his paint, so, we are inclined to feel, has he weakened his force. Only "Girl with Doll" has the old-time power.

The other canvases are far from strong enough to engender any ecstatic knee-bending (measuring them by Kokoschka's own standard, that is). But the drawings are very fine. And indicative of Kokoschka's whole feeling about art and human beings and emotion, perhaps, is that quick and keen and parsimonious as is their line, and negligible the physical details of the figures he draws, still one's attention is somehow, always drawn to the faces and the revelation of character in them.

In France there was a similar reaction in art against the impressionists' absorption with surface. And Rouault's was the most individual talent among the revolvers, even as Kokoschka's was in Berlin. Another similarity between the two is that Rouault, too, was also concerned with inner abstract pictorial order, as well as with the explosive expression of motion.

#### First Exhibition of His Prints.

The Rouault show consists almost entirely of his prints. It is, in fact, the first comprehensive exhibition of his prints ever held in this country or abroad. His paintings, however, are so well known here, and the similarities between paintings and prints so far as subject and approach are concerned so great, that lengthy discussion here of all but their technique is unnecessary. They are, of course, mystic, brooding, truculent. They are characteristic expressions of his sympathy for the victims of civilization and of his disgust for war lords and profiteers. But instead of depicting cruelty and atrocity they treat instead with spiritual catastrophe, humiliation and destitution. They have the deeply religious feeling of all Rouault's work, and the brilliant stained glass colors, organized in a heavy black framework of drawing which curiously resembles the leading of stained glass windows.

Technically these prints are extraordinary. Every technique known to the print maker, and some heretofore used only by painters, has been enlisted. He engraves with a burin, shades with a roulette, sometimes applies acid directly to the copper with the aid of a brush. The result is the rich color and tonality which result from his



From the watercolor by Milford Zornes, at the Walker Galleries

when the German government declared its attitude at the opening of the new House of German Art, which had been built to replace the old Glasspalast destroyed by fire in 1932. Two large exhibitions of German art were held simultaneously—one approved by the government, the other branded "degenerate" and unofficial. Although reverent throngs visited the former display, ten times as many persons, or about two millions in all, are said to have viewed the art which the Nazis banned as of dubious enterprise. It was doubted that the latter event received much better than scornful interest. For in Germany today, if current reports may be credited, there is little room for any argument about the relative merits of different brands of contemporary art; it is either "approved" and liked, or it is not discussed.

The London exhibition took a flat stand for art freedom as opposed to the discipline of dictators. The organizers of the exhibition, said the author of an introduction published in the catalogue, are not "concerned with the political aspects" of the art situation in Germany. "They merely affirm one principle," the writer continued: "that art, as an expression of the human spirit in all its mutations, is only great in so far as it is free. Art has its disciplines, but these originate in the mind of the artists and cannot be imposed by the indoctrinated will of a statesman, however wise. That is the only principle, but in virtue of this principle we offer the persecuted artists of Germany the prospect of appealing to the unprejudiced eyes of the world."

The main objection to an exhibition of "banned" German art in New York is the fear which it has aroused in certain of its potential supporters, that "political" demonstrations which are almost certain to occur, might cause official animosity in Germany to the great detriment of many suppressed artists now living there. The situation, as one patron expressed it, is "full of political dynamite" and would be difficult to control in the face of the widespread resentment which is felt here toward the Nazi government's ruthless oppression of many contemporary artists in Germany.

#### Work by Kokoschka

IT IS a coincidence that the Buchholz Gallery, 32 East Fifty-seventh Street, which has exhibited the work of artists or various German groups, is holding just now a display of paintings and drawings by Oskar Kokoschka, a former instructor at the academies of Vienna and Dresden, who is living in self-imposed exile from Germany in Prague. Once widely respected in Germany for his vision and feeling as a painter Kokoschka's art is now listed, the gallery informed us, as Nazi-banned



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

## IN THE GALLERIES: EIGHT NEWLY OPENED EXHIBITIONS

By HOWARD DEVREE

**E**IGHT new exhibitions opened last week, emphasizing the approach of renewed activities in the New York art world after the lull of the Summer months. Two of these were shows of photography, the subject-matter being intimately connected with the life of the metropolis. One group and five solo shows of paintings made up the rest of the list.

One of the new exhibitions of more than passing interest is that of canvases and drawings by Oskar Kokoschka, at the Buchholz Gallery (till Oct. 12). Kokoschka, born in Austria and now a resident of Prague—virtually exiled from Germany where his work was acclaimed in the days before the World War—has been one of the stormy petrels of modern art in Central Europe.

The paintings at present on view are from the last decade or so of the artist's work and include a portrait of former President Masaryk of Czechoslovakia. Kokoschka's earlier, more volcanic style has given way to a somewhat flatter and more lucent manner of brushwork in the examples shown, the restless spirit, however, remaining in such a canvas as the "Market in Tunis" with its swirling color taking the place of more distinctly drawn forms. The palette in this picture more than in the others approximates the characteristic Czechish. The drawings, a score of them, are sanguines, figures and faces beautifully and individually presented. Kokoschka, incidentally, left the Prussian Academy of Arts

because of the exclusion of Kaethe Kollwitz and others, to make his home and to paint in Prague.

**O**NE of the two newly opened photographic exhibitions consists of nearly 300 camera studies by members of the photographic division of the Federal Art Project, WPA, and may be seen (until Oct. 12) at the Federal Art Gallery. The material assembled includes moving contrasts between slum conditions and the newer housing developments, together with that perennial subject of New York, subway excavation, and views of East Side markets. The show is well entitled "East Side, West Side," and should prove of interest to camera fans in particular and to Mr. Average New Yorker in general.

The second photographic show of the week is the "Faces of the City" exhibition of camera studies by John Albok, a tailor who has made photography an avocation since an early age. Some two score of his prints are on view at the Museum of the City of New York (until Oct. 31). Child and old derelict, mothers and little girls playing at being mothers, together with vistas in which Mr. Albok has transmuted the commonplace into the romantic, these are his subjects. It is frankly—and delightfully—picturesque work.

**T**HREE painters make their bows in first solo shows in New York—Milford Zornes of California, with water-colors, at the Walker Galleries (till Oct. 8); Wal-

ter Stiner with oils at the Montross (till Oct. 11); and Ann Hunt Spencer with paintings and sketches in the final show of the Summer series at the offices of Theodore A. Kohn & Son, 608 Fifth Avenue (till Oct. 14).

The papers by Zornes are uneven, some of the smaller ones being atmospheric, well organized and sure, while the larger ones run to postery effects with large and rather dead areas of wash. Among the highly successful small water-colors are the subtle beach impression on a lowering day, the beach scene with figures somewhat in the Russell Flint manner, and the "Creek at Edna" in which the artist has managed water reflections individually and escaped the trite poetry so often attaching to such themes.

Figures, still-lives and landscapes worked out in modern idiom have all been tried by Stiner in his show at the Montross. "Dog With Bottles" (seen before), the "Nude Painting a Still-life," the plucked chicken called "Reclining Nude," and the large still-life of shells shown at the Independents last Spring are among the better canvases. A cool palette stressing blues, greens and grays has been made an asset by the painter. Of the influence of Otto Dix, with whom Stiner studied, there is scant trace.

Ann Hunt Spencer at Kohn's is at her best in her glowing little still-lives of fruits and flowers, although her portrait, "The Jewess," which was awarded the National Arts Club Prize in the March, 1937, group show there, is a mature and thoughtful piece of work. The small crisp "Frosty Morning" is

convincing and the Polish skis of costumed types reveal a genuine faculty for observation.

**I**N her first show of paintings in several years Margit Varga at the Midtown has brightened her palette and loosened up her style to good effect. Also she has turned from city streets and roofs to rural landscape. In her "Baby in Lost Lake" is her best color and background, though the bathers in the foreground rather seem to have been transported from an Eliahu-mius idyl. "The Road to Danbury," shown before, still seems to me her best painting to date, arrestingly compassing an ominous late Fall mood. Vitality and a courageous sense of exploration are always to be found in Miss Varga's work. She has not abandoned her interest in urban vistas as her architectural "Grand Central" and other pictures testify. It is all very earnest, intense work.

The group show at the Midtown includes Isabel Bishop's fine "Head" and Taubes's colorful "Setting the Table."

In a "preseason" exhibition Contemporary Arts has held open house for a show called "Nocturnes" in which sixty-three paintings of 150 submitted were hung. Herbert Barnett's family group, Naxos Daphnis's classic deserted amphitheatre, John Pellow's "Night Express," Bernard Steffen's weirdly lighted "Night Travel" and water-colors by Merton Gwilliam, Betty Ellis and Josef Lenhard are among the pictures which might well be singled out.



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V.A.1.

# f Carries On Despite Turmoil

Works by Kokoschka and Rouault  
Reveal Search for Truth and Beauty

By EMILY GENAUER.

This was a strange week to be doing the art galleries. From one to another we walked, with eyes straining on the way to catch headlines in street-corner piles of newspapers and with ears ringing with speeches blaring from radios in buildings along the street.

There were comparatively few visitors in the galleries and their majordomos were faintly surprised to see even the critics.

"How can you think of art in times like these?" they asked. They meant, how can you look at squares of canvas covered with bright pigments and concern yourself with whether they measure up to that particular mental yardstick you apply, when the world is caught in a maelstrom and any day we may all go down to destruction and death? How can you put faith in culture and civilization when a madman rules the world? How can you bring yourself to care about art and artists, opposing art isms, one man's struggle for self-expression, when all of us may soon be struggling for life itself?

And yet across the ocean they're thinking of art. In France, even as they were evacuating children from schools and hospitals and asylums they were also taking down from the walls the Louvre's masterpieces and storing them away in bombproof cellars, and removing the stained glass windows of Chartres Cathedral.

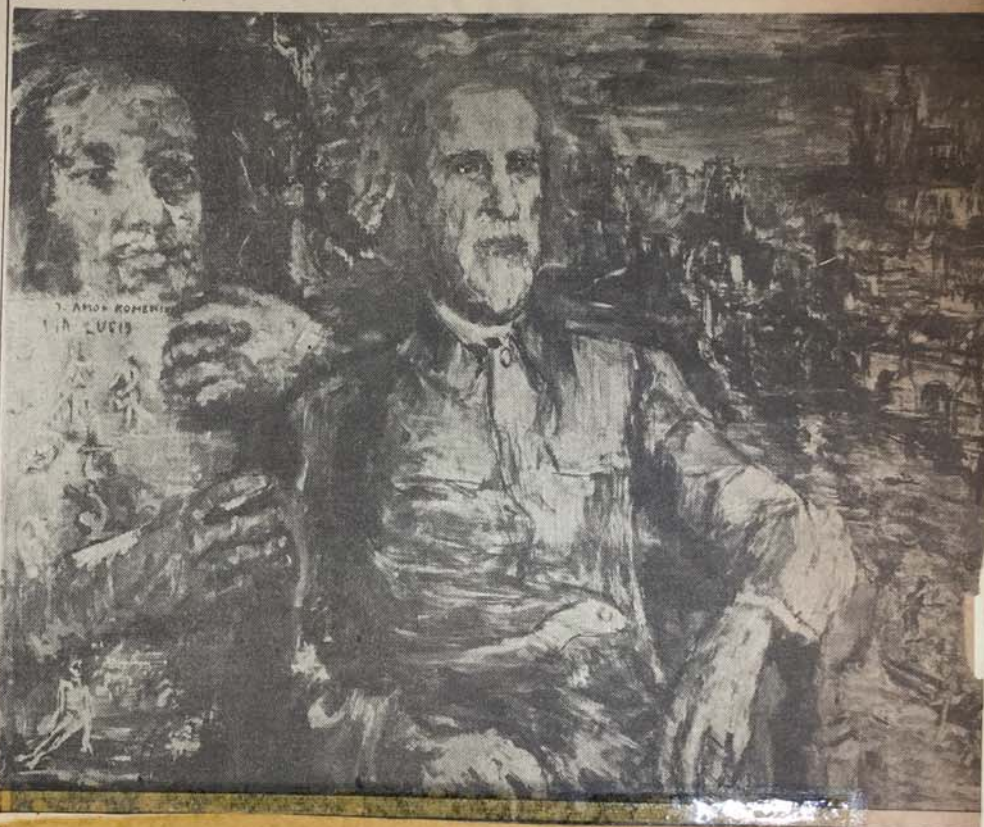
## Men Live by Truth and Beauty.

Keats' assurance that beauty is truth and truth beauty and that is all we need to know, must seem in days like these ineffectual, unsatisfactory and ivory-tower. And yet he was right. Men die by infamy and treachery and savagery. They live by beauty, by truth, by understanding, by the joy that artists have been storing up through the history of civilization. Always there is another dawn. When it comes men will need something on which to build again, some link with great cultures of the past. They will need the pictures and the poetry that give meaning to life and make all men kin. They will turn to Da Vinci and to the painters and poets of today, laboring in their studios while the world, writing their verse, exhibiting their pictures and hoping



NEW YORK WORLD-TELEGRAM, SATURDAY, OCTOBER 1,

CZECHOSLOVAKIA'S HERO, BY OSCAR KOKOSCHKA, C



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

1938

GEORGES BRAQUE

October 14 - 29



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

From: Tel. BO gardus 4-1729

**ARGUS PRESSCLIPPING BUREAU**  
OTTO SPENGLER, DIRECTOR

132 EAST 26TH ST., NEW YORK

TERMS: Payable in advance

\$45—for 1000 clippings    \$14—for 250 clippings  
\$24—for 500 clippings    \$7—for 100 clippings  
Trial order—50 clippings for \$4

No time limit

ASK US ABOUT "THE BOOKSHELF SCRAP BOOKS."

Sizes: 6 x 9 1/4, 9 x 12, 11 x 14 and 18 1/2 x 23 1/2.

Rates effective October 24, 1938.

NEW YORK TIMES

NOV 28 1938

## 20 ART EXHIBITIONS LISTED FOR WEEK

Semi-Lull Comes Before the  
Expected Pre-Christmas  
Rush at Galleries

### SCULPTURE SHOW READY

Works of Barlach to Be Seen  
at Buchholz Gallery—Other  
Notable Events

A slight falling-off in the number of new exhibitions this week—a semi-lull before the pre-Christmas rush begins—leaves, nevertheless, more than a score of attractions on its schedule. Curt Valentin has arranged at the Buchholz Gallery a memorial show of sculpture and drawings by the late Ernst Barlach, one of the most widely known of modern German sculptors, which opens to the public tomorrow.

Other notable events of the week in their respective fields include the twenty-third annual exhibition by the Society of American Etchers, opening on Wednesday at the National Arts Club, and the annual exhibition of prints by the Royal Photographic Society of Great Britain, at the American Fine Arts Building, beginning on Saturday.

Today's openings include the second annual exhibition of small paintings by members of the American Artists Congress, at the A. C. A. Water-colors by Theodore Kautzky will be placed on view at the Argent Galleries. "Young America Speaks" is the title of the exhibition of paintings, prints and sculpture in the galleries of R. H. Macy & Co.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

From: Tel. BO gardus 4-1729  
**ARGUS PRESSCLIPPING BUREAU**  
 OTTO SPENGLER, DIRECTOR  
 132 EAST 26TH ST., NEW YORK

TERMS: Payable in advance  
 \$45—for 1000 clippings \$14—for 250 clippings  
 \$24—for 500 clippings \$7—for 100 clippings  
 Trial order—50 clippings for \$4  
 No time limit

ASK US ABOUT "THE BOOKSHELF SCRAP BOOKS."  
 Sizes: 6 x 9 1/4, 9 x 12, 11 x 14 and 18 1/2 x 23 1/2.

Rates effective October 24, 1938.

DEC 3 1938  
 NEW YORK SUN

DEC 3 1938

## Other Group and Solo Shows

Curt Valentin has got together at the Bucholz Gallery, 32 East Fifty-seventh street, a small but impressive memorial to mark the passing of Ernest Barlach, the distinguished German sculptor who died last October. Forty examples of his work—sculptures in bronze and wood, drawings, lithographs and woodcuts are included in the display.

It is perhaps a trifle early to attempt to anticipate posterity in fixing his relative importance among his contemporaries. It is perhaps enough to say for the present that he took high rank among the most notable exemplars in our time of the deep and significant possibilities of the sculptor's art. Alfred H. Barr Jr., who is quoted by way of a foreword to the catalogue, finds that

"Barlach owes little to any modern artist except Van Gogh. But he studied and absorbed medieval art, especially of Germany, and he learned much from the little wooden figures carved by Russian peasants."

In addition to the Van Gogh influence in that field, there seems to be at least a spiritual kinship in his sole concern for plain and common people, with the work of Kathe Kollwitz, but on a broader human basis, and without her overwhelming preoccupation with death. But he, too, understands and sympathizes with them and finds them all-sufficient, whether he is dealing with their personal joys or woes, or rising to the symbolic and the universal, as in the grim, accusing head from a "War

Monument" or "The Avenger" or "Fugitive"—the pawns in life's game serve all purposes for him. Modeled for the most part in broad flattened planes, his figures have weight and movement and an appropriate inner significance, free from all sentimentalizing, that makes them vastly impressive. And this, whether one considers his "Singing Angel" or "The Doubter," or his "Freezing Girl," or that significant and monumental "Man Drawing Sword."

This arresting display of the work of an outstanding man of our time remains on view until December 20.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

GEORGES BRAQUE  
EXHIBITION, OCTOBER 14-29, 1938

Exhibitions of work by two Euro-  
pean modernists, one French, the  
other German, opened here this

PHOTO

place this evening at Lexington, Va.

**WHEEL**

**PARADISE**  
VAL JAMICA  
LEXINGTON  
ZIEFELD  
50th & 6th

**MANHATTAN**  
COMMODORE  
DELANCEY  
INWOOD  
116th ST.  
ORPHEUM  
SHERIDAN  
QUEENS  
TRIBORO  
ALPINE  
69th & 5th

**SPAWN**  
Paramount's  
ONE WEEK ST

**FREDD SCHNICK**  
FISHER'S  
JOE and JAI  
BENNY BAKI  
HELEN REYNOLDS &  
FAMOUS SALI  
WORLD  
and EXTRA ADI

artist, from it  
tained in the c  
the Buchholz  
seventh Sire  
richer flavor t  
have had by  
from the Ch  
collections. It  
early abstrat  
"Head of a C  
sic pattern  
casso. The  
that of the  
of  
Gullar," of  
opaque al  
greens and grays typical for in. Sire  
most luscious patterns. Of the gal-  
lery's newly acquired works a small  
design made of fragments of a  
newspaper, called "Le Radical," is  
especially attractive for the tasteful  
way the fragments are put together.

aggressive ex-  
avorite color  
it. Life With  
is an outstanding incisive  
design. "The Big Apples," another  
major canvas, is rather washed out  
in color.

October 20, 1938

the Lilienfeld

By EDWARD ALDEN JEWELL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

**Georges Braque**

A brief resume of the work of Georges Braque, modern French artist, from 1919 to 1935, is contained in the display just opened at the Buchholz Gallery, 32 East Fifty-seventh Street. This is given a richer flavor than it otherwise would have had by the presence of loans from the Chrysler and Elmer Rice collections. The latter has lent an early abstract "Still Life" and a "Head of a Girl," painted in a classic pattern similar to one of Picasso. The chief Chrysler loan is that of the painting "Still Life and Guitar," of 1927, showing the rich opaque and decorative browns, greens and grays typical of Braque's most luscious patterns. Of the gallery's newly acquired works a small design made of fragments of a newspaper, called "Le Radical," is especially attractive for the tasteful way the fragments are put together.

Exhibitions of work by two European modernists, one French, the other German, opened here this evening at Lexington, Va.

D. L. O. H.

place this evening at Lexington, Va. The War Museum of "Brother Rat," the Virginia Military Institute, will take her comedy dealing with life at Vir-

**Braque's Work on View**

A selection of paintings and sketches by Georges Braque is on view at the Buchholz Gallery. The span of the show is from the late phase of cubism, about 1918, to a group of paintings dated 1935.

While the figure motive bobs up here and there, the main accent falls, as it does in the whole production of Braque, in the variety of handling still life form and texture. "The Chimney" is a suggestive example of the artist's favorite color crackle, while the "Still Life With Guitar" is an outstanding incisive design. "The Big Apples," another major canvas, is rather washed out in color.

October 22, 1938



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 1.

### Georges Braque

A brief resume of the work of Georges Braque, modern French artist, from 1919 to 1935, is contained in the display just opened at the Buchholz Gallery, 32 East Fifty-seventh Street. This is given a richer flavor than it otherwise would have had by the presence of loans from the Chrysler and Elmer Rice collections. The latter has lent an early abstract "Still Life" and a "Head of a Girl," painted in a classic pattern similar to one of Picasso. The chief Chrysler loan is that of the painting "Still Life and Guitar," of 1927, showing the rich opaque and decorative browns, greens and grays typical of Braque's most luscious patterns. Of the gallery's newly acquired works a small design made of fragments of a newspaper, called "Le Radical," is especially attractive for the tasteful way the fragments are put together.

Exhibitions of work by two European modernists, one French, the other German, opened here this week. A group of nine gouaches by Georges Braque will be seen until Oct. 29 at the Buchholz Gallery, directed by Curt Valentin (32 East Fifty-seventh Street). This at the Lillienfeld, 21 East Fifty-seventh, will be found eight early oils and about a dozen much later water-colors by Max Pechstein, one of the many German artists who have been honored by inclusion in Herr Hitler's blacklist.

While not a founder-member of Germany's first expressionist group known as Die Brucke (organized at Dresden in about 1905), Pechstein, who joined a year later, became prominently identified with it. Among his companions in that radical enterprise were Kirchner, Schmidt-Rottluff and Erich Heckel. Emil Nolde—still in the modern van though not then one of the youngsters—joined Die Brucke at about the time Pechstein did, and a few years afterward Otto Mueller was received.

Although these were the first expressionists, the term expressionism, as Alfred H. Barr Jr. pointed out in the catalogue to the German exhibition held at the Museum of Modern Art in 1931, did not come actually into use until the advent of the Munich Blaue Reiter group in 1911.

The kinship between the Expressionist movement in Germany and the Fauve movement in France is patent. Developing, as a matter of fact, independently, these two European movements, as Mr. Barr notes, "had common sources both in their admiration for Gauguin and Van Gogh and in their enthusiasm for primitive art."

Most of the Pechstein canvases now on view at the Lillienfeld Gallery were painted as Die Brucke was in process of dissolving, or even a trifle later (the group definitely broke up in 1913). But in some of these pictures the general influence of Gauguin is still to be observed—most marked, perhaps, in the 1913 "Fruit, Flowers and Nude," though in this there is also plenty of Cézanne. Pechstein's typical palette is high, harsh, brilliant; his stroke is coarse and "free." Both "Woman With Umbrella" (1909) and "The Red Fx" (1911) were done before Die Brucke disbanded. The latter is atrocious, its color ghastly and the design bad.

### A Characteristic Painting

Of the present paintings, "The Row Boat" (1913) seems at once the least characteristic and the best. It is strongly composed on an oblique axis, and its color is brooding and subdued. This large upright canvas hung for ten years at the museum in Dresden. A much smaller work, similar in theme, belonged to the National Gallery in Berlin, and was included in the German show at the Museum of Modern Art.

Max Pechstein, so far as my familiarity with his work extends, must be considered of significance more by virtue of his modern pioneering boldness and inventiveness than because of any inherent qualities of greatness, especially in the oils. As an iconoclast, as a blazer of fresh paths, he is decidedly a German artist to be reckoned with. And as the watercolor in the current one-man show attest, he is still vigorously productive. These date from 1932 to 1937, the earliest, "Cold Weather," and also one of the latest, "The Wave," betokening a pronounced trend toward the Japanese. Several of the water-colors are very effective.

### Braque a Pechstein Associate

Unlike Max Pechstein, Georges Braque, the French artist, is well known here. For years his work has figured copiously in exhibitions devoted to the Ecole de Paris, and last season his much-discussed "Yellow Cloth" won first prize at the Carnegie International in Pittsburgh.

Closely associated with Picasso, Braque helped lay the foundations. And while his art has



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

### Georges Braque

A brief resume of the work of Georges Braque, modern French artist, from 1919 to 1935, is contained in the display just opened at the Buchholz Gallery, 32 East Fifty-seventh Street. This is given a richer flavor than it otherwise would have had by the presence of loans from the Chrysler and Elmer Rice collections. The latter has lent an early abstract "Still Life" and a "Head of a Girl," painted in a classic pattern similar to one of Picasso. The chief Chrysler loan is that of the painting "Still Life and Guitar," of 1927, showing the rich opaque and decorative browns, greens and grays typical of Braque's most luscious patterns. Of the gallery's newly acquired works a small design made of fragments of a newspaper, called "Le Radical," is especially attractive for the tasteful way the fragments are put together.

the least characteristic and the best. It is strongly composed on an oblique axis, and its color is brooding and subdued. This large upright canvas hung for ten years at the museum in Dresden. A much smaller work, similar in theme, belonged to the National Gallery in Berlin, and was included in the German show at the Museum of Modern Art.

Max Pechstein, so far as my familiarity with his work extends, must be considered of significance more by virtue of his modern pioneering boldness and inventiveness than because of any inherent qualities of greatness, especially in the oils. As an iconoclast, as a blazer of fresh paths, he is decidedly a German artist to be reckoned with. And as the watercolorist in the current one-man show attest, he is still vigorously productive. These date from 1932 to 1937, the earliest, "Cold Weather," and also one of the latest, "The Wave," betokening a pronounced trend toward the Japanese. Several of the water-colors are very effective.

### Braque a Pechstein Associate

Unlike Max Pechstein, Georges Braque, the French artist, is well known here. For years his work has figured copiously in exhibitions devoted to the Ecole de Paris, and last season his much-discussed "Yellow Cloth" won first prize at the Carnegie International in Pittsburgh.

Closely associated with Picasso, Braque helped lay the foundations of cubism. And while his art has passed through numerous more or less clearly differentiated phases, he may be said to have remained a cubist to this day. At any rate, call him what you will, Braque has displayed throughout his career a very conspicuous steadfastness to abstract principles first gropingly established as far back as 1907, or even a bit earlier.

Upon an analysis of these principles it is quite unnecessary to embark now. Braque's soberly earnest experiments in abstraction, even though they persist, belong to a period in the development of modern art that has long since become "historic." The examples displayed at the Buchholz range in date from 1919 to 1935: on the technical side, from the full-bodied 1927 oil, "Still Life With Guitar," rich in low-keyed color, to the red chalk "Still Life" of 1934, which is a simple abstract device of outlined and tinted shapes.

Two of the canvases were borrowed from the collection of Walter P. Chrysler, two from that of Elmer Rice.

Exhibitions of work by two European modernists, one French, the other German, opened here this week. A group of oils, gouaches and water-colors by Georges Braque will be seen until Oct. 29 at the Buchholz Gallery, directed by Curt Valentin, 32 East Fifty-seventh Street. At the Lillienfeld, 21 East Fifty-seventh, will be found eight early oils and about a dozen much later water-colors by Max Pechstein, one of the many German artists who have been honored by inclusion in Herr Hitler's blacklist. While not a founder-member of Germany's first expressionist group known as Die Bruecke (organized in 1918), Pechstein was a member of the group.

A selection of paintings and sketches by Georges Braque is on view at the Buchholz Gallery. The span of the show is from the late phase of cubism, about 1918, to a group of paintings dated 1935.

While the figure motive bobs up here and there, the main accent falls, as it does in the whole production of Braque, in the variety of handling still life form and texture. "The Chimney" is a suggestive example of the artist's favorite color crackle, while the "Still Life With Guitar" is an outstanding incisive design. "The Big Apples," another major canvas, is rather washed out in color.

October 22, 1938



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

# GEORGES BRAQUE

EXHIBITION, OCTOBER 14-29, 1938

## A Fellow-Traveler of Picasso.

Braque, unlike Pechstein, has been a fellow-traveler of Picasso, on the road from Cezanne and his orchestration of planes for sound pictorial structure, to pure cubism. Occasionally Braque interpolates in his compositions an expressionistically drawn nude, or the outline of a profile, or a guitar, or a bottle. For the most part his compositions consist of natural objects so disassembled and rearranged that their natural shapes are forever lost, but a stunning composition with internal plastic life of its own results.

In the 1918 and 1919 oils in the Buchholz exhibition, this kaleidoscopic arrangement of forms, their volumes and position in the pictorial plane regulated by color or by textured surface, may be seen in its finest form. The later things became more complex. Surface qualities were stressed more than previously (the 1926 "Nude" in the show is an example of this), and colors developed more subtly. The results are extremely decorative, arranged with superb taste, and with unflinching coherence of forms.

The most recent pictures in the show sometimes lack this richness. Their colors are pallid and insignificant, their forms uncertain (an example is the 1935 "Two Apples").

## Study Reveals Its Quiet Harmonies.

But what Braque was getting at in this experimentation may be seen in the large "Les Grosses Pommes," an oil painted in the same year, and loaned from the collection of Walter P. Chrysler. At first glance this, too, seems a pale, bloodless piece, devoid of what painters call "juice," and not nearly as attractive as the small study for it in red chalk, hung on an adjoining wall. But look longer at it, come back to it, and you discover how immensely effective are its quiet harmonies.

Here are tonal nuances most sensitively felt; grays and mauves polyphonically juxtaposed to delicate curves and angles. Its apparent simplicity derives from the most subtle development of form and color. It is a most sophisticated canvas which will probably find few, but intense, admirers.

New York World-Telegram  
Saturday, October 22, 1938

Selected paintings by Georges Braque, together with a few gouaches, pastels and one red chalk

drawing, may be seen until Oct. 29 at the Buchholz Gallery. Various phases of the Cubist's career are represented, the pictures ranging in date from 1918 to 1935. Also on view are some admirable pieces of sculpture by Barlach, Gerhard Marcks and Lehmbruck.

New York Times  
Sunday, October 23, 1938

## MODERN ART SEEN IN 2 EXHIBITIONS

Pictures by Georges Braque of  
France on View at the  
Buchholz Gallery

PECHSTEIN WORKS ON VIEW

Member of Radical Die Brucke  
in Dresden Represented at  
the Lilienfeld

By EDWARD ALDEN JEWELL

After a long European enigma on the last gasps of "atmosphere" may turn westward for a fresh breath.

Come what may, the brilliant galaxy of the elder generation, Picasso, Matisse, Derain, Rouault, Utrillo, Vlaminck, Dufy, Soutine and others, will probably cling to Paris to the last moment.

From the Peris Galleries, where small works by these painters are shown, we gather a few highlights. A head of a woman by Soutine was secured from the artist in exchange for one of his landscapes, which he promptly slashed to pieces in front of the dealer. The volatile Soutine, dissatisfied with much of his earlier work, is spending all his money on Soutines, and destroying them!

Ambroise Vollard, the celebrated dealer who first sponsored Cezanne and many others, is said to be suing Georges Rouault. It seems that some time after buying some water colors from Rouault, Vollard returned them to the artist to be signed. When he called for them, he found them splashed with black ink. Gay old Paris!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

## Expressionism Theme of Shows

Paintings by Pechstein and Braque  
Renew War Over Cezanne Influence

By EMILY GENAUER.

### *A Fellow-Traveler of Picasso.*

Braque, unlike Pechstein, has been a fellow-traveler of Picasso, on the road from Cezanne and his orchestration of planes for sound pictorial structure, to pure cubism. Occasionally Braque interpolates in his compositions an expressionistically drawn nude, or the outline of a profile, or a guitar, or a bottle. For the most part his compositions consist of natural objects so disassembled and rearranged that their natural shapes are forever lost, but a stunning composition with internal plastic life of its own results.

In the 1918 and 1919 oils in the Buchholz exhibition, this kaleidoscopic arrangement of forms, their volumes and position in the pictorial plane regulated by color or by textured surface, may be seen in its finest form. The later things became more complex. Surface qualities were stressed more than previously (the 1926 "Nude" in the show is an example of this), and colors developed more subtly. The results are extremely decorative, arranged with superb taste, and with unfailing coherence of forms.

The most recent pictures in the show sometimes lack this richness. Their colors are pallid and insignificant, their forms uncertain (an example is the 1935 "Two Apples"). . . .



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

B R A Q U E E X H I B I T I O N

October 14-29, 1938

Loans FROM <sup>Mr.</sup>WALTER P. CHRYSLER, JR.THE ART NEWS, October 22, 1938, page 14

The symbols he (Braque) selected were objects familiar to the painters' studio which became the limited world of the artist: musical instruments, fruit, compotiers, jugs and newspapers. A striking example is the widely known Still-Life with Guitar lent by Mr. Walter P. Chrysler, Jr. But it is not so much as content but as form that these objects were used; form and content are welded together so that, like the components of Lewis Carroll's nonsense verse, content became form. The manipulation of perspective, natural color, texture and familiar shape is the main objective of the artist. With a range of colors as restricted as his objects and shapes, Braque composes canvases of disciplined order and reticent mood. Without the use of anecdote he creates a lyric of such eloquence as Les Grosses Pommes which also comes from the Chrysler collection. It is a composite of graceful, curvilinear forms filled with soft tones of color and balanced assymetrically on the single plane of the picture--an exquisite example of the symbolic art of the modern abstract painter.

THE NEW YORKER, October 29, 1938, pages 67-68

There are sixteen Braques at Buchholz, four of them loans out of private collections, and they range from 1918 up to 1935--making the show, which closes this Saturday, practically obligatory. The best painting is unquestionably the solid and superbly organized Still Life with Guitar, done in 1927 and now in the Walter P. Chrysler, Jr., collection. But I was interested, too, in some of the later examples such as Les Grosses Pommes, in which the artist's recent movement toward a larger canvas, broader palette, and less succinct design is displayed--refreshingly, I think....

THE NEW YORK TIMES, Sunday, October 23, 1938

The examples displayed at the Buchholz range in date from 1919 to 1935; on the technical side, from the full-bodied 1927 oil, Still Life with Guitar, rich in low-keyed color, to the red chalk "Still Life" of 1934, which is a simple abstract device of outlined and tinted shapes.

Two of the canvases were borrowed from the collection of Walter P. Chrysler, Jr.

NEW YORK POST, October 22, 1938

NEW YORK POST, October 22, 1938

"The Chimney is a suggestive example of the artist's favorite color crackle, while the Still Life with Guitar is an outstanding incisive design. The Big Apples, another major canvas, is rather washed out in color.

NEW YORK HERALD TRIBUNE

A brief resume of the work of Georges Braque, modern French artist, from 1919 to 1935, is contained in the display just opened at the Buchholz Gallery. This is given a richer flavor than it otherwise would have had by the presence of loans from the Chrysler and Elmer Rice collections.....The chief Chrysler loan is that of the painting Still Life and Guitar, of 1927, showing the rich opaque and decorative Browns, greens and grays typical of Braque's most luscious patterns.

NEW YORK WORLD-TELEGRAM, Saturday, October 22, 1938

The most recent pictures in the show sometimes lack this richness. Their colors are pallid and insignificant, their forms uncertain (an example is the 1935 "Two Apples").

But what Braque was getting at in this experimentation may be seen in the large Les Grosses Pommes, an oil painted in the same year, and loaned from the collection of Walter P. Chrysler, Jr. At first glance this, too, seems a pale, bloodless piece, devoid of what painters call "Juice," and not nearly as attractive as the small study for it in red chalk, hung on an adjoining wall. But look longer at it, come back to it, and you discover how immensely effective are its quiet harmonies.

Here are tonal nuances most sensitively felt; grays and mauves polyphonically juxtaposed to delicate curves and angles. Its apparent simplicity derives from the most subtle development of form and color. It is a most sophisticated canvas which will probably find few, but intense, admirers.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	Valentin	V.A.1.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

1938

PAUL KLEE

November 1 - 26

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

# PICTURES ON EXHIBITION

November, 1938

Paul Klee, the Swiss abstractionist who was formerly Professor of Art at the Bauhaus in Dessau, Germany, is represented by two exhibitions in New York this month. He now lives in the Swiss city of Bern, where he was visited this summer by two of the New York art dealers--with the result that his work is being shown at two galleries. Karl Nierendorf is showing a retrospective group of Klee's paintings of the last fifteen years. Curt Valentin, of the Buchholz Gallery, is exhibiting some of Klee's most recent works. Mr. Valentin says that when he went to see Klee, the painter was fully recovered from his recent illness. "I am all right again," Klee told him. "I think the only change in my life is that I have given up playing the violin. But I hope it will enable me to give all my energy and all my music to my paintings."

Mr. Valentin found his studio overflowing with new pictures. "Many, many canvases, large and small, exquisite bright lines, strange glowing colors, exciting new forms, and a large number of lucid water colors, the latter reminding me of his earlier, more romantic period. Klee is always looking for new techniques, and strangely enough, he always finds them. His variety is inexhaustible, his imagination unbounded."



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

THE NEW YORKER

November 12, 1938

PAUL KLEE

For good measure, two exhibitions by Paul Klee are on at the moment, one at the new Nierendorf Gallery and the other at Buchholz. The first is considerably larger and perhaps more comprehensive; the other is far more carefully chosen, and since Klee is an artist whose work demands careful selection, it's the latter that gives him the more just and certainly the more favorable presentation. Klee's ideas, it has always seemed to me, are so delicately spun that they almost have to tightrope-walk their way into the spectator's comprehension, and their fall when they lose that thread of connection can be as dismaying as their successes are dazzling. But there is no failure in such things as his "Necropolis," with its astoundingly exact symbolization of death, or in his explosive little "Oriental Pleasure Garden" (these two at Buchholz), or, for that matter, in his red-tinted, whimsical "In the Magic Mirror," at Nierendorf. The second show, by the way, closes this Saturday.

—Robert M. Coates

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 1

THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN,

SPRINGFIELD, MASS.: NOVEMBER 13, 1938



### Paul Klee Shown In Two Exhibitions

Paul Klee is one of those baffling figures of modern art of whom it is difficult to write with reasonableness. His work evokes fantasy, as it is itself fantasy. Away from it, one may tear oneself loose from the irrefragable charm of Klee. Seen again, the work re-exerts its spell.

Not myth, not fable, is the painting of Klee, but the attempt of a sensitive, intelligent and extraordinarily ingenious man to unify the disparate elements of reality he has experienced. From 1916 to 1919 Klee served in the infantry and was stationed at the docks. When the immense horror was over, he shut himself up "in the confined space of his colors and forms." The quotation from "Modern German Art" may explain the motive power which drove Klee into the language of fantasy. The language itself is another matter.

Man (which means the artist as well as any other kind of human worker) is essentially a social creature. His concepts are the result of the interaction of social forces; he is played on by his environment; the images by which he perceives reality are created for him by social processes. So the more progressive psychologists tell us. The verbal speech of a nation or race is the set of symbols jointly agreed on. The pictorial language of a people is the set of visual images which are commonly understood and accepted.

Yet language changes, and the content of the symbols changes. New movements in human history and association produce new concepts which required new symbols. In art this is as true as in the spoken and written word. To see these new truths freshly and even primitively is probably therefore an essential phase of growth, of experiment.

In such an evolution an artist like Klee has played an important role. Availing himself of the new knowledge of psychology, approaching external reality, objects, things, with a fresh and tender vision, he has sought to reach a synthesis of form, a unity of the objects seen. The distortion, the abstraction, the fabulous quality of his simplification is the new virtue he has to offer—also the explanation of why his work continues to charm, even in an era when realistic art with emphasis on social content is to the fore.

The two exhibitions now current, at the Buchholz gallery, 32 East 57th street, and the Nierendorf Galleri, 18 East 57th street, are therefore worth serious attention for the complex reasons stated, as well as for the simple and direct sensuous pleasure to be had from viewing these beautiful textures, objects, surfaces, colors, tones, materials.

KLEE, PAUL—A founder of the Bauhaus, gives dramatic titles to paintings, which, whether or not they look like that, are good to look at. Never-ending variety of arrangements, seen in two galleries this week. Nierendorf, 18 E. 57th. Thru Nov. 13; and Buchholz, 32 E. 57th. Thru Nov. 26.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

1938

ERNST BARLACH

November 29 - December 20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

THE NEW YORK TIMES, SUNDAY, DECEMBER 4, 1938.

### LOCAL SHOWS

ERNEST BARLACH wore, as if it had been a casual wrap to which one gives no thought, the mantle of universality. His gamut, it is true, confined itself to simple folk. Like Brueghel, like Daumier, like Kaethe Kollwitz, Barlach found his interest centered in the life of common man. But if his range was not inclusive, like Shakespeare's, it was none the less, within its own proper circuit, universal.

He listened to the cry of agony and to the song of delight. He watched the fugitive with his step of muffled stealth; saw the avenger fling his soul into the relentless charge. The doubter brooded, while the happy rustic piped upon a flute, and with these also he paused. War wreaked its hideousness upon the world, and he understood. For Courbet's "Show me an angel and I will paint one" there was no need, since Barlach, shrewd and wise, would not be deceived by an absence of wings.



From: 36 Tel. BOgardus 4-1729

ARGUS PRESSCLIPPING BUREAU  
OTTO SPENGLER, DIRECTOR  
352 THIRD AVE., NEW YORK

TERMS: Payable in advance  
\$40—for 1000 clippings \$12—for 250 clippings  
\$22—for 500 clippings \$6—for 100 clippings  
No time limit

WE FILE NEW YORK DAILIES FOR 12 MONTHS  
ASK US ABOUT "THE BOOKSHELF SCRAP BOOKS."

Sizes: 6 x 9 1/4, 9 x 12, 11 x 14 and 18 1/2 x 23 1/2.

NEW YORK TIMES

NOV 3 1938

### NEWS OF ART

A memorial exhibition of work by the late Ernst Barlach, eminent German sculptor, who died on Oct. 24 at the age of 68, will be held at the Buchholz Gallery. Curt Valentin, director of the gallery, who is making preparations for the show, was a personal friend of Barlach's and is thus doubly interested in the project. Barlach was one of the notable German artists whose work has incurred the displeasure of the present Reich government.

As in the drawings and other graphic work of Kaethe Kollwitz, the subjects of much of Barlach's sculpture were common people—laborers, humble mothers with children, the helpless and the socially oppressed. Such subjects Barlach invested with dignity and pathos in his powerful and somewhat Gothic works, quite a few of which are to be found in public and private collections in this country.

### SCULPTURE SHOWS

Reading," bronze, A cast of this

Chicago Art Institute. Left—"The Singing Man," also by Barlach. Both at the Buchholz Gallery.

The memorial exhibition that Curt Valentin has arranged at the Buchholz Gallery leaves no room for doubt concerning Ernst Barlach's greatness. As a sculptor he belongs in the very foremost contemporary rank. People sometimes tell me they find sculpture more "difficult" than painting or the graphic arts. Well, here is a plastic artist who speaks with such profound and ringing grandeur that no one, I think, can turn away from the experience unenriched and unmoved.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

THE NEW YORK TIMES, SUNDAY, DECEMBER 4, 1938.

### LOCAL SHOWS

**E**RNST BARLACH wore, as if it had been a casual wrap to which one gives no thought, the mantle of universality. His gamut, it is true, confined itself to simple folk. Like Brueghel, like Daumier, like Kaethe Kollwitz, Barlach found his interest centered in the life of common man. But if his range was not inclusive, like Shakespeare's, it was none the less, within its own proper circuit, universal.

He listened to the cry of agony and to the song of delight. He watched the fugitive with his step of muffled stealth; saw the avenger fling his soul into the relentless charge. The doubter brooded, while the happy rustic piped upon a flute, and with these also he paused. War wreaked its hideousness upon the world, and he understood. For Courbet's "Show me an angel and I will paint one" there was no need, since Barlach, shrewd and wise, would not be deceived by an absence of wings.



### IN SCULPTURE SHOWS

Above—"Monks Reading," bronze, by Ernst Barlach. A cast of this has recently been acquired by the Chicago Art Institute. Left—"The Singing Man," also by Barlach. Both at the Buchholz Gallery.



The memorial exhibition that Curt Valentin has arranged at the Buchholz Gallery leaves no room for doubt concerning Ernst Barlach's greatness. As a sculptor he belongs in the very foremost contemporary rank. People sometimes tell me they find sculpture more "difficult" than painting or the graphic arts. Well, here is a plastic artist who speaks with such profound and ringing grandeur that no one, I think, can turn away from the experience unnourished and unmoved.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK HERALD TRIBUNE, SUNDAY, DECEMBER

## NOTES AND COMMENT ON EVENTS IN ART

By CARLYLE BURROWS

**H**UMAN and mystical trends in sculpture are shown at the Buchholz Gallery in a memorial exhibition of the work of Ernst Barlach (1870-1938), contemporary German sculptor, who died last October. More comprehensive than any of his earlier New York showings, the present display consists of about eighteen early and recent bronzes and wood carvings, together with representative drawings and prints. Barlach's style, in these works, is a compound of emotional force and vigorous technical simplification, as may be seen in "The Avenger," a dramatic angel motif, and the "Singing Man," and suggests derivation from medieval Gothic carvings. It was at the beginning of the century that Barlach first found his direction in the religious-spiritual and folkish-human sculpture that lies at the background of his native art. His style remained consistent—in spite of occasional deviations toward barren decorative forms—and came to fruition in works of pathos as well as of grotesque humor. A self-portrait, among the drawings, shows an austere, wild-eyed personality, with a head like a prophet on a cathedral portico, but the show as a whole is marked by wide-ranging emotional variations. It denotes power, but shows a diffused talent, rarely in complete focus.

### Two Exhibitors

The Ferargil Gallery offers this week two good attractions—water-colors by Hardie Gramatky, showing tropical scenes of the Bahamas, and sculpture by Stuart Benson. The good tone in Gramatky's work lends substance to the brilliance of tropical water and sky, without dulling

jects in her paintings, from landscapes to portraits and genre—but gets some of her best effects in flowers and still life. Her "Dahlias" and "Tiger Lilies" are especially handsome. A contrasting, sensitive style is shown in still life and flowers by Ann F. Hobdy, who also is exhibiting at the guild. A third exhibitor is Edith Jackson Green, of Providence.

### Venice and New York

André Girard, who is exhibiting paintings of Venice and New York at Mrs. Cornelius Sullivan's gallery, came to New York with a commission to decorate the French Building at the World's Fair. In his easel work he obtains a bigness of scale without anything that suggests a decorative talent. His work is inclined, in fact, to painty enrustations, and usually his large whitish and rather amateurish Venetian scenes disclose little strength worth mentioning. He does better with figures than landscape, and in "Nu devant une fenetre" surrounds a piquant figure with a luminous aura of colors, registering a moment of charm. Small gouaches of New York's gleaming nocturne towers also are included.

### Boris Solotareff

The Vendome Gallery is exhibiting the work of a distinguished guest exhibitor—Boris Solotareff, a Russian who lives in Paris and is represented in the collections of the Luxembourg and the Bibliotheque Nationale. His oils, including figures and interiors, are exquisite in color and charming in the expression of nuance and drawing that one customarily associates with masters of classical tradition. Of outstanding appeal in the display, in addition to the paintings, are several portrait



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK JOURNAL AND AMERICAN

December 4, 1938. Sunday

Margaret Breuning

A MEMORIAL exhibition of the sculpture of Ernst Barlach is now on view, at the Buchholz Galleries. Naturally, his monumental pieces could not be included, yet from this grouping of bronze and wood sculpture and graphic work, the essentials of his art—his particular sculptural ideology may be realized.

During his student days, his work received a definite imprint from his discovery of Van Gogh, an imprint which persisted through his entire career. Technically, of course, the influence was negligible, perhaps, it may be

A brief visit to South Russia and a study of its peasant types account for much of his typical subject matter. A further element in his development appears to have been a study of primitive German art, an influence reflected particularly in his drawings and lithographs, where much of the mysticism and grotesquerie of Gothic art are reflected.

His early work was entirely in bronze, yet wood seems his more congenial medium. "Peasant Woman," a wood sculpture shown here, and the original wood sculptures of "Avenger" and "Fugitive" (here in bronze), reveal the artist's ability to express a powerful formal conception in simplified terms, endowing it with an inner vitality that seems to have conditioned its bodily gesture.

There is little variety in his work; having found a sculptural language congruous with his themes, he seems never to have wished to amplify it. Without the dating of the catalogue in this exhibit, it would be difficult to decide whether some of the pieces were early or late in his output. Not only a paucity of invention, but an apparent preference for a primitive rigidity of design brings a monotony to any large grouping of his work.

His drawings and prints escape this monotony (he was a successful illustrator), for in them he finds a robust delight in the incongruities of human experience as well as in its pathos. Some of the outstanding pieces of this exhibition are the powerful head of the Gustow war memorial—the whole rigid figure was designed to hang from a chain—the "Singing Angel" and "Shivering Woman." (Buchholz Galleries, 32 E. 57th st.).

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 1.

## SONNTAGSBLATT STAATS-ZEITUNG UND HEROLD

Den 4. Dezember 1938

## Kunst und Künstler

## "Ernst Barlach"

## Kunst und Künstler

## Ernst Barlach

Die Stadtholz-Galerie, 22. Ost 57, Str., veranstaltet bis zum 20. Dezember eine Ausstellung zum Gedächtnis des unlängst achtundsechzigjährig verstorbenen deutschen Bildhauers Ernst Barlach Holz- und Bronzeplastiken, dazu Kreidezeichnungen, Lithographien und Gipsabgüsse. Da die Ausstellung einen guten Eindruck durch das Werk des Künstlers vermittelt, kann ihr Besuch empfohlen werden.

Die einen kennen Barlach als bildenden Künstler, die andern als Dichter, und im Sinne dieser höchst seltenen

Doppelbegabung ist Barlach in der Tat einer der merkwürdigsten Köpfe, die Deutschland in den letzten dreißig Jahren hervorgebracht hat. In der gesamten deutschen Kunst ist ein ähnliches Nebeneinander kaum zu finden. Schon vor dem Krieg erfolgreich, wurde er hinterher von der jüngeren Generation eigentlich erst entdeckt, ohne daß ihm jedoch die etwas lärmende Betriebsamkeit um sein Werk und seine Person gescheit hätte. Von Natur einsiedlerisch und überhaupt etwas menschenfeindlich veranlagt — nicht aus Hoff-menschenfeindlichkeit, sondern aus Empfindsamkeit vor allem Fremden — hat er sich nie auch nur eine Stunde an diesem Betrieb beteiligt, sondern sich in der Stille der medienbegrifflichen Landschaft ganz seiner Aufgabe gewidmet.

Mit mehr niederdeutscher Schwere belastet als sie dem Norddeutschen gemeinhin eigen ist, hat es sich Barlach nie leicht gemacht. Immer nur hat er getan was er wollte und innerlich suchte. Nur so ist auch sein Werk zu verstehen, diese mit der Last seiner inneren Wirklichkeit beschwerten, strengen und herben, ziemlich einheitlichen und auf die Dauer sogar etwas einschläfrigen Plastiken, die samt und sonders autobiographische Züge tragen, in denen er ihn drückt, der ihm eigenen Ausdruck aller Kraft seiner reichen Begabung gerecht zu werden. Es gibt keinen

mittleren Künstler der letzten Jahrzehnte als Barlach: statt des gelassenen, selbststimmigen, reich begründeten Seelenbezugs aufzulösen und durch die Mittel des Mittelständlichen Schönen zu erhalten, suchte er es stets so unmittelbar wie möglich bildnerisch zu verwirklichen. Nie kam der Künstler aus dem Einsitzen, aus dem dunklen Tiefs seiner eigenen Stille heraus. Nur so wird es verständlich, daß ihm die Erfüllung seiner unachseligen schweren Aufgabe nicht immer gelang.

Hat stets ist man bei der Betrachtung seiner Werke versucht, das Wort auf ihn anzuwenden, das einmal ein Dichter — war es E. T. A. Hoffmann? — von sich gesagt hat: „Ich habe zu viel Wirklichkeit.“ Barlachs niederdeutsche schwere Veranlagung, die, nie überwinden und nie zum Klugen gebracht, aus jeder seiner Plastiken spricht, belagt es mit sich, daß der Künstler, so leicht man ihn auch zu begreifen vermeint, bis in die letzte Regung seiner Werke stets nur von einer kleinen Gemeinde wiederverstanden werden. Er ist und bleibt einer der schwierigsten Künstler unserer Zeit, einer der eigenwilligsten und persönlichsten.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1

DEUTSCHES VOLKSECHO  
KUNST UND KULTUR

Deutsche Kunst

Der Galerie Huchholz (32 East 57th St., N. Y. C.) gehört das grosse Verdienst, Werke deutscher Künstler, die zur Zeit in ihrer Heimat verkannt und verkannt werden, dem amerikanischen Publikum vorzuführen und damit zur Verbreitung wirklicher deutscher Kultur beizutragen. So haben wir in diesen Wochen Gelegenheit, uns die Kunst Ernst Barlachs zu betrachten.

Ernst Barlach war einer der ausdrucksvollsten plastischen Künstler, die seit dem Mittelalter in Deutschland gelebt und gearbeitet haben. Beim Betrachten seiner Holzschnitte und Bronzefiguren, Holzschnitten und Lithographien, kommt man, wieso die Reichskultur nicht entartet verdammten musste. Nicht dass dieses Urteil berechtigt wäre, im Gegenteil, Barlachs Kunst ist so urdeutsch wie die eines Reichsmenscheider oder Veit Stoss und dem Kenner nur richtig und schmerzhaft. Nein, Barlach ist zu deutsch für die Bewohner Deutschlands, er ist zu menschlich, seine Gestalten zeigen zu viel wirkliches Empfinden, sie leiden und wühlen auf. Und dies war der Grund, warum verschwinden musste, und warum er selbst vor einigen Wochen vereinsamt und in grosser Not in einem kleinen norddeutschen Ort sterben musste.

Nach langjährigen Studienreisen in Frankreich, Italien und Russland liess sich Barlach 1910 in seinem Heimatort Güstrow in Mecklenburg nieder, um dort umgeben von den Menschen seiner Heimat zu schaffen. Seine Werke erinnern jedoch an gotische Plastik, ohne schwer, trotzdem sind sie streng und porzellanartig zu wirken. wollen aus ihrer Erdverbundenheit. Immer ist eine Unruhe zu verspüren, irgendeine Sehnen. Das Wesentlichste ist jedoch die tiefe innere Beseeltheit, die allen Schöpfungen Barlachs gemeinsam ist. All diese Bauern, Hirten und Fischer, Mädchen, Frauen und Greise scheinen in sich selbst hineinzuhören, sie sind auf ein bestimmtes Erlebnis konzentriert. Eine seltsam magische Figur mit über der Brust gekreuzt, die Arme unauslöschlich dem Gedächtnis des Beschauers ein, es ist das Gefühl, Güstrow hing und das auf Befehl der Nazimachthaber von dort entfernt werden musste.

R. L.



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series/Folder:

V.A.1

## BARLACH ART SEEN IN MEMORIAL SHOW

Sculpture and Drawings of the  
Great German Artist Are on  
View at Buchholz Gallery

By EDWARD ALDEN JEWELL

A memorial exhibition of sculpture, drawings, lithographs and woodcuts by Ernst Barlach, the great German artist who died in October, opened yesterday at the Buchholz Gallery, 32 East Fifty-seventh Street, to continue until Dec. 20.

While not very large, the group assembled by Curt Valentin constitutes a satisfyingly representative memorial; judged as art, this work is, much of it, superb. It may be said with confidence that in his own sphere, Ernst Barlach, who was born in Wedel, near Hamburg, in 1870, is unexcelled—certainly among the sculptors of our time.

Profound insight characterizes these figures in bronze and wood. They were made—the fact is instantly communicated—by a man whose emotion had identified itself with the emotion of plain men and women. When suffering came to them, he understood, and could speak of it with passionate simplicity. But he partook of the joys of these plain people, also, and was as deeply touched by their serenity.

### Universality of His Work

The figures by Barlach are at once particularized and lifted to a realm of the general, the universal. Thus each is a person and a symbol—save when, as in the instance of "The Avenger" or the bronze head of a war monument, symbolism is the sole consideration. And even then there is no abstract sentimentalizing, never a mere conventional resort to cliché.

In the head that memorializes war, unless I quite misread it, is to be detected behind the agony of those who have been war's victims the brutal sneer of irresponsible war lords. It is a terrific and a bitter representation.

Barlach has subtly related the two figures called "Fugitive" and "Avenger." The first is bundled, impeded, repressed, apprehensive, dragging within him a sense of omnipresent doom. The second charges convulsively forward, his whole being intent upon keeping pace with the fury of an irrepressible drawn sword. Impelled by alternating circumstances, governed by sharply contrasting emotion, the two might be one at heart.

It is indeed a large and varied segment of life that Barlach contemplates. Perhaps the most innately powerful of his present figures are the well-known magnificent "Singing Man"—as robust a plastic performance as any in the whole length and breadth of contemporary sculpture—and the quiet, gentle, grave group called "Monks Reading." But among the finest of Barlach's accomplishments must also be placed the "Peasant Girl" and "Man Drawing Sword," both in wood, the latter made as early as 1911—and the latter, too, as complex (not plastically but psychologically) as the former is simple; for this swordsman might instead be a prelate reading a document.

### Modern Realism Seen in Grimness

Other peasant subjects are "Freezing Girl," "Shivering Woman," "Man Drinking," "Flute Player" (charmingly bucolic) and the beautiful little group of two figures entitled "The Return." These last might almost have been adapted—transfigured by a grimness of modern realism—from a couple of Fra Angelico's happy saints; nor is one surprised to learn that this tender and moving little episode by Barlach was flung into the Nazi "Degenerate Show" at Munich.

Even the lovely small "Singing Angel" seems not divorced from the homeliness of a peasant domain. She has no wings upon which to soar into ecclesiastical empyrean, but her song is sweet with the aspiring love of the earth-bound.

Barlach's drawings, which effectively supplement his sculptural work, are true sculptor's drawings, made as notes for projects in hand, not for exhibition purposes.

Several pertinent paragraphs by Alfred H. Barr Jr., director of the Museum of Modern Art, are reprinted by Mr. Valentin from the catalogue of the exhibition of German painting and sculpture held in this city in 1931. Mr. Barr thus stresses a resemblance between the sculptor and Vincent Van Gogh:

"Van Gogh through his paintings and letters, Barlach through his sculpture, woodcuts and dramas give vivid expression to personalities violent, passionate, religious (but without piety), Christian in their concern with human pathos, mystical in their perception of spiritual forces beneath natural appearances." Yet, Mr. Barr goes on to say, "the fury which drove Van Gogh to madness and death has met formidable resistance in Barlach's earthy gravity and capacity for repose and in his sense of humor, which Van Gogh completely lacked."

seen in the peculiar curved line of his drawings, but Van Gogh's closeness to humble life and his sympathetic rendering of it struck a responsive chord in Barlach's nature, while Van Gogh's impassioned, ecstatic expression suggested a logical solution for his own emotional conceptions.

But, unlike Van Gogh, there is restraint in his expression; there is no frenzy, but a deep passionate conviction. Much of his art is concerned like that of Van Gogh with humanity, so that his figures are often merely symbols of emotional experiences, concrete renderings of inner conflict and deep reaction to environment.

38

Barlach, eminent

, will be held

gallery, who

nd of Barlach's

drawings and

uch of Barlach's

ith children,

Barlach in-

hat Gothic

and private col-

Buchholz con-



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

MAGAZINE  
The American  
December,

"Around Ne  
Sculpture

The r

early seas

Sculptors

Henri Laur

pressive d

show of wor

arranged at

Barlach

in the long

to be singi

the dictato

nightmare

of Gothic

rogueishness

ludicrous vis

Kaethe Koll

RAD

THE NEW YORK TIMES, THURSDAY, NOVEMBER 3, 1938

NEWS OF ART

In Memory of Ernst Barlach

A memorial exhibition of work by the late Ernst Barlach, eminent German sculptor, who died on October 24 at the age of 68, will be held at the Buchholz Gallery. Curt Valentin, director of the gallery, who is making preparations for the show, was a personal friend of Barlach's and is thus doubly interested in the project. As in the drawings and other graphic work of Kaethe Kollwitz, the subjects of much of Barlach's sculpture were common people--laborers, humble mothers with children, the helpless, and the socially oppressed. Such subjects Barlach invested with dignity and pathos in his powerful and somewhat Gothic works, quite a few of which are to be found in public and private collections in this country.

THE NEW YORKER

November 5, 1938

KLEE--Two large retrospective showings, that at the Buchholz containing perhaps the better selections.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

MAGAZINE OF ART

The American Federation of Arts, Washington, D. C.  
December, 1938

"Around New York"

Sculpture Ascendant

The resurgence of sculpture has been stressed in the shows of the early season, with the big and arresting exhibition by members of the Sculptors Guild at the Brooklyn Museum, shows by the French modernist Henri Laurens at Brummer's, by the always decorative and usually impressive de Creeft at Georgette Passedoit's, and the intimate memorial show of work by the late Ernst Barlach, which Curt Valentin devotedly arranged at the Buchholz Gallery.

Barlach's "Avenger" may well come to be a symbol of his life, for in the long perspective of time one looks for his "Singing Monk" still to be singing for posterity when the racial and political claptrap of the dictator who frowned upon this work has been forgotten except as a nightmare memory. As a German critic has recently said, "the weight of Gothic brickwork, the dim light of medieval cathedrals and the roguishness of Till Eulenspiegel" are all to be found in Barlach's religious vision, along with sympathies that relate him to the folk of the Rhine.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

PICTURES ON EXHIBIT

Heard at the Galleries

Page 10

Curt Valentin has arranged at the Buchholz Gallery a memorial exhibition of the sculpture of his friend Ernst Barlach, who died in Germany on October twenty-fourth. Barlach lived in a little town a hundred miles from Berlin, and only came to the great city when he had to arrange for the casting of his figures at the foundery. Mr. Valentin says: "The talents of Ernst Barlach were by no means limited to sculpture. After modeling all day in his studio, he would spend his evenings on his manuscripts. He was a brilliant playwright and author of a most impressive autobiography. Barlach's deep love of music finds its most striking example in a frieze called 'Frieze of Listeners,' eight sculptures in wood depicting various forms of musical expression. His famous war monument, once in Guestrow Cathedral, also reflects this love of music.

"Barlach's death brought no official honors in the land of his birth. Only the few friends whom he would have wanted gathered before the bier in the studio where he had lived and worked. Certainly oblivious of the unpredictable fate that was to overtake Ernst Barlach, he and I planned the present exhibition together last summer. Therefore I present it now in his memory, conscious that his own works will speak most eloquently of his greatness."

See page 15, photograph of the "Drinking Man"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

THE NEW YORKER, December 10, 1938

The Art Galleries (Page 114)

Buchholz is having a memorial exhibition of works by the German sculptor, Ernst Barlach, who died only a few weeks ago. Barlach was directly in line with the German Gothic tradition, and there's more than a trace of deliberate medievalism in the sharpness of contour and angularity of pose displayed by many of his figures. But there was strength and a kind of rugged humor behind his stylization as well, and the best of his pieces show remarkable solidity and power. I liked particularly his "Singing Angel," in which the very planes of the figure suggest a kind of calm beatitude; his "Fugitive," a running man with a cape streaming out behind him, indicates how well he could adapt his technique to contemporary uses.

--Robert M. Coates--

Page 4--

Barlach--Memorial show of the German sculptor, who, though "medievalist" in style, was quite modern in feeling.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.



From the sculpture in bronze by Ernst Barlach at Buchholz Gallery.

### Memorial Exhibition For Barlach, 1870-1938

Though it may be that a time-spirit controls the artists of an era, not every individual reacts to the age's problems in a set fashion. Main currents, forces, ideas, yes, control a period; but the richness and the color of an age lies in its individuals. Or so we have observed through much of history.

Such an individual was Ernest Barlach, German sculptor who died last month at Guesstrow in north Prussia. Born in 1870, Barlach belongs to an older generation. Anticipating the "fauves" of Paris and the "Bruecke" group of Dresden by a decade, he nevertheless lived outside of movements and relatively uncorrupted by abstract ideas.

Greatly influenced by van Gogh, he found his tradition in primitive folk art and Gothic sculpture. Something in the distortion, painful and grotesque, of these styles was sympathetic to his own bitter, passionate observation of life. Barlach was not a primitive; but he kept the primitive innocence of vision and the simple man's capacity for suffering in tune with the suffering of common people.



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V.A.1.

Samstag, den 3. Dezember 1938

NEUE VOLKSZEITUNG

# Es geht uns an...

## ERNST BARLACH.

(1870-1938)

(Gedächtnis - Ausstellung in der Buchholz-Gallery, 32 West 57th St., New York City.)

Vor einigen Wochen starb Ernst Barlach, der grosse deutsche Bildhauer. Er ist nicht erschlagen worden, er starb eines natürlichen Todes. Wenn man diese Natürlichkeit so versteht: Anfeindung, Missachtung, Beleidigung, Boykott seines Werkes, Verarmung, Elend.

Das ist der natürliche Tod im Dritten Reich, der Tod, der den grössten deutschen Bildhauer erlöst, die nicht mehr die seine war.

Er wurde 68 Jahre alt, er schuf im kleinen Städtchen Güstrow in Mecklenburg seit 28 Jahren, er starb in Rostock. Früher war er die Zierde der Stadt, der Stolz des Landes, er wurde geehrt und gefeiert. Dann aber wagte man nicht mehr, den einsamen Mann zu grüssen. Sein Name wurde nur noch geflüstert. Der Hass der braunen Machthaber folgt ihm übers Grab hinaus, aber unsere Liebe und die aller Kunstfreunde bleibt ihm treu. Für immer.

Ernst Barlach war ein Deutscher im besten edelsten Sinne. Man konnte weder seinen Stammbaum anzweifeln noch seine Verwurzelung mit der Erde, aus der er stammte, aus der er schuf, in die er zurückkehrte nach einem reichen Leben von 68 Jahren. Aber seine Kunst... die war des Teufels. Sie war "bolschewistisch" und "entartet"; sie war "stolsch" und wie alle die Schlagworte lauten, die zum Vokabular der Barbarei gehören. Wenn nicht das Wort Dankbarkeit in diesem Falle ein Verbrechen wäre, wir müssten den braunen Gesellen dankbar sein, dass sie Ernst Barlach nicht zu den Ihren zählen konnten. So ist er uns nicht nur durch sein Werk nahe, sondern auch durch sein Schicksal. Er empfing nicht nur den Ruhmeskranz, sondern auch die Märtyrerkrone, die ihn ehrt und unsterblich macht.

Dieser Meister der Bildhauerkunst, dieser Dichter grossartiger Bühnenwerke war nicht nur ein Genie, sondern auch ein Charakter. Beides machte ihn in der geschändeten deutschen Welt unmöglich.

Er liess sich nicht "gleichschalten", weder in der Gesinnung noch in der Kunst. Er arbeitete weiter.

Ob man seine Werke, seine Figuren am Lübecker Dom fortriss, ob man sein erschütterndes Kriegerdenkmal im Dom zu Güstrow entfernte: alles das hinderte ihn nicht, weiterzuarbeiten.

Seine Ahnen waren Veit Stoss und Tilman Riemenschneider — seine Menschen aber stammten aus dem Boden, auf dem er lebte und schuf. Alles ist Erde an ihm; seine Werke wachsen aus dem Boden; es sind zum grössten Teil Holzplastiken, grosse weite Figuren von riesigen Mänteln umweht und umwittert von einem Schicksal, das niemals gütig ist. Seine Visionen stammen von der Erde, nicht vom Himmel. Da ist der "Wanderer" und der "Flüchtling", beinahe symbolisch in dieser Zeit. Er fliegt über die Erde, er stemmt sich gegen den Wind, er verbirgt im wehenden Mantel den Schatz, er rettet ihn durch alle Stürme. Er ist aufsässig und gar nicht gottgegeben, aber immer drückt ihn die Faust des Geschicks zu Boden...

Da steht die dickbäuchige Frau, sie ragt wie ein Baum, sie steht auf groben Füssen, den Kopf ein wenig vorgestreckt, lauernd, fast tierhaft. Der "Trinkende" trinkt wirklich, er schlürft das Nass in sich, er ist das Trinken selbst, wie die "Frierende" der Schauer der Kälte ist, das Durchgeschütteltsein vom Eisewind. Manchmal tanzen sie, die Barlachschen Geschöpfe, aber es ist ein täppisches Tanzen, kein Flug, kein leichtes Gleiten. Aber da hockt ein Wesen, es hockt und kauert, es blickt uns aus verrunzelten Augen an, es ist ein Klumpen Mensch, der ausgespien wurde, aber weiterlebt und leidet. Sie sind beinahe geschlechtslos, diese Barlachschen Gestalten; man weiss oft nicht, ob es ein Mann ist oder eine Frau. Nur auf einem Lithographieblatt enthüllt eine alte kupplerische Vettel das weisse Fleisch des "Opfers".

Man sehe sich diese Ausstellung an, die den Titel trägt: IN MEMORIAM ERNST BARLACH. Sie ist die Wiederauferstehung eines Unsterblichen.

BARLACH ist etwas EINMALIGES; er hat keinen Vorgänger und keinen Nachfolger. Mit ihm starb der Plastiker und der Dramatiker, dessen Bühnenwerke, wie der "Blaue Boll" und "Der arme Vetter", vor der Barbarei in grossartigen Aufführungen zu sehen waren. Barlachs Deutschtum ist so

hoch aufnahm, die Sprache des Landes zu sprechen. Aber auch der Amerikaner wird es nicht verstehen, dass wir nun uns verstecken, uns Deutschlands schämen, in dem Hunderttausende für uns verbluten und leiden.

Kämpfen wir als Deutsche gegen Hitler, damit die Welt nie vergisst, dass Hitler nicht Deutschland ist. Jetzt wo dieser Müll da in Hitler-Deutschland die deutsche Sprache nur geflüstert werden darf, wollen wir sie hier — laut sprechen. — Joe Gassner.

selbstverständlich, da Hitler, damit die Welt nie vergisst, zweifeln nur ein... Da in Hitler-Deutschland die deutsche Sprache nur geflüstert werden darf, wollen wir sie hier — laut sprechen. — Joe Gassner.

Er gab niemals Schönheit im niedrigen Sinn, er gab immer Wahrheit. Und immer grosse Kunst. Es war ein Köhner, wie kein Zweiter, und das Primitiv-anmutende ist nur die Vereinfachung von etwas sehr Vielfältigem. Alle diese schreitenden, knienden, kauernenden Gestalten, die Stürzenden und Kriechenden... sind Menschen von Fleisch und Blut. Geschöpfe eines Meisters, der in der grossen einsamen Welt allein war mit seinem Werk. Barlachs Kunst ist Volkskunst im allerhöchsten Sinn, jeder, der unvoreingenommen vor diesen Werken steht, muss gepackt und erschüttert werden. Die Nachwelt wird ihm gerecht werden, wird ihn einreihen in die Schar der grössten Deutschen, die kein Terror und kein Schrecken aus unserem Herzen vertreiben kann. Diese Ausstellung geht uns an...

## Boykott dem Boykott.

Das ist kein Film und kein Theaterstück. Es soll eine Mahnung sein, eine Warnung vor einer wachsenden Gefahr. Um Missverständnisse auszuschalten: selbstverständlich kämpfen wir für die Boykottierung von Erzeugnissen des Dritten Reiches; wir kämpfen aber gegen die Boykottierung der deutschen Sprache, des deutschen Buches, des nichtfaschistischen. Wir bekämpfen jene seltsame Parole, die flüsternd von Mund zu Mund geht. Und besonders sind es die, die dem Schrecken der braunen Hölle entronnen sind, die nun glauben, ihre verständliche Empörung und Enttäuschung dadurch zu dokumentieren, dass sie sich schämen, Deutsch zu sprechen, Deutsch zu lesen, Deutsche Musik zu hören.

Jetzt die Sprache Heines und Goethes zu missachten, heisst den Nazis einen Gefallen zu tun. Das wollen sie gerade, dass die Nichtnazis sich als Nichtdeutsche fühlen! So überlässt man ihnen kampflös das ganze Deutschland. Und die Gewinner, die Barbaren, triumphieren. Wir hören dies seit den letzten Ereignissen so oft, so eindringlich, dass wir hier warnen möchten. Es ist Nazi-Trick, auf den die wahren Deutschen, die Nicht-Nazis nicht hereinfallen dürfen.

Selbstverständlich bemühen wir uns, in jedem Lande, das uns gast-



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

1938

KURT ROESCH

December 30 - January 16

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

NEW YORK TIMES  
Sunday, January 9, 1938

IN a foreword to the catalogue of the show of paintings by Kurt Roesch, at the Buchholz Gallery, Horace Gregory, commenting on the wit in Roesch's work, calls it "an astringent commentary upon whatever we used to call the modern temper." Certainly Roesch manages to convey impressions: his semi-abstract "Autumn" calls up more suggestion of Fall than bushels of canvases of lurid autumnal foliage. "Between Sky and Earth" leaves one even before checking on the title with a sense of being out of one's depth. Occasionally, as in "Fragments de Nuit," Roesch wanders down a Klee bypath. But even the earliest painting shown—the "Dead Bird" of 1934—has its emotional effect. Color and design both aid in the summoning up of emotional impressions. He has tempered his abstract approach to good purpose.

NEW YORK HERALD TRIBUNE  
Sunday, January 8, 1939

#### A German Modernist

Kurt Roesch, who paints as well as illustrates books for children, is exhibiting his abstractions at the Buchholz Gallery. Mr. Roesch came to the United States in 1933, and since 1934 has taught art at Sarah Lawrence College. Klee-like trends of fantasy are disclosed by several paintings; others develop motives similarly imaginative in a more decorative and skillful manner, without, however, uncovering a talent of notable originality. In content and treatment one subject of this artist appears very much like another—as may be seen in "Welcome" and "Letter d'Amour," and similar sophisticated adaptations from current modernistic ideology. The book illustrations with their wit and fluent feeling are among the more interesting examples of his work displayed.

NEW YORK POST  
Saturday, January 7, 1939

#### Roesch, Hard-Bitten

Another painter who turns his back on the obvious in his search for hidden things is Kurt Roesch, showing currently at the Buchholz Gallery. Roesch, however, is not given to the creamy touch. His work has a hard-bitten quality that implies a struggle, not so much in terms of technique as in emotional realization.

There are no relaxed moments in these twenty-five oils and water colors. Here are forms that yield their meanings no more easily than titles like "Welcome at Parting," "Fishlike" and "Used and Unused Stones." It's hard going, but a redeeming feature is the scrupulous exactness with which he tears into the tough problems he has set himself.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

1938/39

GERHARD MARCKS

January 14 - February 18

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

## THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN,

SPRINGFIELD, MASS.: FEBRUARY 5, 1939

NEW YORK, Feb. 4.—One consequence of the oppressive Nazi regime is that the United States is becoming acquainted with a too little known part of contemporary art, pre-Hitler German painting and sculpture. The political exile of many important dealers, both "Aryan" and otherwise, has brought to 57th street many new galleries. And from these galleries in turn has come a wealth of material for the study of this undervalued art.

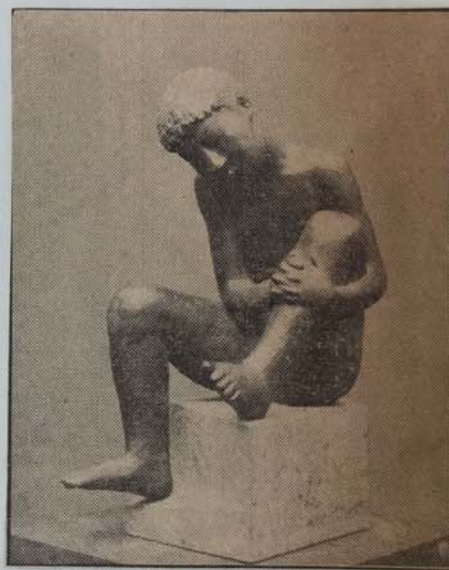
The exhibition of bronzes by Gerhard Marcks, on view at the Buchholz gallery, 32 East 57th street, till the 18th, is such an occasion. When the Museum of Modern Art held its "German Painting and Sculpture" exhibition in 1931, the biographical note remarked:—

"Marcks is not yet well known even in Germany, where 20 other sculptors have greater reputations. The architectonic structure of the 'Adam' . . . and the crude figure of the 'Prophet' . . . make no bid for popularity. But the prophet's tower-like form, the ponderous dignity and insistence of his extended arm, have perhaps no equal in modern German sculpture. Marcks's art has developed slowly. His power has only recently become evident."

History has afforded no opportunity for Marcks's reputation to grow in his native land. In 1931 he was "represented by sculpture in the museums of Essen and Halle." Today his work is no longer to be seen there—"purged," along with hundreds of other examples of significant and important German art. He continues to live and work near Berlin. But the social climate of Germany is scarcely conducive to the support of sincere modern artists. As Peter Thoenes says in his useful brochure, "Modern German Art," "The man at the head of the hierarchy of power has commanded the painters to portray the idealized Graeco-German of his dreams." In a period when thought and creative endeavor turn ever more and more to the reality of the present, the "ideal" and the "Archaic" have nothing to offer.

It is a happy event, therefore, to find the work of this modest and unaffected sculptor brought before the American public, where artists still have freedom to be themselves. Without aping a pseudo-Hellenism, Marcks's sculptures continue in the line of the "great" tradition; they are solidly based on the earth and self-contained within their own volumes, having no extravagant or excessive deviations from their essential forms. They stand, they balance, they do not arouse in the beholder a fear that they will topple over. Other sculptors may experiment; Marcks has chosen to work within the limits of the slowly evolving style of monumental sculpture. The expense of transporting large pieces made it necessary to show small pieces in this exhibition. Nevertheless, one feels that the word "architectonic," with its implications, is the right one for him.

A biographical note may be added for the record. Marcks was born in 1889, studied with Scheibe, was influenced by Kolbe and Gaul, served in the war, 1914-1918. In 1919 he became director of the ceramics department of the Bauhaus at Weimar. From 1925 to 1933, he was a teacher and director of the School of Arts and Crafts at Halle. Bronzes by him are in the Cleveland Museum of Art, the Detroit Institute of Arts and the Germanic museum, Cambridge, Mass., as well as in several private collections in America.





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

THE DETROIT NEWS, SUNDAY, FEBRUARY 19, 1939.

## From the World of Art

ward a sound evaluation of their contribution to the art the century.

Already we see them as a group of highly individual artists, some of them expressing themselves with a gayety and lightness of touch, others interested in the pageant human drama, if not of human tragedy, but none of them slavish to a school.

They are, in France, Picasso, Sgonzac, Maillol, Dufy, Gromaire, Matisse, Derain and others—sometimes called the school of Paris. In Germany the names which show evidence of enduring fame are Otto Mueller, Karl Hofer, Max Pechstein, Gerhardt Marcks, Kathe Kollowitz, Ernest Barlach, Christian Rohlf and others.

THE work of these men of the century is well known in Detroit. It has been shown many times in both our private and municipal galleries.

But since the lines are being drawn, and work of lasting value is emerging from the uncertainties which attend the product of living artists, it is even more important that we familiarize ourselves with these names.

Another opportunity is offered to see the work of the twentieth century European and French group at Alger House this week, where a collection of contemporary German and French prints goes on view today, to remain until March 12.

Here will be found woodcuts by members of the German expressionist group, which includes Schmidt-Rottluff, Kirchner and Heckel, who were the leaders of the movement. A series of book illustrations by the vivid and often exciting Max Pechstein, and a series of prints of bathers, showing the skill of Otto Mueller in drawing the figure.

INCLUDED in the exhibition also are the abstractionists, Paul Klee, who is light, fantastic and amusing, Lyonel Feininger, who, born in America, casts his lot with the contemporary German school and reduces his subject matter to fascinating abstractions. Feininger's skill in simplification and pattern making will doubtless make the murals which he has been commis-

### At the Galleries

**The Detroit Institute of Arts—**Loan exhibition of Dutch paintings until Feb. 26.

**Alger House Museum, branch of the Detroit Institute of Arts—**Exhibition of prints by German and French masters of the twentieth century.

**Detroit Artists Market —** Exhibition of paintings by John Cornish and Charles Culver opens Feb. 20.

**Gordon Beer Galleries—**Etchings of world-famous stock exchanges.

**Thompson Galleries —** Exhibition of paintings by Thomas Biddle.

sioned to do for the New York World's Fair, unusually interesting and highly decorative.

A more somber note is seen in the drawings of Marcks, Barlach and Kathe Kollowitz, grand old woman of the German school, whose strong and tender feeling for suffering humanity is exemplified in many of her drawings.

The magnificent sense of design of Karl Hofer is seen in prints by this recent Carnegie prize winner, and the bold masses of Christian Rohlf make his prints stirring contributions to the show.

THE members of the French group are all equally well known. Outstanding in the work of the many-sided Picasso is his well known print of The Frugal Meal, showing two sensitive half-starved diners at a scantily laden table.

Maillol is also presented with his fine figures, Lucrat with fantastic harelquin figures. Matisse with a handsome figure of a woman in a garden, making a fine piece of decoration, and Derain with a fine study of a head.

The exhibition is made possible by the courtesy of J. B. Neumann, Jean Gorlany and the Buckh gallery, all of New York.

The exhibition, as well as at the galleries at Alger House, be seen every day except Monday from 10 o'clock a. m.

### In Print Group at Alger House



This appealing portrait sketch by Gerhardt Marcks is one of a group of contemporary European prints which go on view at Alger House, Grosse Pointe branch of the Detroit Institute of Arts, today, to remain on view until March 12.

### New Show at Alger House

By FLORENCE DAVIES

The men of Europe, since the turn of the century, have made a definite place for themselves in the world of art.

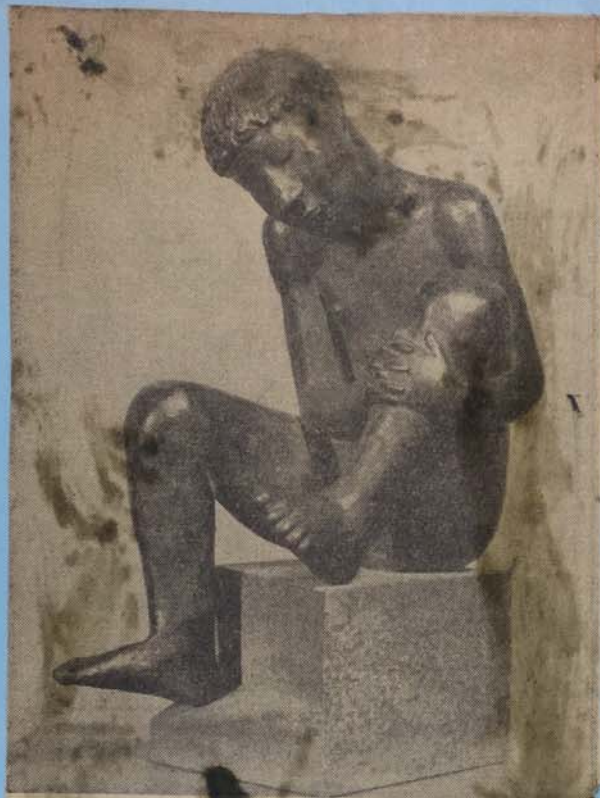
Enough time has elapsed since the artists of this group emerged for us to see them clearly and make a beginning to-



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

NEW YORK TIMES

Sunday, January 29, 1939



"Ragazzo," bronze by Gerhard Marcks. One cast of this work is in the Cleveland Museum of Art. In current show at the Buchholz Gallery.

## GERHARD MARCKS

GERHARD MARCKS, work by whom Curt Valentin has put on view at the Buchholz Gallery, is a German sculptor of outstanding excellence. A certain, perhaps remote, kinship with Barlach seems suggested in, above all, the largest of the present figures: a touchingly simple "Seated Girl." Yet Marcks, less vehement of nature, matured in a gentler philosophy, is wont to create forms more instinct with delicate, elusive, often archaic grace than attuned to powerful utterance.

The archaism expresses itself in somewhat, never excessively, elongated bodies: the "Standing Boy," the "Regula" (reminiscent of Jeanne d'Arc), "The Friends"; an archaism traceable to no manifest particular source, though obviously indicative of a deep, long-pondered motivation. In "Dancing Girls" the contours are smoother, tending slightly toward the stylized. A trend also away from the stricter naturalism of form is revealed in "Eos" and "Girl in Chemise"; away, at any rate, from the kind of direct, wholly unmannered naturalism that distinguishes figures such as the fine little seated "Ragazzo" (reproduced) and the "Girl With Apple."

Nothing this sculptor does appears "mannered." At times, in a slight though unobtrusive softening of the form, may seem to be detected a trace of sentimentality. But that, if indeed actual, is a rare occurrence—and forgotten as we admire the uncompromising fidelity to truth explicit in the standing nude, "Barbara," or the vigorous unconventionality of the small "Man With Sword."

Included are several charming figures of minute dimensions. All of the work catalogued is assigned to the specified years in which it was produced—the span covered extending from 1932 to 1938.

The drawings are true sculptor's drawings.

NEW YORK HERALD TRIBUNE, SUNDAY, JANUARY 29, 1939

### Gerhard Marcks

The German sculptor, Gerhard Marcks, who is now under the Nazi ban in Germany, is represented at the Buchholz Gallery by a display of about twenty small bronzes. Of the so-called degenerate German sculptors, Marcks might well be one of the least offensive. His style is subtle and in some of the smallest figures, such as "Rider" and "Man With Sword," he even goes so far toward traditional models as to call upon vague suggestions of early Etruscan forms. On the other hand, indications of a more personal explorative trend may be seen in figures such as the "Seated Girl," which is robust in form, and "Grazing Horse" and the charming "Kneeling Girl." The work on display covers the artist's development from 1932 through 1938, during which time it has retained a definite harmony of style.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 1.

THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN, SPRINGFIELD, MASS.: MARCH 5, 1939

By ELIZABETH M'CAUSLAND

# Paintings of Beckmann At the Buchholz Gallery

The oils of Max Beckmann, a German now living and painting in Amsterdam, derive from energies as troubled as those of Hartley's own spiritual crisis. With Beckmann, the crisis is the world crisis of persecution, exile and terror. Formerly represented in 17 museums (all except one, German), he now is cut off from his fatherland, as are the most distinguished and self-respecting German cultural workers. This has involved adjustment on Beckmann's part.

It is with the heartiest good will, therefore, that one reports on the current exhibition of his work at the Buchholz gallery (32 East 57th street). One feels that a new spirit is at work in Beckmann, also. In contrast with the melancholy resignation of his large triptych, shown last year, the canvases are full for a positive emotion. They do not deal with avowedly social themes; they do not constitute an overt protest against the fascist regime which legislated the death of culture in Germany; but they do speak of the positive aspects of living. This is an advance over despair and anguish; and certainly it is a thousand times more hopeful than the flaccid and lethargic art born of fascism.

## Lehmbruck Sculptures

The German sculptor Lehmbruck, now dead 20 years, has not gained indemnification from proscription by the fact of no longer being alive. Hence the handsome display of his work at the Marie Harriman gallery (61-63 East 57th street), which was organized in cooperation with Curt Valentin of the Buchholz gallery. Germany, being in need of "valuta" and being content with "ersatz" in art as well as in food, rubber tires and synthetic gasoline, is selling off its "degenerate art." Paintings and sculptures which would corrupt all good citizens of the Nazi state are sold to foreign buyers, either because "degenerate art" would injure no one but a Brown Shirt or because the All-Highest does not care about the morals and esthetics of foreigners, especially damn Yankees. The gain is ours.

Lehmbruck is another German sculptor, like Marcks, too little appreciated in this country. His quality is a gentle one, which grows on one with repetition. There is no sudden shock or surprise when one looks at his work; its tension is subtle, like the sinuous musculature of a swimmer. But more than this, there is grace in Lehmbruck's sculpture; it is strong without ostentation.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK POST, SATURDAY, FEBRUARY 25, 1939

#### Lehmbruck Display

Wilhelm Lehmbruck's life ended tragically in suicide twenty years ago. An exquisitely arranged display of his work at the Marie Harri-man Gallery, prepared by Curt Valentin, pays tribute to the great German sculptor, whose memory has been defiled in the Nazi list of "degenerate" artists.

A delicate droop of melancholy is Lehmbruck's leit-motif. He follows out its plastic implications with rare sensibility and a genuine sculptor's firmness. Despite the tenderness of his expression, the contour is lithe and supple, the form subtly rounded out.

Eighteenth century rococo is re-born in "Young Girl Poised," a bronze surpassed in quality by few works of that earlier age. "Thinking Girl" is another exceptional work in a show of sustained quality. Prints and drawings are also to be seen in this display, which does full justice to one of the finest twentieth century sculptors.

Mr. Valentin scores again in his own Buchholz Gallery with the best Max Beckmann exhibition that has been seen in these parts. There are bold, stark sea pieces, like "Chateau d'If" and "Bay in Southern France." In these Beckmann has mellowed his once strident color without losing his old driving force. He has bluntly pounded out his still-life forms.

Finally, he has swung the battle ax in one of his big tormented figure pieces, "Apache Dancers." It's violent and virulent.

THE NEW YORK SUN, SATURDAY, MARCH 11, 1939.

Max Beckmann's new group of paintings in the Buchholz Gallery, 32 East Fifty-seventh street, makes a more favorable impression than any he has shown here lately. The hardness and blank severity that has sometimes characterized his work has departed and instead there is plastic and straightforward painting and clever color. The pictures are all constructed with undeniable authority and with considerable modern "chic."

H. McE.

New York Herald Tribune  
Sunday, February 26, 1939

#### Max Beckmann

The Buchholz gallery is exhibiting the work of Max Beckmann, the modern German artist who had a large show last year at the same gallery. The figure "Naila" which was exhibited in the Carnegie International last fall is shown in the display, and a new picture called "Apache Dancers," as well as several landscapes and still-life subjects, is included. Beckmann puts considerable emotional pressure in his paintings, which are sharply clarified in form and color but generally bleak in effect. Among the recent pictures the "Still Life With Orchids," the picturesque "Dutch Woman" and the "Naila" carry most weight. The "Apache Dancers" seems simply crude and pretentious. The trend is away from the more carefully calculated harmonics of this artist's earlier work toward a more violent expression. Some of the small harbor pieces on display are vividly patterned and decorative.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1.

THE ART DIGEST---March 1, 1939

Page 19

# Beckmann's Impact "Inescapable"

This season has been extremely active in the field of the modern Germans, largely through the efforts of two establishments, the Nierendorf and Buchholz galleries. Max Beckmann, who now lives in Amsterdam, is the current exhibitor at the latter gallery with a group of recent paintings. He has "mellowed his once strident color," writes Jerome Klein in the Post, "without losing his driving force."

The TIMES critic, Howard Devree, saw a relation to Rouault in Beckmann's violent reactions to the horrors and difficulties of modern life, and called the canvas, APACHE DANCERS, "one of the most brutal paintings I ever saw." Beckmann, continued Devree, "fairly belabors the beholder with his revelation. The spirit of revolt, of hurt, gets into his still lifes and his landscapes with their thick-trunked palms. One may very well not like Beckmann, but the impact of his work is inescapable."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V.A.1

## ART NEWS

## Work of the 1930's by Max Beckmann, a Distinguished German Exile

The few figure compositions are the first to arrest the spectator's attention at the exhibition of paintings by Max Beckmann at the Buchholz Gallery, though his excellent landscapes and still-lives predominate numerically, and the opportunity to see them is welcome. The focal point of the show is the recent "Apache Dancers" wherein a Frankensteinian monster panders to the sadistic tastes of dwarfed, apparently uninterested, spectators. Dominated by the head and torso of the violent autoerotic and the tortured body of his victim, the picture is a declaration in acid green-yellow and black accents. Though dynamic and brilliantly painted, with an extreme sensitivity to light and shade values, the composition is not quite resolved in its blunt statement. Throughout his career Beckmann's work, always retaining the distinctive marks of his forceful personality, has undergone many changes of style, and now, in his middle fifties, embarked perhaps on a new life, one feels that this great German is probably in another transitional period.

The still-lives, dating from 1933 to 1938, reveal a man with sufficient artistic resources to retain the seeking vigor of his idiom in the treatment of inanimate objects without attempting to achieve strength by any false brutality. An honest painter, he has a balanced sense of values, and if he can be potent in the representation of ugliness, he can also be commanding in the creation of beauty.

NEW YORK HERALD TRIBUNE--Sunday, February 26, 1939

Max Beckmann

The Buchholz Gallery is exhibiting the work of Max Beckmann, the modern German artist who had a large show last year at the same gallery. The figure "Naila" which was exhibited in the Carnegie International last fall is shown in the display, and a new picture called "Apache Dancers," as well as several landscapes and still-life subjects, is included. Beckmann puts considerable emotional pressure in his paintings, which are sharply clarified in form and color but generally speak in effect. Among the recent pictures the "Still Life with Orchids," the picturesque "Dutch Woman" and the "Naila" carry most weight. The "Apache Dancers" seems simply crude and pretentious. The trend is away from the more carefully calculated harmonics of this artist's earlier work--toward a more violent expression. Some of the small harbor pieces on display are vividly patterned and decorative.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V.A.1

NEW YORK POST--Saturday, February 25, 1939

Mr. Valentin scores again in his own Buchholz Gallery with the best Max Beckmann exhibition that has been seen in these parts. There are bold, stark sea pieces, like "Chateau d'If" and "Bay in Southern France." In these Beckmann has mellowed his once strident color without losing his old driving force. He has bluntly rounded out his still-life forms.

Finally, he has swung the battle ax in one of his big tormented figure pieces, "Apache Dancers." It's violent and virulent.

NEW YORK SUN, Saturday, March 11, 1939

Max Beckman's new group of paintings in the Buchholz Gallery, 32 East Fifty-seventh Street, makes a more favorable impression than any he has shown here lately. The hardness and blank severity that has sometimes characterized his work has departed and instead there is plastic and straightforward painting and clever color. The pictures are all constructed with undeniable authority and with considerable modern "chic."