

The Museum of Modern Art

For Immediate Release

DRAWING IN AUSTRIA AND GERMANY

Through October 1985

The current installation in the Drawings galleries at The Museum of Modern Art presents a comprehensive selection from the permanent collection of Austrian and German drawings and original works on paper. Organized by Bernice Rose, curator in the Department of Drawings, the installation reflects the development of drawing in Austria and Germany. Works by leading artists of this century are presented chronologically, beginning with drawings from the turn of the century and concluding with contemporary drawings.

As Ms. Rose wrote in her introduction to the exhibition, "At the center of German drawing is Expressionism.... Expressionism, in the broad sense, has been used to describe the work of any artist who, rather than imitate the outer world of natural appearances, rejects or modifies it to reveal an inspired and imaginative inner world. In practice, Expressionist art employs the free and intuitive exaggeration of the everyday forms and colors of nature.... As a historian and colleague has noted, 'The individual attitudes of many of these artists who worked in Germany were fevered by passion, alternating exaltation and despair.'"

The first section of DRAWING IN AUSTRIA AND GERMANY includes works by Ernst Ludwig Kirchner and Erich Heckel who formed the group Die Brücke (The Bridge) in 1905 with Karl Schmidt-Rottluff. Die Brücke was established in Dresden as the first organized reaction against Impressionism, which had become accepted by the conservative art establishment by 1905. Its members worked, exhibited, and published together in a boldly energetic and pioneering fashion.

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In Munich in 1911 a second adventurous Expressionist group, Der Blaue Reiter (The Blue Rider), was formed. Its members are represented in the installation, including Lyonel Feininger, Wassily Kandinsky, Paul Klee, August Macke, and Franz Marc. Highlights are Franz Marc's Blue Horse With Rainbow (1913) and Paul Klee's With The Red X (1914) and Laughing Gothic (1915).

The creative collaborations of Die Brücke and Der Blaue Reiter came completely to an end by World War I. Several artists went to war, while others continued to work independently or within unofficial groups.

The grim disorder of post World War I Germany is expressed in drawings by Max Beckmann, Otto Dix, and Oskar Kokoschka in the next section of the exhibition. Examples from the Dada movement are also on view, including drawings by Jean Arp, Max Ernst, and Kurt Schwitters. Artists Lovis Corinth, Otto Dix, Ludwig Meidner, and Max Pechstein are represented by a group of portraits. Another feature of the exhibition is a group of drawings made at the Bauhaus by Paul Klee, Wassily Kandinsky, and Oskar Schlemmer.

DRAWING IN AUSTRIA AND GERMANY concludes with works from the last thirty years in Germany, many of which express the fragmentation of modern Germany following World War II. The final section contains work from the sixties and eighties by Sigmar Polke; from the seventies by Georg Baselitz, Jörg Immendorf, and A.R. Penck; and from the eighties by Hans Richter. Joseph Beuys, who shares formal alliances with his predecessors Paul Klee and Kurt Schwitters, is represented by several outstanding contemporary works.

DRAWING IN AUSTRIA AND GERMANY will remain on view through October 29, 1985.

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