

ART & POLITICS IN THE WEIMAR REPUBLIC

WORKS FROM THE MERRILL C. BERMAN COLLECTION



ART & POLITICS IN THE WEIMAR REPUBLIC

WORKS FROM THE MERRILL C. BERMAN COLLECTION

Published by the Merrill C. Berman Collection

Essay by Lynette Roth
Design and production by Jolie Simpson
Photography by Joelle Jensen and Jolie Simpson
Printed and bound by www.blurb.com

Images © 2019 the Merrill C. Berman Collection
Images courtesy of the Merrill C. Berman Collection
© 2019 The Merrill C. Berman Collection, Rye, New York

Cover image:
Franz Wilhelm Seiwert, *Demonstration*, 1925.
Oil on canvas, 35 x 26 3/4" (89 x 68 cm)

Every effort has been made to trace the copyright holders and obtain permission to reproduce this material. Please contact us with any information relating to the images or the rights holder.

TABLE OF CONTENTS

7	-	Who Owns the World? Art & Politics in the Weimar Republic by Lynette Roth
13	-	Berlin
23	-	Cologne
91	-	Dresden
95	-	Hannover
105	-	Karlsruhe

Who Owns the World? Art & Politics in the Weimar Republic

Lynette Roth

The Art Lover by American artist Mervin Jules depicts a bald, bespectacled man viewing a painting of demonstrating workers in a smoke-filled industrial landscape. [fig. 1] Jules' aesthete plays on stereotypes of ruling-class wealth and privilege, while his painting-within-a-painting memorializes the infamous 1937 Little Steel strike, during which police fired on unarmed unionized steelworkers protesting low wages and poor working conditions. The exhibition *Who Owns the World? Art & Politics in the Weimar Republic* at the Harvard Art Museums pairs *The Art Lover* with German interwar art from the Busch-Reisinger Museum and the Collection of Merrill C. Berman. Taking its name from a 1932 film by Bertolt Brecht and Slatan Dudow and, *Who Owns the World?* also addresses issues of class disparity, unemployment and dire working-class living conditions during the Weimar Republic. In this context, the Jules painting acts as an important thought prompt for engaging with its German predecessors. What is the role of the artist and the artwork in class struggle? What happens when images of protest become a commodity? The actual frame of *The Art Lover* mirrors that depicted in the scene, further aligning the contemporary viewer and the painting's bourgeois subject in the act of looking. On the 100th anniversary of the founding of Germany's first democracy, *Who Owns the World?* encourages museumgoers to consider the relationship between art and class consciousness as well as their own role as consumers of such imagery, both historical and contemporary.

In the midst of upheaval in Germany after the First World War, numerous artist groups were formed with the aim of transforming society. There were more than forty such art associations in the Weimar Republic, many of whom adopted the nomenclature of socialist or communist movements (e.g., "worker" or "council") to signal affinity with revolutionary politics.¹ Many of these groups had fizzled by the mid-1920s amidst relative stabilization. And yet artists with a range of stylistic approaches foregrounded class struggle and the material and cultural circumstances of workers' lives well into the final years of Germany's first democracy. Many of these artists were associated with the German Communist Party or other radical organizations on the German left. They hailed from across the country: Berlin, but also Cologne, Dresden, Hannover and Karlsruhe. And, in an age of new technologies such as film and photography, many remained committed to printmaking, drawing and painting as a means to unite artistic form with left-wing politics.

Socially critical art of the Weimar period has often been considered synonymous with the "left-wing" of *Neue Sachlichkeit* (New Objectivity), as exemplified in the work of Otto Dix and George Grosz. A number of key artists fall outside this category, however, or actively challenged it at the time. Part of a group of figurative artists in Hannover associated with *Neue Sachlichkeit*, Erich Wegner nonetheless dismissed the term, emphasizing instead the relationship between pictorial and social problems: "If art is to have a sense and a purpose...it must not lose its connection to life, to its own time. We find the problems that become the focus of our artistic experiences in our environment."² Wegner's scenes of sailor life—as seen in *Labor on Board* [101]—recall the sailors' revolt in 1918 which triggered the

¹ Vernon L. Lidtke, "Abstract Art and Left-Wing Politics in the Weimar Republic," *Central European History* 37, no. 1 (2004), pp. 49–90.

² Wegner, Erich. "Neue Wege der Malerei junger hannoverscher Künstler," *Hannoverscher Anzeiger, Illustrierte Zeitung*, January 27, 1929 as cited in *Neue Sachlichkeit in Hannover* Kunstverein Hannover, 1974, p. 125. Translation mine.

November Revolution and ultimately the end of the German Empire. The figure in the foreground grasps a rope, and yet his arm and hand, painted black with a thin white outline, resemble the raised fists of demonstrating workers common in depictions of class struggle at the time. The monumental horizontality of the ships and the vertical pull of the sailors, underscored at center by a red pole, implies the difficulty of the task at hand.

In the volatile political climate of interwar Germany artists discussed not just the importance of depicting social and political content, but also how best to do so for a working-class audience. Like Wegner, Cologne artist Franz Wilhelm Seiwert dismissed *Neue Sachlichkeit*, arguing instead for what he saw as a necessary synthesis of form and content: "Every artwork carries within it the possibility to read out the social conditions in which it was made. And this not just simply in what is depicted, but much more in how it is made."³ Uncertain that abstraction could be understood by viewers, Seiwert grappled with how an artist might show the world without resorting to mimetic representation. Works such as *Proletarians* [67] and *Betriebsorganisation* [68] thus reveal not just his commitment to the depiction of the industrial worker, but also his attempt to increase legibility by using clear and reduced forms. While lines reminiscent of conveyor belts in *Betriebsorganisation* largely encapsulate the figures (see also *Factory* [63]), the individual is not wholly subordinated to the machine.⁴ In both prints, workers face in different directions and retain recognizable physiognomies—a telling contrast to the unity of the proletariat as seen in *The Mass* [59] by Hans Schmitz, a close contemporary of Seiwert's. Here the regimentation of working life transforms the figures into seven of the same, standing together in amassed strength and solidarity.

Gerd Arntz met Seiwert in 1920 and would later credit him and his close collaborator, Heinrich Hoerle, for the realization that "art could also be employed politically."⁵ The three men would later form the core of a group called the Cologne Progressives, which sought to reimagine artistic form along political lines. In a conscious attempt to increase the legibility of his political content, Arntz

3 Seiwert, F. W. "Unser Maibild," *Sozialistische Republik*, May 4, 1925. Reprint in Bohnen/Backes, eds. *Franz W. Seiwert: Schriften* (1978), p.47.

4 The repetition of the letters "B" and "O" refer to the German acronym for individual organizations within factories at the basis of the General Workers' Union (Allgemeine Arbeiter-Union), which Seiwert joined around that time.

5 Gerd Arntz in an interview with Marie Hüllenkrämer, "Die Kraft der einfachen Form," *Kölnischer Stadtanzeiger*, no. 189/37, August 15/16, 1987.



[fig. 1]
Mervin Jules, *The Art Lover*, 1937
Tempera on composite board, 9 5/8 x 12 5/8" (24.4 x 23.1 cm)
Harvard Art Museums/Fogg Museum, Donated by Jack Sando '62 and Judith Sando, in appreciation of Professor Seymour Slive, 2005.114

simplified the human form and frequently employed an oppositional structure mirrored in the black and white of his printmaking. Like *Residential Building* [48], *The Order* [43] is divided into three distinct segments corresponding to the upper, street, and basement levels of a building. In *The Order* this cross-section of modern urban life acts a metaphor for the hierarchy of the social order; for instance, no stairs lead to the uppermost section. Arntz addresses here not only the disparity between upper-class leisure and working-class labor, but the pervasive subordination of the (faceless) individual to the mass: in entertainment (dancing girls in an exclusive club), the military (soldiers on the street), and industry (workers below ground). In *12 Houses of Our Time*, selections of which are in the Berman collection, Arntz further divides the social sphere, relegating people to certain spaces within spaces such as a factory [47] or stadium [49]. In the late Weimar period, Arntz's printmaking would continue alongside his work for the Viennese Social and Economic Museum (*Gesellschafts- und Wirtschaftsmuseum*). The museum's director, Otto Neurath, aimed to develop a universal system for presenting socio-economic facts to the general public and Arntz developed a language of simplified symbols to replace statistical graphs and numbers. The universally recognizable pictorial statistics (*Bildstatistik*), later called Isotypes (International System of Typographic Picture Education), form the basis for the modern-day pictogram, ubiquitous in its application in everything from transportation signs to product labels (see the major publication of the Viennese Social and Economic Museum, *Society and Economy* [50]).

Particularly in the early years of the Weimar Republic, prints played a key role in the dissemination of imagery and information to the masses. Seiwert's prints were frequently reproduced in a number of journals, including the Berlin-based *Die Aktion*, a popular left-wing magazine with broad reach [61-62]. In Prague in 1922, Augustin Tschinkel was greatly influenced by a print of Seiwert's appearing in *Die Aktion* and would go on to make work such as *Everyday Life* [84] and *Workers I* [85].⁶ A Dutch artist, Peter Alma's artistic production was also influenced by the work of the Cologne Progressives, who counted him among their own. His eight social portraits illuminate positions of power in society—figures who would have been identifiable to contemporary viewers: a minister, a general, a priest, a judge, a diplomat, a jailer, a banker, and a lawyer. [24-31] Like Seiwert and Arntz, Alma sought legibility in his work, designing his prints as a series to enable the viewer to compare and contrast them.⁷

An untitled drawing by Hanna Nagel from 1929 [114] offers a stark contrast to familiar Weimar period depictions of "man and machine." Nagel's drawings are characterized by bold graphite lines and touches of color wash, similar to the work of her most influential teacher at the Badische Landeskunstschule in Karlsruhe, Karl Hubbuch (see, for example, *Light Thriller* [113]). Here a half-nude female figure perches precariously on the wheel of a printing press. Her bobbed hairstyle (*Bubikopf*) can be associated with the liberated "New Woman" of the decade, yet the slump of her body suggests the toll of hard – and, explicitly, female – labor. Working-class women also appear

6 *Die Aktion* represented views of dissenting radicals who formed splinter groups such as *Kommunistische Arbeiter Partei Deutschlands* (German Communist Workers' Party; KAPD), which split from the KPD in 1919 and *Allgemeine Arbeiter Union* (General Workers' Union; AAU).

7 In 1930, Alma organized the international exhibition *Socialist Art Today*, with the aim of featuring art related to the labor movement, class struggle, and social conditions. The exhibition included many of the artists whose work is in the Merrill C. Berman collection.

in Arntz's *Midday in Front of the Factory* [44] and *Workers' Colony* [37], which blur the line between public and private; exterior courtyards like those shown here often served as gathering places and playgrounds for working-class families.

In the years following World War I, Germany's new democracy struggled with massive unemployment and hyperinflation. In 1924, a group of seven politically engaged artists produced a portfolio entitled *Hunger* to benefit the International Workers' Aid (*International Arbeiter Hilfe*), a transnational propaganda and relief organization that raised funds to support impoverished workers. Otto Nagel, who contributed a portrait of a worker to the portfolio, was deeply involved in the organization and oversaw its Artists' Relief program. Otto Dix, Käthe Kollwitz, Eric Johanson and Heinrich Zille focused on the plight of working-class women and children. Others highlighted the growing socio-economic inequality in the Weimar Republic. In Grosz's print [fig. 2], for example, gaunt-faced workers gaze upon a delicatessen's rich spread of sausages and cheese, the storefront window acting as a physical reminder of class disparity. A similar scene appears in the crowded streets of Berlin in Karl Holtz's *Friedrichstrasse* [15] or Gerd Arntz's gleaming shop window [40] replete with workers (suspended on a platform) charged with keeping it clean.

Typical of Gerta Overbeck's small-scale work from the early 1920s, *After Work's End* (also called *Before a Thunderstorm*) [99] offers a related perspective on the widespread food shortage among the working class. In it, workers at a distance from brick tenement buildings tend to their garden plot in an eerie light. Inspired by the ideas of 19th-century German physician Daniel Gottlob Moritz Schreber, such garden allotments were a means to combat urban families' malnutrition and lack of fresh air in the wake of rapid industrialization. Indeed, food produced in such gardens became essential for many families' survival. From 1919 to 1922, Overbeck attended the Hannover School of Arts and Crafts where she met other emerging artists, among them Wegner and Ernst Thoms. Her scene, suggesting a depressing disconnect from nature, finds an ideal counterpart in Thoms' *Drunkard in a Bar* [100]. In it, a lone worker struggles to remain upright at the bar, his legs straight out below him. The soles of his shoes are not firmly planted on the floor but turned impossibly towards the viewer. Thoms plays with perspectival contradictions throughout the work, the dizzying rooms reflecting the drunkard's lack of focus. Like the figure in a mirror, the viewer becomes a voyeur of the worker's isolation and desperation. Although he would later become the most successful of his Hannover colleagues, Thoms worked additional jobs in order to support himself during the period of economic and political instability after World War I, which he called the "Severity (*Schwere*) of the Golden Twenties."

A founding member of the *Rote Gruppe* (Red Group), a communist artists' association dedicated to art in the service of class struggle, Georg Scholz became well-known in the early 1920s for his biting social commentary exemplified in *Industrial Farmers* [115]. This lithograph after a painting is staged as a family portrait of a straitlaced couple and their acne-ridden child. The boy demonically tortures a frog, while the man clutches a bible and his wife cradles a pig. Sacks of flour are piled in the corner of the sparse interior. Outside the window, a plump priest waves his arm in blessing, his stomach revealing an illuminated poultry dinner inside. Usurious farmers (*Wucherbauern*) were those who profited from the lack of food in the cities during World War I and in the subsequent inflationary

period. They are the agricultural counterparts to the capitalistic exploitation in urban environments as seen in Scholz's cigar-smoking profiteer in an automobile in *Newspaper Carriers* [116] or the National Socialist protagonist of the watercolor *Swastika Crusader (in the Café)* [118], which was also issued as a print.

If his contemporaries often described the industrial and agricultural spheres as at unreconcilable odds, in his 1932 *City and Country* [76] Seiwert presents their unification. The print depicts an industrial worker and a peasant farmer holding a hammer and a sickle respectively. The figures' other hands lock in a single rectangular shape near the composition's central axis. This "handshake" joins the figures and the two distinct realms of the print: on the left, the industrial sphere with its factory building and smokestacks. On the right-hand side, distinct carved planes can be read as country fields seen from above. The subject would have been readily recognizable at the time as a utopian vision of a classless society, thought achievable only by the combined efforts of industrial workers and farmers. The motif of worker-peasant unification was a Soviet emblem used frequently during the interwar period, seen also in Hoerle's self-portrait *Worker* in the Busch-Reisinger Museum collection. In *Mass* [fig. 3], Seiwert depicts seven figures in a wide range of paint colors applied in distinct planes with thick, visible brushstrokes. The rectangular planes that flank the group refer to factory buildings and farm fields. The purest white is reserved for the head of the centermost figure, creating a forward thrust to the group. Despite the absence of symbolically raised fists or, in fact, any arms at all, the figures are clearly joined in collective demonstration. Seiwert hereby challenged common depictions of revolution in an idealized singular socialist "hero." As critic Ernst Kállai described it at the time this "patchwork" forms "an undividable unity: all for one, one for all."⁸

⁸ Ernst Kállai, "In memoriam Franz Wilhelm Seiwert" *Forum* 3, no. 9 (1933, p. 254.)



[fig. 2]
George Grosz, *Hunger*, from the portfolio "Hunger", 1924.
Lithograph, 13 3/8 x 9 7/16" (34 x 24 cm)
Harvard Art Museums/Busch-Reisinger Museum, Gift of the Fine Arts Library, Harvard College Library, 2009.11.2



[fig. 3]
Franz Wilhelm Seiwert, *Mass*, 1931
Oil on wood, 22 13/16 x 11 1/4" (58 x 28.5 cm)
Harvard Art Museums/Busch-Reisinger Museum, Richard Norton Memorial Fund, 2015.43

BERLIN



Karl Holtz, *Friedrichstrasse* (Friedrich Street), c. 1920.
Lithograph on paper, 20 1/2 x 13 7/8" (52 x 35.2 cm)



Karl Holtz, *Untitled*, c. 1920.
Lithograph on paper, 23 x 16 3/4" (58.6 x 42.5 cm)



Rudolf Schlichter, *Dachluke (Escape Hatch)*, 1920s.
Ink on paper, 21 3/8 x 18 1/4" (54.3 x 46.4 cm)



Rudolf Schlichter, *Der Schöner Joseph* (Handsome Joseph), 1925-1926.
Pencil on paper, 24 3/4 x 18 3/4" (63 x 47.5 cm)

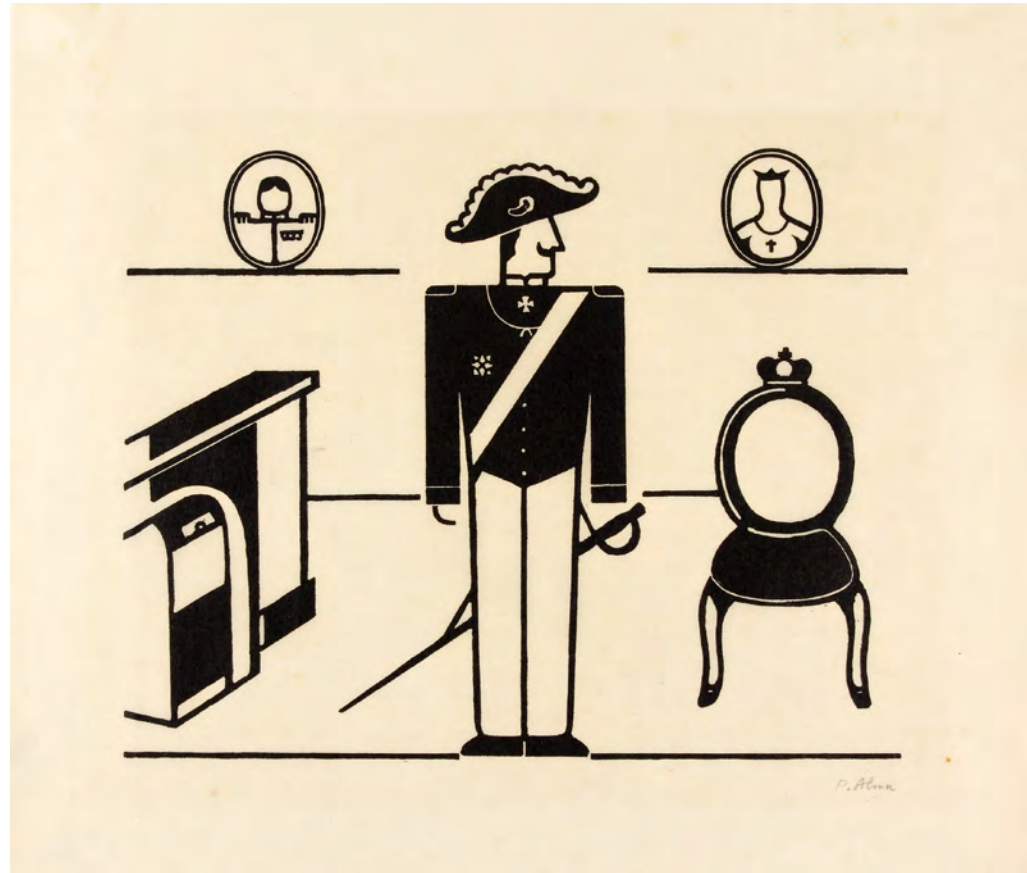


Rudolf Schlichter, *Californische Bar* (California Bar), c. 1919.
Lithograph on paper, 41 x 39 1/2" (104.1 x 100.3 cm)



Rudolf Schlichter, *Liebesspiel* (Amorous Play), c. 1919.
Lithograph on paper, 47 1/2 x 32" (120.7 x 81.3 cm)

COLOGNE



Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 10 9/16 x 12 1/4" (26.8 x 31.1 cm)

Included in Harvard Art Museums exhibition



Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 11 1/18 x 12 1/4" (28.2 x 31.1 cm)

Included in Harvard Art Museums exhibition



Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 11 1/8 x 12 1/4" (28.2 x 31.1 cm)

Included in Harvard Art Museums exhibition



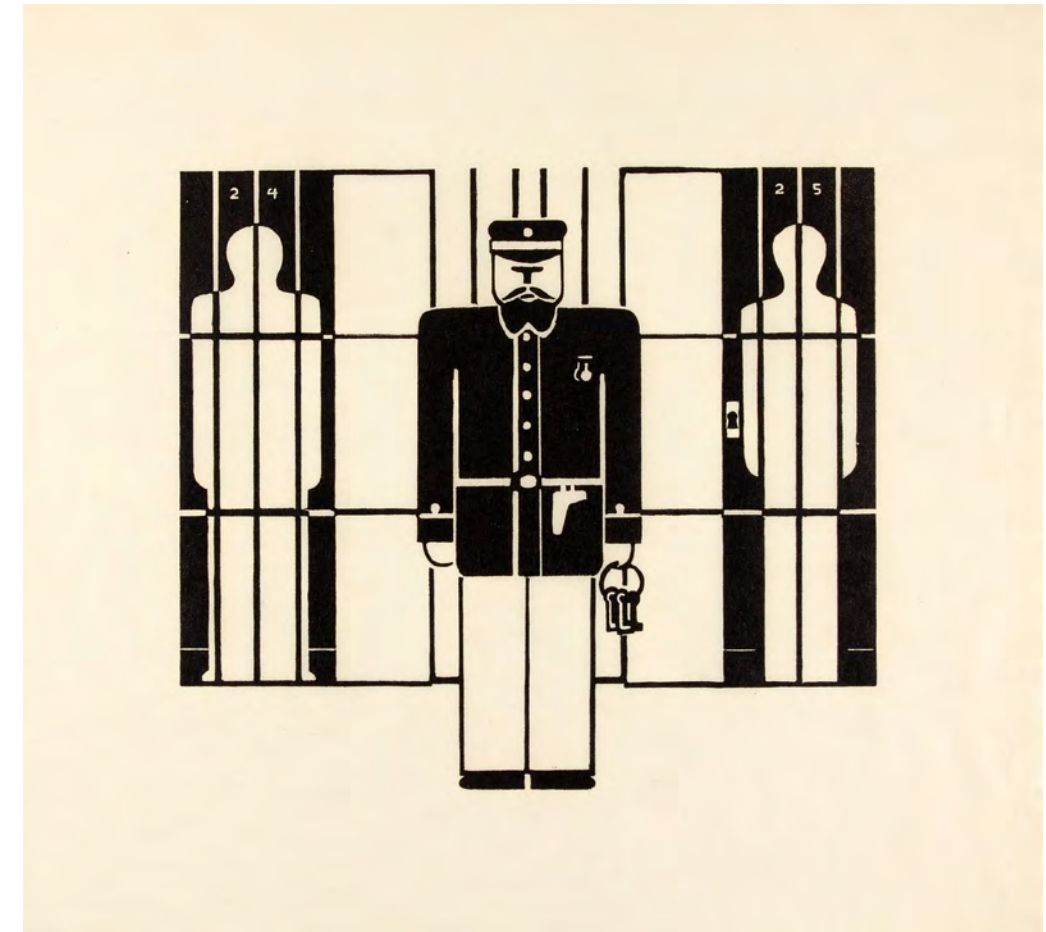
Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 11 1/4 x 12 1/4" (28.6 x 31.1 cm)

Included in Harvard Art Museums exhibition



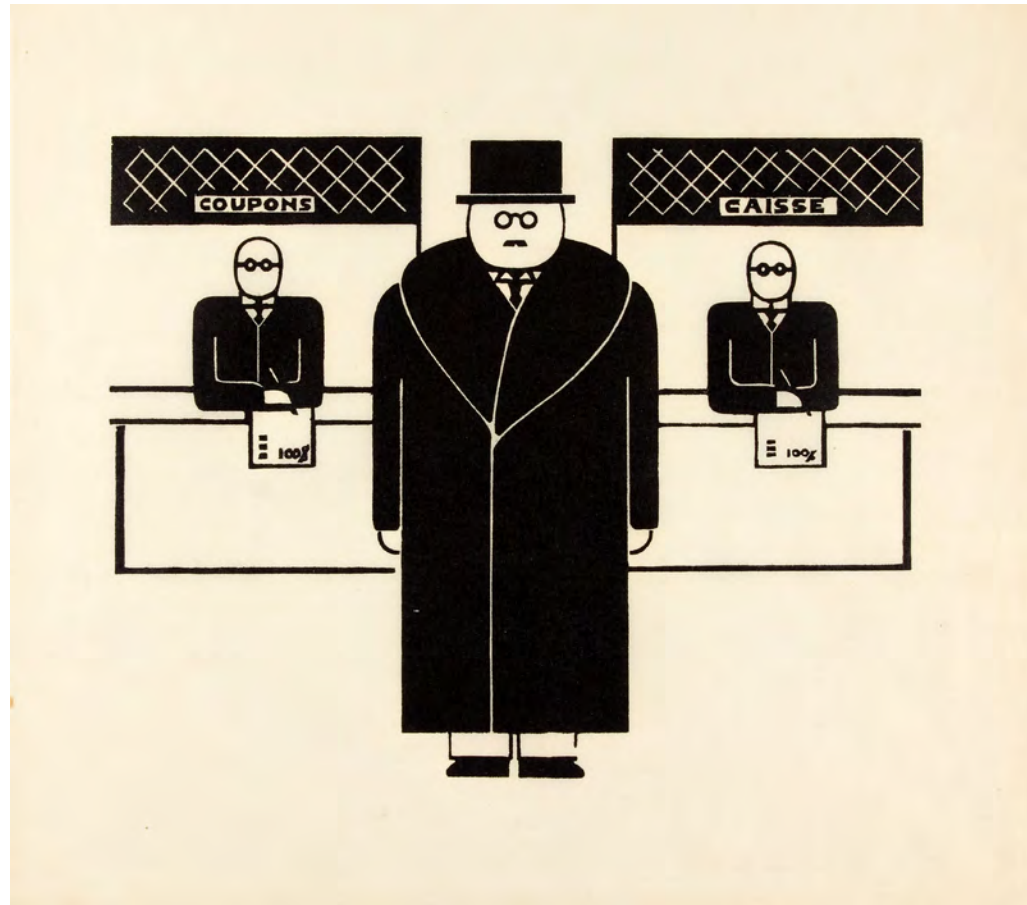
Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 11 1/8 x 12 1/4" (28.2 x 31.1 cm)

Included in Harvard Art Museums exhibition



Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 11 1/8 x 12 1/8" (28.2 x 30.8 cm)

Included in Harvard Art Museums exhibition



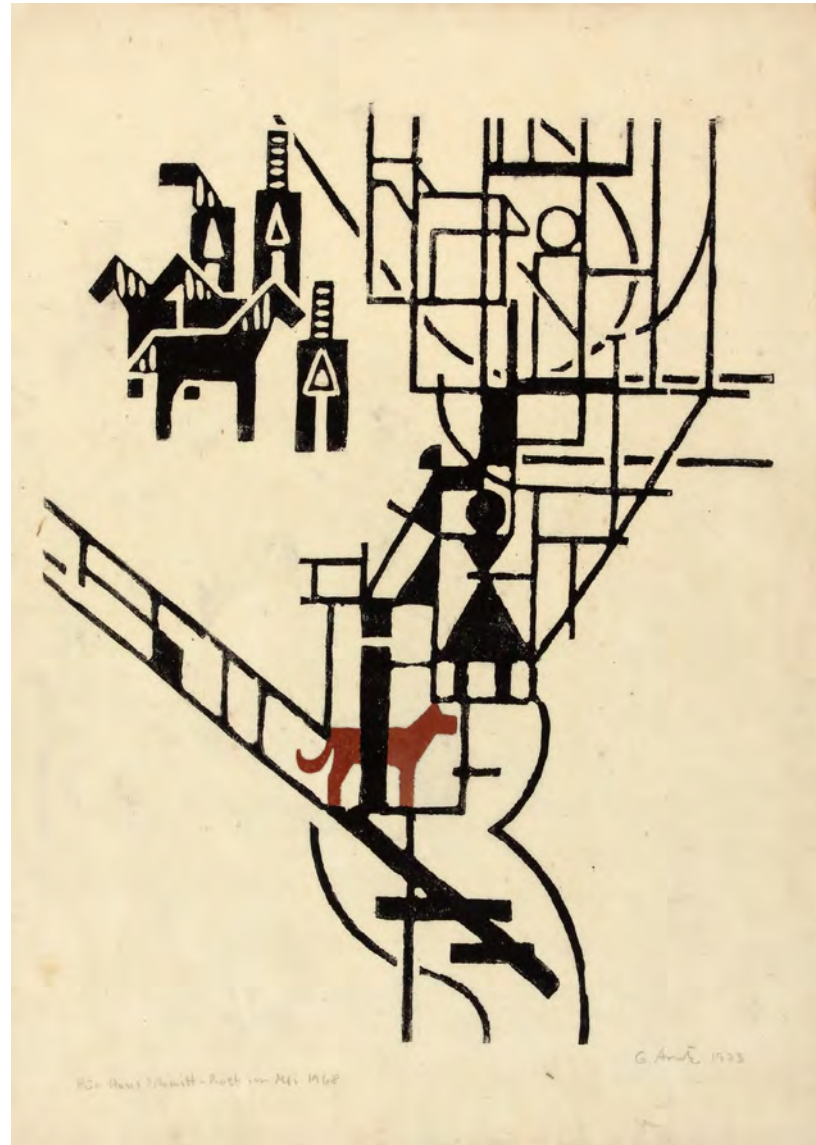
Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 11 1/18 x 12 1/2" (28.2 x 31.7 cm)

Included in Harvard Art Museums exhibition



Peter Alma, *Sociale Portretten* (Social Portraits), 1929-1931.
Linocut on paper, 11 1/18 x 12 3/8" (28.2 x 31.4 cm)

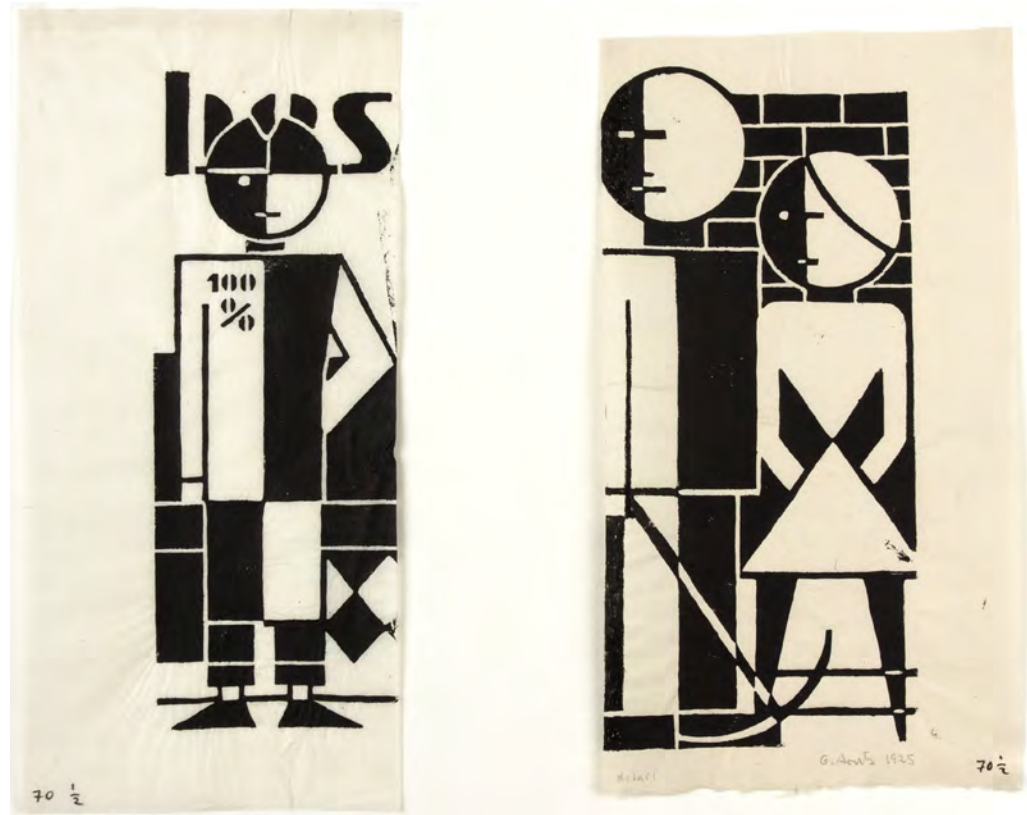
Included in Harvard Art Museums exhibition



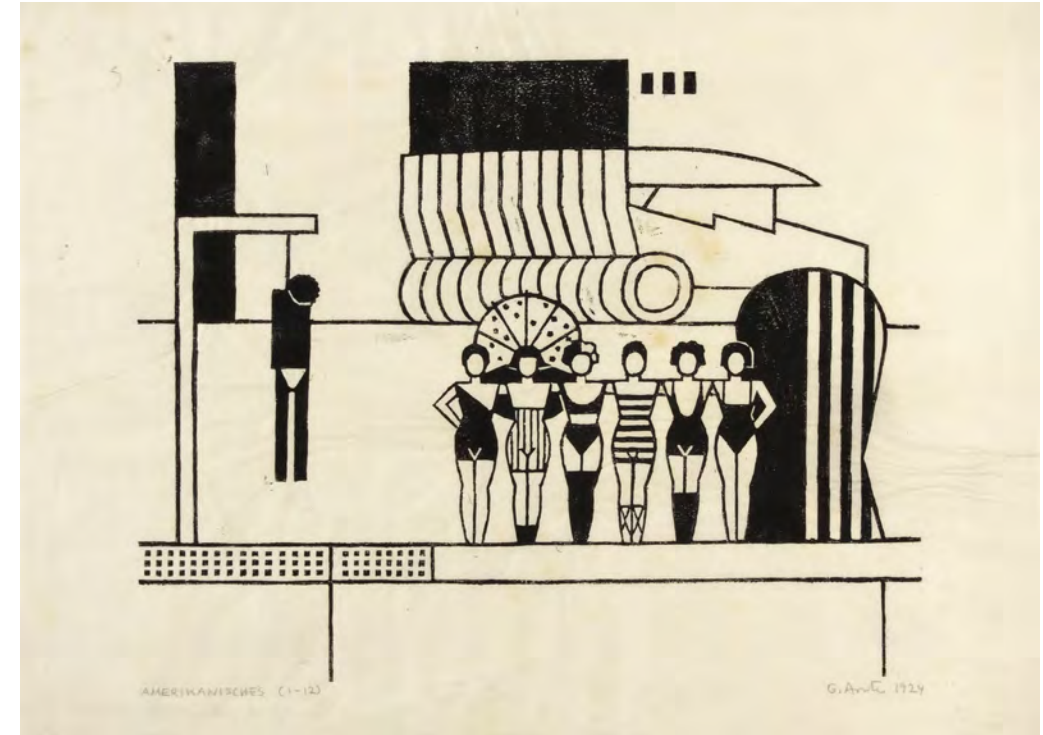
Gerd Arntz, *Holzschnitt mit Pferden* (Woodcut with Horses), 1923.
Woodcut on paper, 14 1/2 x 10" (37 x 25.5 cm)



Gerd Arntz, *Erschossen um nichts* (Shot for Nothing), 1924.
Woodcut on paper, 15 3/4 x 10 1/2" (40.2 x 26.7 cm)



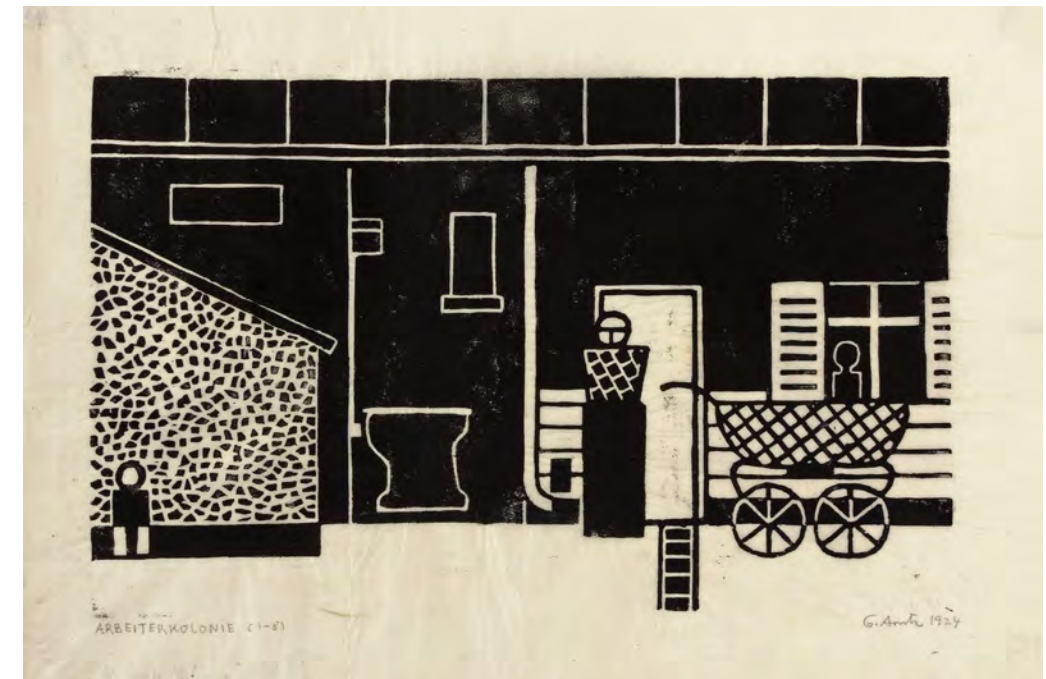
Gerd Arntz, *Beschissen um alles* (Taken for Everything), 1924.
 Woodcut on paper, 10 1/2 x 5 1/8" (26.8 x 13 cm) - left
 9 7/8 x 5 1/2" (25.2 x 14 cm) - right



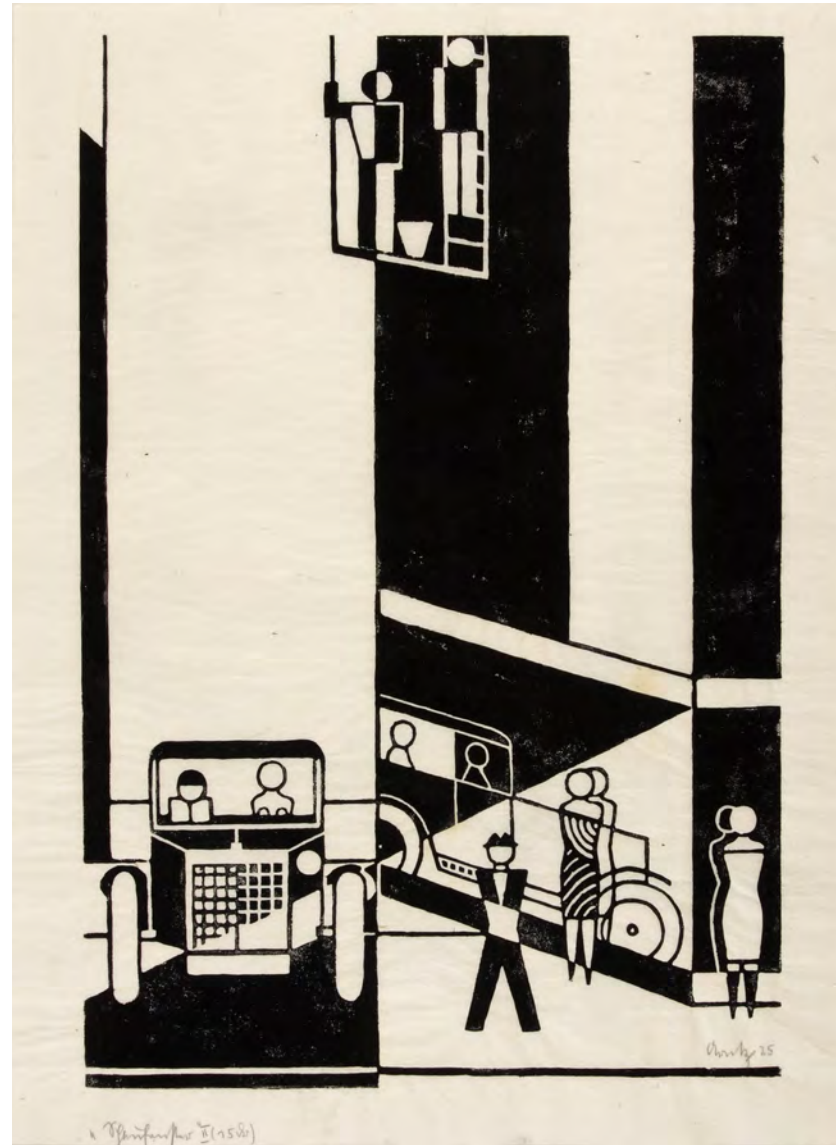
Gerd Arntz, *Amerikanisches* (American), 1924.
 Woodcut on paper, 13 x 9 1/2" (33 x 24 cm)



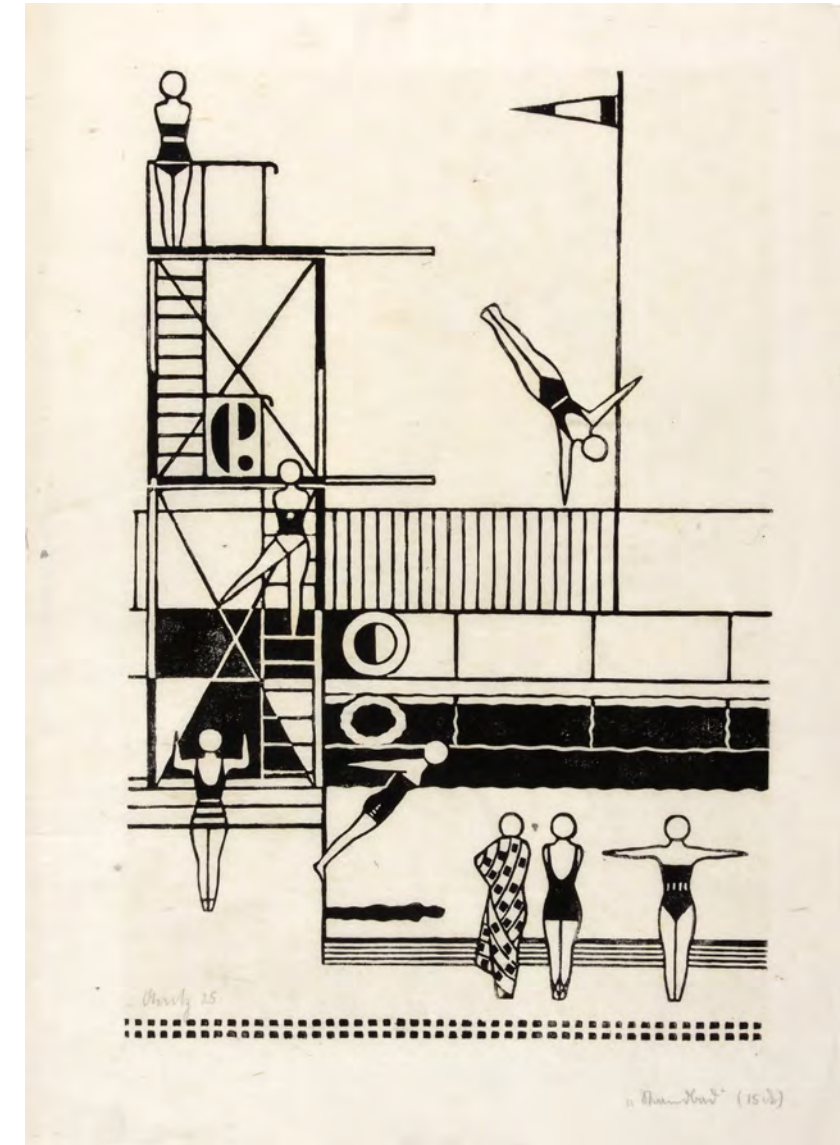
Gerd Arntz, *Théâtre* (Theater), 1924.
Woodcut on paper, 12 x 8 5/8" (30.4 x 21.8 cm)



Gerd Arntz, *Arbeiterkolonie* (Workers' Colony), 1924.
Woodcut on paper, 11 3/4 x 8 1/4" (30 x 21 cm)



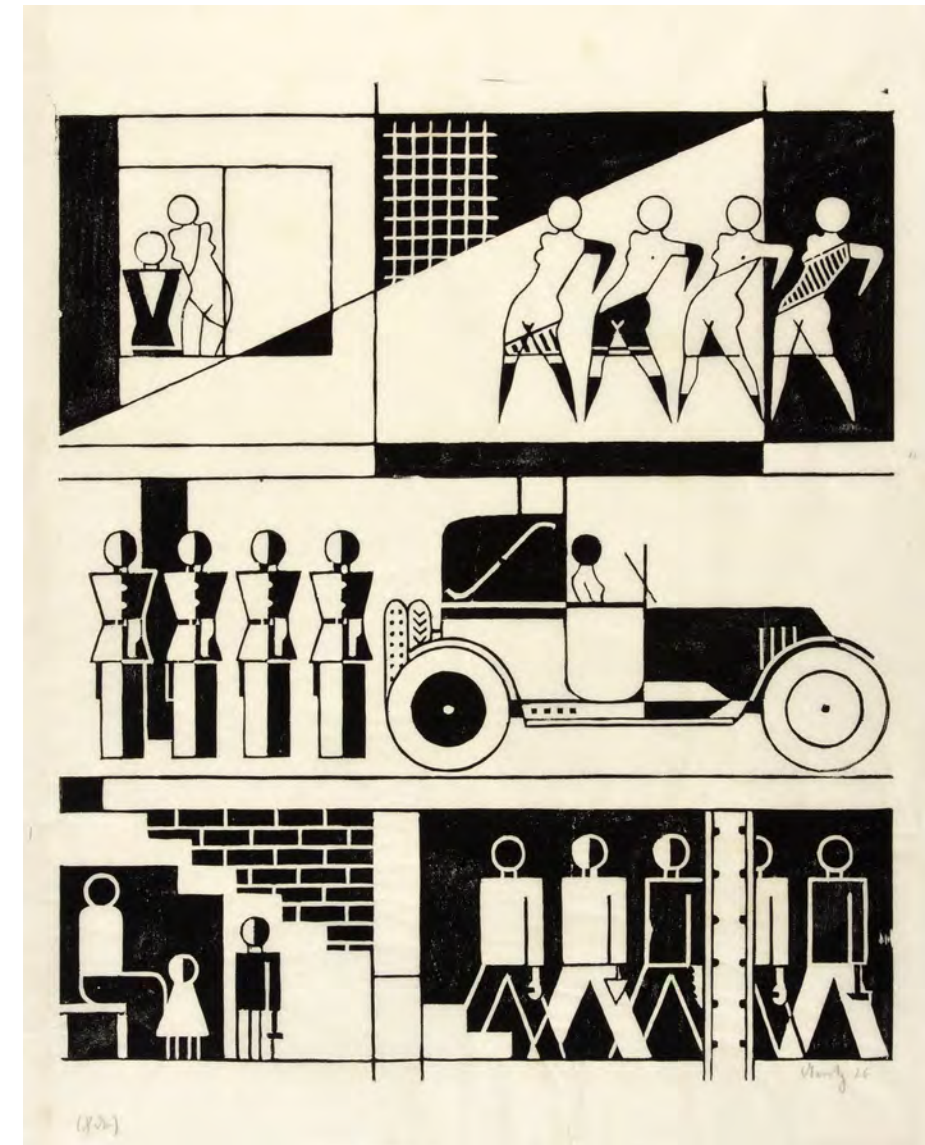
Gerd Arntz, *Schaufenster I* (Showcase I), 1925.
Woodcut on paper, 14 x 9 3/8" (35.5 x 23.6 cm)



Gerd Arntz, *Strandbad* (Beach), 1925.
Woodcut on paper, 14 x 9 3/8" (35.5 x 23.6 cm)



Gerd Amtz, *Paternoster*, 1926.
Woodcut on paper, 12 1/4 x 6 3/4" (31 x 17 cm)



Gerd Amtz, *Die Ordnung* (The Order), 1926.
Woodcut on paper, 12 7/8 x 10 3/4" (32.8 x 27.4 cm)

Included in Harvard Art Museums exhibition



Gerd Amtz, *Mittag vor der Fabrik* (Midday in front of the Factory), 1927.
Woodcut on paper, 9 1/2 x 14" (24 x 25.8 cm)

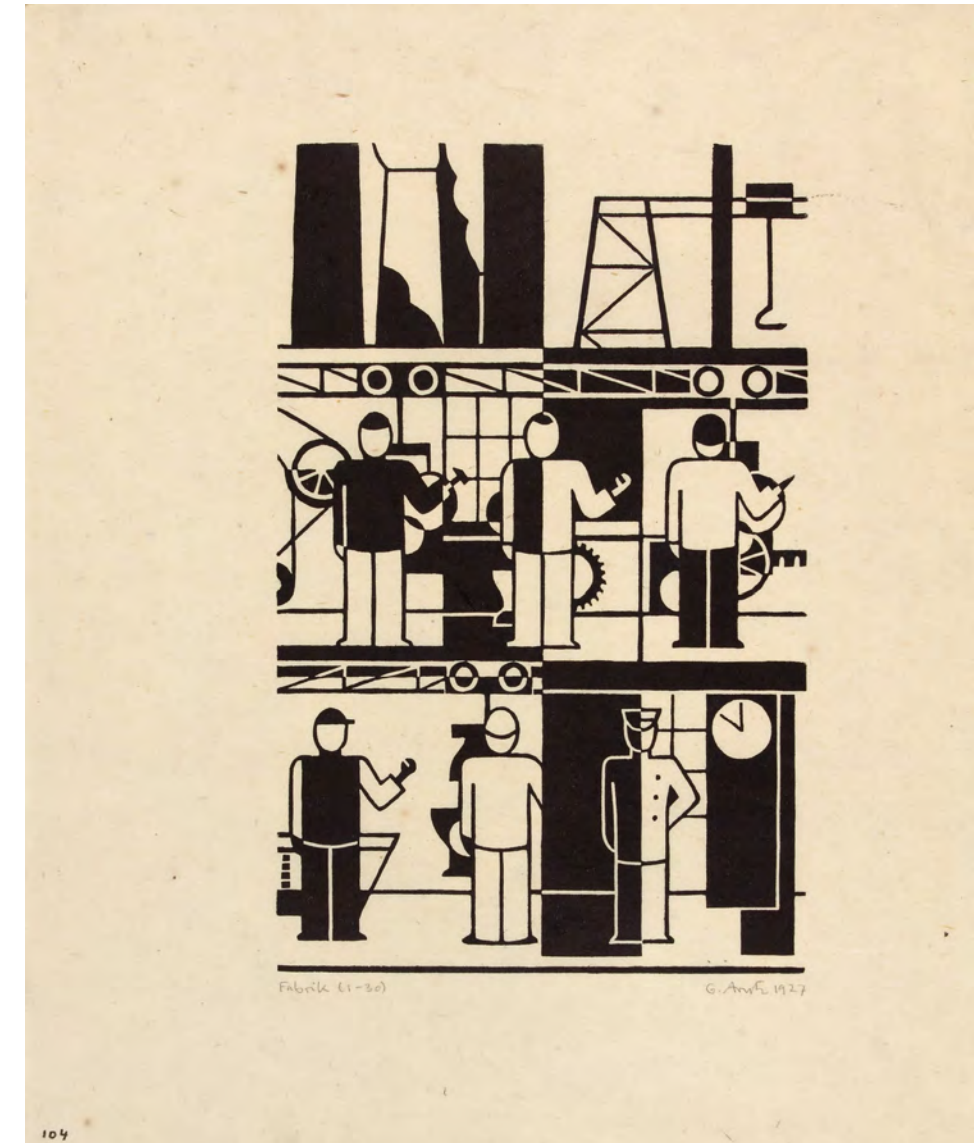
Included in Harvard Art Museums exhibition



Gerd Amtz, *Charles Louis Philippe*, 1927.
Woodcut on paper, 12 x 9" (30.8 x 23 cm)



Gerd Amtz, *Theater*, 1927.
Woodcut on paper, 16 3/8 x 10 1/2" (41.5 x 26.5 cm)



Gerd Amtz, *Fabrik (Factory)*, 1927.
Woodcut on paper, 13 3/4 x 11 3/8" (35 x 29 cm)



Gerd Amtz, *Wohnhaus* (Residential Building), 1927.
Woodcut on paper 14 3/4 x 11 3/8" (37.5 x 28.7 cm)



Gerd Amtz, *Sporthalle* (Stadium), 1927.
Woodcut on paper 16 1/8 x 10 1/2" (41 x 26.5 cm)



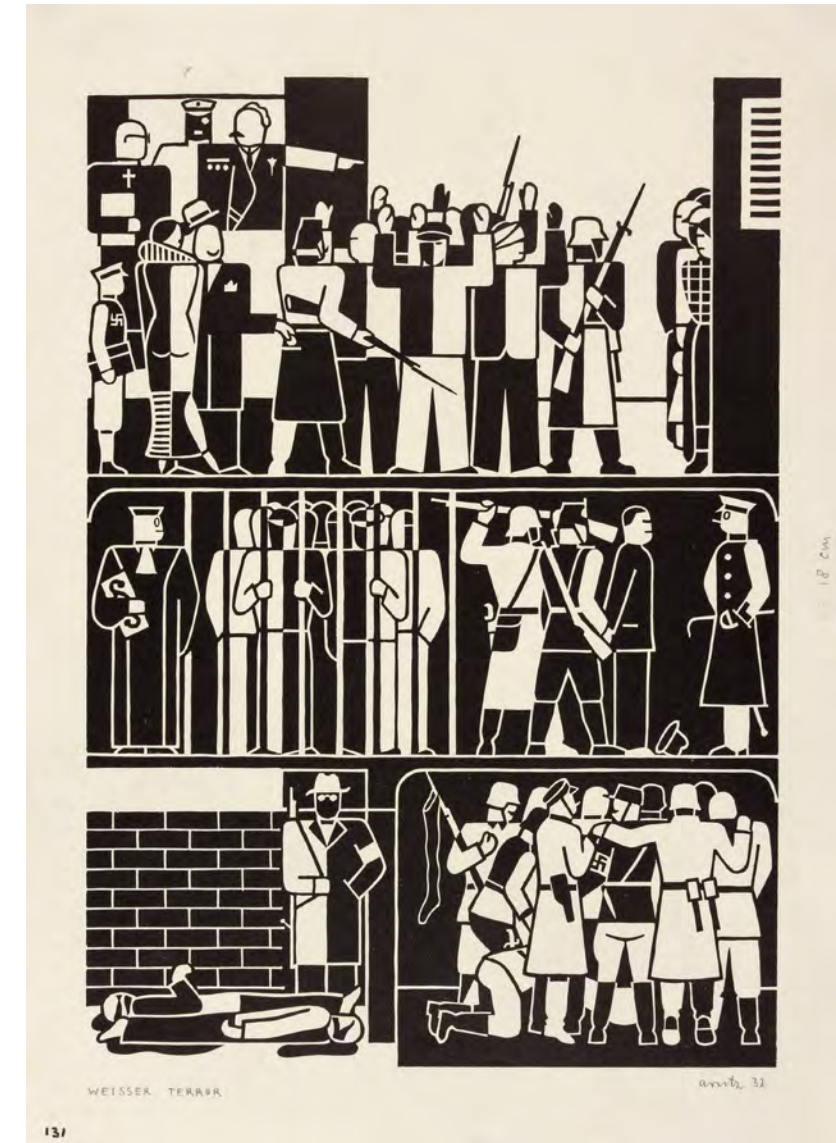
Gerd Amtz, *Gesellschaft und Wirtschaft* (Society and Economy), 1930.
Photomechanical prints on paper, 12 1/16 x 23" (30.6 x 58.4 cm)



Gerd Amtz, *Schifferstreik I* (Sailors' Strike), 1930.
Oil on board, 47 1/4 x 31 1/2" (120 x 80 cm)



Gerd Arntz, *Arbeitslose* (Unemployed), 1931.
Woodcut on paper 14 1/2 x 10 5/8" (36.8 x 27 cm)



Gerd Arntz, *Weisser Terror* (White Terror), 1932.
Woodcut on paper, 13 3/4 x 9 3/4" (34.8 x 24.7 cm)



Gerd Arntz, *Krieg (War)*, 1931.
Woodcut on paper 14 1/2 x 10 1/2" (36.7 x 26.7 cm)



Gerd Arntz, *Oben und unten (Above and Below)*, 1931.
Woodcut on paper, 14 1/2 x 10 3/8" (36.7 x 26.5 cm)



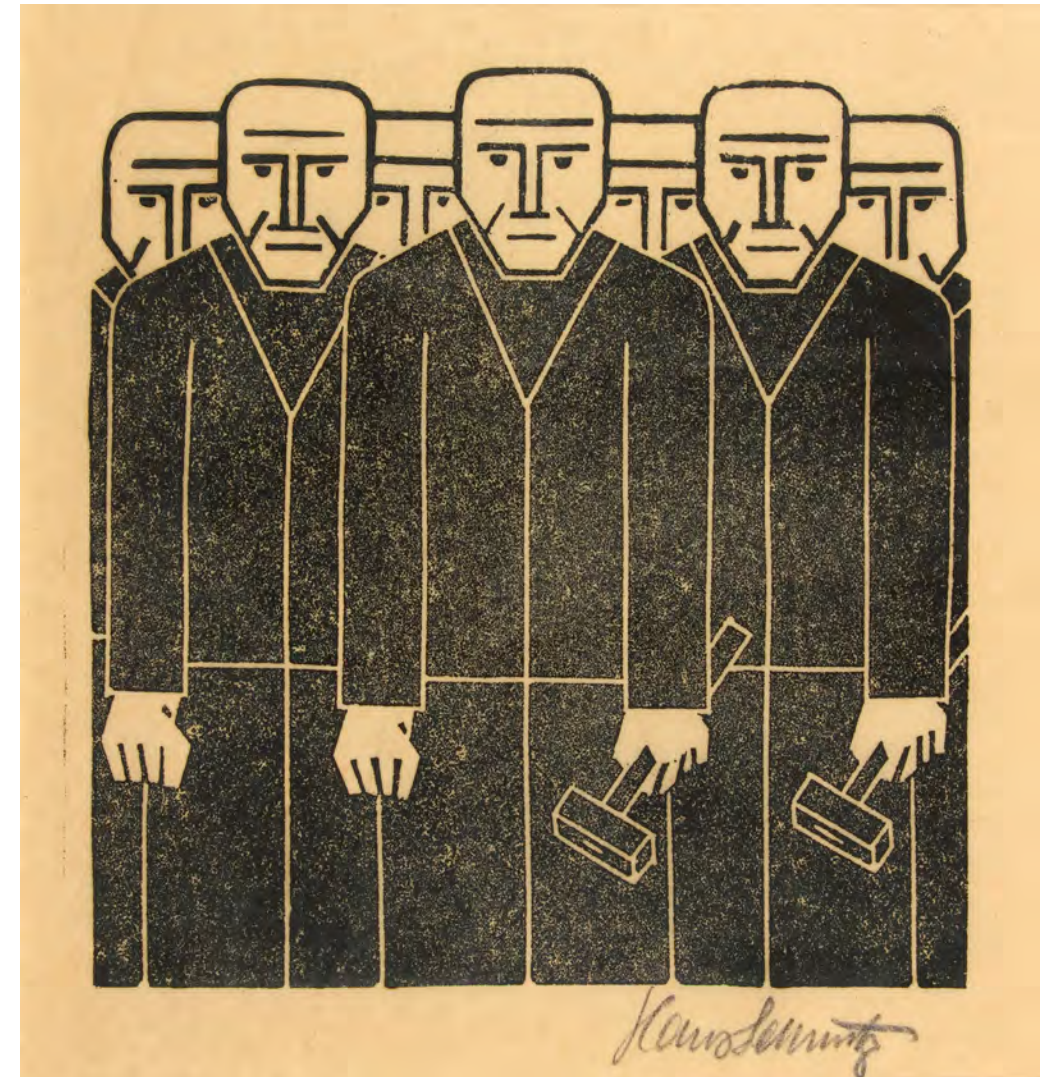
Gerd Amtz, *Wahldrehscheibe* (Election Wheel), 1932.
Woodcut on paper, 13 3/4 x 9 5/8" (34.8 x 24.5 cm)



Heinrich Hoerle, *Mann und Frau* (Man and Woman), c. 1930.
Linocut on paper, 6 5/8 x 5 3/8" (16.8 x 13.7 cm)



Heinrich Hoerle, *Zwei Männerköpfe* (Two Male Heads), 1932.
Wax on cardboard and panel, 13 3/4 x 18 7/8" (35 x 48 cm)

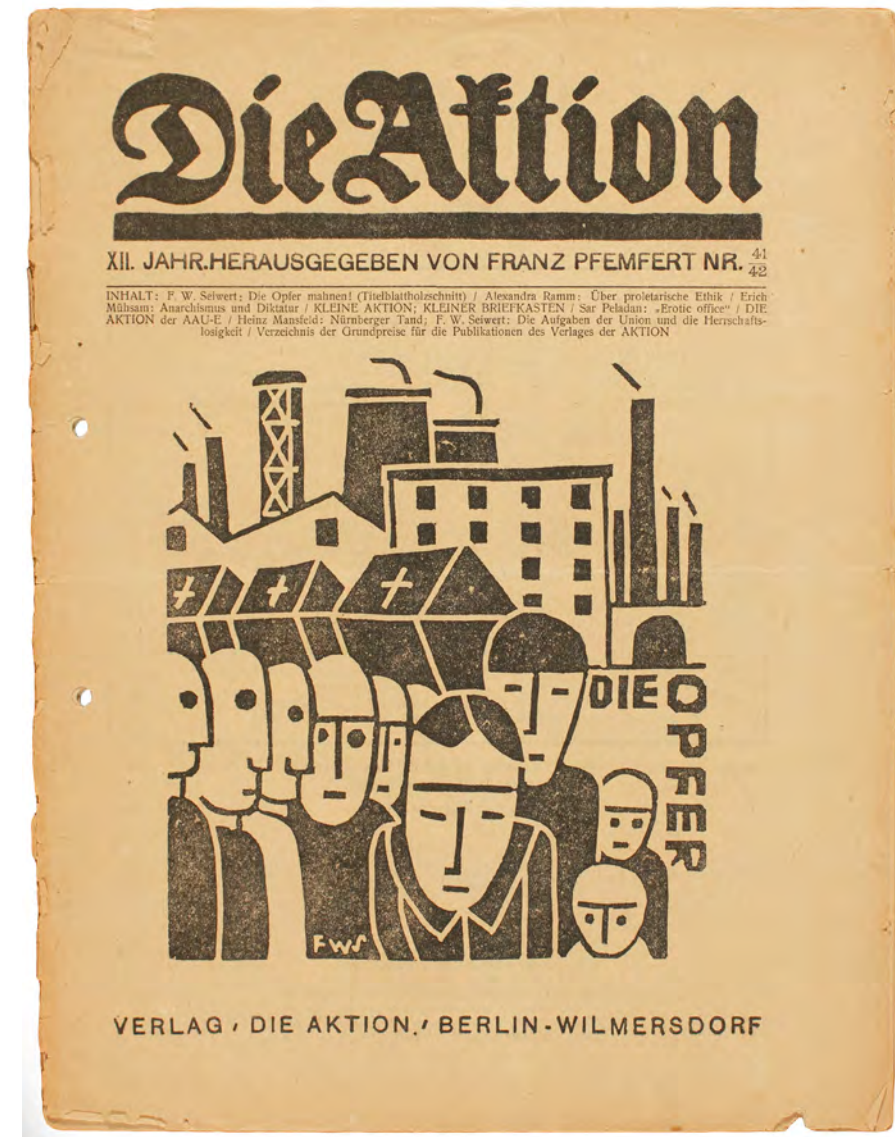


Hans Schmitz, *Die Masse* (The Mass), 1922.
Linocut on paper, 11 1/8 x 8 3/4" (28 x 22 cm)

Included in Harvard Art Museums exhibition



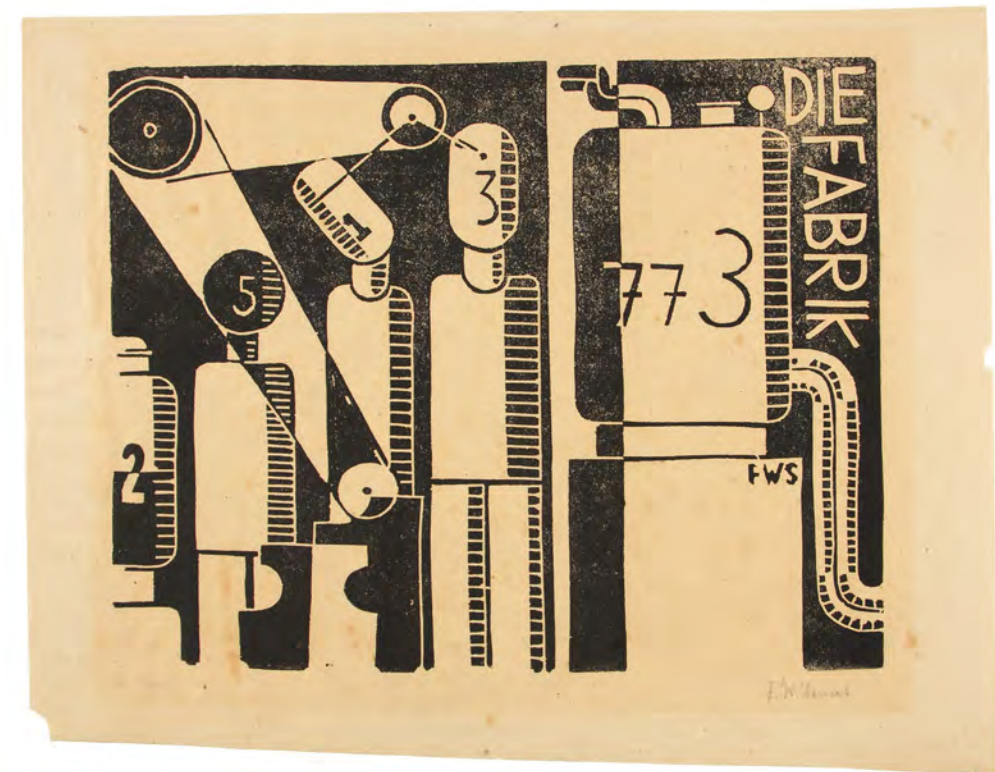
Franz Wilhelm Seiwert, *Der Strom*, to Dore Leeser-Freundlich, 1919.
Linocut on card, postcard, 5 1/2 x 3 1/2" (14 x 8.9 cm)



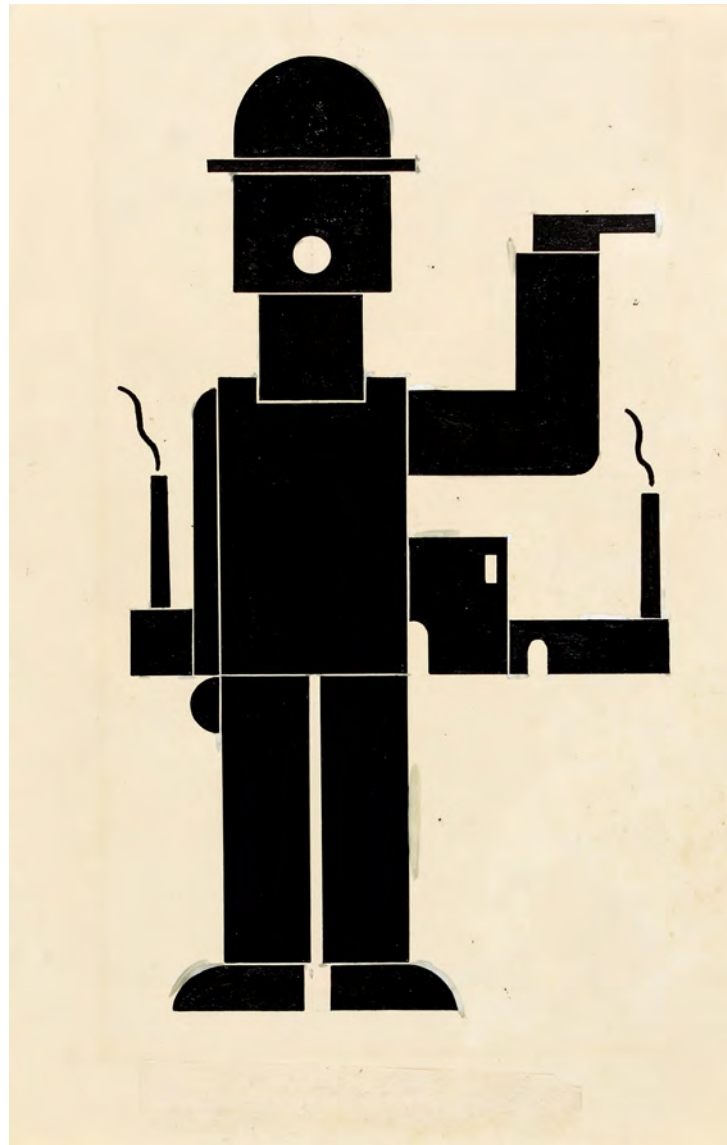
Franz Wilhelm Seiwert, *Die Aktion*, vol. 12, no. 41/42, 1922.
Letterpress on paper, magazine, 11 1/2 x 8 3/4" (29.2 x 22.2 cm)



Franz Wilhelm Seiwert, *Die Aktion*, vol. 12, no. 43/44, 1922.
Letterpress on paper, magazine, 11 5/8 x 8 3/4" (29.5 x 22.2 cm)



Franz Wilhelm Seiwert, *Die Fabrik* (The Factory), 1920s.
Linocut on paper, 15 3/8 x 12 1/8" (39.1 x 30.8 cm)



Franz Wilhelm Seiwert, *Arbeiter* (Worker), 1920s.
Ink on paper, 8 1/2 x 5 5/16" (21.6 x 13.5 cm)



Franz Wilhelm Seiwert, *Menschen im Gefängnis* (People in Prison), 1922.
Woodcut on paper, 6 7/8 x 5 5/8" (17.5 x 14.3 cm)



Franz Wilhelm Seiwert, *Solidarität* (Solidarity), c. 1922.
Pastel on paper, 10 1/2 x 8 5/8" (26.8 x 22 cm)

Included in Harvard Art Museums exhibition



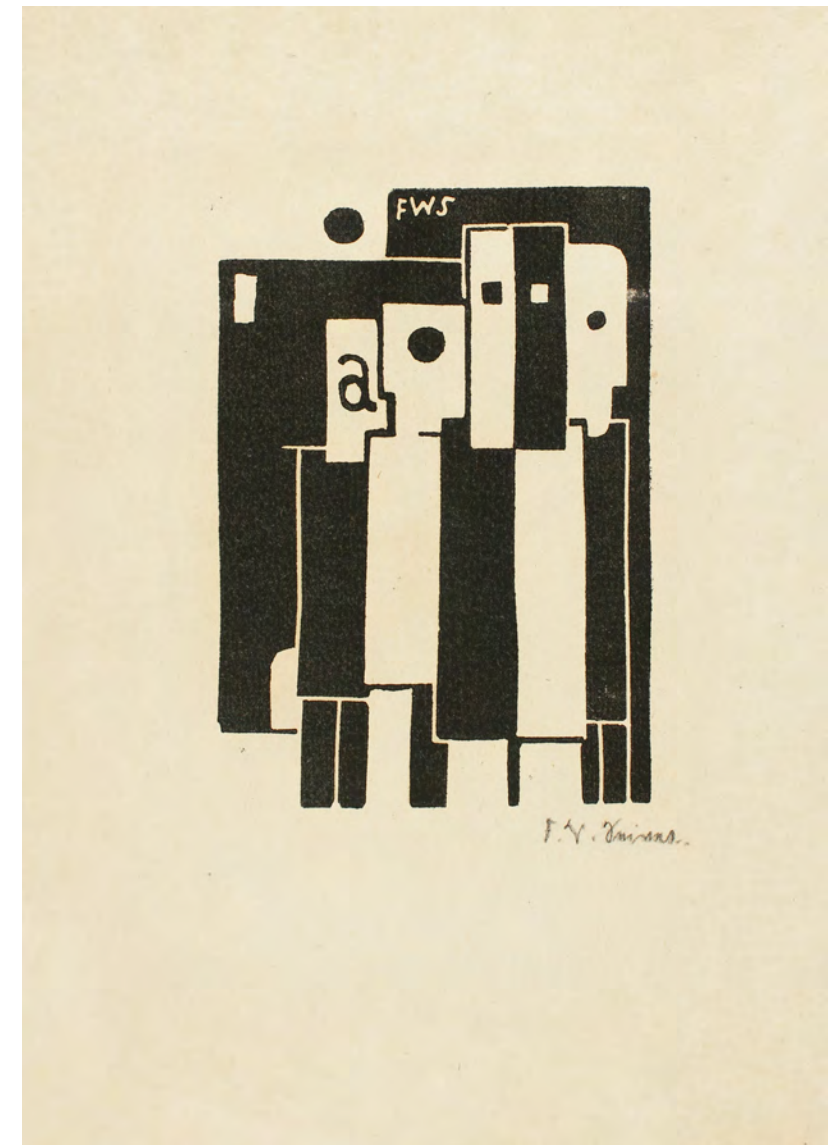
Franz Wilhelm Seiwert, *Proletarier* (Proletarians), c. 1922.
Linocut on paper, 7 3/4 x 6 1/4" (19.7 x 15.8 cm)

Included in Harvard Art Museums exhibition

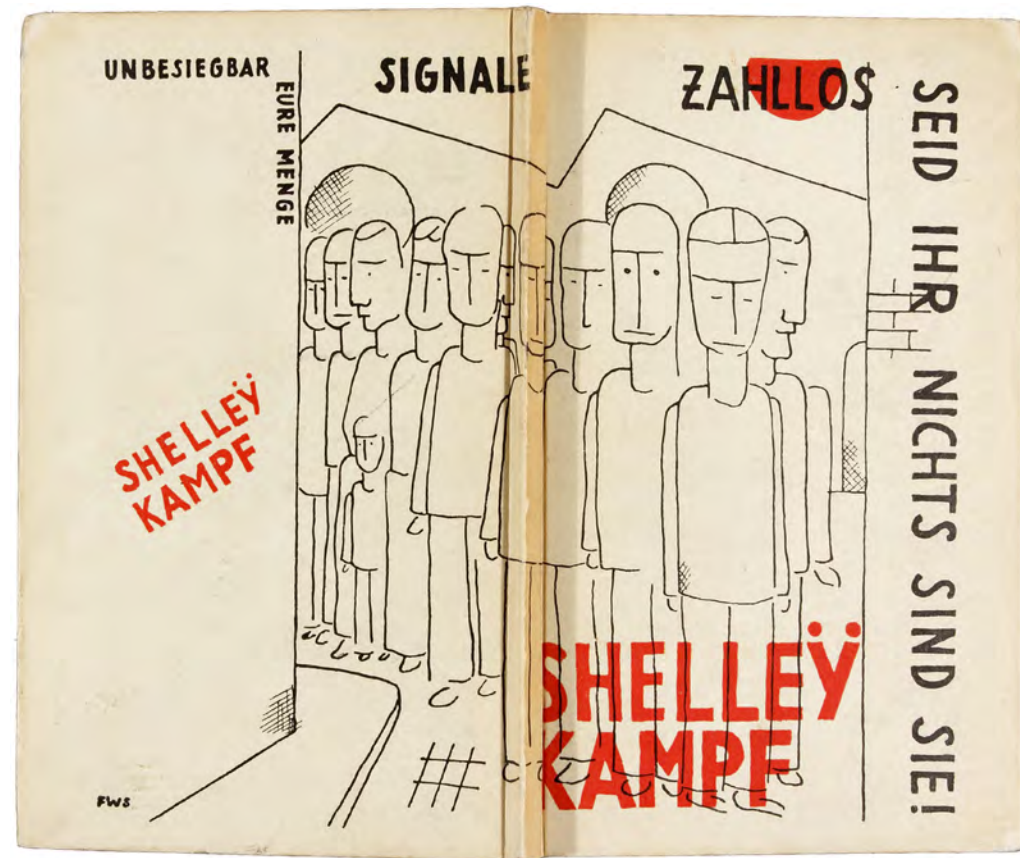


Franz Wilhelm Seiwert, *BO (Betriebsorganisation)*, 1922.
Linocut on paper, 9 5/8 x 7" (24.4 x 17.8 cm)

Included in Harvard Art Museums exhibition



Franz Wilhelm Seiwert, *Gruppe mit überwiegend eckigen Köpfen* (Group with primarily square heads...), c. 1922.
Linocut on paper, 11 1/2 x 8 1/8" (29.2 x 20.6 cm)



Franz Wilhelm Seiwert, *Shelley Kampf: Zahllos Seid Ihr Nichts Sind Sie!*, c. 1924.
Lithograph on paper, 6 7/8 x 4 1/8" (17.5 x 10.5 cm)



Franz Wilhelm Seiwert, *Demonstration*, 1925.
Oil on canvas, 35 x 26 3/4" (89 x 68 cm)

25
 DER **LUMPENBALL**
 IM **SILBERKLANZ**
 DER **25. LUMPENBALL**
 IST IN ALTER FRISCHE
 AM **28. JANUAR**
 AB ABENDS
8 UHR
 EM **DEKKEKOMMES**
 HÄMERGASSE
 EIN **TRITT**
3 MARK

DER LUMPENBALL DAS FEST DER PROGRESSIVEN KÜNSTLER
 VON **a bis Z**
 administration philipp fleck
 telefon 63219

für abonenten von
a bis z
 ermäßigung

Franz Wilhelm Seiwert, *Der Lumpenball im Silberkranz*, c. 1930s.
 Letterpress on paper, 5 3/4 x 4 1/8" (14.6 x 10.5 cm)

HERAUS
AUS DER STADT

RETUR
ZUR NA
TUR

MITGL. MIT FRAU FREI

IDILLISCHER
 LANDAUFENTHALT
 IN DER
HÄNGEMATTE
 IN ALT-BICKENDORF
 HÄUSCHENSWEG
 J. PERZBORN (FERDEQUELLE)

LUFT LICHT BIER

SO SCHÖN HING SIE NOCH NIE

20 UHR
20

6. FEBR.
20 UHR

GRATIS

UNSER WAGEN MIT SCHANKB. HOLT SIE AB
 RUFEN SIE ABER ZEITIG **57644 AN!**
BILDH. SCHMITHAUSEN

VORVERKAUF:
 KÖLN. KUNSTVEREIN FRIESENPL.
 BUCHERSTUBE AM DOM,
 DOMHOF 1. / KUNST-
 HANDLUNG DR. BECKER,
 WALLRAFFPLATZ 4.

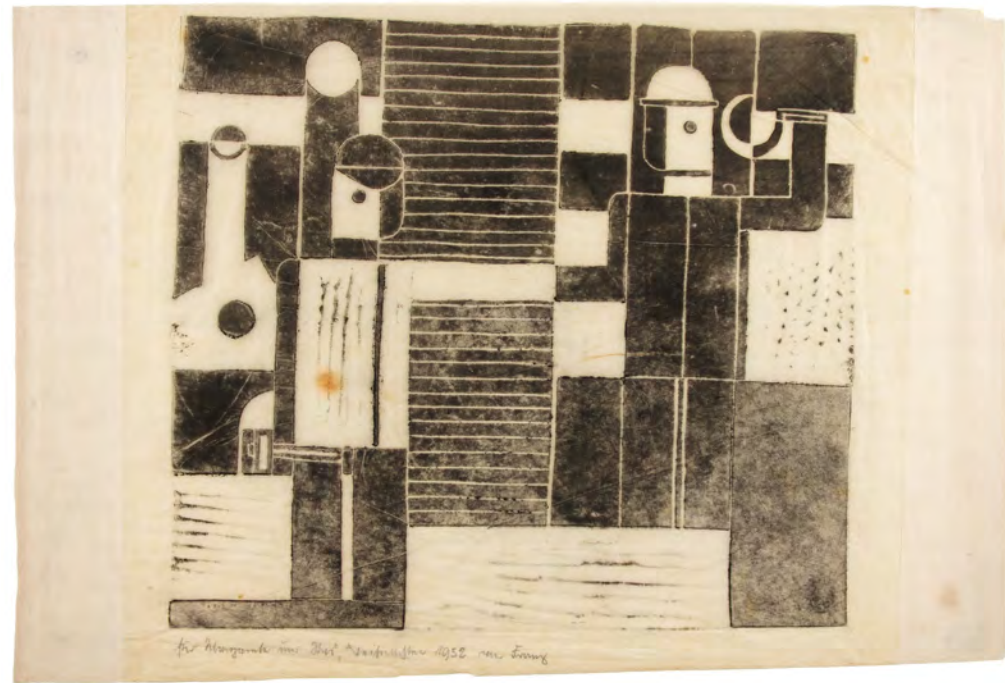
PREIS
2.- RM
 MIT
 ABHOLEN

DAS
1IGE
FEST
KÖLNER
KÜNSTLER

REICHSVERB.
 (SIE HÄNGEN RICHTIG RUM)

BILD. KÜNSTLER DEUTSCHL. BEZ. GR. KÖLN

Franz Wilhelm Seiwert, *Das 1ige Fest Kölner Künstler*, c. 1930s.
 Letterpress on paper, 5 7/8 x 4 1/2" (14.9 x 11.4 cm)

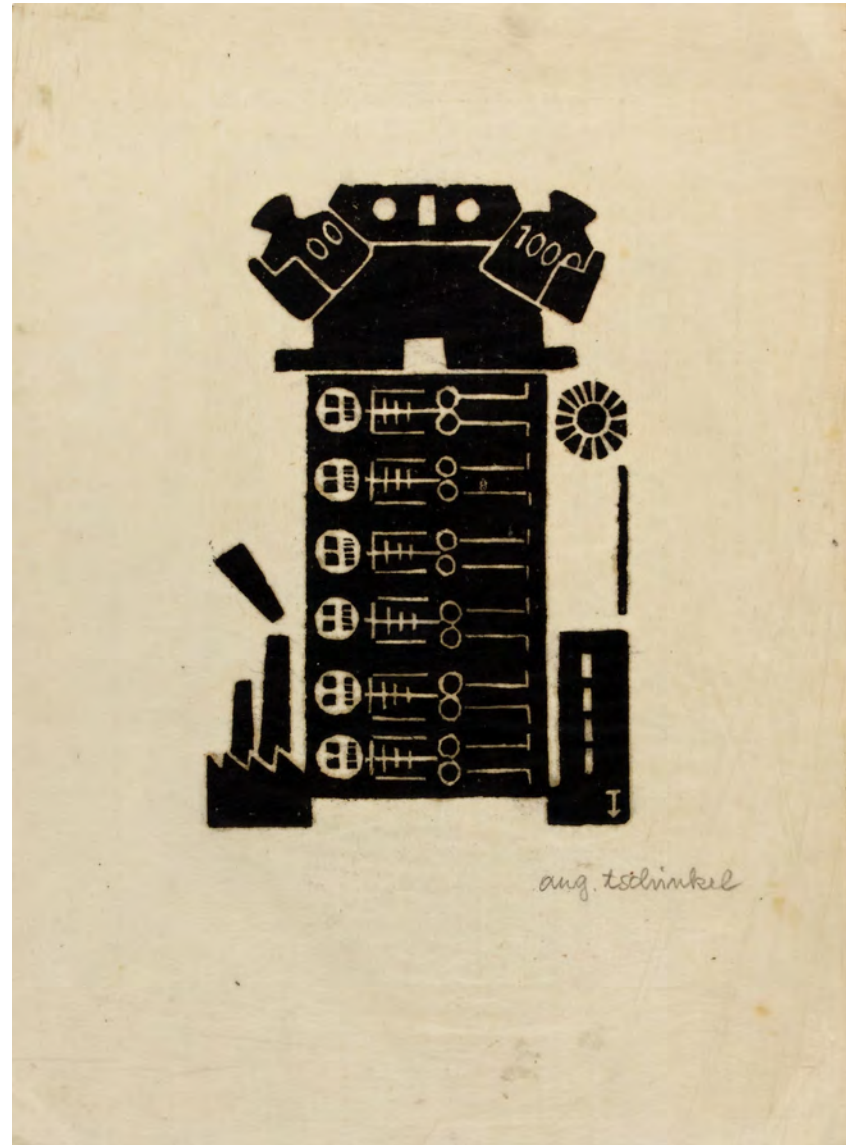


Franz Wilhelm Seiwert, *Stadt und Land* (City and Country), 1932.
Linocut on paper, 10 7/8 x 12 1/4" (27.7 x 31 cm)

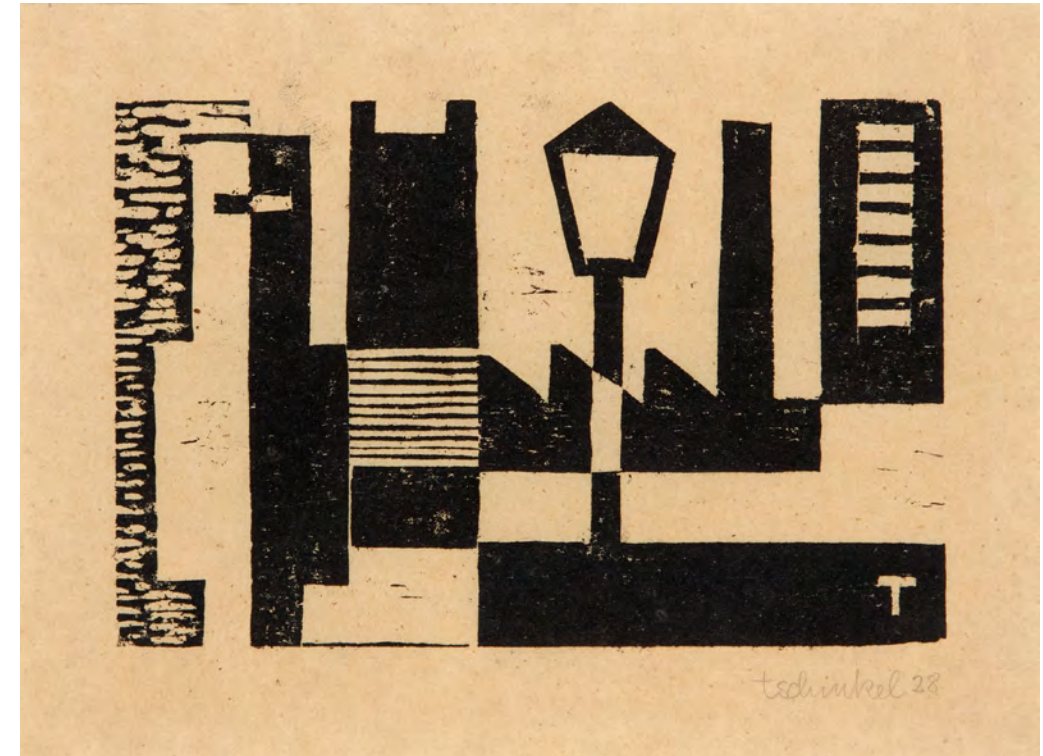
Included in Harvard Art Museums exhibition



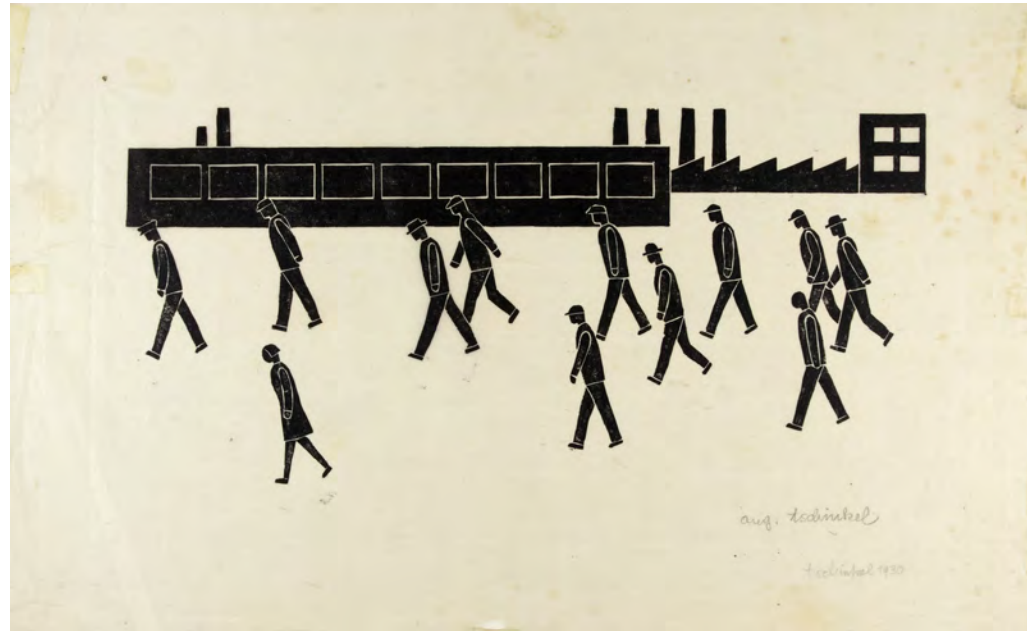
Augustin Tschinkel, *Waffensegnung* (Blessing Weapons), 1928.
Linocut on paper, 11 x 8 1/2" (27.9 x 21.5 cm)



Augustin Tschinkel, *Profitgesellschaft* (Profitable Society), 1928.
Linocut on paper, 12 x 9" (30.6 x 23 cm)



Augustin Tschinkel, *Vorstadt* (Suburb), 1928.
Linocut on paper, 5 3/8 x 7 1/4" (13.7 x 18.4 cm)



Augustin Tschinkel, *Weg zur Arbeit* (Way to Work), 1929.
Linocut on paper 18 1/8 x 11 5/8" (46 x 29.5 cm)



Augustin Tschinkel, *Amerikanisches Denkmal* (American Monument), 1929.
Linocut on paper, 11 5/8 x 8 7/8" (29.5 x 22.5 cm)



Augustin Tschinkel, *Der verliebte Schneider* (The Beloved Tailor), c. 1930.
Ink, gouache and pencil on paper, 11 1/4 x 8 1/2" (28.6 x 21.6 cm)

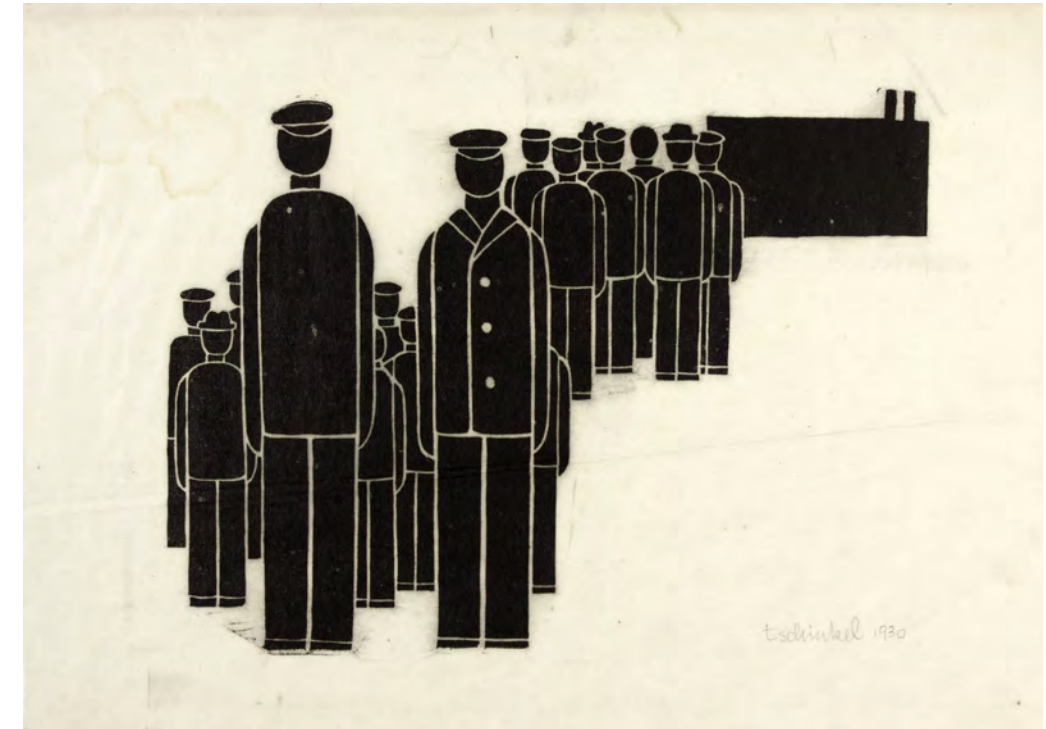


Augustin Tschinkel, *Der verliebte Schneider* (The Beloved Tailor), c. 1930.
Ink, gouache and pencil on paper, 11 1/4 x 8 1/2" (28.6 x 21.6 cm)

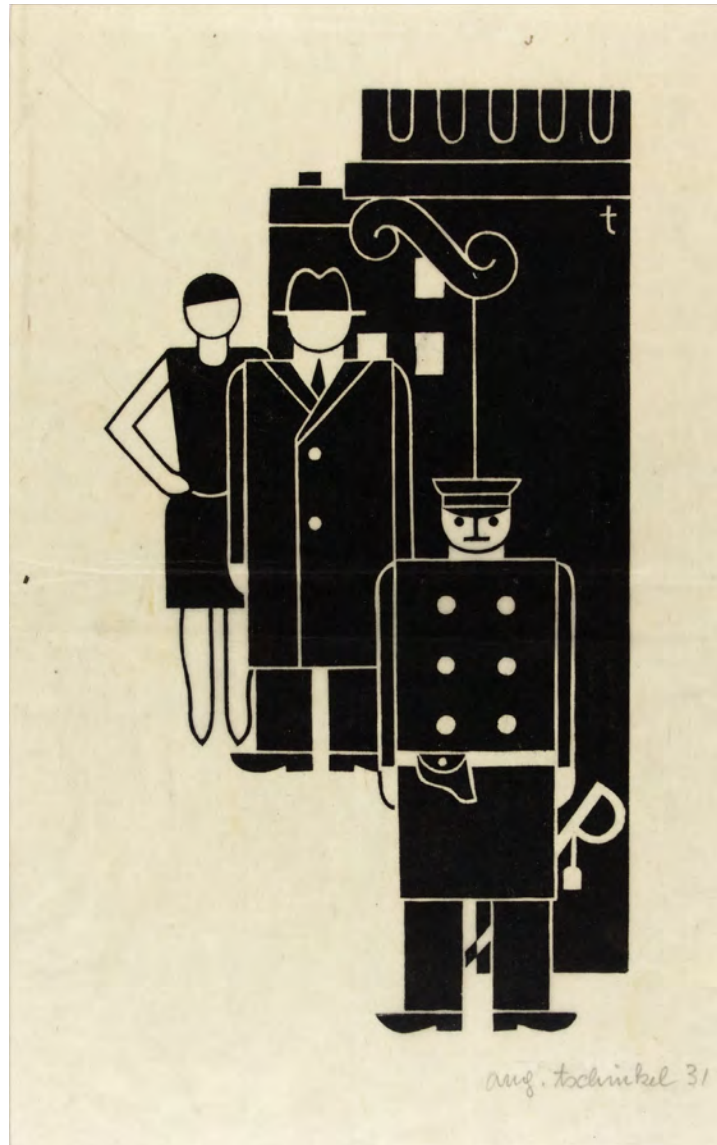


Augustin Tschinkel, *Alltag* (Everyday Life), 1930.
Woodcut on tissue paper, 11 1/8 x 9" (28 x 22 cm)

Included in Harvard Art Museums exhibition



Augustin Tschinkel, *Arbeiter I* (Workers I), 1930.
Linocut on paper 12 x 8 5/8" (30.7 x 22 cm)



Augustin Tschinkel, *Liebe und Ordnung* (Love and Order), 1930.
Linocut on paper 14 x 9 1/2" (35.4 x 24 cm)



Augustin Tschinkel, *Zum Walfisch* (The Whale House), 1930.
Linocut on paper, 11 3/4 x 11 5/8" (30 x 29.7 cm)



Augustin Tschinkel, *Wahlversprechungen* (Election Promises), 1932.
Linocut on paper, 11 x 9 7/8" (28 x 25 cm)



Augustin Tschinkel, *Die Friedenstauben* (The Doves of Peace), 1932.
Ink, collage and opaque white on paper, 10 5/8 x 6 3/4" (27 x 17 cm)

DRESDEN



Bernard Kretzschmar, *Tod des Sekretärs K* (The Death of Secretary K), 1922.
Drypoint and aquatint on paper, 24 1/8 x 18" (61.2 x 45.7 cm)

HANNOVER



Grethe Jürgens, *Bei Heinrich II (At Heinrich's II)*, 1922.
India ink and colored pen on paper, 11 1/8 x 9 3/8" (28.3 x 23.8 cm)



Hans Mertens, *Küchen-Stilleben* (Kitchen Still Life), 1933.
Watercolor on paper. 20 1/8 x 13 3/8" (51 x 34 cm)



Gerta Overbeck, *Vor einem Donnersturm* (Before a Thunderstorm), 1922.
Gouache, pencil and ink on paper. 13 1/8 x 9 1/8" (33 x 23 cm)

Included in Harvard Art Museums exhibition



Ernst Thoms, *Trunkenbold in Kneipe* (Drunkard in Pub), 1922.
Gouache and ink on paper, 13 3/8 x 10 5/8" (34.1 x 27.3 cm)

Included in Harvard Art Museums exhibition



Erich Wegner, *Arbeit an Bord* (Work on Board), 1920s.
Gouache on paper, 13 1/4 x 9 3/8" (34 x 24 cm)

Included in Harvard Art Museums exhibition

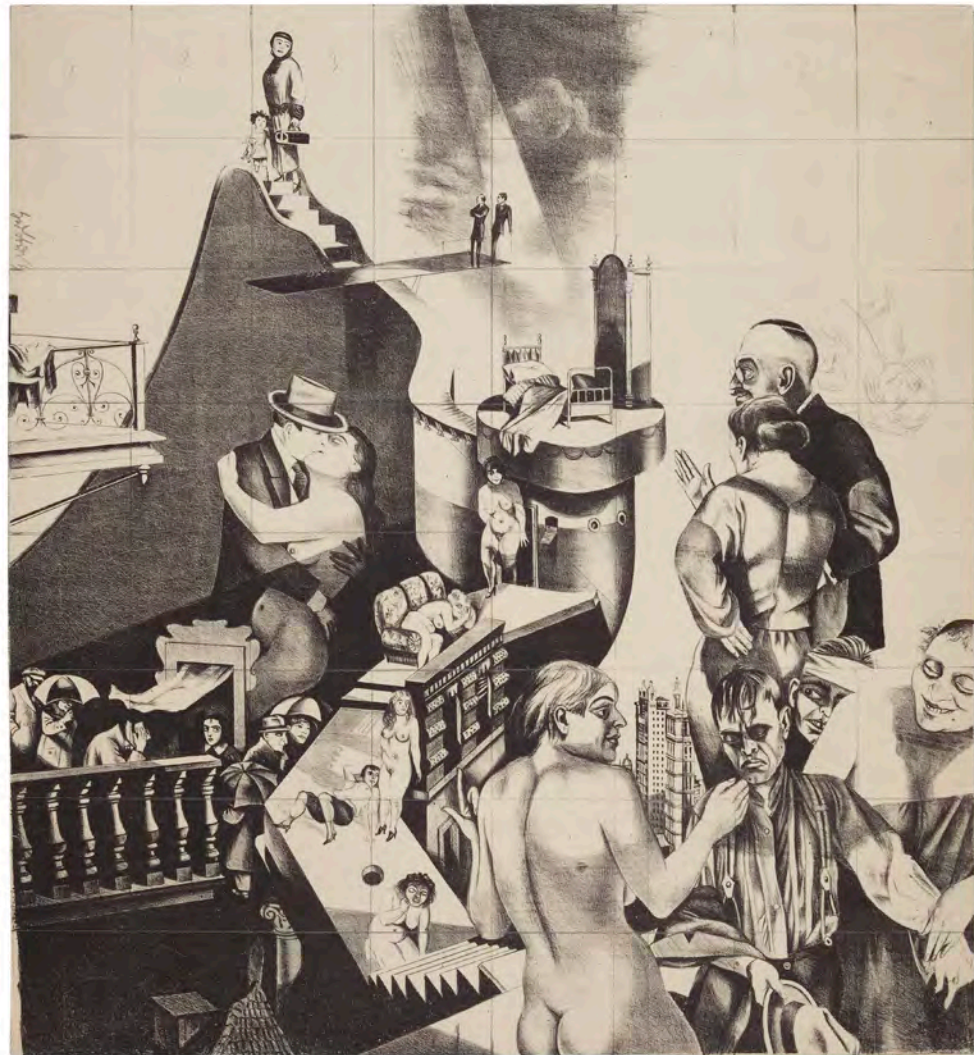


Erich Wegner, *Seemannskneipe* (Sailors' Dive), 1926.
Pencil and watercolor on paper 16 1/8 x 14 1/4" (41 x 36 cm)

KARLSRUHE



Karl Hubbuch, *Jannowitzbrücke Berlin*, 1922.
Etching on paper, 16 1/16 x 12 3/16" (40.8 x 31 cm)



Karl Hubbuch, *Notausgänge der Ehe* (Emergency Exits of Marriage), 1923.
Lithograph on paper, 15 3/8 x 14 3/16" (39 x 36 cm)

Included in Harvard Art Museums exhibition



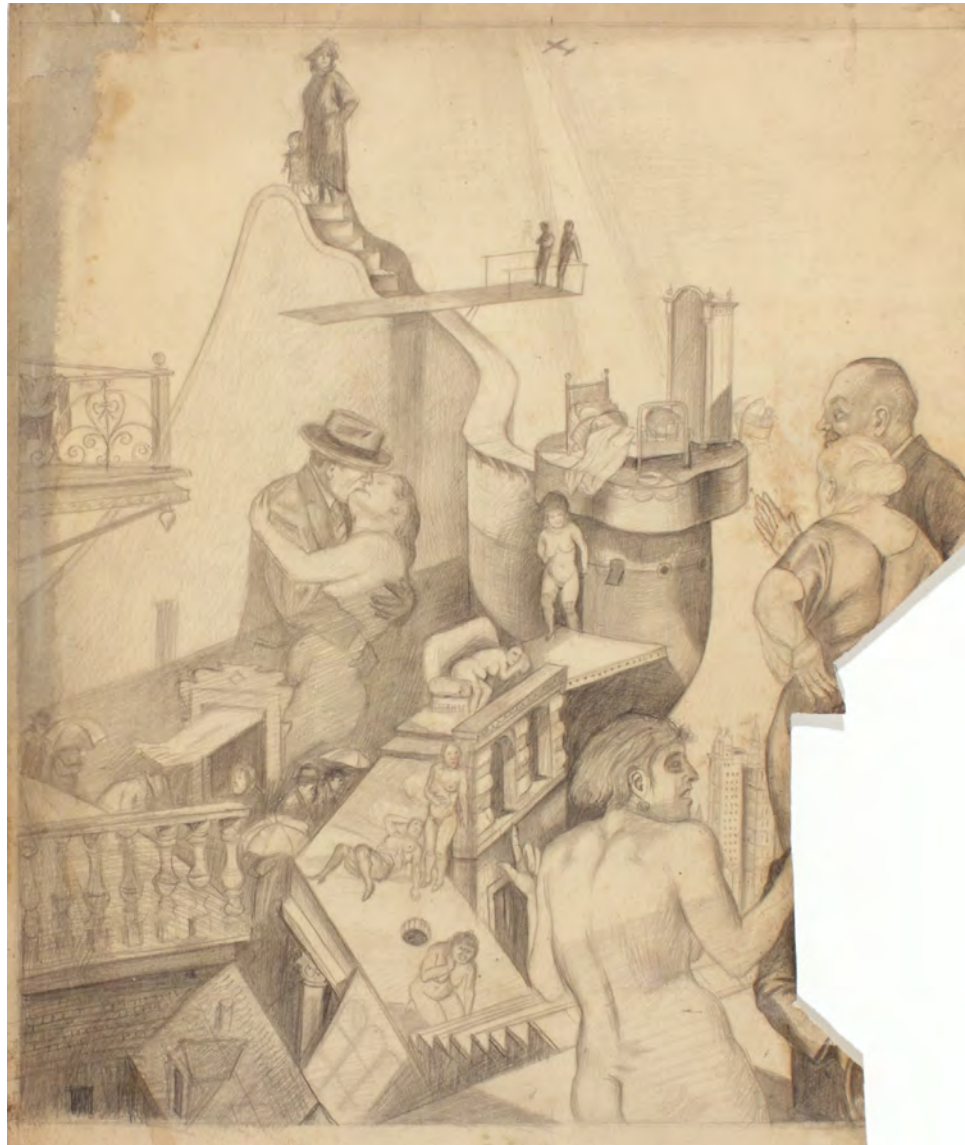
Karl Hubbuch, *Die Mörderzentrale* (Murder Central), 1923.
Drypoint on paper, 8 3/8 x 7 1/2" (21.3 x 19 cm)



Karl Hubbuch, *Den Frommen Bauern, den Pfaffen und Gendarmen* (Pious Peasants, Priests, and Policemen), 1923.
Watercolor, pencil and ink on paper, 12 5/8 x 12" (32 x 30.5 cm)



Karl Hubbuch, *Im Rausch des Irrens* (Intoxication of the Lunatics), c. 1923.
Lithograph on paper, 24 1/16 x 17 13/16" (61.2 x 45.3 cm)



Karl Hubbuch, *Notausgänge der Ehe* (Emergency Exits of Marriage), c. 1923.
Pencil on paper, 14 7/8 x 12 1/2" (37.8 x 31.8 cm)



Karl Hubbuch, *Leichter Krimi* (Light Thriller), 1925.
Pencil, colour crayon, indian ink und watercolour on paper,
21 3/8 x 16 1/2" (54.1 x 41.9 cm)



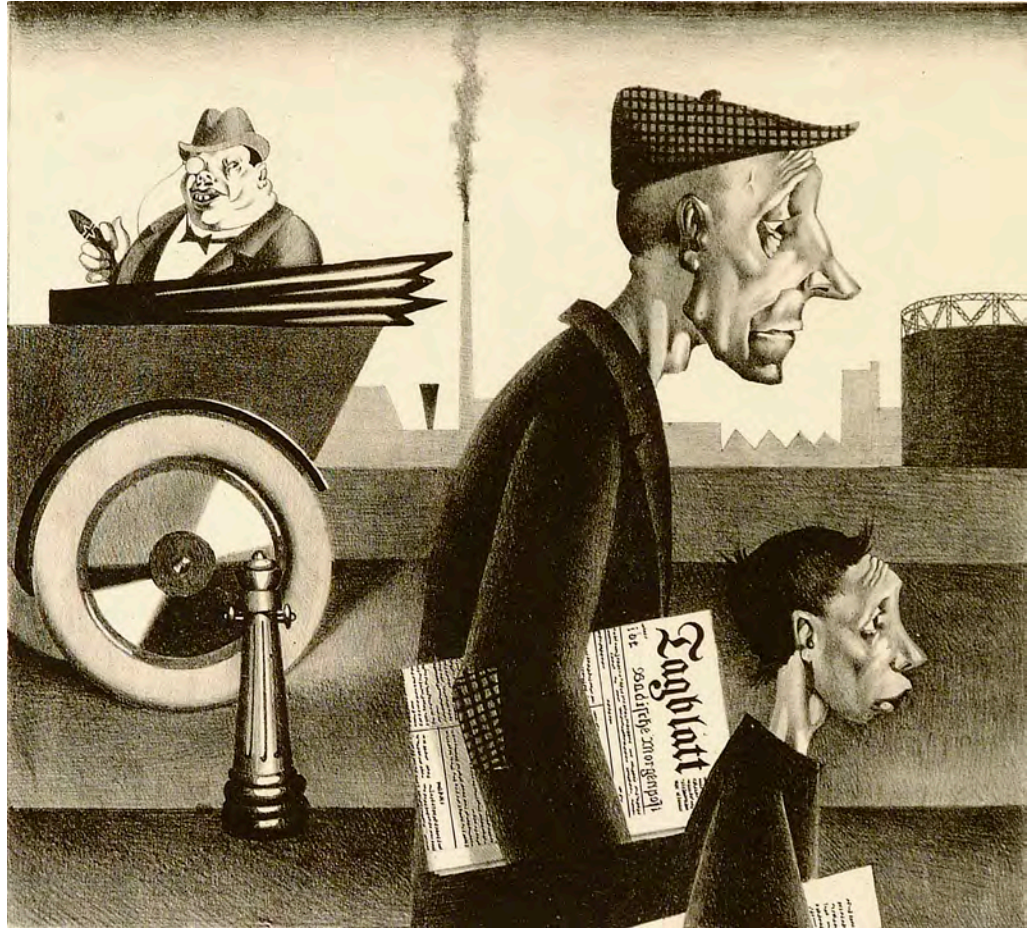
Hanna Nagel, *Untitled*, 1929.
Pencil and watercolor on paper, 16 3/4 x 11 1/4" (42.5 x 28.6 cm)

Included in Harvard Art Museums exhibition



Georg Scholz, *Industriebauern* (Industrial Farmers), 1920.
Hand-colored lithograph on paper, 16 1/2 x 19 5/8" (41.9 x 49.8 cm)

Included in Harvard Art Museums exhibition



Georg Scholz, *Zeitungsträger* (Newspaper Carriers), 1921.
Lithograph on paper, 12 1/8 x 15 3/4" (31 x 40 cm)

Included in Harvard Art Museums exhibition



Georg Scholz, *Apotheose des Kriegervereins*, 1921.
Lithograph on paper, 22 5/8 x 17 1/8" (57 x 43 cm)



Georg Scholz, *Hakenkreuzritter (Im Café)* (*Swastika Crusader (in the Café)*), 1921.
Watercolor on wove paper, 19 3/8 x 11 7/8" (49 x 30 cm)



Georg Scholz, *Die Herren der Welt* (*Masters of the World*), 1922.
Lithograph on paper, 19 5/8 x 16 1/2" (49.8 x 41.9 cm)

