

German and Austrian Art of the 1920s and 1930s The Marvin and Janet Fishman Collection

The concept *Neue Sachlichkeit* (New Objectivity) was introduced in Germany in the 1920s to account for new developments in art after Impressionism and Expressionism. Gustav Friedrich Hartlaub mounted an exhibition at the Mannheim Museum in 1925 under the title *Neue Sachlichkeit* giving the concept an official introduction into modern art in the Weimar era of Post-World War I Germany. In contrast to impressionist or abstract art, this new art was grounded in tangible reality, often relying on a vocabulary previously established in nineteenth-century realism. The artists Otto Dix, George Grosz, Karl Hubbuch, Felix Nussbaum, and Christian Schad among others—all represented in the Haggerty exhibition—did not flinch from showing the social ills of urban life. They catalogued vividly war-inflicted disruptions of the social order including poverty, industrial vice, and seeds of ethnic discrimination. Portraits, bourgeois café society, and prostitutes are also common themes. *Neue Sachlichkeit* artists lacked utopian ideals of the Expressionists. These artists did not hope to provoke revolutionary reform of social ailments. Rather, their task was to report veristically on the actuality of life including the ugly and the vulgar. Cynicism, irony, and wit judiciously temper their otherwise somber depictions. Politically the artists were across the board from left to bourgeois. Dix, representing the left, immediately came under fire from the Nazis. But some of the artists attracted less scrutiny and were able to remain in Germany during the war.

Neue Sachlichkeit artists were largely forgotten after the end of the war in 1945, and few had been collected in the museums. This changed after Marvin and Janet Fishman began collecting the art in the late 1970s. Their efforts in developing a substantial collection have helped to establish a place in the art world for a generation of neglected German and Austrian artists from the 1920s and 1930s. The Fishman Family Collection has traveled widely throughout the world. The exhibitions and their gifts to the Haggerty and other museums have assured public access to this important body of work.

Curtis L. Carter

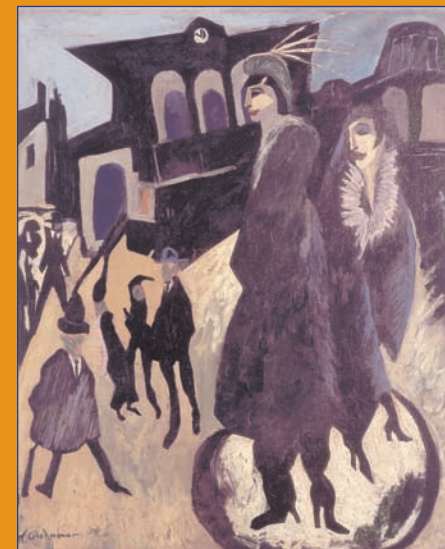
Acknowledgments

The Haggerty Museum wishes to thank the Fishman family for making available their collection for the benefit of the public. The Goethe House of Wisconsin joins the Museum in sponsoring the exhibition with a contribution to partially fund the speaker and education programs that accompany the exhibition. The Honorable Ted Wedemeyer, president of the Goethe House is responsible for arranging the joint sponsorship.

Curtis L. Carter
Director



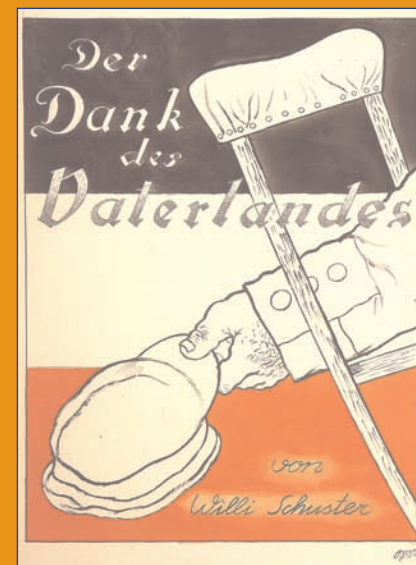
Otto Dix (1891-1969), *Sonntagspaziergang (Sunday Outing)*, 1922
Oil and tempera on canvas, 29 1/2 x 23 5/8 in.



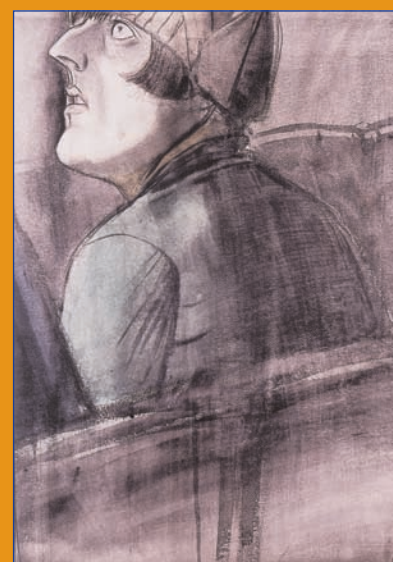
Will Grohmann (1887-1968), *Frauen am Potsdamer Platz (Women at Potsdamer Place)*, ca. 1915, Oil on canvas, 23 1/2 x 19 3/4 in.



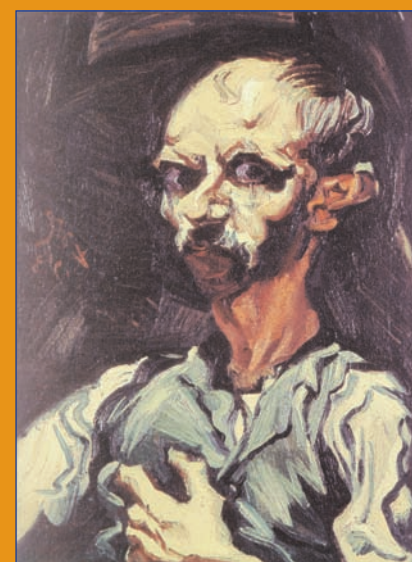
Otto Dix (1891-1969), *Domplesse (Lion Tamer)*, 1922
Watercolor and pencil on paper, 25 3/8 x 18 3/4 in.



George Grosz (1893-1959), *Der Dank des Vaterlandes (The Fatherland Thanks You)*, 1921, Watercolor, pen and ink on paper, 19 3/4 x 14 3/4 in.



Karl Hubbuch (1891-1979), *In der Theaterloge (In the Theater Box)*, ca. 1928-29, Watercolor over pencil on paper, 31 1/2 x 16 7/8 in.



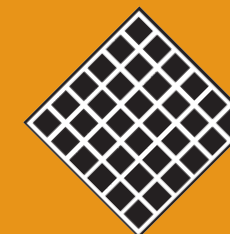
Ludwig Meidner (1884-1966), *Mein Nachtgesicht (My Nocturnal Visage)*, 1913
Oil on canvas, 26 1/4 x 19 1/4 in.

German and Austrian Art of the 1920s and 1930s



Ludwig Meidner (1884-1966), *Apokalyptische Landschaft (Apocalyptic Landscape)*, 1913, Oil on canvas, 26 1/2 x 51 1/2 in.

THE MARVIN AND JANET FISHMAN COLLECTION



HAGGERTY MUSEUM OF ART
MARQUETTE UNIVERSITY

EXHIBITION CHECKLIST

1. Hans Baluschek (1870-1935)
Überdachern (Over the Rooftops), 1934
Watercolor on paper
25 5/8 x 19 5/8 in.

2. Albert Birkle (1900-1986)
Am Kronprinzenufer, Berlin (At the Kronprinzenufer, Berlin), 1924
Tempera on paper mounted on board
27 3/16 x 37 in.

3. Armand Bouten (1893-1965)
Geburt (Birth), ca. 1920
Ink, metallic ink and watercolor on paper
4 5/8 x 5 1/16 in.

4. Armand Bouten (1893-1965)
Circus Sideshow, ca. 1925
Gouache on paper
5 3/8 x 8 1/4 in.

5. Armand Bouten (1893-1965)
Variety, ca. 1925
Gouache on paper
5 3/8 x 8 in.

6. Armand Bouten (1893-1965)
Circus Strong Man, ca. 1925
Gouache on paper
5 1/4 x 8 in.

7. Armand Bouten (1893-1965)
Nude Seated in Interior, 1933
Watercolor on paper
11 3/4 x 9 in.

8. Eduard Braun (1902-1973)
Grossstadtbrücke (Big City Bridge), ca. 1930
Watercolor, ink and tusche on paper
7 3/8 x 5 5/8 in.

9. Eduard Braun (1902-1973)
Theatergarderobe (Theater Checkroom), ca. 1930
Pen and ink on paper
10 7/8 x 9 7/8 in.

10. Eduard Braun (1902-1973)
Die Besessenen (The Possessed), ca.1930
Pen and ink on paper
9 3/8 x 11 15/16 in.

11. Eduard Braun (1902-1973)
Vorstadtkneipe (Suburban Bar), 1929
Ink on paper
13 3/8 x 11 5/8 in.

12. Eduard Braun (1902-1973)
Berlin Bahnhof Friedrichstrasse, 1930
Ink on paper
22 3/4 x 19 1/8 in.

13. Fritz Burkhardt
Can-can Dancers, ca. 1925-28
Gouache
20 5/8 x 23 3/4 in.

14. Charles Clement (Swiss, 1889-1972)
Marseilles Harbor Street Scene, 1924
Watercolor on paper
18 9/16 x 15 1/8 in.

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Sonntagsspaziergang (Sunday Outing), 1922
Oil and tempera on canvas
29 1/2 x 23 5/8 in.

16. Otto Dix (1891-1969)
Bettlerin (Beggar Woman), 1924
Brush, tusche and ink on paper
24 1/2 x 17 15/16 in.

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Dompteuse (Lion Tamer), 1922
Watercolor and pencil on paper
25 3/8 x 18 3/4 in.

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Grabkreuze (Cemetery Crosses), ca.1915-18
Gouache
11 1/4 x 11 1/4 in.

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Geburt (Birth), 1918
Ink, ink wash and pencil on paper
15 11/16 x 15 7/16 in.

20. Otto Dix (1891-1969)
Erotischer Puff (Erotic Brothel), 1922
Watercolor, pen, brush, ink and pencil on paper
19 1/8 x 15 1/2 in.

21. Otto Dix (1891-1969)
Blinder (Blind Man), ca.1923
Lithographic crayon on paper
24 1/4 x 20 1/8 in.

22. Pierre Freyer
Szene im Prostituiertenviertel (Red Light District), 1937
Watercolor on paper
20 5/8 x 13 3/8 in.

23. Ernst Fritsch (1892-1965)
Die Witwe (The Widow), 1928
Watercolor on paper
23 3/4 x 19 3/8 in.

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Selbstmord (Suicide), ca.1936
Charcoal, pen and ink on paper
19 7/8 x 12 3/4 in.

25. Rudolf Fuhrmann (1909-1977)
Unter der Macht der Kirche (The Church Controls), 1936
Charcoal, pen and ink on paper
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26. Otto Gleichmann (1887-1963)
Strassenszene (Street Scene), 1921
Gouache, tusche, brush and ink on paper
9 1/8 x 12 1/4 in.

27. Otto Griebel (b.1895)
Fabrikarbeiter auf dem Heimweg (Factory Workers Going Home), 1922
Watercolor on paper
10 3/8 x 7 1/4 in.

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Frauen am Potsdamer Platz (Women at Postdamer Place), ca.1915
Oil on canvas
23 1/2 x 19 1/4 in.

29. Rudolf Grossmann (1882-1941)
Portrait of Wolfgang Gurlitt and Frau Tilly Christensen-Agostan, Gallery Manager, ca.1930
Pencil on paper
13 1/2 x 18 11/16 in.

30. George Grosz (1893-1959)
Der Dank des Vaterlands (The Fatherland Thanks You), 1921
Watercolor, pen and ink on paper
19 3/4 x 14 3/4 in.

31. George Grosz (1893-1959)
Strassencafé (Sidewalk Café), ca.1923-24
Brush and ink on paper
19 11/16 x 15 7/16 in.

32. George Grosz (1893-1959)
Begräbnis (Funeral), ca.1924-1926
Pen, brush and ink on paper
19 1/4 x 25 1/4 in.

33. George Grosz (1893-1959)
Die Familie (The Family), ca.1916
Reed pen, brush and ink on paper
11 3/16 x 8 11/16 in.

34. Henriek Henk
The Billiard Club, 1933
Pencil on paper
12 1/4 x 20 7/8 in.

35. Richard Hohly (1902-1990)
Zwei Arbeitslose (Two Unemployed), 1929
Charcoal, pen and ink on paper
16 3/4 x 20 7/8 in.

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In der Theaterloge (In the Theater Box), ca.1928-29
Watercolor over pencil on paper
31 1/2 x 16 7/8 in.

37. Karl Hubbuch (1891-1979)
Drei Koketten (Three Flirts), ca.1928
Watercolor on paper
30 7/8 x 28 1/2 in.

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Die Helden (The Hero), 1920
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14 1/2 x 10 1/2 in.

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Bordellszene (Brothel Scene), ca.1920
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Agitationsredner mit Roter Fäbne (Protest Speaker with Red Flag), ca. 1920-25
Pastel on paper
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Apfelsinnenkarren (Orange Cart), 1923
Watercolor and pencil on paper
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Fabrikeringang (Factory Entrance), 1923
Watercolor, gouache, and colored pencil on paper
8 1/8 x 7 in.

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Kumpel/Arbeitslose (My Pal/Unemployed), 1932
Charcoal on paper
24 x 18 3/4 in.

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Ausblick im Nachtklokal, (View of Nightclub), 1930
Pastel on paper
28 1/2 x 21 5/8 in.

45. Fritz Löw (Austrian)
Nur für Herren (For Men Only), 1934
Pencil on paper
11 7/8 x 8 1/4 in.

46. Fritz Löw (Austrian)
Im Kaffeehaus (In the Coffeehouse), 1934
Pencil on paper
11 7/8 x 8 1/4 in.

47. Fritz Löw (Austrian)
Nachtliche Strassenszene mit Frau und Lanterne (Night Street Scene with Woman and Light), 1935
Pencil on paper
11 7/8 x 9 7/8 in.

48. Fritz Löw (Austrian)
Gerüche fliegen durch eine Stadt (Rumors Fly Through Town), 1934
Pencil on paper
12 1/4 x 11 7/8 in.

49. Jeanne Mammen (1890-1976)
An der Schiessbude (Shooting Gallery in Carnival), ca. 1925-30
Watercolor on paper
17 1/2 x 14 3/8 in.

50. Jeanne Mammen (1890-1976)
Zimmer Frei (Available Room), ca. 1931
Watercolor on paper
18 3/4 x 13 1/2 in.

51. Frans Masereel (Belgian, 1889-1972)
Menschenmenge (Crowded City Scene), 1918
Ink on paper
14 1/8 x 10 1/4 in.

52. Ludwig Meidner (1884-1966)
Apokalyptische Landschaft, (Apocalyptic Landscape), 1913
Oil on canvas
26 1/2 x 31 1/2 in.

53. Ludwig Meidner (1884-1966)
Stammtischszene (Coffeehouse Scene), 1913
Pen and ink on paper
23 5/8 x 15 3/4 in.

54. Ludwig Meidner (1884-1966)
Landschaft mit Birke (Landscape with Birch Tree), 1919
Oil on canvas
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Mein Nachtgesicht (My Nocturnal Visage), 1913
Oil on canvas
26 1/4 x 19 1/4 in.

56. Ludwig Meidner (1884-1966)
Selbstporträt (Self Portrait as a Prophet), 1918
Ink on paper
25 9/16 x 20 1/16 in.

57. Ludwig Meidner (1884-1966)
Menschenmenge in einer Bahnstation (Crowd Scene in Train Station), 1915
Ink on paper
18 1/8 x 21 1/4 in.

58. Hermann Niehaus (active 1920s)
Prolet (Proletarian), 1924
Watercolor, gouache, pen and ink on paper
20 x 15 7/8 in.

59. Felix Nussbaum (1904-1944)
Bahnstation in Alassio (Train Station at Alassio), 1933
Gouache on paper
19 1/2 x 25 3/4 in.

60. Felix Nussbaum (1904-1944)
Antikenpark (Park of Antiquities), 1931
Oil on canvas
23 5/8 x 28 3/8 in.

61. Max Radler (1904-1947)
Deutscher Notwinter (Extreme German Winter), 1931
Mixed media
22 x 17 in.

62. Josef Scharl (1896-1954)
Missbandelte Dirne (Battered Prostitute), 1931
Oil on canvas
34 1/2 x 22 1/8 in.

63. Egon Schiele (Austrian, 1890-1918)
The Anarchist—Self-Portrait, ca. 1910
Pencil and watercolor on paper
10 x 8 3/4 in.

64. Karl Schwesig (1898-1955)
Heraus zur Demonstration (Out to the Demonstration), 1931
Watercolor, ink and tusche on paper
9 3/8 x 11 3/4 in.

65. Max Schwimmer (1895-1960)
Gespräch (Conversation), 1920
Ink on paper
13 5/8 x 9 5/8 in.

66. Jakob Steinhardt (1887-1968)
Paar am Tisch (Couple at a Table), ca. 1920
Pencil and charcoal on paper
11 7/16 x 8 5/8 in.

67. Georg Tappert (1880-1957)
Dame im Café—Eine Tasse Schokolade (Woman in a Café—A Cup of Hot Chocolate), ca. 1917
Oil on canvas
32 1/2 x 29 7/8 in.

68. Georg Tappert (1880-1957)
Landstrasse, Abendstimmung (Country Street, Evening Time), 1936
Watercolor over pencil on paper
9 3/4 x 13 3/16 in.

69. Georg Tappert (1880-1957)
Erwartung (Waiting), ca. 1927
Pen and ink on parchment
12 3/16 x 9 1/2 in.

70. Bobette van Gelder (Dutch)
Treffpunkt Unterbrechung (Interrupted Rendezvous), ca. 1925
Watercolor over charcoal on paper
17 7/8 x 23 13/16 in.

71. Bruno Voigt (1912-1988)
Der Totentanz Beginnt (The Death Dance Begins)
Watercolor on paper
18 3/4 x 14 1/8 in.

72. Bruno Voigt (1912-1988)
Die Revolution Siegt (The Revolution will Triumph), 1933
Watercolor, ink and charcoal on paper
19 1/4 x 16 in.

73. Bruno Voigt (1912-1988)
Schlotbaron (Factory Owner), 1932
Pen and ink on paper
19 x 13 in.

74. Christoph Voll (1897-1939)
Akt am Ofen (Nude near Stove), ca. 1920
Watercolor, pen and ink on paper
13 13/16 x 19 11/16 in.

75. Aloys Wach (1892-1940)
Strassenszene (Street Scene), ca. 1914
Brown chalk on brown paper
17 1/8 x 12 7/16 in.

76. Kurt Weinhold (1892-1965)
Die neue Auslage (The New Window Display), ca. 1929-1930
Pen and ink on paper
18 1/8 x 23 1/4 in.

77. Magnus Zeller (1888-1972)
Diebe (Thieves), 1919
Watercolor on paper
11 3/4 x 14 1/4 in.

78. Magnus Zeller (1888-1972)
Auf der Flucht (In Flight), 1920
Watercolor over pencil on paper
12 1/4 x 9 in. (irregular)

79. Magnus Zeller (1888-1972)
In der Irrenanstalt (In the Insane Asylum), ca. 1919-1920
Pencil on paper
8 1/4 x 8 in.

80. Richard Ziegler (1891-1992)
Heftige Umarmung (Violent Embrace), ca.1928
Pencil on paper
9 x 7 5/8 in.

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Portrait of Wolfgang Gurlitt and Frau Tilly Christensen-Agostan, Gallery Manager, ca.1930

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Menschenmenge in einer Bahnstation (Crowd Scene in Train Station), 1915

Ink on paper
18 1/8 x 21 1/4 in.

58. Hermann Niehaus (active 1920s)
Prolet (Proletarian), 1924
Watercolor, gouache, pen and ink on paper
20 x 15 7/8 in.

59. Felix Nussbaum (1904-1944)
Bahnstation in Alassio (Train Station at Alassio), 1933
Gouache on paper
19 1/2 x 25 3/4 in.

60. Felix Nussbaum (1904-1944)
Antikenpark (Park of Antiquities), 1931
Oil on canvas
23 5/8 x 28 3/8 in.

61. Max Radler (1904-1947)
Deutscher Notwinter (Extreme German Winter), 1931
Mixed media
22 x 17 in.

62. Josef Scharl (1896-1954)
Missbandelte Dirne (Battered Prostitute), 1931
Oil on canvas
34 1/2 x 22 1/8 in.

63. Egon Schiele (Austrian, 1890-1918)
The Anarchist—Self-Portrait, ca. 1910
Pencil and watercolor on paper
10 x 8 3/4 in.

64. Karl Schwesig (1898-1955)
Heraus zur Demonstration (Out to the Demonstration), 1931
Watercolor, ink and tusche on paper
9 3/8 x 11 3/4 in.

65. Max Schwimmer (1895-1960)
Gespräch (Conversation), 1920
Ink on paper
13 5/8 x 9 5/8 in.

66. Jakob Steinhardt (1887-1968)
Paar am Tisch (Couple at a Table), ca. 1920
Pencil and charcoal on paper
11 7/16 x 8 5/8 in.

67. Georg Tappert (1880-1957)
Dame im Café—Eine Tasse Schokolade (Woman in a Café—A Cup of Hot Chocolate), ca. 1917
Oil on canvas
32 1/2 x 29 7/8 in.
68. Georg Tappert (1880-1957)
Landstrasse, Abendstimmung (Country Street, Evening Time), 1936
Watercolor over pencil on paper
9 3/4 x 13 3/16 in.

69. Georg Tappert (1880-1957)
Erwartung (Waiting), ca. 1927
Pen and ink on parchment
12 3/16 x 9 1/2 in.

70. Bobette van Gelder (Dutch)
Trefffrunkt Unterbrechung (Interrupted Rendezvous), ca. 1925
Watercolor over charcoal on paper
17 7/8 x 23 13/16 in.

71. Bruno Voigt (1912-1988)
Der Totentanz Beginnt (The Death Dance Begins)
Watercolor on paper
18 3/4 x 14 1/8 in.

72. Bruno Voigt (1912-1988)

Die Revolution Siegt (The Revolution will Triumph), 1933
Watercolor, ink and charcoal on paper
19 1/4 x 16 in.

73. Bruno Voigt (1912-1988)
Schloßbaron (Factory Owner), 1932
Pen and ink on paper
19 x 13 in.

74. Christoph Voll (1897-1939)
Akt am Ofen (Nude near Stove), ca. 1920
Watercolor, pen and ink on paper
13 13/16 x 19 11/16 in.

75. Aloys Wach (1892-1940)
Strassenszene (Street Scene), ca. 1914
Brown chalk on brown paper
17 1/8 x 12 7/16 in.

76. Kurt Weinhold (1892-1965)
Die neue Auslage (The New Window Display), ca. 1929-1930
Pen and ink on paper
18 1/8 x 23 1/4 in.

77. Magnus Zeller (1888-1972)
Diebe (Thieves), 1919
Watercolor on paper
11 3/4 x 14 1/4 in.

78. Magnus Zeller (1888-1972)
Auf der Flucht (In Flight), 1920
Watercolor over pencil on paper
12 1/4 x 9 in. (irregular)

79. Magnus Zeller (1888-1972)
In der Irrenanstalt (In the Insane Asylum), ca. 1919-1920
Pencil on paper
8 1/4 x 8 in.

80. Richard Ziegler (1891-1992)
Heftige Umarmung (Violent Embrace), ca.1928
Pencil on paper
9 x 7 5/8 in.