





THE RENAISSANCE SOCIETY  
AT THE UNIVERSITY OF CHICAGO

presents

German Expressionists

loaned by Mr. and Mrs. Bert Van Bork, Evanston  
and the Allan Frumkin Gallery, Chicago and New York

Opening October 10 to November 10, 1966

Preview for members Sunday, October 9 from 3-5

Gallery hours

Monday through Friday 10-5

Saturday 1-5

108 Goodspeed Hall

1010 East 59th Street

Chicago 60637



- ✦ German Expressionism is one of the most exciting creative outbursts in the history of art.
- ✦ Seeking to express the novel and chaotic forces that made the early 1900's a revolutionary epoch when both art and civilization were changing with dramatic and frightening rapidity, the artists of Germany were among the first to break with traditional painting. In their search for new forms they seized upon the graphic media, revitalized them, and made them a means of communicating with a world that would not listen until the quiet voice of the artist became a violent scream.
- ✦ When the pictures of the so-called "degenerated art" were confiscated by the Nazis from German museums and collections and came under the gavel at the Gallery Fischer in Luzern in the summer of 1939, they were anything but fairly evaluated for their already recognized intellectual dimensions by the international art market and by collectors. A first opportunity for widespread reparation and support of the persecuted artists and their works by the world was missed—missed by the same world, in fact, that regrettably failed to demonstrate a keen insight for the historical, artistic, and moral happenings of that time.
- ✦ Nowhere in the history of modern art has there been a movement so filled with the projection of individual suffering and with man's sense of aloneness. Through Expressionism these artists declared their rebellion against a reality that had become increasingly unbearable. Here also, the artist was able to identify with something greater than himself; to lose himself, as it were, in the infinite.
- ✦ For the German Expressionists the harsh clarity of the graphic arts, often strident and brutal, was the most forceful statement any artistic movement had ever made. A profoundly moving sense of human involvement and protest is reflected in their rediscovery of craftsmanship, of spontaneity, and of graphic beauty.

Bert Van Bork

1. **Max Pechstein**, "Reclining Nude," watercolor (1913) 12¼ x 15¼"
2. **Karl Schmidt-Rottluff**, "Red Flowers," watercolor (1909) 22 x 16½"
3. **Christian Rohlf**, "Nude," guache (1911) 18¾ x 25"
4. **Otto Dix**, "Cripples," pen drawing (1910) 12 x 17"
5. **Ernst Barlach**, "Russian Peasant Woman," charcoal drawing (1928) 16½ x 21"
6. **Ludwig Meidner**, "Portrait of Dr. Lobbe," watercolor (1921) 20 x 24"
7. **Otto Kokoschka**, "Reclining Nude," pen drawing (1930) 19½ x 16½"
8. **Käthe Kollwitz**, "The Prisoners," etching (1908) 12 x 16½"
9. **Käthe Kollwitz**, "Self Portrait," charcoal drawing (1914) 19 x 18"
10. **Otto Dix**, "Prostitute," brush drawing (1921) 10 x 14½"

continued



11. **Paula Modersohn-Becker**, "Study of a Boy," pastel (1915) 9¾ x 14½"
12. **Erich Heckel**, "Sitting Woman," drawing (1912) 15 x 21½"
13. **Ernst Barlach**, "Drinking Man," charcoal drawing (1928) 14½ x 22½"
14. **Ernst Ludwig Kirchner**, "Unloading Barges on Elbe River," charcoal drawing (1906) 13 x 17½"
15. **William Baumeister**, "Composition," charcoal drawing (1937) 12¼ x 9½"
16. **Gerhard Marcks**, "Standing Nude," pencil drawing (1920) 11 x 16"
17. **Otto Dix**, "War Cripples Playing Cards," pencil and ink drawing (1910) 10¾ x 8¼"
18. **Käthe Kollwitz**, "Sleeping Man," pencil drawing (1920) 12 x 9½"
19. **Käthe Kollwitz**, "Mothers," lithograph (1919) 19 x 23"
20. **Käthe Kollwitz**, "Tod im Wasser," lithograph (1934) 22 x 16"
21. **Käthe Kollwitz**, "Death," lithograph (1897) 8¾ x 7¼"
22. **Käthe Kollwitz**, "Mourning for Ernst Barlach," bas-relief, bronze (1938) 10¼ x 9¾"
23. **Max Beckmann**, "Portrait of Reinhard Piper," woodcut (1922) 9 x 4¼"
24. **Max Beckmann**, "Die Nacht," drypoint (1914) 8½ x 10¾"
25. **Max Beckmann**, "Selfportrait," woodcut (1922) 8½ x 6"
26. **Max Beckmann**, "Trambahn," drypoint (1922) 11 x 17"
27. **Heinrich Campendonk**, "Two sitting nudes," woodcut (1920) 12 x 9"
28. **Willi Baumeister**, "Salome and Herodias," lithograph 8 x 11"
29. **Lovis Corinth**, "Reiterdenkmal," lithograph (1916) 15½ x 10"
30. **Lovis Corinth**, "Selfportrait in top hat," drypoint (1919) 13 x 9¾"
31. **Lovis Corinth**, "Christ with cross," lithograph (ca 1920) 16 x 19"
32. **Paul Klee**, "Auschloeschendes Licht," lithograph (1919) 6 x 5"
33. **Käthe Kollwitz**, "Vergewaltigt," etching (1907) 12 x 21"
34. **Max Liebermann**, "Portrait of Wilhelm Bode," lithograph (1919) 14 x 9½"
35. **Max Liebermann**, "Portrait of a young Lady," lithograph 19 x 8½"
36. **Ludwig Meidner**, "Portrait of Tanja," etching (1921) 9 x 8"
37. **Ludwig Meidner**, "Selfportrait," etching (1919) 7¾ x 5½"
38. **Karl Schmidt-Rottluff**, Landscape, etching (1908), signed and dated in pencil by the artist, 5½ x 7½"
39. **Max Slevogt**, "Penthesilea," lithograph (1906) 10½ x 15"
40. **Christian Rohlf**, "Junge Frau," woodcut (1913) 10½ x 15½"