CHECKLIST

ANONYMOUS

OTTO DIX (GERMANY, 1891–1969)
Relay Post, Autumn Battle in Champagne, c. 1924. Etching on off-white wove paper. Plate 8 from the cycle The War.

Dead Man in Mud, 1924. Etching on off-white wove paper. Plate 20 from the cycle The War.

Skull, 1924. Etching on beige wove paper. Plate 31 from the cycle The War.

Roll Call of the Returnees, 1924. Etching on off-white BSB Bütten paper. Plate 48 from the cycle The War.

GEORGE Grosz (GERMANY, 1895–1959)
Oh, Crazy World, You Blasphemous Cabinet of Freaks!, 1916. Color offset print on cream vellum paper. Plate XIV from the cycle Ecce Homo.


People Are Basically Good, 1918. Color offset print on cream vellum paper. Plate XI from the cycle Ecce Homo.

Passers-By, 1921. Color offset print on cream vellum paper. Plate I from the cycle Ecce Homo.

Derobing, 1921. Photo-lithograph on thin off-white wove paper. Plate 9 from the cycle Ecce Homo.


JUst HAEfL (GERMAN, PSEUDONYM)
Quelle Hauf, 1928. Photo-lithograph. From the portfolio Interregnum.

The Hero, 1926. Lithograph on white wove paper.

Hermann Max Pechstein (German, 1881–1955)

1924. Lithograph on wove paper. Brotherhood, 1924. Lithograph on paper.

Brotherhood, 1924. Lithograph on cream watermarked laid paper.

1924. Lithograph on wove paper. Superman in Trouble,


1934. Woodcut on cream vellum paper. Plate XIII from the cycle Ecce Homo.

1934. Woodcut on cream vellum paper. Plate XII from the cycle Ecce Homo.


Down a Dead-End Street, 1937. Photo-offset reproduction for Die Volks-illustrirte, no. 11, March 17, 1937, p. 172.


A. KEIL-GU (GERMAN, PSEUDONYM)

Mothers, Have You Borne Your Children for This? n. d. Color lithograph on thin wove paper. Poster for the Communist Party.

HARTIE HELLWITZ (GERMANY, 1927–1945)
In Memoriam Karl Liebknecht, 1920. Woodcut on paper.

Help Russia, 1921. Lithograph on cream laid paper.

The Widow (second version), 1922–23. Woodcut on off-white Japan paper. Plate 9 from the cycle War.

A Warning to be Careful at Work, c. 1924. Offset poster on tan wove paper. Published by the Government Workers’ Administration, Berlin.

Brotherhood, 1924. Lithograph on heavy yellowish laid paper.

Bread!, 1924. Lithograph on wove paper.

Mothers, Give Up Your Abundance, 1926. Lithograph on cream watermarked laid paper.

The Agitator, 1926. Lithograph on white wove paper.

HERMANN MAX PECKSTEIN (GERMANY, 1891–1953)
The National Assembly: Cornerstone of the German Socialist Republic, 1919. Lithograph in three colors on thin wove paper, mounted on heavy canvas. Poster for the German Provisional Government.

Exhibition organized by Galerie St. Etienne, New York

Graphic design by Katherine Siegel

Cover: John Heartfield, Down a Dead-End Street (1927).

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The Dire social and economic circumstances seemed to demand a more pragmatic
into the early 1920s, merging with various newer trends. The Dada movement,
all, a connection between radical art and radical politics, and that their inchoate
In the heady days following the 1918 revolution, it was easy for the Expressionists
experience. The patriotic fervor rampant in the early months of the war faded as
autonomy against the diluting impact of an often hostile majority, rather than out
themselves aesthetic revolutionaries, but harbored no allegiance to a broader
content above form. Today, when contemporary artists are again turning to overtly
humanitarian themes: this was one of the few phases of modern art that valued

... was a protest against the bourgeois individualism associated with painting.
... which minimized the imprint of the artist's hand,
... a derivative of Cubist collage practiced by numerous Dadaists, was Heartfield's
... that remains ever with us.
... as much a
... which was founded in 1921 to raise money for famine-stricken Russia and was
... of the political efficacy of art. Some German artists had true working-class
... that Hitler’s triumph came as the culmination of over a decade of left-wing, socially
... the inability of the Weimar government to countenance reform all conspired to
... the start. Furthermore, the intransigence of the governing parties—left, right, and
... had the SPD... they would probably have had force sufficient to defeat the Nazis; by refusing to
... compromise, they helped bring Hitler to power. No modern artist, even those few
... who supported the Nazis, was spared from the assault on culture, which ensured
... Grundig, and Heartfield were among many who emigrated; others, like Dix and Kolisch, stayed behind but were forbidden to work...

... that Hitler’s victory came as the culmination of over a decade of left-wing, socially
... engaged art is a bitter irony, but it should not be interpreted as a blanket indictment
... the political efficacy of art. Some German artists had true working-class
... background in the city of Weimar. Three major artists’ coalitions
... — the Novembergruppe (November Group) and
... (Working Council for Art) in Berlin, and the Dresdner Sezession (Group 19 in Dresden)—were
... or worse still, personally insulting. Despite the artists’ anti-bourgeois posturing, the
... that artists had placed in the infant republic soon proved to be hopelessly
... realism, as much a
... marketplace traditionally served by exhibitions, artists sought to reach a wider
... prints, broadsheets, and illustrated journals. Among the most

... the inability of the Weimar government to countenance reform all conspired to
... the start. Furthermore, the intransigence of the governing parties—left, right, and
genres. Some unmentioned trends became emblematic of an age in which everything had a price. The betrayal of the suffering masses by a wealthy, exploitative elite was the particular obsession of George Grosz.

Newly elected in the November 1918 election, the Social Democratic Party (SPD) was noticeably more hospitable to
... which began with the election in 1919 of the Freikorps, a right-wing paramilitary organization supported by the government. A... was presented with an apparent choice between fascism and communism that left little room in the middle. Had the SPD been willing to cooperate, they would probably have had force sufficient to defeat the Nazis; by refusing to compromise, they helped bring Hitler to power. No modern artist, even those few who supported the Nazis, was spared from the assault on culture, which ensured... Grundig, and Heartfield were among many who emigrated; others, like Dix...