

NATIONAL GALLERY OF ART

NEWS RELEASE

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KÄTHE KOLLWITZ EXHIBITION OPENS AT NATIONAL GALLERY

ON MAY 3, 1992

Washington, D.C. -- More than one hundred drawings, prints, and sculptures by the renowned German artist Käthe Kollwitz (1867-1945) will be on view at the National Gallery of Art's East Building from May 3 through August 16, 1992.

Celebrated for the powerful social content of her imagery, Käthe Kollwitz became widely known in this country during the 1930s and was even more acclaimed following World War II. Her stark depictions of injustice, poverty, and deprivation struck a resonant chord during those troubled years and earned her an extensive and devoted audience.

"The social and moral aspects of Kollwitz' work have long been acclaimed in this country through her powerful treatment of human themes," said Carter Brown, director of the National Gallery. "Our exhibition will balance that view by revealing her also as an artist of the highest achievement."

The exhibition is made possible by Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Mannesmann AG, Miles Inc., Siemens, Thyssen AG, and the Federal Republic of Germany. Lufthansa German Airlines has provided transportation support.

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The exhibition will coincide with the Tribute to Germany, a Washington-area cultural festival coordinated by the John F. Kennedy Center for the Performing Arts.

Käthe Kollwitz is the latest in a series of exhibitions at the National Gallery devoted to Germany and its arts, from the multi-faceted Splendor of Dresden: Five Centuries of Art Collecting in 1978 to the more focused German Expressionist Prints from the Collection of Ruth and Jacob Kainen in 1986 and Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek in 1988.

Known largely in America through impassioned posters and restrikes of her prints, Kollwitz will be represented in this seminal exhibition by brilliant self-portraits, exquisite works in color that counter her reputation as a monochromatic artist, and examples of her sculpture. Preparatory drawings and working proofs, many never before exhibited in this country, will lend insight into the artist's struggle to master her media and trace Kollwitz' progress as a gifted and technically inventive artist.

Elizabeth Prelinger, assistant professor of fine arts at Georgetown University, was the curator of the exhibition in consultation with Judith Brodie, assistant curator in the department of prints and drawings at the National Gallery.

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A fully illustrated scholarly catalogue, co-published by the National Gallery and Yale University Press, will include essays by Dr. Prelinger; Alessandra Comini, University Distinguished Professor of Art History at Southern Methodist University; and Hildegard Bachert, a leading expert in modern German art. A German edition will be published by Schirmer/Mosel Verlag of Munich.

Käthe Kollwitz is supported by an indemnity from the Federal Council on the Arts and the Humanities. The National Gallery will be the sole venue for the exhibition.

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National Gallery of Art

Washington, D.C.

KÄTHE KOLLWITZ EXHIBITION CHECKLIST

- * color transparency or slide available
- o black and white photograph available

1. Self-Portrait en face, Laughing, c. 1888-1889
pen and ink and wash, 304 x 240 (12 x 9-1/2)
Käthe-Kollwitz-Museum Berlin
2. Self-Portrait, 1889
pen with black and brownish-black ink wash,
309 x 242 (12-1/4 x 9-5/8)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln,
on loan from a private collection
3. Self-Portrait with Student Colleague, 1889
pen and ink and wash, 295 x 270 (11-5/8 x 10 5/8)
Private Collection, courtesy Galerie St. Etienne, New York
4. Two Self-Portraits, 1891
pen and ink and wash, 395 x 283 (15-1/2 x 11-1/8)
Staatliche Museen zu Berlin, Kupferstichkabinett
5. Self-Portrait, 1891
* pen and ink and wash, heightened with white,
o 400 x 320 (15-7/16 x 12-3/8)
The Art Institute of Chicago, Gift of Mrs. Tiffany Blake,
Mr. and Mrs. Alan Press, and the Print and Drawing Fund
6. Scene from Germinal, 1891
pen and black ink with gray washes heightened with white,
465 x 605 (18-1/2 x 23-7/8)
Private Collection
7. Self-Portrait en face, 1892
pen and brush and ink, with green and blue watercolor,
289 x 254 (11-5/8 x 10)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln, on loan
from a private collection
8. Self-Portrait at a Table, 1893
etching and aquatint, 178 x 128 (7 x 5)
Private Collection
9. Scene from Germinal, 1893
etching in brown, 237 x 526 (9-3/8 x 20-3/4)
Private Collection

10. Self-Portrait Full-length, Seated, 1893
pen and ink and wash, 332 x 247 (13-1/8 x 9-1/2)
Dr. Eberhard Kornfeld
11. Under the Table Lamp, 1893-1894
o pen and ink and wash, 247 x 334 (9-3/4 x 13-1/8)
Staatliche Kunstsammlungen Dresden
12. Poverty, 1893-1894
etching and drypoint with graphite,
189 x 162 (7-1/2 x 6-1/2)
Staatliche Kunstsammlungen Dresden
13. Poverty, 1895
etching, drypoint, and aquatint,
280 x 392 (11-5/8 x 15-7/8)
Staatliche Kunstsammlungen Dresden
14. Poverty, 1895
pen and ink, chalk and wash with touches of yellow,
289 x 227 (11-3/8 x 8-15/16)
Sprengel Museum Hannover
15. Man Standing behind a Table, 1895
colored chalk, pen and ink, watercolor,
166 x 154 (6-1/2 x 6-1/8)
Staatliche Kunstsammlungen Dresden
16. The Weavers' March, 1896
charcoal, ink and graphite, 285 x 317 (11-1/4 x 12-1/2)
Private Collection, courtesy Galerie St. Etienne, New York
17. Storming the Gate, 1897
* pen and ink, black and white wash, and graphite,
o 584 x 438 (23 x 17-1/4)
Private Collection, courtesy Galerie St. Etienne, New York
18. Storming the Gate, 1897
etching, 247 x 305 (9-3/4 x 12)
National Gallery of Art, Washington,
Gift of Frederick C. Oechsner
19. Death, 1897
color lithograph, 222 x 184 (8-3/4 x 7-3/16)
Private Collection
20. End, 1897
pencil, pen and ink with wash, heightened with white,
409 x 492 (16-1/8 x 19-3/8)
Staatliche Kunstsammlungen Dresden

21. Workers Going Home at the Lehrter Railroad Station, 1897
graphite, pen, and watercolor, heightened with white,
392 x 518 (15-3/8 x 20-3/8)
Käthe Kollwitz Museum Köln, on loan from the Zedelius
Family
22. Self-Portrait, 1898
* color lithograph, 166 x 161 (6-1/2 x 6-1/2)
o Staatliche Kunstsammlungen Dresden
23. Uprising, 1899
graphite, pen and colored inks heightened with white,
366 x 294 (14-3/8 x 11-5/8)
Staatliche Museen zu Berlin, Kupferstichkabinett
24. Uprising, 1899
hand colored etching, 260 x 295 (10-15/16 x 11-3/4)
Staatliche Museen zu Berlin, Kupferstichkabinett
25. Woman Arranging Her Hair, 1900
* color lithograph, 172 x 292 (6-7/8 x 11-7/8)
o Staatliche Kunstsammlungen Dresden
26. The Downtrodden, 1900
etching, drypoint in blackish-brown, and graphite,
237 x 828 (9-3/8 x 32-15/16)
Staatliche Kunstsammlungen Dresden
27. The Downtrodden, 1900
etching and drypoint, 239 x 836 (9-3/8 x 32-15/16)
Private Collection
28. Life, 1900
pen and ink, black chalk, graphite, and wash,
325 x 929 (12-3/4 x 36-9/16)
Graphische Sammlung, Staatsgalerie Stuttgart
29. Sitting Woman, 1900
graphite, pen and ink and wash, 452 x 312 (17-7/8 x 12-1/2)
Staatliche Museen zu Berlin, Kupferstichkabinett
30. Child's Head in a Mother's Hands, 1900
o graphite, 208 x 208 (8-3/16 x 8-3/16)
Staatliche Kunstsammlungen Dresden
31. Self-Portrait at the Window, 1900
pen and brush w/black ink, touched with violet and ocher,
565 x 435 (22-1/4 x 17-1/8)
Mr. and Mrs. David S. Tartakoff
32. Self-Portrait en Face with Right Hand, 1900
pastel, 580 x 475 (22-7/8 x 18-5/8)
Private Collection, Berlin

33. Self-Portrait in Profile Facing Right, 1900
pastel, 470 x 365 (18-1/2 x 14-1/2)
Chris Petteys
34. Self-Portrait and Nude Studies, 1900
o graphite, pen and ink w/wash, heightened w/white,
280 x 445 (11 x 17-1/2)
Graphische Sammlung, Staatsgalerie Stuttgart
35. Man Kneeling before a Female Nude Seen from Behind, 1900
charcoal and blue chalk, 640 x 501 (25-3/16 x 19-3/4)
Graphische Sammlung, Staatsgalerie Stuttgart
36. Seated Female Nude, 1900
pastel and black chalk, on French pastel paper with a sand
surface, 748 x 560 (29-7/16 x 22-1/16)
Private Collection
37. Nude Study for "Das Leben," 1900
o pen, graphite, and ink wash heightened with white,
230 x 270 (9 x 10-5/8)
Käthe-Kollwitz-Museum Berlin
38. Die Carmagnole, 1901
o etching, aquatint and soft-ground etching in brown,
573 x 410 (22-1/2 x 16-1/8)
Private Collection
39. Self-Portrait Facing Left, 1901
lithograph heightened with white chalk,
272 x 205 (10 5/8 x 8)
Staatliche Kunstsammlungen Dresden
40. Self-Portrait Facing Left, 1901
color lithograph on blue paper, 268 x 204 (10-1/2 x 8)
Mr. and Mrs. Philip A. Straus
41. Nude from Rear Holding a Staff, 1901
* color lithograph, 270 x 300 (10-7/8 x 11-7/8)
o Staatliche Kunstsammlungen Dresden
42. Woman with Orange, 1901
* color etching, aquatint, and lithograph,
o 279 x 160 (11 x 6-1/4)
Staatliche Kunstsammlungen Dresden
43. Outbreak, 1903
o etching and soft-ground etching overworked with graphite
and ink wash, 507 x 592 (20 x 23-1/4)
Private Collection
44. Working Woman with Blue Shawl, 1903
color lithograph, 352 x 246 (13 7/8 x 9 3/4)
Private Collection

45. Female Nude with Green Shawl Seen from Behind, 1903
* color lithograph overworked with colored chalks,
o 626 x 472 (24-1/2 x 18-1/2)
Kunsthalle Bremen
46. Female Nude with Green Shawl Seen from Behind, 1903
color lithograph, 610 x 462 (23-1/2 x 18-1/2)
Staatliche Kunstsammlungen Dresden
47. Pietà, 1903
color lithograph overworked with colored chalks,
450 x 604 (17-7/8 x 23-7/8)
Staatliche Museen zu Berlin, Kupferstichkabinett
48. Woman with Dead Child-Pietà, 1903
colored chalks, 476 x 584 (18-3/4 x 23)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln
49. Pietà, 1903
* lithograph in brown and black, 475 x 627 (18-7/8 x 24-3/4)
o National Gallery of Art, Washington, Rosenwald Collection
50. Woman with Dead Child, 1903
black chalk and charcoal heightened with white,
390 x 480 (15-3/8 x 18-7/8)
Private Collection
51. Woman with Dead Child, 1903
etching overworked with charcoal, 420 x 484 (16-1/2 x 19)
Private Collection, courtesy Galerie St. Etienne, New York
52. Woman with Dead Child, 1903
o etching and soft-ground etching overworked with graphite
and gold wash, 425 x 486 (16-3/4 x 19-1/8)
National Gallery of Art, Washington, Gift of Philip and
Lynn Straus in Honor of the Fiftieth Anniversary of the
National Gallery of Art
53. Woman with Dead Child, 1903
soft-ground etching and engraving, overworked with
graphite, charcoal, and gold, 425 x 491 (16-3/4 x 19-3/8)
Trustees of the British Museum, London
54. Woman with Dead Child, 1903
etching and soft-ground etching, overprinted
lithographically with a gold tone plate,
422 x 487 (16-5/8 x 19-1/8)
Trustees of the British Museum, London
55. Woman with Dead Child, 1903
etching and soft-ground etching,
422 x 487 (16-3/4 x 19-1/8)
Private Collection

56. Dead Boy, 1903
black chalk heightened with white,
379 x 623 (14-7/8 x 24-1/2)
Staatliche Museen zu Berlin, Kupferstichkabinett
57. Black Anna, 1903
graphite and black chalk heightened with white,
555 x 431 (23 x 16-7/8)
Staatliche Museen zu Berlin, Kupferstichkabinett
58. Self-Portrait en face, 1904
color lithograph, 479 x 330 (18-7/8 x 13)
Museum of Fine Arts, Boston, Frederick Brown Fund
59. Woman Suporting Her Chin with Her Right Hand, 1905
color lithograph, 484 x 323 (19-1/16 x 12-3/4)
National Gallery of Art, Washington, Rosenwald Collection
60. Whetting the Scythe, 1905
etching and soft-ground etching overworked with graphite,
ink, and colored chalks, 299 x 295 (11-3/4 x 11-5/8)
Sprengel Museum Hannover
61. Flowers and Woman, 1905
charcoal heightened with white,
362 x 569 (14-1/4 x 22-7/16)
Private Collection
62. Arming in a Vault, 1906
charcoal and wash heightened with white,
460 x 315 (18-1/4 x 12-3/8)
National Gallery of Art, Washington, Rosenwald Collection
63. Battlefield, 1907
charcoal and chalk heightened with white,
435 x 542 (17-1/8 x 21-3/8)
Staatliche Graphische Sammlung München
64. Battlefield, 1907
etching and soft-ground etching on pale green chine collé,
412 x 529 (16-1/4 x 20-7/8)
Private Collection
65. Out of Work, 1909
charcoal and white wash over graphite,
295 x 445 (11-7/16 x 17-1/2)
National Gallery of Art, Washington, Rosenwald Collection
66. Pregnant Woman, 1910
soft-ground etching, 377 x 236 (14-7/8 x 9-1/4)
Private Collection

67. Death and Woman, 1910
o etching and soft-ground etching,
447 x 446 (17-5/8 x 17-1/2)
Private Collection
68. Death, Mother, and Child, 1910
o charcoal, 480 x 633 (18-7/8 x 24-7/8)
National Gallery of Art, Washington, Rosenwald Collection
69. Self-Portrait en face, 1911
black, violet, and gray chalk, 360 x 309 (14-1/8 x 12-1/8)
Staatliche Kunstsammlungen Dresden
70. March Cemetery, 1913
lithograph overworked with red watercolor and brush and
black ink, 558 X 460 (22 x 18-1/2)
Private Collection
71. Head of Karl Liebknecht on His Deathbed, 1919
charcoal, 278 x 414 (10-7/8 x 16-1/2)
Private Collection
72. Memorial Sheet to Karl Liebknecht, 1919
charcoal, 480 x 633 (18-7/8 x 24-7/8)
Private Collection
73. Memorial Sheet to Karl Liebknecht, 1919
etching and soft-ground etching,
337 x 530 (13-1/4 x 20-7/8)
Private Collection
74. Memorial Sheet to Karl Liebknecht, 1919
lithograph overworked with charcoal,
420 x 660 (16-1/2 x 25-15/16)
Private Collection
75. Memorial Sheet to Karl Liebknecht, 1920
pen and ink and wash, heightened with pink and white,
379 x 539 (14-13/16 x 21-1/4)
Käthe-Kollwitz-Museum Berlin
76. Memorial Sheet to Karl Liebknecht, 1919
woodcut, inscribed with white chalk,
350 x 550 (13-7/8 x 21-7/8)
Private Collection
77. The Volunteers, 1920
graphite, 506 x 666 (19-15/16 x 26-1/2)
Private Collection, Berlin
78. The Volunteers, 1920
charcoal, 450 x 600 (17-11/16 x 23-5/8)
Private Collection, Berlin

79. The Volunteers, 1920
pen and brush and ink, 400 x 554 (15-3/4 x 21-3/4)
Dr. Eberhard Kornfeld
80. Self-Portrait, 1921
etching touched with black and white ink,
217 x 266 (8-7/8 x 10-1/2)
Museum of Fine Arts, Boston, Frederick Brown Fund
81. The Mothers, 1921
pen and brush and ink heightened with white,
450 x 589 (17-7/8 x 23-1/8)
Museum of Fine Arts, Boston, Frederick Brown Fund
82. The Sacrifice, 1922
woodcut overworked with white, 419 x 438 (16-1/2 x 17-1/8)
National Gallery of Art, Washington, Rosenwald Collection
83. The Volunteers, 1922
woodcut, 350 x 490 (13-3/4 x 19-1/4)
Private Collection
84. The Widow I, 1922
woodcut, 672 x 485 (26-7/16 x 19)
National Gallery of Art, Washington, Rosenwald Collection
85. The People, 1922
woodcut overworked in white gouache,
360 x 300 (14 3/8 x 11 7/8 in.)
National Gallery of Art, Washington, Rosenwald Collection
86. Self-Portrait, 1923
woodcut touched with black ink, 150 x 155 (5-3/8 x 6-1/8)
National Gallery of Art, Washington, Rosenwald Collection
87. The Parents, 1923
woodcut, 350 x 420 (13-3/4 x 14-1/4)
National Gallery of Art, Washington, Rosenwald Collection
88. Woman with Children Going to Death, 1924
woodcut, 492 x 498 (19-7/8 x 19-7/8)
Private Collection
89. Self-Portrait, 1924
lithographic crayon overworked with ink on transfer
paper, 290 x 225 (11-7/8 x 8-15/16)
National Gallery of Art, Washington, Rosenwald Collection
90. Never Again War!, 1924
lithograph, 940 x 700 (37 1/2 x 27 1/2)
National Gallery of Art, Washington, Gift of Richard A.
Simms

91. Never Again War!, 1924
lithographic crayon, charcoal, and ink on transfer
paper, 975 x 741 (38-3/8 x 29-1/8)
National Gallery of Art, Washington, Rosenwald Collection
92. Self-Portrait, 1924
woodcut, 400 x 300 (5-3/4 x 11-13/16)
Private Collection
93. Self-Portrait, 1924
opaque white ink with pen and black wash on dark green
paper, 258 x 475 (10-1/8 x 18-5/8)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln
94. Self-Portrait, 1924
opaque white ink, black ink, and white chalk on dark green
paper, 225 x 475 (8-7/8 x 18-3/4)
Dr. August Oetker Zentralverwaltung
95. Municipal Shelter, 1926
lithograph, 420 x 560 (16-1/2 x 22)
Private Collection
96. Mary and Elisabeth, 1928
woodcut, 361 x 348 (14-1/4 x 13-3/4)
Private Collection
97. Mother with Boy, 1931
lithograph, 360 x 218 (14-3/8 x 8-1/2)
Private Collection
98. Self-Portrait in Profile Facing Left, Drawing, 1933
* charcoal, 479 x 635 (18-3/4 x 25)
o National Gallery of Art, Washington, Rosenwald Collection
99. Self-Portrait, 1934
lithograph, 208 x 187 (8-3/16 x 7-3/8)
National Gallery of Art, Washington, Rosenwald Collection
100. Call of Death, 1934
lithograph, 380 x 383 (15 x 15-1/8)
Private Collection
101. Self Portrait in Profile Facing Right, 1938
lithograph, 475 x 290 (18-7/8 x 11-7/8)
National Gallery of Art, Washington, Rosenwald Collection
102. Self-Portrait with Karl Kollwitz, 1938
charcoal, 653 x 475 (25-3/4 x 18-3/4)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln

103. Lovers, 1913
plaster, h. 743 (29-1/4)
Museum of Fine Arts, Boston, Gift of Mr. and Mrs. Hyman Swetzoff in Memory of Mr. and Mrs. Solomon Swetzoff
104. Rest in the Peace of His Hands, 1935
bronze h. 350 (13 7/8)
National Gallery of Art, Washington,
Gift of Mr. and Mrs. Hans W. Weigert in Memory of Lili B. Weigert
105. Self-Portrait, 1926-1936
bronze, h. 360 (14-3/8)
Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Gift of Joseph H. Hirshorn, 1966.
106. Tower of Mothers, 1937-1938
bronze, h. 270 (10-5/8)
The Baltimore Museum of Art, Given in Memory of Joseph Katz by His Children
107. Lamentation: In Memory of Ernst Barlach, Who Died in 1938,
o 1938
bronze, h. 265 (10-1/2)
Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Gift of Joseph H. Hirshorn, 1966.

National Gallery of Art

Washington, D.C.

KÄTHE KOLLWITZ

Related Activities at the National Gallery of Art

EXHIBITION LOCATION

East Building, Mezzanine, 4th Street and Constitution Avenue,
N.W., Washington, D.C. 20565.

GALLERY HOURS

Monday through Saturday, 10:00 a.m. to 5:00 p.m.*

Sunday, 11:00 a.m. to 6:00 p.m.

***Beginning May 22 and continuing through September 4,
the Gallery will be open on Friday evenings until 8:00 p.m.**

Admission to all Gallery events is free of charge.

Telephone: (202) 737-4215 TTY: (202) 842-6176

SUNDAY LECTURE SERIES

Lectures on German nineteenth- and twentieth-century printmaking in conjunction with Käthe Kollwitz are given by distinguished visiting scholars and National Gallery staff on Sundays in the East Building Auditorium. Open free of charge to the public. Seating is on a first-come, first-served basis.

The series is presented in cooperation with the Washington Print Club.

- MAY 3** Käthe Kollwitz Reconsidered, Elizabeth Prelinger,
Assistant Professor of Fine Arts, Georgetown University
- MAY 10** Dark Images of the City: The Urban Milieu from a German
Naturalist View, John Czaplicka, Assistant Professor
of Fine Arts, Harvard University
- JUNE 7** Kollwitz in Context: The Formative Years, Alessandra
Comini, University Distinguished Professor of Art
History, Southern Methodist University
- JUNE 14** Max Klinger, Käthe Kollwitz, and the Berlin Art World,
Elizabeth Streicher, Associate Research Curator,
Department of Modern Paintings, National Gallery of Art

FILM PROGRAMS

A program of German documentary and avant-garde films, relating to the life and times of Käthe Kollwitz, will be presented **from May 9 through July 5**. Included in the selection is Käthe Kollwitz, a documentary drama featuring British actress Brenda Bruce reading from Kollwitz' letters and diaries in flashback style. Memories of Berlin: Twilight of Weimer Culture features interviews with artistic personalities of the period (1919-1933), such as Christopher Isherwood, Louise Brooks, Arthur Koestler, and Gregor Piatigorsky, among others. All films are shown in the East Building Auditorium.

LUBITSCH IN GERMANY: 1914-1922

A series of silent films made in Germany between 1914 and 1922 by Ernst Lubitsch **begins May 9 and continues through June 7**. Born in Berlin one hundred years ago, Lubitsch worked as a stage actor with the legendary theatrical producer Max Reinhardt. The series traces his early career, when he moved from film acting to directing. Schuhpalast Pinkus (The Pinkus Shoe Salesman, 1916), starring Lubitsch, was also his first success as a director. His greatest silent films were the successful costume dramas he made after World War I for the the prestigious film studio Universum Film A.G. (UFA), such as Madame Dubarry (1919), Sumurun (1920), and Anna Boleyn (1920), all of which are included in the series.

HOW THE WORKER LIVED

A selection of films made in Berlin during the late silent and early sound era will be shown **June 13 through July 5**. Included in the program are eight "worker's films" produced from 1924-1932 by an experimental, politically minded group of filmmakers: Gerhard Lamprecht, Carl Junghans, Piel Jutzi, among others. The content of the films -- urban life, especially that of the poor and oppressed -- derived from the art of Käthe Kollwitz, George Grosz, and Otto Dix, who had first paid attention to this segment of society. Also showing are three of the new generation of "proletarian" films from the 1970s, produced by Basis-Film and Regina Ziegler. The series also includes Isn't Life Wonderful, the first American feature film shot in Germany, directed by D. W. Griffith; The Other Eye, a 1991 documentary about the life and work of German director G. W. Pabst; and two classic silent films by Pabst. The Lubitsch and worker's film series have been organized in association with the Goethe-Institut Washington.

GALLERY TALKS

Tours and lectures on the exhibition Käthe Kollwitz are given by the education division staff: May 9, 10, 13, 19, 22 at 12:00 noon; May 14 at 1:00; and May 17 at 2:00. Meet at the East Building Art Information Desk. Please consult the monthly calendar of events, or call (202) 842-6690, for additional times and dates of scheduled tours of the exhibition.

SUNDAY CONCERT

In honor of the exhibition Käthe Kollwitz, on Sunday, June 7, the National Gallery Orchestra, assisted by baritone Robert Kennedy, will perform works by Mahler, von Weber, and Hindemith. Concerts take place in the West Garden Court of the West Building at 7:00 p.m. Free passes are distributed on Sundays beginning at 4:00 p.m. on the Main Floor of the Gallery's West Building. For more information about passes and program details call (202) 842-6941.

EXHIBITION CATALOGUE

A 192-page fully illustrated catalogue, co-published by the National Gallery of Art and Yale University Press, includes essays by Elizabeth Prelinger, assistant professor of fine arts, Georgetown University; Alessandra Comini, University Distinguished Professor of Art History at Southern Methodist University; and Hildegard Bachert, a leading expert in modern German art. Catalogue price is \$27.50 for softcover.

The catalogue can be ordered through the National Gallery of Art. Checks or money orders should be made payable to NGA Publications Sales. Visa, Mastercard, and American Express are also accepted. Domestic postage and handling charges are \$5.50. Shipping rates are available on request. Send all orders to: National Gallery of Art, Publications Mail Order Department, 2000B South Club Drive, Landover, MD 20785, or call (301) 322-5900.

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National Gallery of Art

Washington, D.C.

KÄTHE KOLLWITZ

BACKGROUND

The art of Käthe Kollwitz transcends historical references in addressing the universal human condition. At the same time, her work poignantly reflects her origins and the concerns of her generation and led ultimately to her conflict with the Nazi regime.

Born Käthe Schmidt in 1867, she grew up in Königsberg, a thriving port city in the farthest reaches of East Prussia. "A place so full of architectural grimness and Nordic melancholy," Alessandra Comini writes in the exhibition catalogue, that it might easily have given rise to the artist's "dark sensibilities, grave earnestness, and intense need to love."

Early on, she was surrounded by family members' concern for social justice. Her grandfather, Julius Rupp, was the founder of a liberal Protestant religious community that had defied the state-controlled church and conservative doctrines of the emperor, Kaiser Wilhelm II. Kollwitz' father; her brother, Conrad; and his friend, medical student Karl Kollwitz, who Käthe married at twenty-four, were all committed social democrats.

Her parents recognized and encouraged Käthe's ability as an artist. She was sent at age fourteen to study with respected Königsberg teachers of painting and engraving, and traveled to the art centers of Munich and Berlin. Three years later, she enrolled at the Women Artists' School, a traditional government-run academy in Berlin.

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On exhibit in the capital city in 1885 was the work of the innovative Leipzig-born painter, sculptor, and graphic artist Max Klinger. A Life, his fifteen-print cycle decrying society's double standards for women, impressed the young student. In addition, his theoretical treatise favoring drawing and the graphic arts over painting for certain serious subjects justified Kollwitz' extraordinary interest in the graphic arts. By 1890, she had abandoned oil painting completely and turned her talent to etching.

Klinger's thematic ingenuity also exerted a long-term influence on Kollwitz. He created fourteen major print cycles; Kollwitz produced five graphic series, along with numerous individual works portraying powerfully emotional subjects.

From the beginning, Kollwitz was fascinated by the proletariat and planned her first major print cycle based on that subject. While still a student, the artist was inspired by literary sources such as Zola's 1885 Germinal, a novel about the plight of striking coal miners.

As she recalled in her memoirs, "Originally pity and sympathy were only minor elements leading me to the representation of proletarian life; rather, I simply found it beautiful. As Zola or someone said, 'The beautiful is the ugly.'"

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backgrounder . . . page three

The artist soon had ample opportunity to observe the working class first hand. Käthe and Karl Kollwitz moved as newlyweds in 1891 to the densely populated Prenzlauer Berg section of northern Berlin, where he had accepted a position as doctor for a health insurance group serving tailors and their families. There he lived among and received patients while his wife observed what she called "the difficulty and tragedy of the depths of proletarian life."

In 1897 she produced the remarkable narrative series A Weavers' Rebellion, based on Gerhart Hauptmann's electrifying play about the 1844 uprising of handloom workers in Silesia. Her commanding interpretation of this controversial work gained instant recognition and established Kollwitz as an advocate for the oppressed. The four years she spent creating this cycle of six images -- including Poverty, Storming the Gate, Death, and End shown in the exhibition -- correspond to her growing mastery of etching and lithography.

This technical development reached virtuosity in the Peasants' War series begun in 1901. The seven-print cycle -- Plowers and Woman, Whetting the Scythe, Battlefield, among others -- applies the sixteenth-century south German peasant uprising as a metaphor for then-current adversities. During this creative period, she further explored the theme of loss in the anguished, monumental Woman with Dead Child of 1903.

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"Although the first cycles certainly display a profound sense of pathos and identification with sorrow, only later would a sense of active mission inform her imagery," observes Elizabeth Prelinger in the exhibition catalogue. By 1908/1909, her graphic art began to reflect contemporary concerns and Kollwitz' direct experiences.

The death of the artist's younger son Peter in 1914 during combat in the First World War galvanized her resolve to alert others to human suffering. An echo of her own painful experience resonates in the folio of seven woodcuts, War, dating from 1922 to 1923. The themes of sacrifice, loss, and grief are starkly depicted in such riveting images as The Mothers, The Volunteers, and The Parents.

During the 1920s she recorded the country's disastrous social conditions, including strikes, unemployment, and malnutrition. Her powers as an artist-advocate were widely recognized through inexpensive reproductions of her work; these popular images realized her commitment to producing art that was moderately priced and accessible to all.

Kollwitz' early work, A Weavers' Rebellion, was considered subversive by the emperor's conventional academic standards, yet she was an integrated member of the art establishment of her time. Kollwitz showed regularly at the annual Berlin Secession exhibitions from 1899 and became a member in 1901. In 1919 she was honored with the prestigious appointment as the first woman professor in the Prussian Academy of Art.

backgrounder . . . page five

While the expressionists in Germany and cubists in France explored radical artistic directions in the early years of the twentieth century, Kollwitz continued to pursue her own figurative style and socially impassioned themes. "I felt that I have no right to withdraw from the responsibility of being an advocate.... It is my duty to voice the sufferings of people.... I want to be effective in this time in which people are so perplexed and in need of help," she wrote.

With Hitler's rise to power, Kollwitz' situation changed dramatically, along with that of other colleagues whose political or artistic orientation did not suit the National Socialists. She was forced to abandon her post at the Prussian Academy of Art and was forbidden to exhibit under the Third Reich.

Unlike the more expressionist or abstract art, however, Kollwitz' work was classified as only marginally degenerate under Hitler's definition. Although her work was included in the Munich survey of Degenerate Art, the Nazis even appropriated some of her famous images for their own propaganda. "The government evidently did not dare to persecute her, presumably because she was a symbol of compassion and humanitarianism to virtually an entire generation of Germans," Hildegard Bachert affirms in the catalogue.

Käthe Kollwitz died on April 22, 1945, a few days before the the end of the Second World War, near the castle of Moritzburg, where Prince Ernst Heinrich of Saxony had offered her refuge. Her Berlin studio had been bombed and much of her work had been lost, yet in the preceding years her art had been disseminated throughout the world by devoted collectors fleeing the Nazi regime.

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CULTURAL SPONSORSHIP IN THE UNITED STATES

Lufthansa German Airlines has established itself as a major corporate sponsor in the United States of important cultural events in music, dance and the visual arts.

Among the most dramatic illustrations of Lufthansa's cultural sponsorships was the exhibition organized in 1989 by the Guggenheim Museum - "Refigured Painting: The German Image 1960-1988" - the first, largest and most comprehensive examination of the last three decades of German painting assembled in the United States.

In the nation's capital, important exhibitions such as "Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek" shown at the National Gallery of Art and "Masterpieces from Gripsholm Castle" at the National Portrait Gallery were made possible through Lufthansa's support.

Earlier this year, Lufthansa sponsored "'Degenerate Art': The Fate of the Avant-Garde in Nazi Germany," an extraordinary exhibition on view at the International Gallery of the Smithsonian Institution's S. Dillon Ripley Center. The show featured more than 100 works of art from the original 1937 "Entartete Kunst" exhibition in Munich.

Among Lufthansa sponsorships scheduled for presentation in Washington this year is the "Tribute to Germany" Festival coordinated by the John F. Kennedy Center For The Performing Arts. This month-long celebration features all forms of German art, dance and music. As part of the "Tribute To Germany," the National Gallery of Art will present an exhibition by German graphic artist and sculptor Kaethe Kollwitz which will open May 3.

Lufthansa is committed to encourage worldwide cultural communications by facilitating the exchange of people, ideas and works of art.

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Background Information

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MILES INC. A LONG-STANDING COMMITMENT TO THE ARTS

Miles Inc., a diversified company with businesses in chemicals, health care and imaging technologies, has built a solid reputation as a company that understands and deeply respects the value of the arts.

By supporting many educational, visual and performing arts organizations across the country, Miles recognizes the cultural enrichment and economic benefit of a thriving arts climate for its employees, customers and communities.

As the wholly owned subsidiary of Bayer AG, Germany, Miles seeks opportunities to build international understanding through cross-cultural experiences.

To this end, Miles and the Miles Inc. Foundation has sponsored internationally acclaimed organizations, including the Stuttgart Ballet (The Kennedy Center Tribute to Germany), Lyon Opera Ballet, Frankfurt Ballet, Japan's Kodo drummers, 51st Carnegie International and Pittsburgh Symphony.

Miles' support of the arts is also evident in the communities in which it operates through sponsorship of visual and performing arts and a variety of educational programs. Some of the local arts organizations the company supports include: the New Haven Symphony (CT), Elkhart Concert Club (IN), Berkeley Repertory Theatre (CA), Nelson-Atkins Museum, Kansas City (MO) and the Miles Inc. Broadcast Center for the Arts in Pittsburgh (PA).

Creativity is inspired among the company's nearly 30,000 employees through involvement and exposure to these cultural events, as well as to art collections in their workplace. Displayed at corporate headquarters in Pittsburgh is a unique and respected contemporary art collection of 75 pieces, including paintings, sculpture and crafts.

Over the years, Miles has received various cultural awards. The company was honored with the "Business in the Arts Award" in 1989, co-sponsored by the Business Committee for the Arts and Forbes magazine, and was most recently nominated for a 1992 award.

Deutsche Bank

Aktiengesellschaft



Deutsche Bank

Corporate Sponsorship of Arts and Culture

The Deutsche Bank Group is particularly proud to be part of the "Tribute to Germany" festival which showcases some of the leading figures of German culture--including the artist Käthe Kollwitz, the Vogler Quartet of Berlin, the Arila Siegert Dance Theater and the Stuttgart Ballet.

The bank believes that corporate sponsorship is an important way to participate in the local community. Deutsche Bank welcomes the opportunity to return something of lasting value to the cultural milieu in which its employees and clients work and live.

Deutsche Bank sponsors a wide range of cultural and art events in Germany and around the world. The bank is a chief sponsor of the Berlin Philharmonic.

Deutsche Bank maintains one of the largest collections of modern German art in the world. The collection includes nearly 2,000 works on paper by 125 artists from German-speaking countries. In addition to exhibiting these pieces at headquarters, each year the annual report features the artwork of a single artist. This portion of the collection is placed on display at thirty branches. Thus, the artist's works are shared with an audience beyond a traditional museum setting.

In the United States, Deutsche Bank is a contributor to Lincoln Center, Carnegie Hall and the Metropolitan Museum of Art. Bank executives are members of the Business Committees of the Museum of Modern Art, the Metropolitan Museum of Art and the Guggenheim Museum.

In recent years, the bank has sponsored performances at the Metropolitan Opera and major exhibits at the Museum of Modern Art, the Metropolitan Museum of Art and the Guggenheim Museum, among other cultural events.

The Deutsche Bank Group is the largest universal bank in Germany and one of the leading banks in Europe. From a base of 1600 branches in Germany and an active international network in over 40 countries, Deutsche Bank provides a complete range of financial products and services to corporations, small and medium-sized businesses and individuals in Germany and around the world.

In the United States, Deutsche Bank operates branch offices in New York, Chicago and Los Angeles, and also maintains subsidiaries based in Baltimore and Deerfield (Illinois) to serve an expanding list of U.S. multinational companies, as well as the local offices of German corporate clients.