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
Exhibition Checklist

Berlin

Grossstadtbrücke (Big City Bridge)

18 9/16 x 15 1/8 in.

Circus Sideshow

Armand Bouten (1893-1965)

ca. 1920

27 3/16 x 37 in.

Nude Seated in Interior

Armand Bouten (1893-1965)

Gouache on paper

ca. 1925

23 1/4 x 13 1/4 in.

Variety

Armand Bouten (1893-1965)

Gouache on paper

19 3/4 x 11 3/4 in.

Marseilles Harbor Street Scene

Eduard Braun (1902-1973)

Watercolor on paper

20 5/8 x 23 3/4 in.

In the Theater Box

Fritz Burkhardt

Ink on paper

19 3/4 x 15 3/4 in.

Going Home

Georg Grosz (1893-1959)

Watercolor, pen and ink on paper

10 3/8 x 7 1/4 in.

Bettlerin (Beggar Woman)

Otto Dix (1891-1969)

Brush, tusche and ink on paper

20 5/8 x 13 1/4 in.

Selfmord (Suicide)

Rudolf Fuhrmann (1909-1977)

Charcoal, pen and ink on paper

23 1/2 x 19 1/4 in.

Bordellszene (Brothel Scene)

Eric Johansson (b.1913)

Pen, brush and ink on paper

9 5/8 x 6 3/4 in.

Deutscher Notwinter (Extreme German Winter)

Josef Scharf (1886-1994)

Gouache on paper

19 1/2 x 25 3/4 in.

Sonntagsspaziergang (Sunday Outing)

Felix Nussbaum (1904-1944)

Brush, tusche, pen and ink on paper

17 7/8 x 14 in.

Nur für Herren (For Men Only)

Fritzi Löw (Austrian)

Pen and ink on paper

18 1/8 x 21 1/4 in.

Apokalyptische Landschaft, (Apocalyptic Landscape)

Ludwig Meidner (1884-1966)

Pencil on paper

8 1/8 x 7 1/4 in.

Die Revolution Siegt (The Revolution will Triumph)

Ludwig Meidner (1884-1966)

Watercolor, pen and charcoal on paper

11 x 7 7/8 in.

Deutsche Straße (German Street)

Charcoal over pen on paper

13 x 10 1/4 in.

Diebes (Robbers)

Bruno Wald (1892-1939)

Pen and ink on paper

9 1/8 x 7 5/8 in.

Die Revolution Siegt (The Revolution will Triumph)

Ludwig Meidner (1884-1966)

Pen and ink on paper

13 x 10 1/4 in.

Diebes (Robbers)

Bruno Wald (1892-1939)

Pen and ink on paper

13 x 10 1/4 in.

Die Revolution Siegt (The Revolution will Triumph)

Ludwig Meidner (1884-1966)

Pen and ink on paper

13 x 10 1/4 in.

Diebes (Robbers)

Bruno Wald (1892-1939)

Pen and ink on paper

13 x 10 1/4 in.

Die Revolution Siegt (The Revolution will Triumph)

Ludwig Meidner (1884-1966)

Pen and ink on paper

13 x 10 1/4 in.

Diebes (Robbers)

Bruno Wald (1892-1939)

Pen and ink on paper

13 x 10 1/4 in.
Am Kronprinzenufer, Berlin (At the Kronprinzenufer, Berlin)

2. Albert Birkle (1900-1986)
25 5/8 x 19 5/8 in.

Grossstadtbrücke (Big City Bridge)

8. Eduard Braun (1902-1973)
11 3/4 x 9 in.

W

Circus Sideshow

4. Armand Bouten (1893-1965)
4 5/8 x 5 1/16 in.

Ink, metallic ink and watercolor on paper, ca. 1920

Geburt (Birth)

3. Armand Bouten (1893-1965)
27 3/16 x 37 in.

W

Nude Seated in Interior

7. Armand Bouten (1893-1965)
5 1/4 x 8 in.

Gouache on paper

Circus Strong Man

6. Armand Bouten (1893-1965)
5 3/8 x 8 in.

Gouache on paper

Variety

5. Armand Bouten (1893-1965)
29 1/2 x 23 5/8 in.

Sonntagsspaziergang (Sunday Outing)

18 9/16 x 15 1/8 in.

W

Uberdachern (Over the Rooftops)

1. Hans Baluschek (1870-1935)
20 5/8 x 23 3/4 in.

Gouache

Can-can Dancers

22 3/4 x 19 1/8 in.

Ink on paper

Vorstadtkneipe (Suburban Bar)

11. Eduard Braun (1902-1973)
9 3/8 x 11 15/16 in.

Pen and ink on paper

Theatergarderobe (Theater Checkroom)

10. Eduard Braun (1902-1973)
10 7/8 x 9 7/8 in.

Pen and ink on paper

Theatermitarbeiter auf dem Heimweg (Factory Workers Going Home)

27. Otto Griebel (b.1895)
9 1/8 x 12 1/4 in.

Gouache, tusche, brush and ink on paper

Unter der Macht der Kirche (The Church Controls)

19 7/8 x 12 3/4 in.

Charcoal, pen and ink on paper

Selbstmord (Suicide)

19 11/8 x 15 1/2 in.

Gouache

Grabkreuze (Cemetery Crosses)

25 3/8 x 18 3/4 in.

Brush, tusche and ink on paper

Die Witwe (The Widow)

23. Ernst Fritsch (1892-1965)
20 5/8 x 13 3/8 in.

Oil on canvas

Die Familie (The Family)

11 1/4 x 11 1/4 in.

Gouache

Die Familie (The Family)

28. Will Grohmann (1887-1968)
20 5/8 x 13 3/8 in.

Oil on canvas

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

23 1/2 x 19 1/4 in.

Pencil on paper
44. Elfriede Beuse-Wächter (1892-1965)  
*Bahnstation in Alassio* (Train Station at Alassio), 1933  
Oil on canvas  
32 1/2 x 29 7/8 in.

54. Ludwig Meidner (1884-1966)  
*Landschaft mit Ziege* (Landscape with Sheep), 1919  
Oil on canvas  
11 3/4 x 15 3/4 in.

55. Ludwig Meidner (1884-1966)  
*Heimkehr unter den Frieden* (Homecoming under the Peace), 1919  
Oil on canvas  
28 1/2 x 31 1/2 in.

56. Ludwig Meidner (1884-1966)  
*Stammtischszene* (Coffeehouse Scene), 1913  
Pencil and charcoal on paper  
9 x 7 5/8 in.

57. Ludwig Meidner (1884-1966)  
*Streikruf unterbrechung* (Interrupted Rendezvous), ca. 1925  
Watercolor, ink and charcoal on paper  
12 1/4 x 9 in.

58. Max Schmitt (1881-1960)  
*Die Revolution Siegt* (The Revolution Will Triumph), 1933  
Watercolor, ink and charcoal on paper  
19 1/4 x 16 in.

*Kolonialhallen (Factory Showers)*, 1932  
Pen and ink on paper  
19 x 13 in.

60. Felix Nussbaum (1904-1944)  
*Die neue Auslage* (The New Window Display), ca. 1920-1930  
Pencil on paper  
8 1/4 x 8 in.

61. Max Radler (1904-1947)  
*Der Totentanz beginnt* (The Death Dance Begins), 1918  
Watercolor on paper  
14 1/8 x 10 1/4 in.

The Anarchist—Self-Portrait, ca. 1910  
Pencil and watercolor on paper  
10 x 8 3/4 in.

63. Egon Schiele (Austrian, 1890-1918)  
*Die Deichte (Thieves)*, 1920  
Oil on canvas  
34 1/2 x 22 1/8 in.

64. Karl Schmidt (1895-1955)  
*Die neue Auslage* (The New Window Display), ca. 1920-1930  
Watercolor, ink and charcoal on paper  
15 5/8 x 11 1/4 in.

65. Max Schmitt (1881-1960)  
*Die Revolution Siegt* (The Revolution Will Triumph), 1933  
Watercolor, ink and charcoal on paper  
33 5/8 x 23 1/4 in.

66. Karl Schmidt (1895-1955)  
*Die neue Auslage* (The New Window Display), ca. 1920-1930  
Watercolor, ink and charcoal on paper  
13 1/4 x 9 in. (triangular)

67. Magnus Zeller (1888-1972)  
*Die Anarchist—Self Portrait*, 1910  
Watercolor on paper  
11 1/4 x 14 1/4 in.

68. Georg Tappert (1880-1957)  
*Auf der Flucht (In Flight)*, 1920  
Watercolor over pencil on paper  
12 1/4 x 9 in. (triangular)

69. Georg Tappert (1880-1957)  
In Flight, 1920  
Watercolor over pencil on paper  
12 1/4 x 9 in.

70. Bobette van Gelder (Dutch)  
*Der Schlotbaron (Factory Owner)*, 1932  
Pen and ink on paper  
19 x 13 in.

*Kolonialhallen (Factory Showers)*, 1932  
Pen and ink on paper  
19 x 13 in.

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

*Kolonialhallen (Factory Showers)*, 1932  
Pen and ink on paper  
19 x 13 in.

74. Charles Vach (1897-1940)  
*Der alte Hof (Sad Café)*, ca. 1920  
Watercolor, pen and ink on paper  
13 1/4 x 10 x 10 1/2 in.

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

76. Kurt Weinhold (1882-1965)  
*Die neue Auslage* (The New Window Display), ca. 1929-1930  
Pencil on paper  
18 1/8 x 21 1/4 in.

77. Magnus Zeller (1888-1972)  
*Die Revolution Siegt* (The Revolution Will Triumph), 1933  
Watercolor on paper  
11 3/4 x 14 1/4 in.

78. Magnus Zeller (1888-1972)  
*Die Revolution Siegt* (The Revolution Will Triumph), 1933  
Watercolor on paper  
11 3/4 x 14 1/4 in.

79. Magnus Zeller (1888-1972)  
*Die Anarchist—Self Portrait*, 1910  
Watercolor on paper  
11 1/4 x 14 1/4 in.

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

81. Max Schmitt (1881-1960)  
*Die neue Auslage* (The New Window Display), ca. 1920-1930  
Pencil on paper  
8 1/4 x 8 in.

82. Max Schmitt (1881-1960)  
*Heupter Umarmung (Violent Embrace)*, ca. 1928  
Pencil on paper  
9 x 7 5/8 in.