

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.

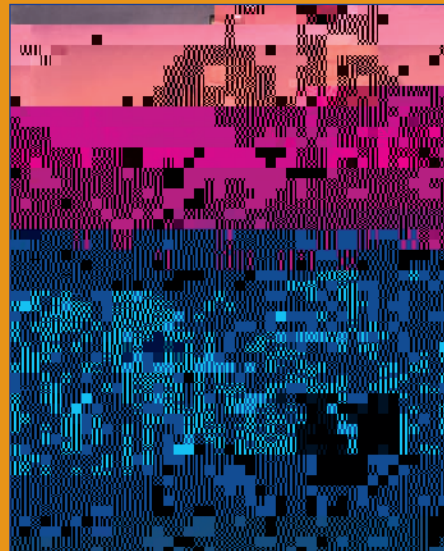
Neue Sachlichkeit artists were largely forgotten after the end of the war in 1945, and few had been collected in the museums. This changed after Marvin and Janet Fishman began collecting the art in the late 1970s. Their efforts in developing a substantial collection have helped to establish a place in 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

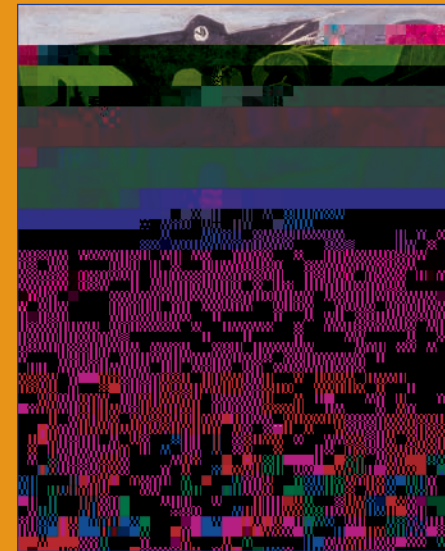
Acknowledgments

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



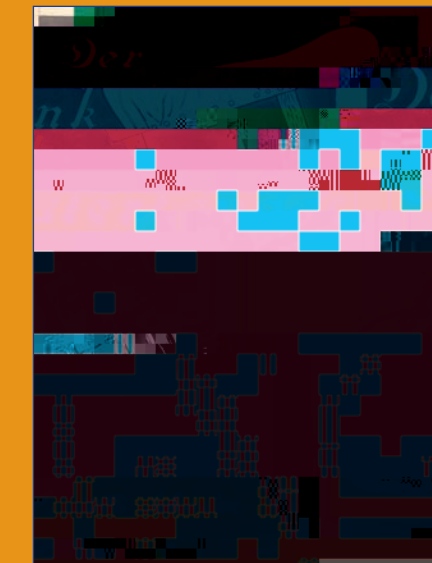
Otto Dix (1891-1969), *The Street*, 1922
Oil and tempera on canvas, 29 1/2 x 23 3/8 in.



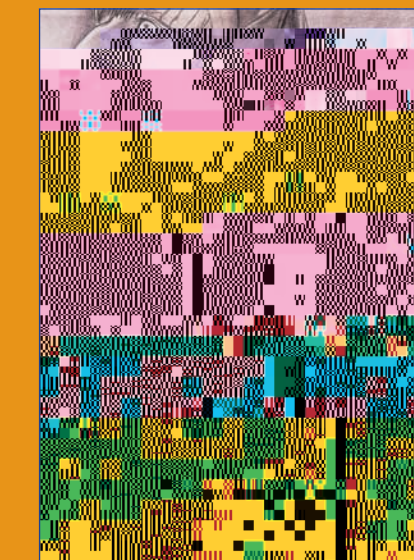
Will Grohmann (1887-1968), *The Street*, ca. 1915, Oil on canvas, 23 1/2 x 19 3/4 in.



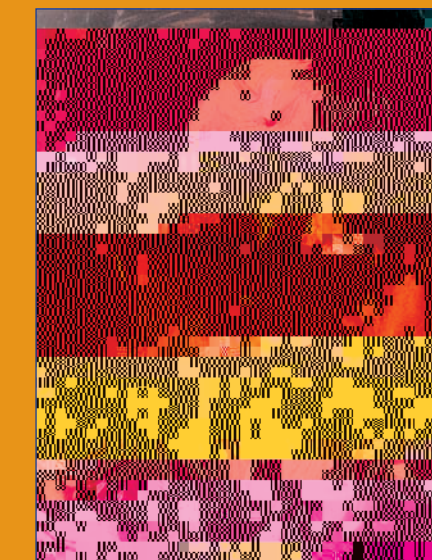
Otto Dix (1891-1969), *The Street*, 1922
Watercolor and pencil on paper, 25 3/8 x 18 3/4 in.



George Grosz (1893-1959), *The Street*, 1921, Watercolor, pen and ink on paper, 19 3/4 x 14 3/4 in.



Karl Hubbuch (1891-1979), *The Street*, ca. 1928-29, Watercolor over pencil on paper, 31 1/2 x 16 7/8 in.



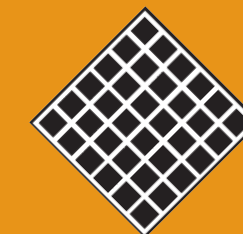
Ludwig Meidner (1884-1966), *The Street*, 1913
Oil on canvas, 26 1/4 x 19 1/4 in.

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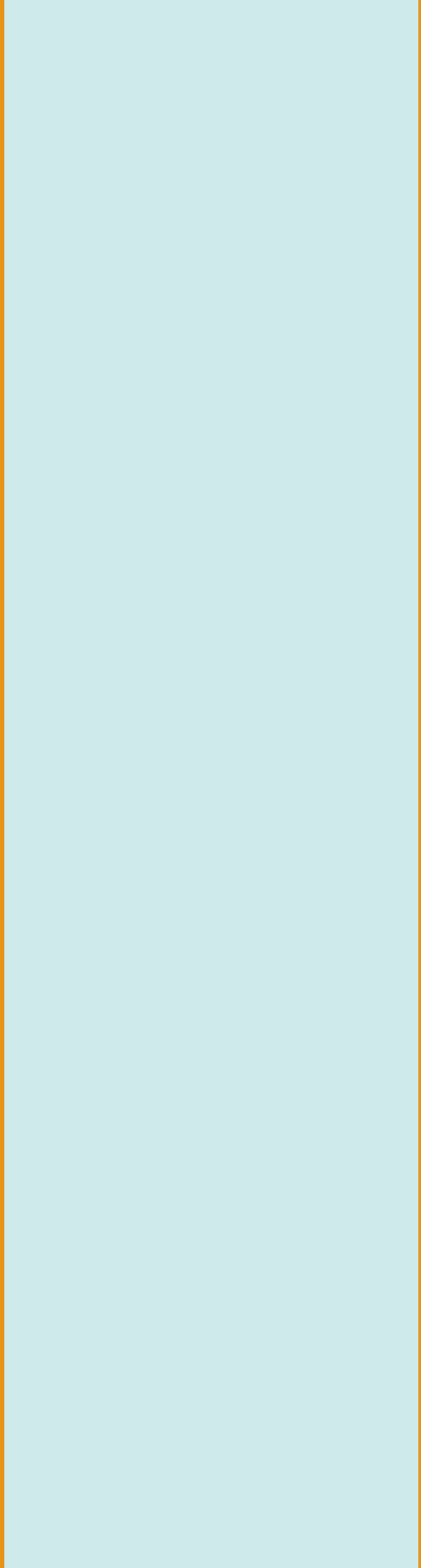


Ludwig Meidner (1884-1966), *The Street*, 1913, Oil on canvas, 26 1/2 x 31 1/2 in.

The Marvin and Janet Fishman Collection



Haggerty Museum of Art
Marquette University



44. Elfriede Lohse-Wächtler (1899-1940)
Pastel on paper
28 1/2 x 21 5/8 in.

45. Fritz Löw (Austrian)
Pencil on paper
11 7/8 x 8 1/4 in.

46. Fritz Löw (Austrian)
Pencil on paper
11 7/8 x 8 1/4 in.

47. Fritz Löw (Austrian)
Pencil on paper
11 7/8 x 9 7/8 in.

48. Fritz Löw (Austrian)
Pencil on paper
12 1/4 x 11 7/8 in.

49. Jeanne Mammen (1890-1976)
Watercolor on paper
17 1/2 x 14 3/8 in.

50. Jeanne Mammen (1890-1976)
Watercolor on paper
18 3/4 x 13 1/2 in.

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

52. Ludwig Meidner (1884-1966)
Oil on canvas
26 1/2 x 1.00 -1.055 Tg06ic Landscape), 1913