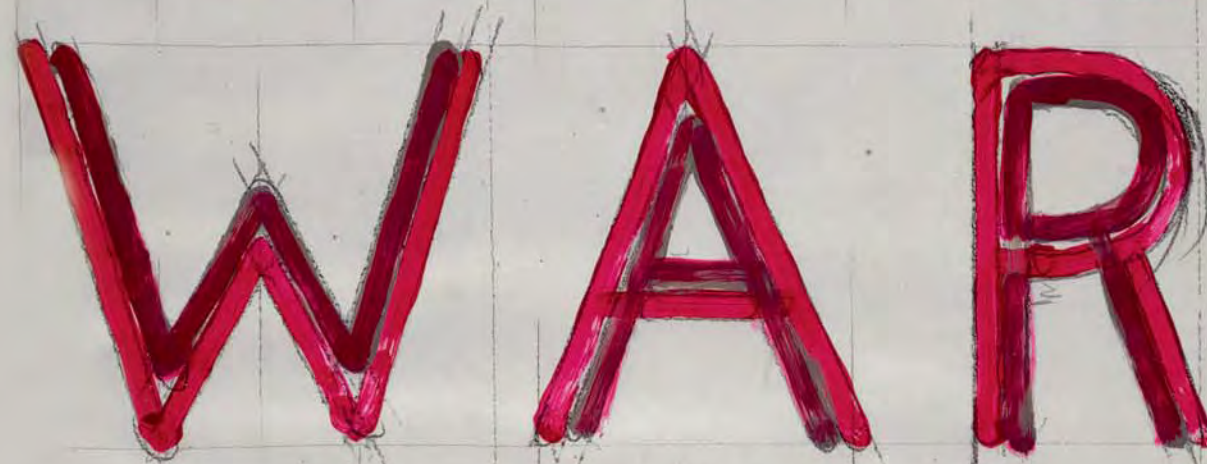
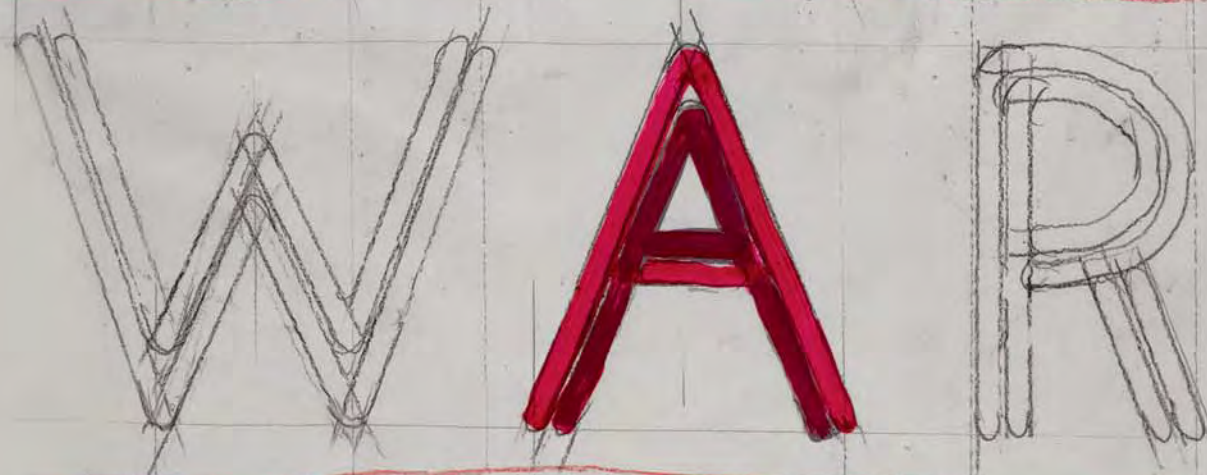
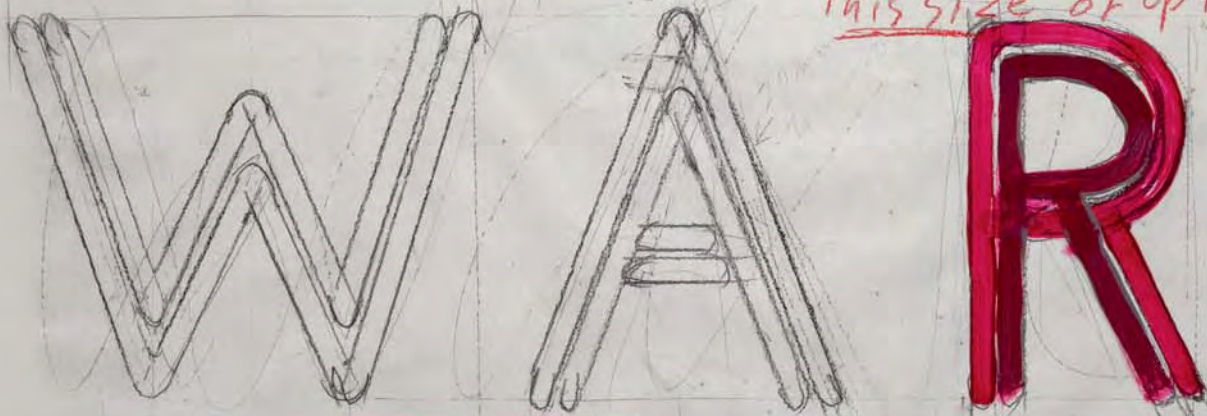


sign to hang whenever a war on

This size or up to 6 FEET LONG



copy of 10/20/2001 10/20/2001 10/20/2001

10/20/2001 10/20/2001 10/20/2001

10/20/2001 10/20/2001 10/20/2001

10/20/2001 10/20/2001 10/20/2001

10/20/2001 10/20/2001 10/20/2001

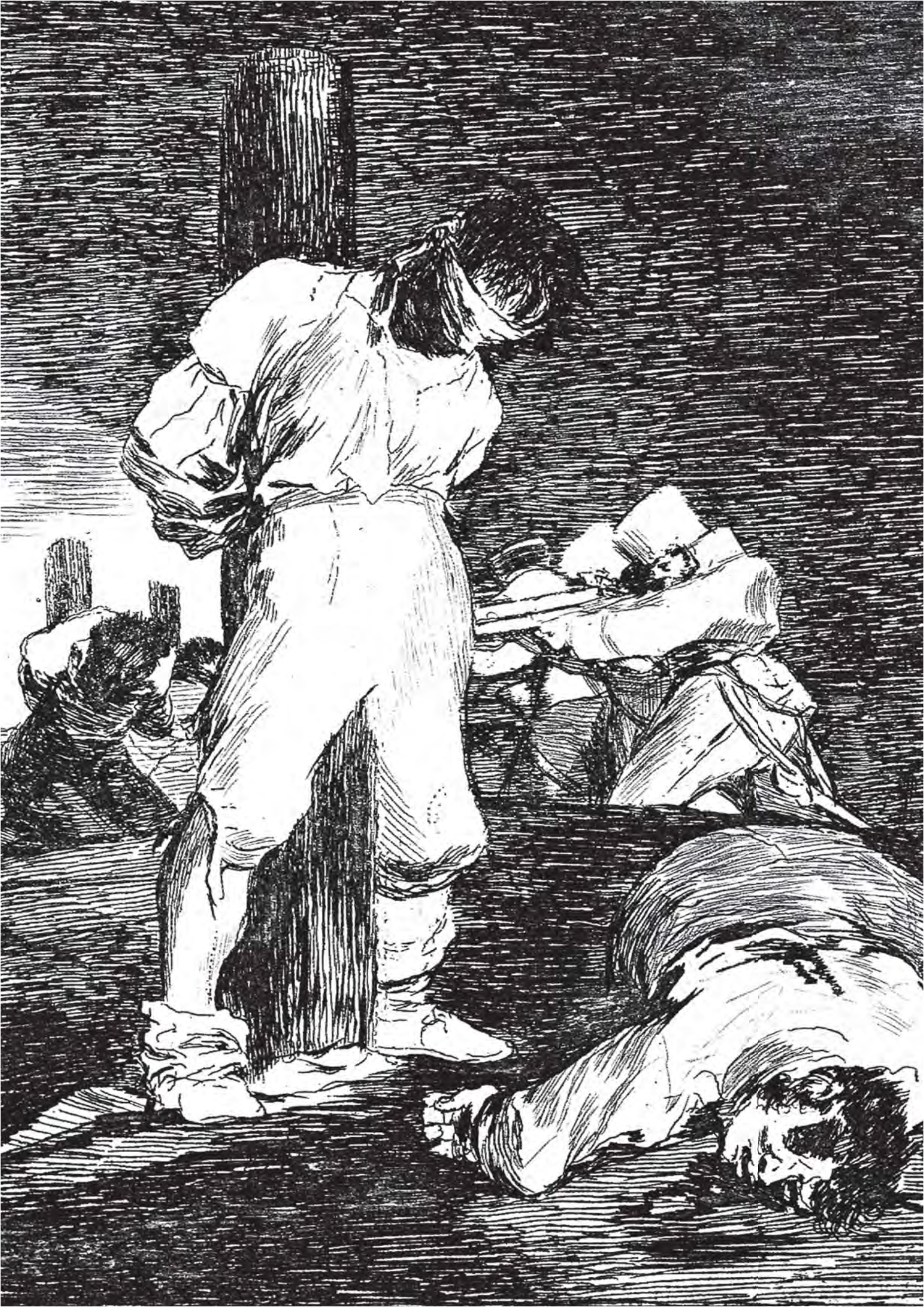
10/20/2001

RAW WAR



RAW WAR

RONNY VAN DE VELDE



KUNST EN OORLOG

Gedurende eeuwen leveren godsdienst en oorlog de belangrijkste motieven voor de kunst. De strijd der goden en giganten van het Pergamonaltaar, de zuil van Trajanus, het tapijt van Bayeux, Uccello's schilderijen van de slag bij San Romano, en zoveel andere indrukwekkende oorlogskunst getuigen van het artistieke talent dat oorlog weet te verbeelden als enige manier om grote conflicten te beslechten. Bij het uitvoeren van hun opdrachten blijken de makers van die oorlogskunst zich goed bewust van hun sociale rol en van het historisch moment waarin zij die rol vervullen. Ze maken tastbaar hoe de zeges tot eeuwige roem hebben geleid. Het gaat om zwaar bevochten overwinningen, om grote moed en durf, daadkracht en strategisch inzicht. Het gaat er ook vooral om te verantwoorden dat de overwinnaar tot nader order terecht de macht heeft. Het gaat nooit om kerende krijgskansen die tot verpletterende nederlagen kunnen leiden, nooit om de hoge prijs die voor de oorlog wordt betaald. Op een enkele uitzondering na, Jacques Callot die met zijn suite *Les Misères et les malheurs de la guerre* de keerzijde van die successen aanschouwelijk voorstelt. Voor wie in tijden van rust en vrede zou vergeten dat oorlog een daad van geweld is, zonder begrenzingsen, tot het bittere einde.

Goya is de eerste moderne kunstenaar. Met de *Desastres de la guerra* ontwikkelt hij een nieuwe beeldtaal voor oorlogskunst en meteen een kritische visie die niet herleid kan worden tot een simpele antioorlogshouding. Een hardnekkig misverstand schrijft veel moderne kunstenaars pacifistische motieven toe. Kunstenaars zouden bevoorrechte vertegenwoordigers zijn van hoge waarden en er tegelijk wereldvreemde opvattingen op nahouden over de grote historische conflicten die gepaard gaan met oorlogvoering. Pacifisme rond de eerste wereldoorlog was geen absolute afwijzing van gewapende conflicten, maar radicaal verzet tegen een oorlog die een voortzetting was van een reactionaire politiek in de loopgraven. Miljoenen die tot voor kort radertjes waren geweest in de economische machine werden door megalomane, vaak onbekwame aanvoerders de dood in gestuurd. Wanneer in 1918 Duitse arbeiders en soldaten in opstand komen om een einde te maken aan een regime dat verantwoordelijk was voor de bloedigste waanzin ooit, wordt de revolutie neergeslagen door de sociaaldemocraten die voor de wisseling van de macht hadden gezorgd en die voor het herstel van de orde de hulp van rechtse milities krijgen. Meteen was de basis gelegd voor het fascisme en

de volgende wereldwijde nachtmerrie. Uiteraard was George Grosz zoals veel van zijn vrienden tegenstander van de oorlog én medestander van de Spartakisten. Het ging hen om de *sociale oorlog* die de klassenmaatschappij te gronde moest richten. De tekeningen van Grosz brengen verslag van de triomferende contrarevolutie en het alomtegenwoordige geweld dat van de straten de huiskamers binnendringt. De tekeningen van Grosz tonen overduidelijk dat kunst nooit onpartijdig of waardenvrij is. De vraag is wie aan welke kant staat. Goya neemt het op voor de Spaanse guerrilla tegen de Napoleontische invasie en toont hoe de bloedige overwinning op een restauratie van het ancien régime uitloopt; Picasso etst zijn *Sueño y mentira de Franco* tegen de coalitie van Spaanse, Duitse en Italiaanse fascisten. Misschien komt Dix met zijn grootse suite van *Der Krieg* nog het meest in de buurt van een afstandelijke evocatie van de totale verschrikking die de oorlog met zich brengt. Ondanks de bedoelingen van de maker werd *Der Krieg* bij publicatie terecht als subversief gebrandmerkt. Zijn groteske, extreem naturalistische uitwerking van apocalyptische motieven leidt onvermijdelijk tot een defaitistische conclusie. Alle mooie redevoeringen ten spijt is elk slagveld bezaaid met schroot en lijken. In de grote conflicten van de moderne tijd vinden grote kunstenaars als vanzelf de weg naar doeltreffende antipropaganda. Ze ontmaskeren de terugkerende leugen van het 'algemeen belang' waarmee de machthebbers hun onderdanen de dood insturen. Ze illustreren George Orwells uitspraak: 'In tijden van universeel bedrog is de waarheid spreken een revolutionaire daad.' ('In a time of universal deceit - telling the truth is a revolutionary act.')

In de jaren zestig wordt de abstracte kunst afgelost door realistische figuratie die haar motieven bij voorkeur haalt uit de onophoudelijke beeldenstroom van reclame en massamedia. Het geweld dat nu opduikt in de kunst verwijst naar neokoloniale oorlogen zoals in Vietnam of naar de sociale woede die groeit aan de achterkant van de economische boom. Kunstenaars als Andy Warhol, Bruce Nauman of Wout Vercammen zijn verwant met elkaar door hun onrechtstreekse werkwijze. Hun werk verwijst eerst en vooral naar beelden. In die zin getuigt het van de grondig gewijzigde functie van kunst in de samenleving.



ART ET GUERRE

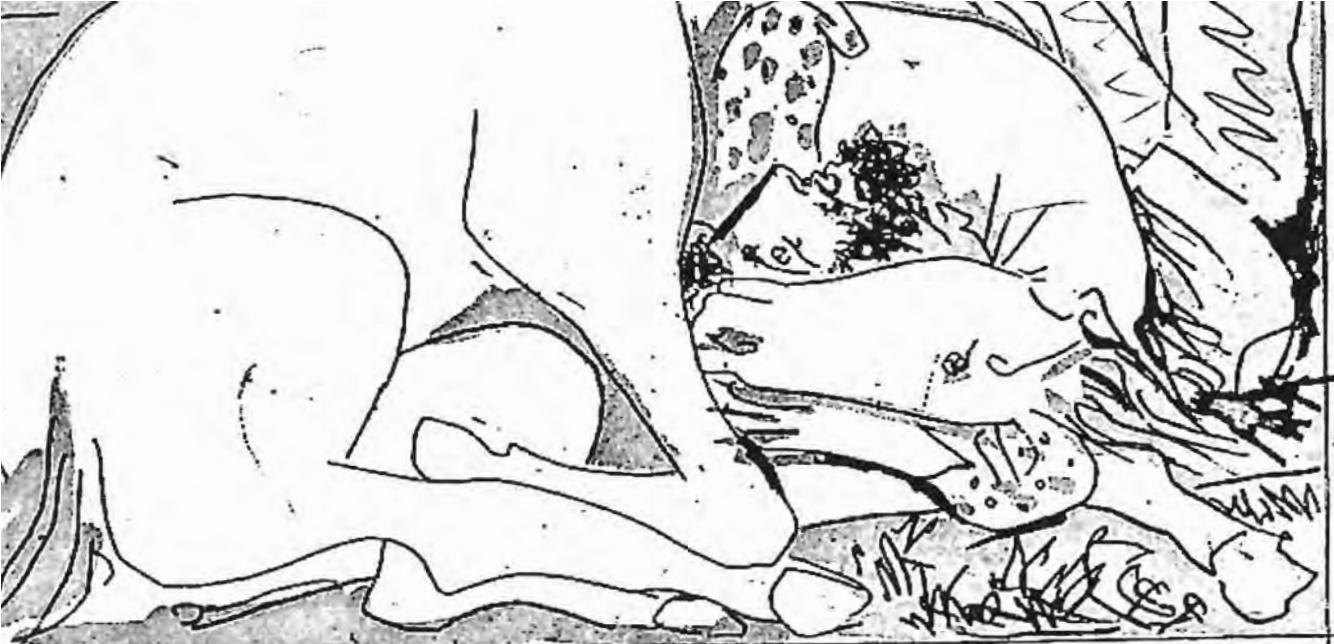
Des siècles durant, la religion et la guerre ont fourni les principaux motifs de l'art. Le combat entre les dieux et les géants qui figure sur le Grand Autel de Pergame, la colonne de Trajan, la tapisserie de Bayeux, les peintures d'Uccello de la Bataille San Romano et tant d'autres œuvres d'art impressionnantes représentant des scènes de guerre témoignent du talent artistique sachant reproduire les combats comme unique manière de régler de grands conflits. Lors de l'exécution de leurs commandes, les auteurs de cet art de représentation de la guerre se révélèrent parfaitement conscients de leur rôle social et du moment historique au cours duquel ils assumaient ce rôle. Ils ont rendu tangible la façon dont les triomphes ont mené à la gloire éternelle : il est question de victoires remportées de haute lutte, d'audace et de courage, de dynamisme et de vision stratégique, et qui plus est, de légitimer le pouvoir qui, jusqu'à nouvel ordre, revient au vainqueur. Ces œuvres n'évoquent jamais les revers de fortune des armes et les défaites écrasantes qui s'ensuivent ni le prix élevé de la guerre. À quelques exceptions près, comme Jacques Callot qui, dans sa suite de dix-huit eaux-fortes *Les Misères et les malheurs de la guerre*, montre de manière vivante et concrète le revers de la médaille pour qui oublierait en temps de paix que la guerre est de bout en bout un acte de violence, irréductible et sans limites.

Goya était le premier artiste moderne. Avec *Les Désastres de la guerre*, il a élaboré un nouveau langage visuel pour l'art de la représentation de la guerre et développé simultanément une vision critique qu'on ne peut réduire à une simple attitude anti-belliqueuse. Un malentendu tenace attribue à de nombreux artistes modernes des motifs pacifistes. Les artistes seraient ainsi des représentants privilégiés de nobles valeurs, tout en ayant des conceptions naïves à propos des grands conflits historiques qui ont provoqué des guerres. Le pacifisme autour de la Première Guerre mondiale n'était cependant pas un rejet absolu des conflits armés, mais une résistance radicale contre une guerre qui n'était que la continuation d'une politique réactionnaire dans les tranchées. Des commandants mégalomanes et souvent incompetents ont ainsi envoyé au casse-pipe des millions de citoyens qui n'étaient jusque-là que de petits rouages insignifiants dans la machine économique. Lorsque les ouvriers et les soldats allemands se sont révoltés en 1918 et ont voulu mettre fin à un régime responsable de la pire folie sanguinaire de tous les temps, les socio-démocrates, qui venaient d'accéder au pouvoir à la faveur d'une alternance, ont étouffé

la révolution dans l'œuf et accepté le soutien de milices de droite pour rétablir l'ordre. Ainsi, ils ont d'emblée semé les germes du fascisme et du prochain cauchemar mondial.

Bien sûr que George Grosz était, comme bon nombre de ses amis, opposé à la guerre et allié des Spartakistes. Eux, ils menaient une *guerre sociale* qui devait éradiquer la société de classes. Les dessins de Grosz illustrent la contre-révolution triomphante et la violence omniprésente qui, au-delà de la rue, pénètre jusque dans les salons et démontrent de manière plus qu'évidente que l'art ne peut jamais être impartial ou dénué de valeurs. La question est : qui est de quel côté ? Goya prend la défense de la guérilla espagnole contre l'invasion napoléonienne et montre à quel point la victoire sanglante donne lieu à une restauration de l'Ancien Régime ; Picasso grave son *Sueño y mentira de Franco* (Songe et mensonge de Franco) contre la coalition des fascistes espagnols, allemands et italiens. Peut-être est-ce Dix qui, avec sa suite *Der Krieg* (La Guerre), se rapproche le plus de l'évocation distanciée de l'horreur absolue qu'entraîne la guerre. Malgré les intentions de l'auteur, *Der Krieg* a été qualifié dès sa publication, à juste titre, de subversif. L'aspect grotesque, extrêmement naturaliste de ses motifs apocalyptiques aboutit inmanquablement à une conclusion défaitiste. En dépit de tous les beaux discours, chaque champ de bataille est couvert de cadavres et de débris. Dans les grands conflits des temps modernes, les artistes ont très naturellement trouvé le chemin vers une anti-propagande efficace. Ils ont démasqué les mensonges récurrents de « l'intérêt général » avec lesquels les tenants du pouvoir envoient leurs sujets à la mort et illustré de la sorte l'expression d'Orwell : « En ces temps d'imposture universelle, dire la vérité est un acte révolutionnaire. » (*In a time of universal deceit - telling the truth is a revolutionary act.*)

Dans les années 60, la figuration réaliste a pris la relève de l'art abstrait et a quasi systématiquement puisé ses sujets dans le flux incessant d'images publicitaires et de médias de masse. La violence qui a dès lors surgi dans l'art faisait référence à des guerres néocoloniales comme le Vietnam ou la colère sociale croissante en marge du boom économique. Des artistes comme Andy Warhol, Bruce Nauman ou Wout Vercammen présentent des affinités par leur approche indirecte. Leurs œuvres respectives renvoient en premier lieu à des images. En ce sens, elles témoignent d'une modification profonde de la fonction de l'art dans la société.



ART AND WAR

Over the centuries religion and war have provided art with its most important motifs. The battle between the Giants and the Olympian gods of the Pergamon Altar, Trajan's Column, the Bayeux Tapestry, Uccello's paintings of the Battle of San Romano, and so many other impressive works of war art testify to the artistic talent capable of translating into images war as the sole manner of 'resolving' great conflicts. In the execution of their commissions, the makers of war art seem to be quite conscious of their social role and of the historical moment in which they fulfil this role. They make tangible how such triumphs have led to everlasting glory. The subject matter concerns heavily fought victories marked by great courage and daring along with decisiveness and strategic insight. Above all, it accords justification for the victors' rightly assumption to power, if but for the time being. Almost never depicted are the turns of chance that may lead to crushing defeats, nor the heavy human price paid for war. One such rare exception is Jacques Callot's suite *Les Misères et les malheurs de la guerre* (The Miseries and Misfortunes of War), illustrating the other side of battlefield glory, and reminding those who live in times of peace and tranquillity that war is an act of violence, one without limits and fought to the bitter end.

Goya is the first modern artist. With *Los Desastres de la Guerra* he develops a new visual language for war art, offering a critical vision that cannot be reduced to a simple anti-war stance. It is a persistent misunderstanding to attribute pacifist motives to modern artists. Artists are supposed to be privileged representatives of high values as well as purveyors of quixotic notions regarding the grand historical conflicts bound up with war. Pacifism around the time of the First World War was no absolute rejection of armed conflict as such, but rather reflected a radical resistance to the continuation of reactionary politics in the trenches. Millions who until recently had been cogs in the economic machine were now consigned to their deaths by megalomaniacal, often incompetent commanders. When, in 1918, German workers and soldiers rebelled in order to bring an end to a regime responsible for the bloodiest madness ever, their attempts at revolution were put down by Social Democrats equally intent on a changing of

the guard, and who in the end wrested power from the Kaiser and restored order with the help of nationalist militias. And so the base was laid for fascism and the next worldwide nightmare that was soon to follow. Naturally George Grosz, like many of his friends, was an opponent of the war and a supporter of the leftist Spartacists. For this group, it was a matter of waging *social war* intent on destroying the class-based society as then existed. Grosz's drawings present a record of the triumphant counter-revolution and the ubiquitous violence that reached from the street into the sitting-room. His drawings make it abundantly clear that art is never neutral or value-free. The question is who stands on which side. Goya stands up for the Spanish guerrilla against the Napoleonic invasion, and shows how the bloody victory results in a restoration of the ancien régime; Picasso etches his *Sueño y mentira de Franco* (The Dream and Lie of Franco) against the coalition of Spanish, German and Italian fascists. With his grandiose suite *Der Krieg*, Dix is still closest to a detached evocation of the horror that war brings in its wake. Despite the intentions of its maker, on its publication *Der Krieg* was justly branded as subversive. His grotesque, extremely naturalistic elaboration of apocalyptic motifs inevitably leads to a defeatist conclusion. And despite all the fine speeches, every battlefield is strewn with human and material remains. In the great conflicts of modern times, great artists naturally find the way to effective anti-propaganda. They unmask the recurrent lie of the 'general good' by which rulers consign their underlings to death. They illustrate George Orwell's dictum: 'In a time of universal deceit - telling the truth is a revolutionary act.'

In the 1960s abstract art makes way for realistic figuration that preferentially draws its motifs from the incessant flow of images from advertising and the mass media. The violence that now emerges in art refers to neo-colonial wars (like in Vietnam) or to social unrest rumbling in the underbelly of economic boom. Artists like Andy Warhol, Bruce Nauman or Wout Vercammen are related to each other by way of their indirect working method. First and foremost their work refers to images. In this sense, it bears witness to the radically altered function of art in society.

Jacques CALLOT

(1592 - 1635)

Les Grandes Misères de la Guerre (Les Misères et les Malheurs de la Guerre) Paris, 1633

Complete suite of 18 original etchings, ca. 8,5 x 19 cm (plates), ca. 19,5 x 29,5 cm (sheets). Lieure 1339-1355, second state of three, and Lieure 1356 (third state of four). Meaume 564-581. Fine impressions, before the cancellation of Silvestre's address. Printed on uniform vergé paper, 15 sheets with the crowned post-horn watermark, large margins. Fine condition, except for a few tiny nicks and small spots.

Les Grandes Misères de la Guerre is the best known suite from one of the greatest graphic artists of the 17th century. In Callot's work the grand movement of his era is rendered visual, innumerable figures – escaped from the margins of illuminated manuscripts – jostle with one another on the world stage that is as precisely ordered as a painter's landscape, 'this summary of an immense iconography' wherein all of humanity is subsumed. The play is performed against a background of a decades-long war-ravaged Europe, with references to the debate around constitutional law, the use of mercenary armies, plunder in place of payment, punishment and reward. Amidst the horror that is draining the entire continent, Callot wields his engraving needle like a titled officer would his rapier. And nowhere to more

effect than in this cyclical drama of the soldier's life: they receive their first pay, fight battles, plunder and rape, re-group themselves into gangs during lulls in the battle, finish up in the brig or on the scaffold or – maybe worse – sick and on the beggar's rod, or finished off in a ditch by farmers who revenge themselves for the endless war misery. Ultimately some few survivors are rewarded by the monarch. Callot, near-contemporary of Shakespeare and Cardinal de Retz, mercilessly relates a story that then – and afterwards – would just repeat, and repeat. His unique language fits the subject as no other, it has "the succinctness, the clarity, the fluidity, the right, even sharp stroke (...). He is neither mannerist nor baroque, he is Callot". (Henri Focillon)





Israel 25. Cui Præsit Rex.

A la fin ces Voleurs infâmes et perdus,
Comme fruites malheureux a cet arbre pendus.

Montrent bien que le crime horrible et noir engendré
Est luy même instrument de honte et de vengeance.

Et que cest le Destin des hommes vicieux
De se voir tost ou tard la justice des Cieux. 17



Israel 26. Cui Præsit Rex.

L'œil toujours surveillant de la divine Altesse
Bannit entièrement le duel d'une contrée.

Lors que tenant l'Espée et la Balance en main
Elle juge et punit le voleur inhumain.

Qui guette les passions, les meurtriers et son vol,
Puis luy même devient le jouet d'une raie. 18



Israel 27. Cui Præsit Rex.

Ce n'est pas sans raison que les grands Capitaines
Comme bien avertis ont inventé ces peines.

Contre les fauconniers, et les Blasphémateurs
Traîtres à leur devoir querelleux et menteurs.

De qui les actions par le vice aveuglées
Rendent celles d'autrui laches et déreglées. 19

Francisco José DE GOYA Y LUCIENTES

(1746 - 1828)

Los Desastres de la Guerra. Coleccion de ochenta láminas inventadas y grabadas al agua fuerte. Madrid, Real Academia, 1863

First edition. Harris 121-200 1b. Delteil 120-199. Complete suite of 80 etchings, with aquatint, lavis, drypoint, burin and burnisher. Printed on heavy wove paper, with the watermark J.G.O. and a palmette, 24,5 x 33,9 mm (sheet size). As issued, in eight volumes of ten impressions, each in the original yellow paper covers numbered in stencil on the front 1 to 8. First folder includes title page and 2 pp. with biographical information. Unidentified collector's stamp on title page. Printing by Laurenciano Potenciano was completed in March 1863. - A fine set, rare in the original yellow paper covers.

Goya is the first modern artist, and at the same time his work rightly belongs in the canon, not in the least owing to his masterly etchings. Of these, the *Desastres* comprises the most moving series, with images that still today burn themselves on the retina. – The bloody war subsequent to the invasion of Napoleon's troops in 1808 served as inspiration for the first series of etchings (1-47); theme of etchings 48-65 is the famine that reigned in Madrid in 1811-1812, highlighting the gross class differences; in the 'caprichos enfáticos' etchings (66-80), history's irony shows its true face as, after the war (in 1814), the reactionary king Ferdinand VII comes to power and all hope for a freer society is buried, and an even more brutal regime is installed. – Goya succeeds in creating these radically new and timeless images by measuring them against the greatest art. Genius does not take its measure from contemporary caricature or illustration. "A more significant parallel is found in the rich humanity, the pathos and

emotion, the strength and even the violence of Rembrandt's prints which appear to have played a crucial role in Goya's presentation of his theme." (Juliet Wilson-Bareau) Only genius creates the most effective form for that which lives and dies in its times. This form emerges from the potent hand wielding the etching needle and from the eye that follows the acid's bite... "The almost rough technique and splendid vigour of the later war and famine scenes develop a breadth of design and handling characteristic of the later work of the greatest masters. The line sums up gesture and expression or flickers round the forms suggesting the sway of contending forces. Fluid acid washes and a brilliant improvisation with accidental tones highlight the apparition of virtue or add veils of darkness to the plates whose images express Goya's deepest emotions in the face of every threat to the freedoms he had always believed in." (Juliet Wilson-Bareau)



Francisco José De Goya y Lucientes
Self-portrait

LOS DESASTRES DE LA GUERRA:

Coleccion de ochenta lammas inventadas y grabadas al agua fuerte

POR

DON FRANCISCO GOYA.

Publicada la R. Academia de Nobles Artes de San Fernando.



MADRID.

1863.



— de J. Arce —





No quieren



Las carnas de la muerte

71



Contra el bien general.

39



Grande hazaña! Con muertos!



Max BECKMANN

(1884 - 1950)

Weeping Woman, 1914

Drypoint on Zanders laid paper (Third final state)
Print: 240 x 190 mm S: 443 x 360 mm
Signed and dated in pencil
In an edition of 50 copies

Literature James Hofmaier, Bern, 1990,
Max Beckmann, Catalogue raisonné of the
prints, n° 72 ill.



Max Beckmann
Selbstportrait, 1915



Max BECKMANN

(1884 - 1950)

Reiter mit Lanze, 1915

Brush and ink on paper
445 x 289 mm

The present work is a study for Beckmann's mural in Wervik, Belgium 1915.

Marjan Beckmann has confirmed the authenticity of the work.

This work will be included in the forthcoming complete Max Beckmann catalogue raisonné, currently in preparation by Stephan von Weise.

Exhibited Liège, station Guillemins, *J'avais 20 ans en '14*, 2014

Literature Ralph Jantsch, Pandora Publishers, Antwerp, *Otto Dix. Der Krieg*, 2013 p.32 ill.
Broun Jacques, Liège, *J'avais 20 ans en '14*, 2014, part 5 ill.



Mural in Wervik,
destroyed, 1915



Max BECKMANN

(1884 - 1950)

Christmas, 1919

Drypoint on Zanders wove paper
Print: 175 x 235 mm S: 345 x 440 mm
Signed in pencil
Approximately 50 prints

Publisher I.B. Neumann, Berlin, 1920

Literature James Hofmaier, Bern, 1990
Max Beckmann Catalogue raisonné
of the prints n°155 illustrated



Max Beckmann
Die Hölle, 1919
The Way Home



Otto DIX

(1891 - 1969)

Selbstbildnis, 1916

Pencil on postcard

142 x 91 mm

Signed (upper right) and dated: *DIX 16*

On the reverse, content of the postcard addressed to Lily Schultz and dated 23 March 1916

Provenance Lili Schultz, Starnberg

By descent to the present owner

Literature Ralph Jantsch, *Otto Dix. Der Krieg*, Antwerp, Pandora, 2013 p. 28 ill.

With certificate from the Otto Dix Stiftung from R. Pfefferkorn.

Will be included in the forthcoming catalogue raisonné of the drawings and watercolours being prepared by Dr. Ulrike Lorenz under n° WK 1.0.61



Otto Dix
Selbstportrait, 1915



Otto DIX

(1891 - 1969)

Betonierter Schützengraben, 1916/1917

Gouache on cardboard
288 x 285 mm
Signed 'DIX' (lower right)

Provenance Galerie Klihm, Munich.
Acquired from the above by the father of the
present owner in 1972

Exhibited Freiburg, Kunstverein, *Otto Dix*, 1950,
no. 61.
Munich, Galerie Klihm, *Otto Dix, Zeichnungen
und Gouachen 1911-1918*, 1962, no. 19 (illustrated);
exhibited here again in 1966 (no. 4) and 1971.
Stuttgart, Württembergischer Kunstverein,
*Otto Dix, Handzeichnungen, Gouachen,
Radierungen von 1911-1928*, 1963, no. 58.
Nuremberg, Fränkische Galerie am Marientor,
Otto Dix, 1965, no. 41.
Baden-Baden, Galerie Dr. Ernst Hauswedell,
Otto Dix, 1967, no. 12.
Duwsseldorf, Kunstverein, *Otto Dix*, 1968, no. 5.
Salzburg, Galerie Welz, *Otto Dix*, 1969, no. 11.

Essen, Museum Folkwang, *Otto Dix, Aquarelle,
Zeichnungen, Radierfolge "Der Krieg"*, December
1971 - January 1972, no. 16; this exhibition later
travelled to Frankfurt, Kunstverein, Bielefeld,
Kunsthalle, Rome, Galleria Giulia, Turin, Milan,
Galleria del Levante, Bologna, Galleria Forni and
Bolzano, Galleria Goethe.
Munich, Museum Villa Stuck, *Otto Dix*, August -
October 1985, p. 35, no. 11.
Rome, Galleria Giulia, *Otto Dix*, 1985, no. 1
(illustrated)

Literature O. Conzelmann, *Der andere Dix,
Sein Bild vom Menschen und vom Krieg*, Stuttgart,
1983, no. 189 (illustrated p. 122).
S. Pfäffle, *Otto Dix, Werkverzeichnis der Aquarelle
und Gouachen*, Stuttgart, 1991, no. G1917/4
(illustrated p. 267)



Otto Dix
Schützengraben, 1916/1917



Otto DIX

(1891 - 1969)

Lustmord I, Versuch, 1922

Watercolour and pencil on paper
647 x 500 mm
Signed and dated 'Dix22' (lower right),
title on reverse '*Lustmord I. Versuch*'

With certificate from the Otto Dix Stiftung
by R. Pfefferkorn

This work is a study for the painting, compare
Löffler 1981, WV n° 1922/2

Provenance Dr. Hans Koch
Private collection, Germany

Exhibited Ravensburg, Städtische Galerie, *Otto Dix.*
Aquarelle der 20er Jahre, 2002, p. 96, n° 63 ill.
Ghent, Museum voor Schone Kunsten,
Love Letters in War and Peace, 2014

Literature Suse Pfäffle, *Otto Dix.*
Werkverzeichnis der Aquarelle und gouache,
Stuttgart, 1991, A.1922/158, p. 170 ill.
Archiv für Bildende Kunst im Germanischen
Nationalmuseum, ABK im GNMI, C 382
Museum voor Schone Kunsten, Ghent, *Love*
Letters in War and Peace, 2014, p. 174 ill.



Otto Dix
Wounded Veterans, 1923



Otto DIX

(1891 - 1969)

Skizze zur Kriegsradierung "Matrosen in Antwerpen", 1923/1924

Pencil on paper

307 x 432 mm

Signed 'DIX' (lower right); and signed
'DIX' on the reverse

Drawn *circa* 1923-1924, with further sketches
on the reverse

Provenance Galerie Klihm, Munich.

Acquired from the above by the father of the
present owner in 1972

Exhibited Essen, Museum Folkwang,
Otto Dix, Aquarelle, Zeichnungen, Radierfolge
"Der Krieg", December 1971 - January 1972, no.
118; this exhibition later travelled to Frankfurt,
Kunstverein, Bielefeld, Kunsthalle, Rome,
Galleria Giulia, Turin, Milan, Galleria del
Levante, Bologna, Galleria Forni and Bolzano,
Galleria Goethe.

Literature B.S. Barton, *Otto Dix und die Neue
Sachlichkeit*, Michigan, 1981, no. VII.C.8.

S. Pfäffle, *Otto Dix, Werkverzeichnis der Aquarelle
und Gouachen*, Stuttgart, 1991, p. 143 ff.

U. Lorenz, *Otto Dix, Das Werkverzeichnis der
Zeichnungen und Pastelle*, vol. 8, Weimar, 2003,
no. EDV 12.o.17 (p. 893 ill.).

Ralph Jantsch, Pandora Publishers, Antwerp,
Otto Dix. Der Krieg, 2013 p. 41 ill.



Otto Dix
Matrosen in Antwerpen
From series *Der Krieg*, 1924







Otto DIX

(1891 - 1969)

DER KRIEG (The War), 1924

Portfolio of fifty etchings, aquatints and drypoints

Each signed and numbered 29/70, dedicated to his son Jan

Plate: (each approx.) 220 x 230 mm

Sheet: (each approx.) 398 x 421 mm

Publisher Karl Nierendorf, Berlin

Exhibited Namur, Maison de la Culture, 14-18

La guerre vue par Otto Dix / George Grosz /

Dirk Braeckman, 2013

Besançon, Musée du Temps, George Grosz /

Otto Dix, 2014

Literature Florian Karsch, *Otto Dix.*

Das graphische Werk, Hannover, 1970,

n° 70-120, p. 151-152, illustrated on p. 90-111

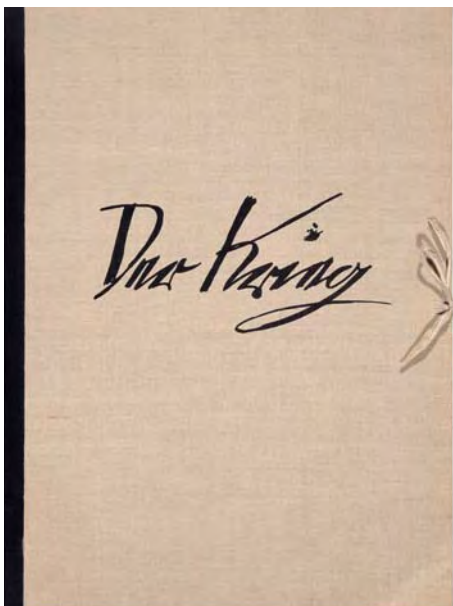
Ralph Jentsch, Pandora Publishers, Antwerp,

2013, Otto Dix, *Der Krieg*, 1924

Emmanuel Guigon, Musée du Temps,

Besançon, George Grosz / Otto Dix 2014,

p. 92-109



Otto Dix "Der Krieg",
portfolio, 1924



29/80

I

☆



29/70



II

2/2





29/40

IV

XX









10/10

III

10/10

Otto DIX

(1891 - 1969)

Selbstportrait, 1966

Pencil on ivory selfmade paper

414 x 359 mm

Signed (lower right) and dated: *DIX 1966*

With certificate from the Otto Dix Stiftung
from R. Pfefferkorn.

Provenance Private collection, Germany

Will be included in the forthcoming catalogue
raisonné of the drawings and watercolours being
prepared by Dr. Ulrike Lorenz under n° SW 4.2.32



Otto Dix
Selbstportrait, circa 1966



George GROSZ

(1893 - 1959)

Herberts Ruh, 1912

Black chalk and watercolour on thin paper,
290 x 230 mm

Signed lower right *Grosz 12 Nachlass Grosz*

Stamp on the reverse, numbered 4/42 3

Provenance George Grosz Estate
Private collection, Liechtenstein

Exhibited Schaan, Theater am Kirchplatz,
Nachlass von George Grosz, 1980/81



George Grosz
Selbstmörder, 1913



George GROSZ

(1893 - 1959)

Schlachtfeld, 1915

Lithograph on paper

Print: 290 x 200 mm

Signed and dated with pencil (lower right)

Exhibited Namur, Musée Félicien Rops, *14-18 La guerre vue par Otto Dix George Grosz / Dirk Braeckman*, 2013
Besançon, Musée du Temps, *George Grosz / Otto Dix*, 2014

Literature Alexander Dückers, *George Grosz. Das druckgraphische Werk*, Berlin, 1979, n° E 24 p. 132 and p. 25 ill
Ralph Jentsch, Pandora Publishers, Antwerp, *George Grosz*, 2013, p. 59 ill. and p. 282 n°13
Emmanuel Guigon, Musée du Temps, Besançon, *George Grosz / Otto Dix*, 2014, p. 27 ill.

This lithograph dates from 1915. In November 1914, Grosz volunteered for military service. Not out of enthusiasm for the war, but because given his age (21 at the time) his call-up was inevitable. By choosing to enlist, he hoped to have a better chance of avoiding the front. As it turned out, consequent to surgery for purulent sinusitis, Grosz was discharged in May of 1915. Later, in January 1917, he was indeed drafted and, though apparently not directly involved in combat, he saw many horrors and scenes of enormous devastation on the way to the front - impressions that were to remain permanently imbedded, as witnessed in the lithograph reproduced here: most likely, a grenade has exploded in the middle of an advancing unit of cavalry. Horses and riders dead. Charred tree trunks stretch their bald branches in the air. In the background, a burning village. Between the dead soldiers and the village runs a barricade of barbed wire, one not to be breached without casualties.



German soldiers in the trenches, 1914-1918



George GROSZ

(1893 - 1959)

Schlachtfeld mit toten Soldaten, 1914

Lithograph on thin paper

Print: 203 x 241 mm; paper: 238 x 298 mm

Signed and dated with pencil (lower right) and numbered n°5 (lower left)

Exhibited Besançon, Musée du Temps,

George Grosz / Otto Dix, 2014

Literature Alexander Dückers, *George Grosz*.

Das druckgraphische Werk, Berlin, 1979, n° E 25

p. 133 and p. 25 ill

Emmanuel Guigon, Musée du Temps, Besançon,

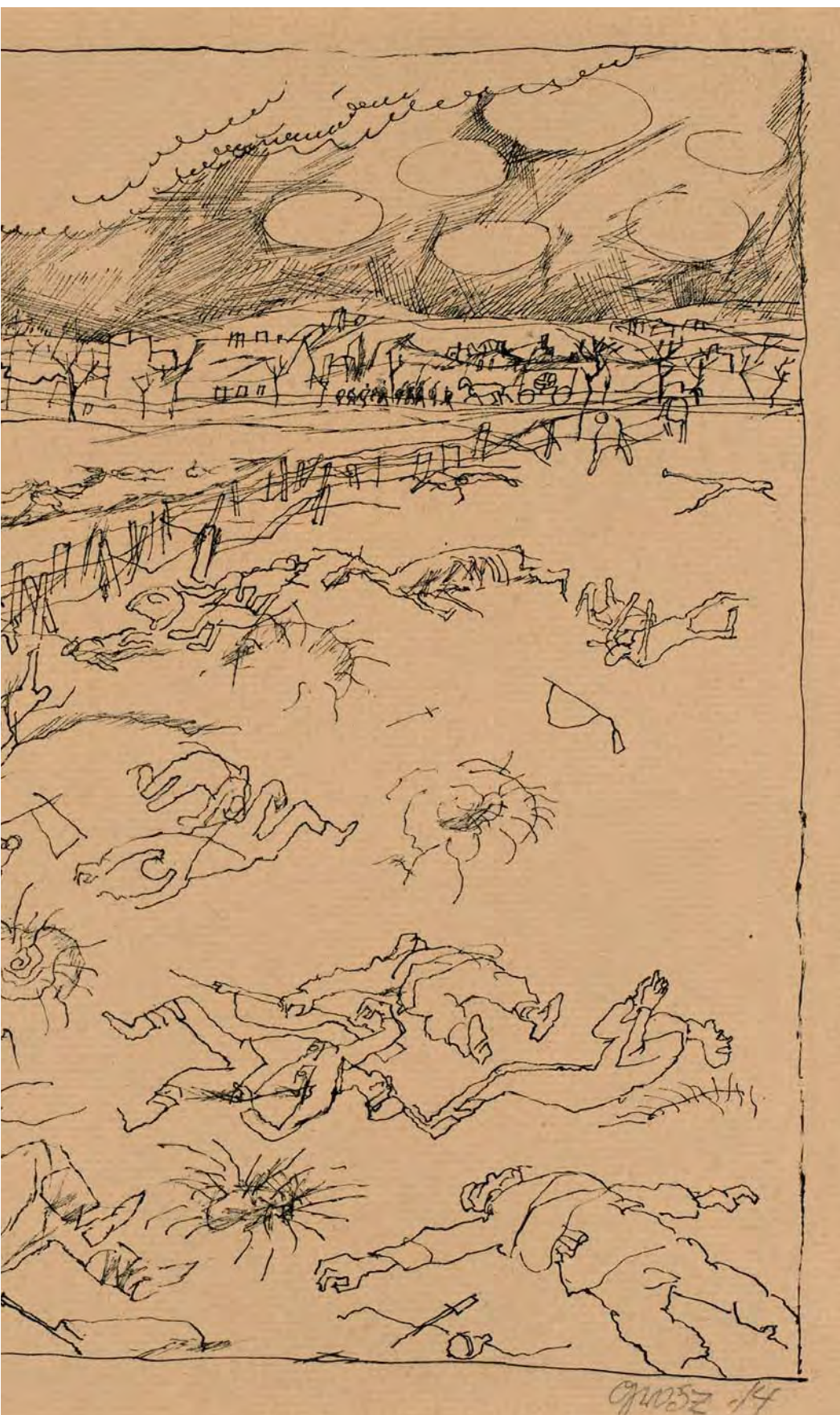
George Grosz / Otto Dix, 2014, p. 26 ill.



George Grosz
Manifesten, 1915







George GROSZ

(1893 - 1959)

Attentat, 1915

Lithograph

Print: 190 x 243 mm; paper: 240 x 315 mm

Signed and dated with pencil (lower right)

Exhibited Namur, Musée Félicien Rops, 14-18

La guerre vue par Otto Dix George Grosz /

Dirk Braeckman, 2013

Besançon, Musée du Temps, *George Grosz /*

Otto Dix, 2014

Literature Alexander Dückers, *George Grosz.*

Das druckgraphische Werk, Berlin, 1979, n° E 29

p. 134-135

Ralph Jentsch, Pandora Publishers, Antwerp,

George Grosz, 2013, p. 57 ill. and p. 281 n° 12

Emmanuel Guigon, Musée du Temps, Besançon,

George Grosz / Otto Dix, 2014, p. 29 ill.

According to Dückers, Grosz made this drawing in 1915 directly on the lithographic stone, and from which only a small edition was printed. A similar drawing, also from 1915, is given the apt title *Fliegerbombe* (Flying Bomb). Indeed, during WWI many of these flying bombs targeted cities around Europe, with devastation and terror inflicted on civilian populations there. It was the German army that took the lead, invading France and Belgium, occupying cities, with shelling and bombardments that took no account of civilian casualties. Bombs were launched from zeppelins and airplanes alike. The Germans not only bombarded Paris and London; they were also the first to employ deadly poison gas.



George Grosz
Attentat, 1915
Ink drawing



George GROSZ

(1893 - 1959)

The Road Back, 1915

Watercolour and ink on paper
286 x 222 mm
Signed *Grosz* and dated (lower right)

Provenance Property from the Collection of
Lee and Johanna Baxandall, Oshkosh, Wisconsin

Exhibited Namur, Musée Félicien Rops, 14-18
La guerre vue par Otto Dix George Grosz /
Dirk Braeckman, 2013
Besançon, Musée du Temps, *George Grosz /*
Otto Dix, 2014

Literature Ralph Jentsch, Pandora Publishers,
Antwerp, *George Grosz*, 2013, p. 61 ill. and p. 282 n° 14
Ralph Jantsch, Pandora Publishers, Antwerp,
Otto Dix. Der Krieg 2013 p. 29 ill.
Emmanuel Guigon, Musée du Temps, Besançon,
George Grosz / Otto Dix, 2014, p. 30 ill.



George Grosz
Hintergrund, 1928



Rückzug der Armeen

GRIZ

1915

George GROSZ

(1893 - 1959)

Deutsche Männer, 1917

Pen and ink on paper,

510 x 361 mm

Signed lower right *Grosz*, titled and dated lower left *Deutsche Männer /1917 Oktober*

Provenance George Grosz Estate

Exhibited Japan travelling exhibition

George Grosz, Berlin, New York, no.II-33, ill. p.85

The Museum of Modern Art, Kamakura,

April-May, 2000

The Itami City Museum of Art, June-July, 2000

Tochigi Pref. Museum of Fine Arts, Aug.-

September, 2000

Centre Georges Pompidou, Paris, October,

2005-January, 2006, *Dada*, ill

Namur, Musée Félicien Rops, 14-18 *La guerre vue*

par Otto Dix *George Grosz / Dirk Braeckman*, 2013

Besançon, Musée du Temps, *George Grosz /*

Otto Dix, 2014

Literature Japan, travelling exhibition catalogue,

George Grosz, Berlin, New York, no.II-33, ill. p.85

Ralph Jentsch, Pandora Publishers, Antwerp,

George Grosz, 2013, p. 70-71 ill. and p. 282 n° 17

Emmanuel Guigon, Musée du Temps, Besançon,

George Grosz / Otto Dix, 2014, p.36 ill., p.110 n° 9



George Grosz
Hintergrund, 1928



Samuel Johnson
1917 Chubb

9/20/17

George GROSZ

(1893 - 1959)

Der Kampf auf der Plattform von Hutter's Blockhütte zu der Wildtöter, oder der erste Kriegspfad von James Fenimore Cooper, 1917

Pen and black ink on paper laid down on board
510 x 368 mm

Signed and dated "*Der Kampf auf der Plattform von Hutter's Blockhütte*" and signed on the reverse with the George Grosz Estate stamp
With certificate by Ralph Jentsch, Rome/
New York, 2012

Provenance Moses and Ida Soyer, New York
Montclair Art Museum, New York

Exhibited New Jersey, The Montclair Art Museum, *The Moses and Ida Soyer Collection*, 1971, cat. n° 45
The Jersey City Museum, *Selection of the Moses and Ida Soyer Collection*, 1991
Namur, Musée Félicien Rops, *14-18 La guerre vue par Otto Dix*
George Grosz / Dirk Braeckman, 2013
Besançon, Musée du Temps, *George Grosz / Otto Dix*, 2014

Literature Ralph Jentsch, Pandora Publishers, Antwerp, *George Grosz*, 2013, p. 72 -73 ill. and p.282 n° 18 Emmanuel Guigon, Musée du Temps, Besançon, *George Grosz / Otto Dix*, 2014, p.37 ill., p.110 n° 10



George Grosz
Das Ende, 1917



George GROSZ

(1893 - 1959)

Grimmiger Man, 1918/1919

Pen and ink on paper
460 x 300 mm

Exhibited Namur, Musée Félicien Rops, 14-18
La guerre vue par Otto Dix George Grosz /
Dirk Braeckman, 2013
Besançon, Musée du Temps, *George Grosz /*
Otto Dix, 2014

Literature Ralph Jentsch, Pandora Publishers,
Antwerp, *George Grosz*, 2013, p. 88-89 ill. and
p. 282 n° 22
Emmanuel Guigon, Musée du Temps, Besançon,
George Grosz / Otto Dix, 2014, p. 48 ill., p. 110 n° 14



George Grosz
Grimmiger Männer, 1920



George GROSZ

(1893 - 1959)

Gott mit Uns, 1920

Portfolio with 9 original lithographs
498 x 364 mm
In original portfolio

Edition of 40 copies on Japanese paper.
Each lithograph signed by the artist.

Editor Malik Verlag, Berlin, 1920

Provenance Galerie Kornfeld, Bern

Exhibited Namur, Musée Félicien Rops, 14-18
La guerre vue par Otto Dix George Grosz /
Dirk Braeckman, 2013
Besançon, Musée du Temps, *George Grosz /*
Otto Dix, 2014

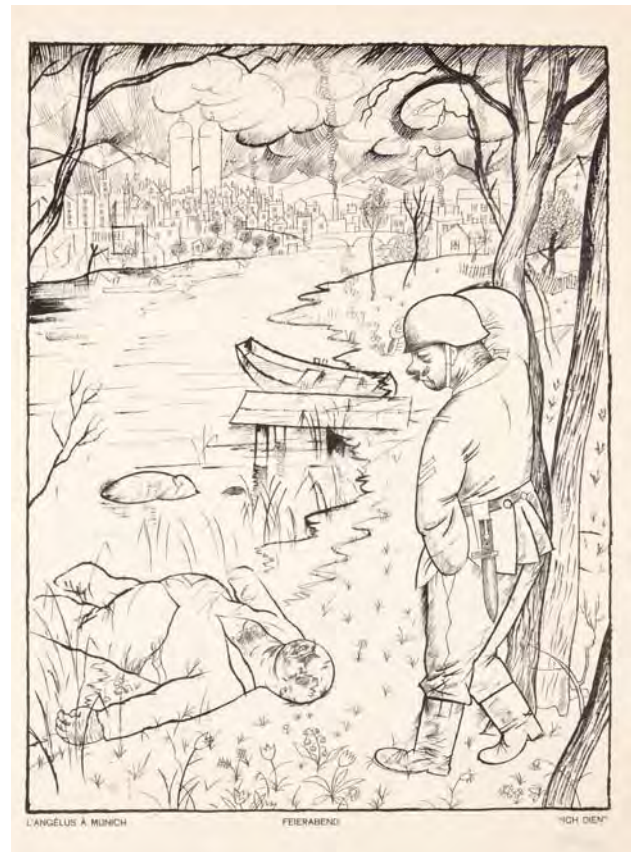
Literature Alexander Dückers, *George Grosz.*
Das druckgraphische Werk, Berlin, 1979, n° M III
p. 189, ill. on pages 57, 58, 59
Ralph Jentsch, Pandora Publishers, Antwerp,
George Grosz, 2013, p. 94-99 ill., p.283 n° 25
Emmanuel Guigon, Musée du Temps,
Besançon, *George Grosz / Otto Dix*, 2014,
p. 52-61 ill., p. 110 n° 16

This arrogant motto appeared on German soldiers' belt buckles in WWI, and Grosz used it as the title for his third portfolio of nine, large-format prints. The series has on its title page the explicit sub-title *Politische Mappe* (Political Map). The captions are tri-lingual: French, German and English, and so underlines its internationality. If we look contemplatively, page by page, and read the respective titles, we might well imagine the outrage on the part of those made thoroughly ridiculous in these prints. And the accuracy of Grosz's arrows is testified to by the many lawsuits for defamation that followed hard on the heels of this portfolio's publication.



George Grosz
Gott mit Uns, 1920







George GROSZ

(1893 - 1959)

Blick in die Taentzienstrasse, 1920

Ink and pencil on paper
560 x 405 mm
Signed and titled. On verso *Nude Study*

Provenance Galerie Nierendorf (until 1988)
Private collection, Switzerland
Galerie Fischer, Luzern

Exhibited Namur, Musée Félicien Rops,
14-18 La guerre vue par Otto Dix George Grosz /
Dirk Braeckman, 2013
Besançon, Musée du Temps, *George Grosz /*
Otto Dix, 2014

Literature Galerie Nierendorf, *Kunstblätter* 49,
n° 29 illustrated

George Grosz, *Die Rauber*, 1922, n° 4 for similar
illustration

Ralph Jentsch, Pandora Publishers, Antwerp,

George Grosz, 2013, p. 138-139 ill., p. 284 n° 38

Emmanuel Guigon, Musée du Temps, Besançon,
George Grosz / Otto Dix, 2014, p. 75 ill., p. 110 n° 24



George Grosz
Ich habe das Meine getan...
Das Plündern ist eure Sache, 1922



George GROSZ

(1893 - 1959)

Gruppenversammlung, 1920/1921

India ink on paper

530 x 470 mm

Signed and titled "Matrose" and signed on the reverse with the George Grosz Estate stamp

Provenance Richard A. Cohen, New York

Important drawing illustrated in "Die Rote Woche", jointly in the Social Democrat Newspaper "Mein Kampf"

Exhibited Namur, Musée Félicien Rops, 14-18

La guerre vue par Otto Dix George Grosz /

Dirk Braeckman, 2013

Besançon, Musée du Temps, *George Grosz /*

Otto Dix, 2014

Literature Ralph Jentsch, Pandora Publishers,

Antwerp, *George Grosz*, 2013, p. 102-103 ill., p. 283 n° 27

Emmanuel Guigon, Musée du Temps, Besançon, *George Grosz / Otto Dix*, 2014, p. 27 ill., p. 110 n° 18



George Grosz
Matrose, 1920



George GROSZ

(1893 - 1959)

Stinnes Loucheur, ca 1921

Brush and pen and India ink on paper
593 x 457 mm
Signed *Grosz* (lower right) and inscribed
Stinnes Loucheur (upper right) and signed on
the reverse with the George Grosz Estate stamp

Provenance Estate of the artist Ralph Jentsch has
confirmed the authenticity of this work

Exhibited Namur, Musée Félicien Rops, 14-18
La guerre vue par Otto Dix George Grosz /
Dirk Braeckman, 2013
Besançon, Musée du Temps, *George Grosz /*
Otto Dix, 2014

Literature Ralph Jentsch, Pandora Publishers,
Antwerp, *George Grosz*, 2013, p. 124-125 ill.,
p. 283 n° 33
Emmanuel Guigon, Musée du Temps, Besançon,
George Grosz / Otto Dix, 2014, p. 69 ill., p. 110 n° 21

The German industrialist Hugo Stinnes (1870-1924) counts for many, even today, as a prime example of the unscrupulous war profiteer. During the period of the Weimar Republic and its massive inflation, Stinnes continually expanded his interests in mining and shipping, with his company becoming one of Germany's largest enterprises. In October 1921, the German Minister for Reconstruction Walther Rathenau and his French counterpart Louis Loucheur signed an undertaking making it possible for Germany to repay a portion of its war-reparations through the delivery of goods. There were publicly-held suspicions expressed that Stinnes, who had a finger in every pie, would profit from this accord. That's what this drawing by Grosz is about: Hugo Stinnes stands nonchalantly as victor at the centre of the image. Both negotiating partners, Loucheur and Rathenau, clothed in proper suits, but headless, maintain their seriousness to the outside world. But, in fact, it is Stinnes (along with France) who profits from this deal. The smoking chimneys of Stinnes and Loucheur seal the transaction with an embrace.



George Grosz
Stinnes Loucheur, ca. 1921



George GROSZ

(1893 - 1959)

Blind Cripple, 1923

Watercolour and charcoal on paper

584 x 470 mm

Signed and dated *Grosz 23* (lower right)

Inventory number 152:36, n° 15, 15 Blind 87

Provenance Associated American Artists,
New York

Galerie Flechtheim, Berlin

Estate Judge Elsbeth Bothe, Baltimore (she visited
George Grosz with Aaron Sopher when he lived in
New York)

Literature Ralph Jentsch, Pandora Publishers,
Antwerp, *George Grosz*, 2013, p. 190-191 ill.,
p. 284 n° 43

Emmanuel Guigon, Musée du Temps, Besançon,
George Grosz / Otto Dix, 2014, p. 79 ill., p. 110 n° 29

Exhibited Namur, Musée Félicien Rops, 14-18

La guerre vue par Otto Dix George Grosz /

Dirk Braeckman, 2013

Besançon, Musée du Temps, *George Grosz /*

Otto Dix, 2014



George Grosz
Zwei Kriegsveteranen, 1926



George GROSZ

(1893 - 1959)

Kriegskrüppel, 1923

Pen and ink on paper

593 x 460 mm.

George Grosz Estate stamp on the reverse

Provenance Rotes Antiquariat und Galerie, Vienna

Exhibited Vienna, Galerie Rotes Antiquariat,
George Grosz, Dadaist-Verist—politischer Künstler,
2014



George Grosz
The Hero, 1936



George GROSZ

(1893 - 1959)

Seeckt als Weihnachtsengel, 1923

Photolithograph on laid paper
314 x 249 mm
Signed in pencil lower right

According to Dückers, one of only two known impressions before its reproduction in book format

Exhibited Namur, Musée Félicien Rops, 14-18
La guerre vue par Otto Dix George Grosz /
Dirk Braeckman, 2013
Besançon, Musée du Temps, *George Grosz /*
Otto Dix, 2014

Literature Alexander Dückers, *George Grosz.*
Das druckgraphische Werk,
Berlin, 1979, n° E 96, p. 170
Ralph Jentsch, Pandora Publishers, Antwerp,
George Grosz, 2013, p. 188-189 ill., p. 284 n° 42
Emmanuel Guigon, Musée du Temps, Besançon,
George Grosz / Otto Dix, 2014, p. 80 ill., p. 110 n° 28

The drawing upon which this photo-lithograph is based, was published in the radical leftist magazine *Die Pleite*, no. 9, with the title *Hungerweihnacht 1923*. Below the drawing appears the following text: 'Ich bin das gute Christkind Seeckt, Wer nicht pariert, wird umgelegt' (I am the good Christmas child Seeckt who, not obeying, is shot down). We see Hans von Seeckt, chief-of-staff of the Reichswehr, depicted as a warlike Christmas angel. With drawn sabre and tossing hand grenades, he flies above a winter landscape. Consequent to the First World War and staggering inflation, a large proportion of the population still suffered from famine. For Christmas 1923, von Seeckt organized a 'Reichswehr-Weihnachtsbasar' (Army-Christmas Flea Market), which for many was seen as something of a mockery. After Hitler's unsuccessful attempt to seize power, von Seeckt was named by German President Friedrich Ebert as commander-in-chief of land and sea forces. Von Seeckt had already earlier made strides to have the Reichswehr become an instrument of power, something of a 'state within a state'. With this new authority, his status was close to dictatorial in a wide range of domains. In an address to the Reichswehr von Seeckt announced his determination to battle against any 'unauthorized actions threatening order in the State and the Länder.'



George Grosz
De Weisse General, 1922-1923



George GROSZ

(1893 - 1959)

Waffenschieber (recto) and Sitzende Frau (verso), 1923

Reed pen and pen and India ink on paper
568 x 462 mm

Signed and inscribed 'GROSZ 136. Studie'
and with the artist's date stamp '21 Feb. 23'.
(on the reverse)

Provenance Estate of the artist, 1959

Richard A. Cohn, New York.

Anonymous sale, Sotheby's, New York, 5 October
1992, lot 101.

Tony Subal Kunsthandel, Vienna.

Acquired from the above by the present owner



George Grosz, Verso - Study

George Grosz, Sportklub Harmonia, 1923



George GROSZ

(1893 - 1959)

Contretemps, 1924

Brush and black ink over pencil

650 x 520 mm

Signed in ink, lower right, dated "1924" in pencil and with the George Grosz Nachlass ink stamp on the reverse

Numbered "3-78-7" in ink, verso

Provenance Collection Soufer Gallery, New York

Exhibited Besançon, Musée du Temps,
George Grosz / Otto Dix, 2014

Literature Emmanuel Guigon, Musée du Temps,
Besançon, *George Grosz / Otto Dix*, 2014, p. 81 ill.,
p. 110 n° 31



George Grosz
Im Schatten, 1921



George GROSZ

(1893 - 1959)

Begräbnis III Klasse, 1930

Watercolour with red pen on paper
614 x 456 mm
Signed

Provenance Galerie Flechtheim, Berlin-Düsseldorf

Exhibited München, Galerie Thomas,
Papiergeschichten, 1998, ill. in color

P.V.S.K. George Grosz

Namur, Musée Félicien Rops, *14-18 La guerre vue
par Otto Dix / George Grosz / Dirk Braeckman*, 2013

Literature Ralph Jentsch, Pandora Publishers,
Antwerp, *George Grosz*, 2013, p. 224-225 ill.,
p.285 n° 55



Begräbnis III Klasse, 1930



George GROSZ

(1893 - 1959)

Ghosts, 1934

Watercolour on paper

525 x 700 mm

Signed and dated "Grosz/1934 Bayside NY" and numbered and titled "N°4 Ghosts" on the reverse

Provenance Private collection, United States

Exhibited New York, American Art Galleries, *A Piece of My World in a World Without Peace*, 1946, n° 34
Malaga, Museo Picasso, *The Grotesque Factor*, 2012
Namur, Musée Félicien Rops, *14-18 La guerre vue par Otto Dix George Grosz / Dirk Braeckman*, 2013
Besançon, Musée du Temps, *George Grosz / Otto Dix*, 2014

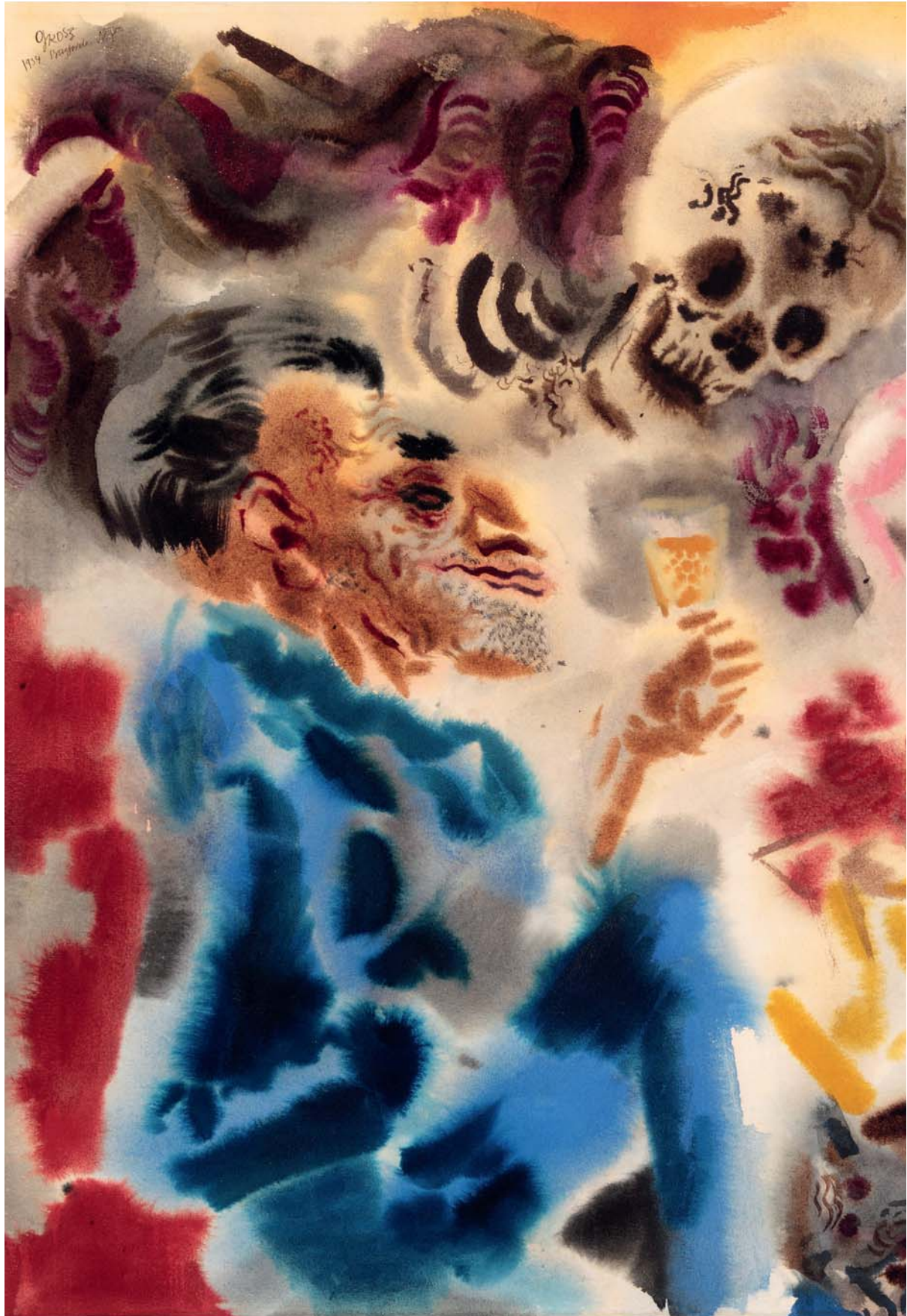
Literature Museo Picasso, Malaga, *The Grotesque Factor*, 2012, p.258-259 ill.
Ralph Jentsch, Pandora Publishers, Antwerp, *George Grosz*, 2013, p. 232-233 ill., p. 286 n° 59
Emmanuel Guigon, Musée du Temps, Besançon, *George Grosz / Otto Dix*, 2014, p. 27 ill., p. 110 n° 39

A few weeks after Hitler's taking power, George Grosz leaves Berlin for good to take up residence in the United States. In a letter dated March 8, 1934, to his long-time friend from schooldays Herbert Fiedler and wife living in Amsterdam, Grosz describes his state of mind about events of the time: 'It's strange with me... I feel rather strongly the general shocks going on in the world today - I have a certain "dramatic instinct" and now in my latest works I'm always trying to bring this to expression... yes, there are burning houses, fighting hand-to-hand and exploding grenades - the colours are simple, deep Prussian blue, here and there darkened by a dark earth-coloured caput mortuum (ed. cardinal blue) - I also use direct deep black, a bright yellow (chrome) and a vermillion.' On the watercolour, a group of the 'apparently' dead are gathered around a table. A bottle of champagne is opened - Cheers! The life-hungry participants at this macabre assembly are more dead than alive. They sit about like ghosts, death very much with them, its *Memento Mori* dying away unnoticed. An eerie vision of the Apocalypse that would but a few short years later become reality.



George Grosz
Fight from the Roof, 1934







George GROSZ

(1893 - 1959)

So Smells Defeat, 1936

Pen and ink on paper.

633 x 483 mm

Signed and dated lower left and titled

Illustration for George Antheil "So Smells Defeat" in "Esquire. The Magazine for Men", November 1936, p. 52

Provenance Rotes Antiquariat, Vienna

Exhibited Wien, Galerie Rotes Antiquariat, *George Grosz, Dadaist-Verist– politischer Künstler*, 2014

Besançon, Musée du Temps, *George Grosz / Otto Dix*, 2014

Literature Besançon, Musée du Temps, *George Grosz / Otto Dix*, 2014, p. 90 ill., p. 110 n° 40



John Heartfield, Madrid, 1936
Ils ne passeront pas ! Nous passerons.



George S. Rock 36

K-1571

150

So much dying

George GROSZ

(1893 - 1959)

Close Combat (*Handgemenge*) 1936

Ink on paper

478 x 634 mm

Signed, inscribed and dated '1936 *Handgemenge*'

Provenance The Artist's Studio, Douglaston, Long Island, 1936

Swann Galleries, New York, 1999

Exhibited Namur, Musée Félicien Rops, 14-18 *La guerre vue par Otto Dix George Grosz / Dirk Braeckman*, 2013

Literature Ralph Jentsch, Pandora Publishers, Antwerp, *George Grosz*, 2013, p. 240-241 ill., p. 286 n° 61

Reports coming in concerning the Spanish Civil War, the desperate combat of the Republicans against the Nationalist fascist forces of General Franco, inspired Grosz to produce many drawings and paintings, where he comes down on the side of the freedom fighters and depicts scenes of the struggle. The Republicans were supported by numerous foreign volunteers who came to form the International Brigades. Franco, on the other hand, received generous help from Mussolini's fascist militias. More determinative still, however, was Hitler's Condor Legion, responsible for the devastating bombing of the city of Guernica. This Civil War was particularly atrocious, with horrors committed and endured by both sides. In this drawing by Grosz we see how in man-on-man combat any and all means are tried to defeat and kill one's adversary. In the end the Republicans lost, and Franco executed thousands of his opponents and sent tens-of-thousands to concentration camps. The land reformation undertaken by the Republicans was reversed, and property returned into the hands of large landowners.



George Grosz
Civil War, 1936



George GROSZ

(1893 - 1959)

Cain and Abel, 1938

Watercolour, brush and pen, India ink and charcoal on paper

480 x 632 mm

Signed and dated *Grosz 38* lower left

Provenance Henri Weiner, Long Island (gift from the artist, 1938)

Ralph Jentsch has confirmed the authenticity of this work

This work was published in *Esquire Magazine*, September 1938, for the short story *The Silver Fleet of Time* written by Paul Haggard, the nom de plume of the work's first recorded owner

Exhibited Namur, Musée Félicien Rops, 14-18

La guerre vue par Otto Dix George Grosz /

Dirk Braeckman, 2013

Besançon, Musée du Temps, *George Grosz /*

Otto Dix, 2014

Literature Ralph Jentsch, Pandora Publishers, Antwerp, *George Grosz*, 2013, p. 262-263 ill.,

p. 286 n° 63

Emmanuel Guigon, Musée du Temps,

Besançon, *George Grosz / Otto Dix*, 2014, p. 91 ill., p. 110 n° 42



George Grosz
The Survivor, 1944







George GROSZ

(1893 - 1959)

Free World and the GULAG, ca. 1936

Black chalk, pen and ink on paper
686 x 560 mm
Signed & dated

Provenance Rotes Antiquariat, Vienna.

Exhibited Vienna, Galerie Rotes Antiquariat,
*George Grosz, Dadaist-Verist– politischer
Künstler*, 2014



Gulag prisoners



George GROSZ

(1893 - 1959)

Klee paid a visit to the Hinkman, 1955

Watercolour on paper

500 x 470 mm

Signed and dated lower left *Grosz 55*
titled on the reverse

Provenance Private collection, Switzerland

In the immediate aftermath of the Second World War, Grosz made an extensive series of 'Hinkman' paintings. Created in the wake of news of the Holocaust, the Atomic Bomb and the rise of the Cold War, these terrifying paintings powerfully articulate a world of utter hopelessness and desolation. They express a vision of the future, a totalitarian world of ruins, factories and prison camps where the individual has been destroyed and mankind has become an empty vessel. – In *Klee paid a visit to the Hinkman*, Grosz, by using an almost hieroglyphic sign for the 'Hinkman', probably pays a homage to the style of Klee's late works. Klee's fatal illness was diagnosed in 1936. Aware that he had not much time left to live, he worked more rapidly and his style changed: lines became heavy, forms broad and generalized, and colours simpler.



George Grosz
The Grey Man Dances, 1949



Erich HECKEL

(1883 - 1970)

***Zwei Verwundete*, 1914**

Woodcut on paper

421 x 275 mm

Signed and dated lower right

Provenance Private collection, Germany

Literature Annemarie and Wolf-Dieter Dube,
Erich Heckel – Das Graphische Werk, 276 N°276



Erich Heckel
Verwundeter Matrose, 1915
Handcoloured woodcut



Em. H. Kerkel 14

Erich HECKEL

(1883 - 1970)

Zwei Matrosen, Ostend 1916

Woodcut on paper

460 x 365 mm

Signed, dated and title "Ostende" lower right

Exhibited Liège, station Guillemins, *J'avais 20 ans en '14*, 2014

Literature Annemarie and Wolf-Dieter Dube, *Erich Heckel – Das Graphische Werk*, N° 302
Broun Jacques, Liège, *J'avais 20 ans en '14*, 2014, part 5 ill.



Erich Heckel
Ostend, 1916



Orlando

Ed. de Kew 16

Paul JOOSTENS

(1889 - 1960)

Rheims, 1917

India ink and pencil on paper
390 x 495 mm
Signed, lower right, *P. Joostens*

Provenance Edward Leonard, Mortsel

Exhibition ICC, Antwerp, 1976, Paul Joostens, N° 62
Ronny Van de Velde, Knokke, 2015.
Vision and Motion. Cat. p. 57, ill.



Shell bursting on the
Cathedral at Rheims, 1917



Frans MASEREEL

(1889 - 1972)

Les Tablettes, 1917/1918

Magazine Nos. 5, 6, 10, 11 from 1917 and
Nos. 14, 17, 19 from 1918
Each illustrated by Frans Masereel
Each 325 x 250 mm

Provenance The Estate from the Artist
Bob Coppens collection, Brussels



Frans Masereel
L'Obus, Les Tablettes, June 1917



N° 17. — 2^e année

FÉVRIER 1918

20 centimes

les tablettes

SOMMAIRE : Bois gravé de *Frans Masereel* — Tout pour la Paix! *Claude Le Maguet* — Foule et Individu, *Gérard de Lacaze-Duthiers* — Europe (fin), *Léon Bazalgette* — "Der Mensch ist gut", *J. Ludwig* — Prière, *Félix Béran* — A mon frère le révolutionnaire, *René Jubert* — Pour notre ami Henri Guilbeaux, *Claude Le Maguet* — Sébastien Faure et Armand — Livres et Revues.

CONDITIONS D'ABONNEMENT. — Pour tous pays: Un an, 2 fr. 50 — Six mois, 1 fr. 25

Adresser ce qui concerne: la Rédaction, à Claude LE MAGUET; l'Administration, à Albert LEDRAPPIER
Case postale 13718 Jonction, Genève.





Frans MASEREEL

(1889 - 1972)

WAR 1940/1945

India ink on paper (8 drawings)

245 x 160 mm

Each signed with the artist's monogram

Provenance The Estate from the Artist

Literature Masereel, Frans. *Die apokalyptischen Reiter*. Zürich, Europa Verlag, 1954.

Masereel Frans, *Laster und Leidenschaft*. Hanau, Verlag Karl Schustek, 1968.



Frans Masereel, War, 1940-1945







Ludwig MEIDNER

(1884 - 1966)

Zwei Ekstatiker in Apokalyptischer Landschaft, 1921

Black chalk on Chamois velin with watermark
'Progress'

660 x 510 mm

Signed with the artist's monogram and
dated 'LM 1921'; and with text 'Für W.K.'
(pianist Walter Kämpfer)

Provenance Galerie Elke und Werner Zimer,
Düsseldorf
Private collection, Hessen

Exhibited Liège, Station Guillemins, *J'avais 20
ans en '14*, 2014



Ludwig Meidner
Heimatlose, 1919



Max PECHSTEIN

(1883 - 1970)

Sommeschlacht, 1917/1919

Portfolio of 8 etchings with aquatint
533 x 438 mm
In an edition of 50 copies
Each signed and dated

Exhibited Liège, Station Guillemins, *J'avais 20 ans en '14*, 2014

Literature Krüger, 96-104
Broun Jacques, Liège, *J'avais 20 ans en '14*, 2014, part 5 ill.



Max Pechstein
Somme, 1916





Pablo PICASSO

(1881 - 1973)

Picasso Sueño y mentira de Franco, Paris, 1937

Two etchings with aquatint, 317 x 420 mm (plate size), printed on Chine collé, mounted on Japan paper, 590 x 405 mm (sheet size).

First etching dated in the plate 8 January 1937 and second etching dated 9 January 1937 - 7 June 1937
Each etching signed and numbered in pencil: Picasso 63/150

Edition of 150 copies, published by the artist in 1937.

Literature Geiser/Baer 615e, 616e. Bloch 297, 298. Cramer 28.

Contained in original grey wove-covered wrappers with title label tipped on to front-cover (facsimile of title in Picasso's hand), together with folded sheet with facsimile of Spanish manuscript of Picasso's poem on first page, typeset Spanish text and French translation on verso.

Cramer relates the genesis of the suite of 18 etched scenes, and how the bombing of Guernica on April 26, 1937, changed Picasso's attitude, caricature becoming full accusation of the tyrant. The suffering of the victims echoing in his poem, that begins: "fandango of shivering owls souse of swords of evil-omened polyps scouring brush of hairs from priests' tonsures standing naked in the middle of the frying-pan – placed upon the ice cream cone of codfish fried in the scabs of his lead-ox heart – his

mouth full of the chinch-bug jelly of his words." And ends: "Cries of children cries of women cries of birds cries of flowers cries of timbers and of stones cries of bricks cries of furniture of beds of chairs of curtains of pots of cats and of papers cries of odors which claw at one another cries of smoke pricking the shoulder of the cries which stew in the cauldron and of the rain of birds which inundates the sea which gnaws the bone and breaks its teeth biting the cotton wool which the sun mops up from the plate which the purse and the pocket hide in the print which the foot leaves in the rock."

The proceeds from the sale of the etchings went to a fund aiding the Spanish Republicans. History creates the artists it needs. It does not here seem excessive to quote Hegel, speaking of "world-historical individuals": "They are *great* men, because they willed and accomplished something great; not a mere fancy, a mere intention, but that which met the case and fell in with the needs of the age." (*Philosophy of History*)



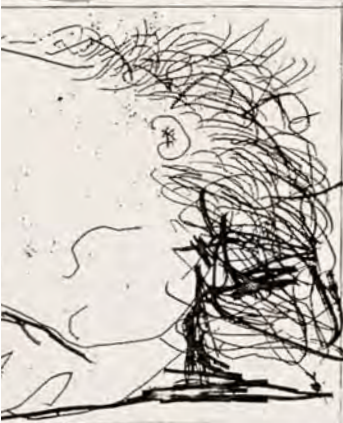
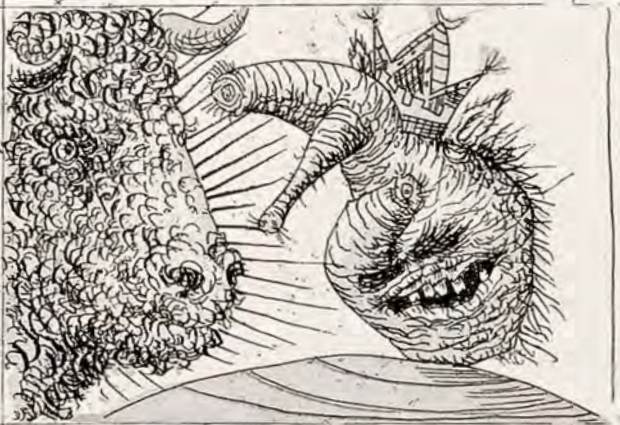
Pablo Picasso
Guernica, 1937

8. 1941. 1941. 1941.





8 may



8 may - FEBI 1981

Bruce NAUMAN

(b.1941)

Live or Die (State I and State II), 1985

Lithographs on Rives BFK White Paper
381 x 279 mm
Each signed, dated and numbered in pencil
Both in an edition of 25 copies

Publisher the artist and Arber and Son Editions,
New Mexico

Literature Castelli Graphics, *Bruce Nauman
Prints 1970-1989*, New York, 1989, a catalogue raisonné
by Christopher Cordes, p. 123 n° 52 and n° 53
E.Blume, Friedrich Christian Flick Collection,
Bruce Nauman, Berlin, 2010, illustrated on cover
Sims Reed, *Bruce Nauman Prints 1970-2006*,
London, 2015, p. 10 ill.

Conflict is the theme that Bruce Nauman always returns to. Conflict in all possible forms: from a video of a feuding couple to brutal neon sculptures. Furthermore, when Nauman goes to work with language he ever remains the sculptor. His plays on words – like the anagram *Raw War* – always have a physical connotation and make us doubt the correspondence between language and reality, like in his sculptures that are only apparently realistic. Nauman's statements might serve as blurbs for the front-pages of popular tabloids or as billboard slogans encouraging good citizenship. We say 'might serve', for they evoke a dystopian world where all hope has been abandoned, where Hobbes' "war of all against all" has become an everyday reality and where a moribund person writes on a wall the only question that matters: *Live or Die*.



Bruce Nauman
Live or Die, 1985 (State II)

LIVE

OR

DIE

13/25 B. Haurman

Patrick ROBERT

(b. 1958)

A Traditional Fighter, 24 April 2001

Photograph on Baryte Ilford Expo paper
1150 x 800 mm

In an edition of 15 copies

From the series *Sierra Leone:*

The last offensive of the Kamajors

A traditional Kamajor hunter

Location: Koidu Province, Sierra Leone

The Kamajors are the only representatives of the civil population that are organized and fight the rebels. They call themselves the CDF (Civil Defense Forces).



Patrick Robert
Kamajor child Fighter in Sierra Leone, 2001



Trippe 4/3 - Oberer Teil Brand. Kengere, "Haus der weißen" - Sierra Leone - Provinz des Kono - mai 2001 - Prof. Patrick Rohlf

Wout VERCAMMEN

(b.1938)

POST-PARA-NEO, 2014

2 portfolios each with 8 silkscreens (total 16)
1000 x 1000 mm

Each silkscreen is signed on reverse

In an edition of 10 copies, Ronny Van de Velde,
2014

Exhibited M HKA, Antwerp, 2014,
Wout Vercammen

Literature M HKA - Ronny Van de Velde,
Antwerp, 2014, Wout Vercammen, p. 210-219 ill.



February 1,
The Saigon Execution, 1968
By Photographer Eddie Adams (1933-2004)



VIII. post, het Lat. bw. en vz. *post*, na-I. vz., b.v. in *post factum*, nadat het feit heeft plaatsgehad; zie verder Aanh. II; -II. bw. in samenst. als *postglaciaal*, *postoperatief* enz.; -III. als zn. m., (vroeger) gebruikt in de taal van studenten en gestudeerden, de beurt na iem. voor het lezen van een krant of tijdschrift, b.v. in een sociëteit of café: *pardon! U leest daar Het Vaderland, zou ik de post mogen hebben?*

IV. pa'ra... (Gr.), in samenst.: naast, bij, voorbij, langs, gedurende, tegenover; (ook) lijkend op het in het tweede lid genoemde, niet hetzelfde zijnde; in namen van scheik. verbindingen ter aanduiding van de aanwezigheid van substituenten op de plaatsen 1,4 van een koolstofringsysteem; in enkele andere namen met betekenis: naast: *paraformaldehyde*

ne'o- (<Gr. *neos*), nieuw; in samenst. met namen van bewegingen en geestelijke, politieke of culturele stromingen ter aanduiding van een hernieuwde manifestatie daarvan, b.v. *neofascisme*, *neomarrisme*, *neoplatonisme*, *neogotiek*, *neoscholastiek* e.d.

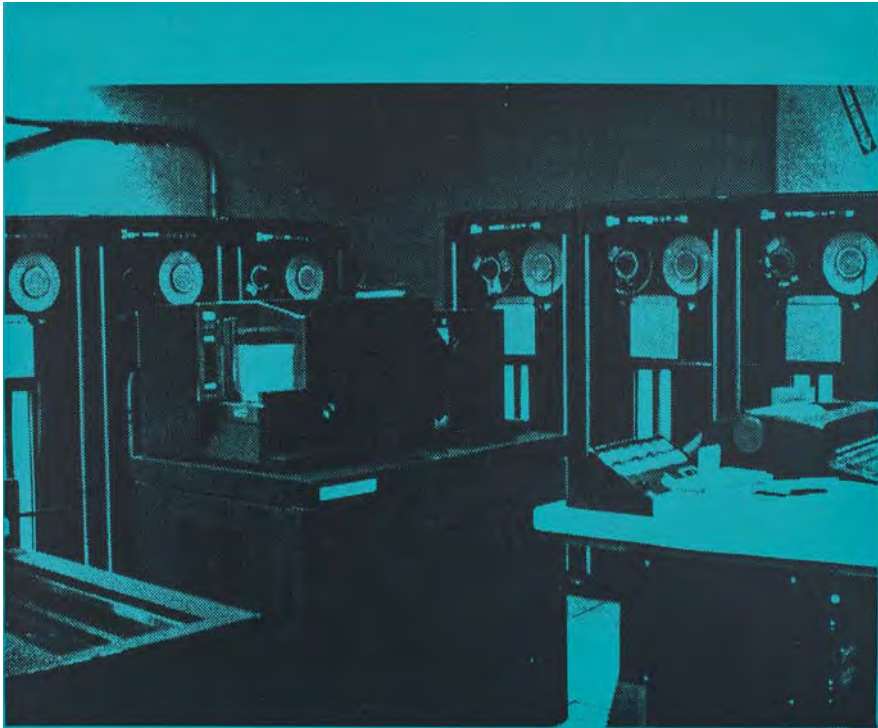


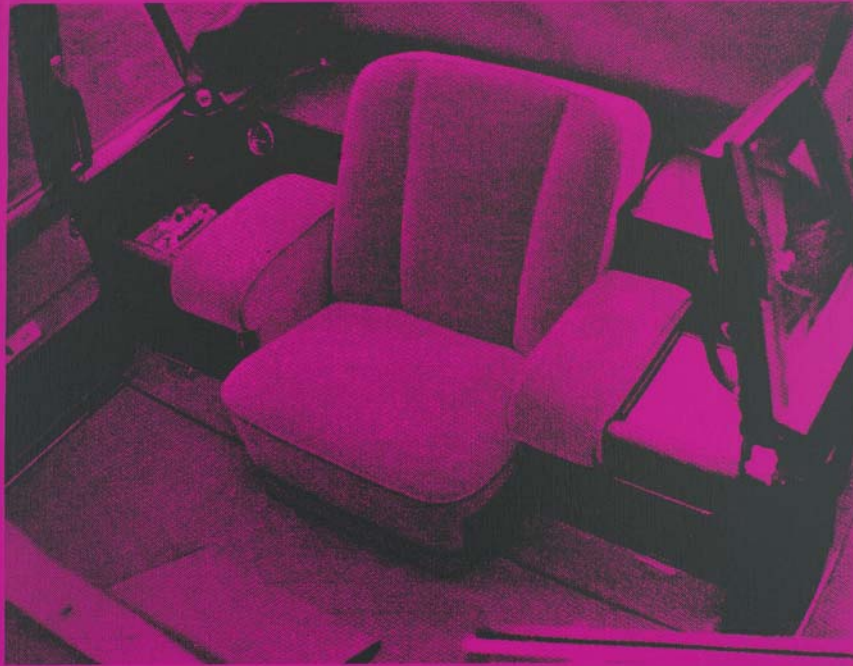














Andy WARHOL

(1928 - 1987)

Birmingham Race Riot, 1964

Silkscreen on paper
508 x 610 mm
Edition of 500, 10 AP

Publisher Wadsworth Atheneum, Hartford,
Connecticut

Literature Feldman-Schellmann, 2003, *Andy
Warhol, Prints 1962-1987, a catalogue raisonné*,
no. II. 3, p. 59, ill.



Race Riots, Life Magazine,
May 17, 1963







COLOFON

Uitgegeven ter gelegenheid van de tentoonstelling
Raw War in Galerie Ronny Van de Velde, Knokke,
van 5 december 2015 tot 18 januari 2016

Concept: Ronny en Jessy Van de Velde
Coördinatie: Jessy Van de Velde
Lay-out: Ronny Van de Velde
Tekst: Jan Ceuleers
Vertaling: Isabelle Grynberg, Pia Nkoduga
Fotografie: Guy Braeckman (Ad/Art)
Luc De Corte (Steurs nv Graphic Solutions)
Prepress en vormgeving: Fabienne Peeters
(Steurs nv Graphic Solutions)
Druk: Graphius
Illustratie omslag: Bruce Nauman, RAW WAR van de
Sammlung Froelich, Stuttgart

Dank aan Eddy Ausloos, Bob & Helene Coppens,
Ralph Jentsch, Milena Franziska Schäufole
(Sammlung Froelich), Jean Van der Sanden

Galerie Ronny Van de Velde

Zeedijk 759 (hoek Golvenstraat)
B-8300 Knokke-Zoute
T +32 (0)50 60 13 50, +32(0) 477 55 10 28
Vrijdag: 14:00-18:00; zaterdag - zondag: 11:00 - 18:00;
maandag: 14:00-18:00

Cogels-Osylei 34
B-2600 Berchem
T +32 (0)3 216 93 90
Alleen na afspraak
ronnyvandevelde@skynet.be
www.ronnyvandevelde.com

Deze catalogus wordt gratis aangeboden en is niet te koop.

This publication accompanies the exhibition
Raw War at Galerie Ronny Van de Velde, Knokke,
on view from December 5 to January 18, 2016

Concept: Ronny and Jessy Van de Velde
Coordination: Jessy Van de Velde
Lay-out: Ronny Van de Velde
Text: Jan Ceuleers
Translation: Isabelle Grynberg, Pia Nkoduga
Photography: Guy Braeckman (Ad/Art)
Luc De Corte (Steurs nv Graphic Solutions)
Prepress & design: Fabienne Peeters
(Steurs nv Graphic Solutions)
Print: Graphius
Cover illustration: Bruce Nauman, RAW WAR from
the Sammlung Froelich, Stuttgart

With special thanks to Eddy Ausloos, Bob & Helene
Coppens, Ralph Jentsch, Milena Franziska Schäufole
(Sammlung Froelich), Jean Van der Sanden

Galerie Ronny Van de Velde

Zeedijk 759 (corner Golvenstraat)
B-8300 Knokke-Zoute
T +32 (0) 50 60 13 50, +32 (0) 477 55 10 28
Friday: 14:00-18:00; Saturday - Sunday: 11:00-18:00;
Monday: 14:00-18:00

Cogels-Osylei 34
B-2600 Berchem
T +32 (0) 3 216 93 90
By appointment only
ronnyvandevelde@skynet.be
www.ronnyvandevelde.com

This catalogue is offered free-of-charge and is not for sale.

© Max Beckmann - Estate
© Otto Dix - Estate
© George Grosz - Estate
© Erich Heckel - Estate
© Paul Joostens - Estate
© Frans Masereel - Estate
© Ludwig Meidner - Estate
© Bruce Nauman
© Herman Max Pechstein - Estate
© Pablo Picasso - Estate
© Patrick Robert
© Wout Vercammen
© Andy Warhol - Estate
© 2015 Galerie Ronny Van de Velde,
Knokke - Oostende - Antwerpen