

Modern German Art

— — Berlin Leads the Way

BERLIN, in spite of its unhappy recent years of economic and political troubles, is now experiencing the most vigorous activity in the field of fine arts of any city in Germany.

Many members of the American community, along with Allied art lovers, are not merely interested in looking at contemporary Berlin art but are serving as art patrons or are doing a bit of painting themselves. Moreover, they are, by virtue of their being in the four power capital along with nationals of other countries, helping to provide that international cosmopolitan atmosphere in which the fine arts best grow and prosper.

In this great metropolis, despite the shortages of paint, canvas, fuel, food, electricity and the many amenities found in modern cities, the artists have an uninhibited vitality and a burning desire to work ceaselessly to express vigorous free philosophies in strong forms and new colors.

Article
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(German American Art Group)
Photographs of Paintings
by the Author

Sturdiest and most individual of the artists in Berlin today are those men and women whose works were "verboten" during the Hitler times. Forced to work alone in their ateliers and attics, those artists whom the Nazis branded as "degenerate" continued to develop their personal style and to nurture their individual philosophies uninfluenced by foreign schools, German contemporaries, critics or art dealers.

FOR THIS reason, Berlin art of today does not slavishly follow any particular school, but rather shows an originality which astounds those visitors from other European cultural centers who take time to dig beneath the surface and seek out the younger energetic artists.

Like seeds, which must lie hidden in the dark cool soil before the spring warmth bestirs them to push upward into the light, the talents of those men and women in many cases were strengthened rather than weakened during the days of Nazi darkness. In the warm, free atmosphere of the western sectors of Berlin the provocative, personal styles of these artists can once again grow and fructify.

A surprising number of the older artists, whose names were known throughout the world before the Nazi art censors pushed them into the obscurity of their ateliers, are still vigorous and productive. Some have developed further and have moved in new directions, while others are still producing work, which, good though it may be, looks unimaginatively like copies of the art which placed German painting in the world limelight during those lusty years before and after the first World War.

Among these masters are painters Carl Hofer, Max Pechstein and Carl Schmidt-Rottloff, and sculptors Richard Scheibe and Renee Sintenis.

ALTHOUGH THE works of these great names in German art are cherished and sought by many private collectors and museums, the most challenging art in Berlin today is found in the studios of those independent artists in the 30 to 50 year age group who have moved in provocative directions and who have discovered colorful, stimulating new horizons.

Outstanding among the artists in this middle age "younger generation" are Hans Jaenisch, Max Kaus, Alexander Camaro, Juro Kobicek, Heinz Trokes, Frederick Stabenau, Paul Strecker and Werner Heldt.

Jaenisch, 42, whose early surrealist and abstract works were gaining for him a well-deserved following on the continent and in England in the 30's,

Needy Family, by Paul Rosié, records the crowded environment of contemporary Berlin families.



The Broken Venus, depicts Hans Jaenisch's impression of postwar Berlin when he returned from a US prisoner-of-war camp.

was among the many whose work was banned by the Nazis. Nonetheless until he was drafted into the German army, he managed to continue to work in his small atelier, uninfluenced by, and oblivious to, the sterile party line art and artists in the official galleries and institutes.

Taken captive in North Africa, Jaenisch began a prisoner-of-war odyssey which took him, his alert pencil and keen eye through Oklahoma, Texas, New Mexico, Arizona and to Scotland.

Through the years of spiritual confinement in reactionary Naziland and physical confinement as a war prisoner, his strong personal style matured and is now fulfilled in works of art which have won him the acclaim of British, French and American occupation personnel as well as the praise of his own German contemporaries.

ALTHOUGH AMERICANS are most attracted to the ink and water color sketches which he brought back from the American southwest, Jaenisch's newest works done in his unusual tempera relief technique are winning the plaudits of Berlin and western zone critics.

Max Kaus, whose works were exhibited in the United States before the

Hitler era, is producing vigorous large oils which attest to the years of experience and understanding which he possesses. One of his students, Cornelia Ruthenberg, left for the United States a year ago and is now teaching in Colorado Springs. Her New York show this spring was so enthusiastically received that she has been invited to exhibit again this fall.

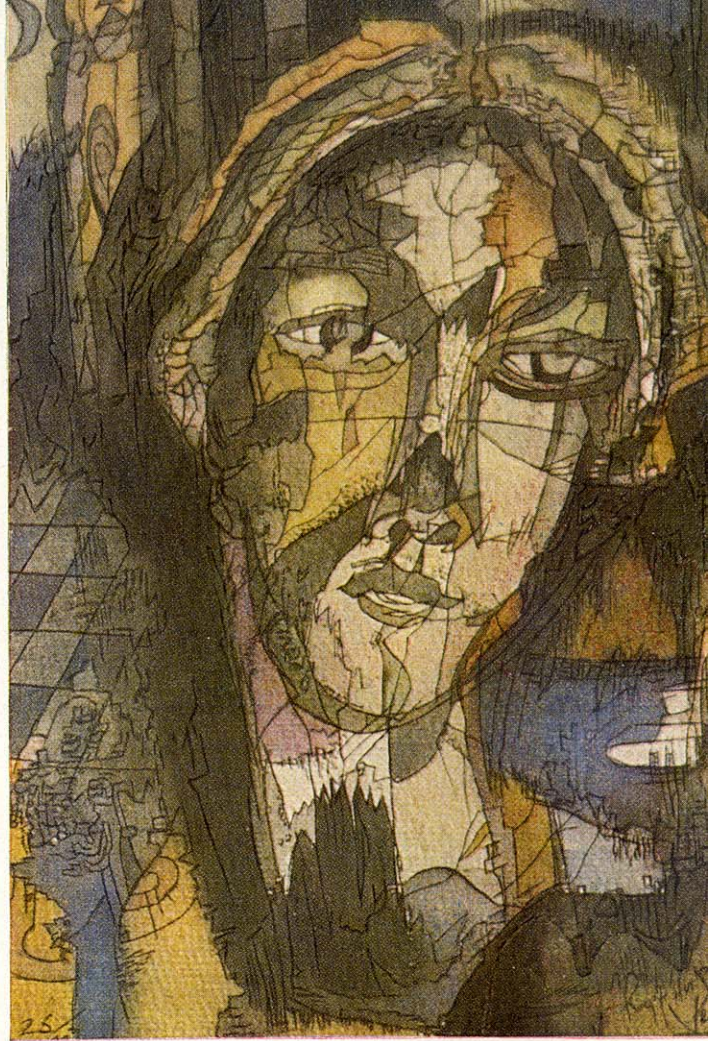
The first German artist to go to the United States on the cultural exchange program was Juro Kubicek, who recently returned to Berlin from the University of Louisville where he taught for 18 months.

Kubicek is a surrealist and, though he made a hit with the students and university officials, his bizarre creations caused many a controversy and argument in Kentucky.

IN THE vanguard of today's sculptors in Berlin is Carl Hartung, whose clandestine work in the "verboten" era shows a spiritual affinity to that of England's Thomas Moore, whose works he did not see until after the recent hostilities.

Refreshing too, are the plastics of Bernhard Heiliger, Luise Stomps and Richard Seitz, but most controversial of all is sculptor Hans Uhimann, whose creations are often made out of metal and wire salvaged from the ruins of bombed-out buildings.

Texas Oil Heiress is a sketch made by Hans Jaenisch while in the lone star state.



Although some of his works remind one of Calder's mobiles, Uhlmann's work is distinctly his own. Will Grohmann, the *Neue Zeitung* art critic, insists that this Berlin sculptor's work will find its place among the other milestone makers in the plastic arts, along with the creations of Archipenko, Moholy-Nagy and Lipschitz.

The greatest problem for Berlin workers in plastic media is the difficulty of obtaining wood, marble, gypsum and other materials, plus the unreasonably high expense of pouring bronze and other metals. Since the cost of pouring alone is nearly as expensive as the finished product, many sculptors have forsaken this media and try to do their best with whatever materials can be salvaged from the rubble.

THERE ARE so many gifted Berlin artists, young and old, that adequate mention of them all in a single article is not possible. Peter Kowal-

(Continued on page 20)





Little Harbor reflects a period in Hans Jaenisch's life which he now regards as "over-optimistic".



Lady in Black is by Ludwig Peter Kowalski, best known for his gaily-toned nudes and carnival scenes.



Autumn Trees, by Albert Klatt, is a color painting done in the style of the Impressionists.



Fishing Boats, by Albert Klatt, is a seascape and a study in light and shadow.



...ative of more conventional water
Berlin today.



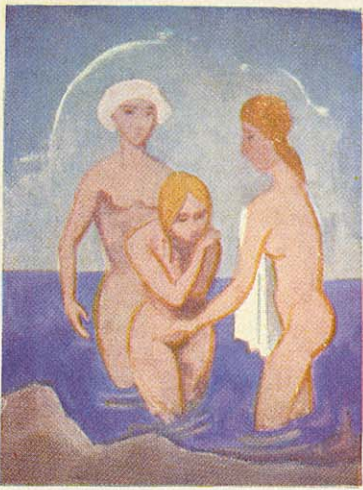
...ample of the artist's carefree
...ing harbors.



Women in the Wind, by Hans Jaenisch, shows Scottish fisher wives waiting for the return of their menfolk.



Madonna and Child shows Peter Kowalski's mastery of delicate hues and soft lines in red-brown tones.



Bathing Women; by Carl Hofer



Two Cowboys; Jaenisch travel sketch.



Afternoon Stroll; oil by Edgar Ehses.

ski's paintings, which have much of the same fresh quality of the work of his colleague, the great Otto Mueller, are well done in deft water color on Japan paper; Jeanne Mammen's love for Paris and Picasso are reflected in her huge oils.

Among the scores of water colorists who are producing acceptable art in traditional techniques are Albert Klatt, who will soon leave for New England on an exchange assignment; and Lothar Helmig and Carl Lorenz, whose delicate line and color are cherished by most lovers of this media.

The activity in the reproductive graphic arts is relatively dormant owing to the severe shortage of metal plates, stone, linoleum and paper. The outstanding contributor in this field is Graf Heinrich Luckner, freedom-loving nephew of the Luckner of World War I, who has issued a portfolio of dance lithographs in color.

In the field of drawing the names of Paul Rosié, Max Zimmermann and Hans Orlowski are among the better known. Rosié's sharp recording of the lives and environment of the unhappy inhabitants of Berlin are unforgettable.

The portfolio "Prolog" published by a group of interested Germans and Americans makes public the work of

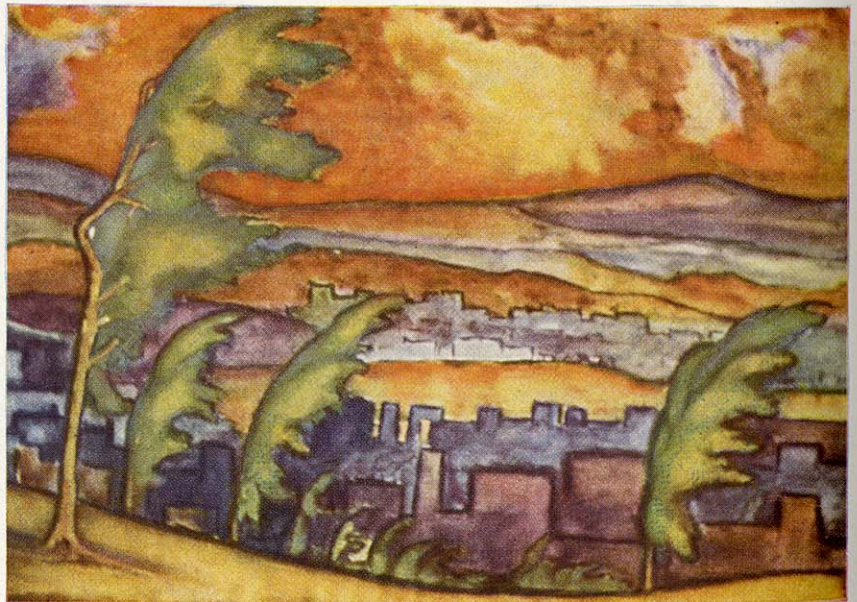
25 artists, all of them worthy of attention.

THE PROLOG group represents the largest cooperative effort on the part of Americans to work with, understand, and to assist the Berlin artists in his problems of the day. In addition to publishing the folio, which has become a much sought after collector's item, the group has sponsored many talks and other activities in fine arts and related fields.

During the first week in August this group held an exhibition of the works of 22 significant Berlin artists and sculptors and a raffle was held to raise funds for needy artists.

The participating artists were Walter Bergmann, Alexander Camaro, Ludwig Gies, Karl Hartung, Gerhart Hauptmann, Bernhard Heiliger, Werner Heldt, Carl Hofer, Hans Jaenisch, Max Kaus, Juro Kubicek, Hans Kuhn, Graf Heinrich Luckner, Hans Orlowski, Paul Rosié, Karl Schmidt-Rottluff, Gustav Seitz, Renee Sintenis, Paul Strecker, Heinz Troekes, Hans Uhlmann and Mac Zimmermann.

Another recent activity of this German-American group was their endorsement of a locally-sponsored plan to establish an Institute for New Art a modern cultural center



Lothar Helmig, who painted the above autumn scene, has a rare flair for recreating natural colors with water color and pastel.

which is scheduled to open in September.

Smaller, more intimate groups of Americans and Germans meet at Sunday morning breakfasts or evening get-togethers where art and its relationship to other elements in today's environment are thoroughly discussed.

However, probably the happiest of American art lovers are those who find the time to explore painting as a hobby. Many of these amateurs study in the Army Education Center and a few, mostly dependents, have enrolled in the official Berlin Art Academy. There is little doubt, though, that the most fortunate students are those Americans who are privileged to work directly with one of the Berlin masters.

Some persons who served on occupation missions have exhibited their work overseas and at home. Probably the most famous of those who developed their talents while in the European Theater is Henry Koerner, a Military Government employee who left the vitalizing milieu of Berlin to find still greater success in New York. Another is Paul Fontaine, whose abstract art was recently exhibited in a three-man Frankfurt show along with



The Governess, by Alexander Camaro, is typical of this artist's whimsical escapes into his childhood memories.

those of the great German abstractionists, Willi Baumeister and Heinrich Wildemann.

ART LOVERS on overseas missions who have been fortunate enough to be stationed in Berlin can attest to the diversity of talent to be found in Berlin and to the strength of the cultural spirit in the great metropolis, isolated though it may be in the middle of the Soviet Zone.

The greatest handicap which the Berlin artist faces today is not so much the lack of food and art materials, but the difficulties in exchanging cultural ideas, personnel and art with his contemporaries in the western zones and in the western European nations.

Those who live in the British, French and US Sectors in Berlin are denied the right to exhibit in the Soviet Zone, and transport restrictions have made it almost impossible to get their works to the museums and art shops in the west.

Not only artists and sculptors but educators and art lovers are con-

stantly begging for art and cultural periodicals showing current trends in North and South America. The appetite for material of this kind is voracious and can be understood in the light of the lean years under the Nazis.

THERE IS some hope that the exchange of materials and men will soon be expedited under the OMGUS cultural exchange program. Berliners dream of the day when American artists, students, art directors and art dealers will once again be a familiar part of their daily lives. They hope too that shows of American art will again travel to Berlin and that their own pictures will tour the United States.

The most interesting phenomena of Berlin has been the refusal of many artists with western German connections to leave the troubled city. A very few who fled Berlin early in the occupation have long since returned, along with others who have braved its hardships and dangers to work in its stimulating cultural environment.

"Berlin," they say, "Was, is, and always will be, the Kunsthauptstadt (artists center) of Germany!" †END



Montage is a striking picture by Juro Kubicek

Badges for Hessian Police Force

Wiesbaden police officers have been ordered to wear numbered police badges by Police President Herbert Becker. This is believed to be the first time in German history that a police administration has voluntarily initiated the wearing of numbered shields.

City police officials, Becker said, had long opposed the use of numbers on police insignia, maintaining that only convicts should be numbered. Public safety officials with OMG Hesse, and the citizens of Wiesbaden, in a poll conducted by the "Wiesbaden Kurier," local German newspaper, had urged the Wiesbaden police administration to use the numbered shields, but the officials remained adamant until Becker went to the United States on a visit under the Military Government cultural exchange program.

So impressed was he with the numbered shields, worn so proudly by American law officers, and the democratic administration of American police forces, that Becker returned to crusade for the American style of police administration. Use of numbers on badges is but one of the reforms that he is now advocating. Already he has outlined the advantages noted in US police departments to Hesse's 60 police chiefs.

At the same time, the use of firearms as a crime-prevention medium was outlawed in Hesse by a decree of the Hessian minister of the interior. Hessian policemen henceforth will be allowed to use their pistols only in case of self-defense or in defending the life of another person.

Formerly, police officials were also authorized to shoot in cases of an



Wiesbaden police president Herbert Becker pins the first numbered badge on policeman Paul Degenhard.

(PIO OMGH photo)

"attack on real values" (goods), which included escaping thieves when they were in possession of stolen property.

Mr. Charles Covert, OMG Hesse public safety official, termed the German ministry decree an appreciable step, since it will cause Hessian policemen to become more alert and to rely more on their reason than on their weapon.

Citing British policemen who do not carry any weapon except on special occasions, the public safety official stated that Hesse has become the first state in Western Germany to limit the use of firearms to such a degree.

Claims Against Allied Forces

German courts in Wuertemberg-Baden henceforth will have broader authority in cases involving title to movable property, such as automobiles, which was allegedly requisitioned by the Allied Forces or Military Government.

In the past, disputes as to the validity of title of requisition orders were settled by administrative decision rendered by Military Government. The propriety, meaning or application of an order given years ago by

an Allied person no longer available has proven difficult to unravel; hence, under the new system, the minister of justice has been instructed that German trial courts will first make findings of fact in all such cases.

The German court must then suspend proceedings and turn over its findings and a file of the testimony and evidence taken in the case to the OMGWB Justice Branch. Appropriate instructions for resumption of the proceedings and final disposition will follow study by the German Justice Branch.

Decartelization Notes

The Bipartite Board (US/UK Military Governors) approved on June 30 an amendment to the existing regulations covering decartelization procedure by the creation of an appellate court to review deconcentration proceedings when appeals are made.

The revised regulations call for a three man appeals court consisting of a presiding judge appointed by the US Military Governor, an associate judge named by the British Military Governor, and an associate judge named by the French Military Governor (if the French desire to make an appointment). All appeals from deconcentration proceedings in the US Zone will hereafter be brought before such a court, including the present pending appeal of Robert Bosch GmbH.

Instructions have been issued to the German I. G. Farben Dispersal Panel (FARDIP) for the preparation of plans by FARDIP for the sale of Kalle & Company, the first of the I. G. Farben independent units to be offered for sale to the public.

Kalle & Company, in Wiesbaden, is one of the principal producers in Western Germany of cellophane products. Twenty percent of the stock of the new corporation to be organized in this transaction will be withheld from sale to be offered to the foreign stockholders of I. G. Farben as and when the moratorium policy precluding foreign investments has been changed to permit such investments.

On July 1, 1949 representatives of the Robert Bosch GmbH filed their notice of appeal to the Final Determination and Directive which directed the company to effect the complete and perpetual severance of all ties of ownership in 30 units of the Bosch combine.

Police Scientific Association

The Police Scientific Association for the US Zone was established in Frankfurt. This association, which aims at the establishment of a uniform police law for the US Zone and western Germany and at development of police organization and technique, includes as members the various police chiefs' associations of the US Zone as well as individuals interested in police science, such as police experts, judges, scientists, and district attorneys.