“Freedom” Prizes for Artists

Berlin Makes First Annual Awards
Commemorating Revolution of 1848

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JUST AS IN 1848 when Berlin’s cultural leaders fought side by side with their fellow citizens for basic human rights and freedom of expression, today’s artists, actors, musicians, writers, sculptors and graphic artists are again in the vanguard of the fight for democracy and freedom. This was evidenced, particularly, to American personnel who resided in Berlin during the days of the blockade and were associated with the Prolog Club (German-American art appreciation group) or active in the establishment of the Museum of Modern German Art.

In recognition of the roles these cultural elements play in the resistance of the people to dictatorial forces and totalitarian ideology, the Western Sector city of Berlin has established annual awards of DM 5,000 each to the outstanding artist, sculptor, musician and theatrical leader of the year. Awards are made each March 18 to commemorate the anniversary of the 1848 revolution.

In this initial year, due to the acute financial need of all Western Sector artists, the sponsoring civic committee agreed to split the prize money in each cultural field. Presentations were made to 14 artists during an impressive ceremony by the borough president at the Schoenberg Rathaus (city hall) on March 18, 1950. Each artist received DM 1,600.

The initiative of the City of Berlin in establishing the art awards is deserving of the highest commendation. Berlin artists had particularly trying times during the Air Lift days and even today, the majority of the German public consider art a luxury. The decision of the municipal committee to make annual awards does much to focus necessary public attention and interest in these five important branches of art.

THE FACT THAT the fine arts awards were made to painters and sculptors representative of the modern school, requires recognition and more than an ordinary interest when it is remembered that art forms became standardized during the Nazi regime. German modernists had to go underground and worked under great difficulties. Recognition of these painters and sculptors, in the 1950 awards, reflects an interest of the German public which may be interpreted as a democratic interest in

"Mahogany Head," at right, is the work of Karl Hartung, one of the Berlin prize-winning sculptors, who has found unusual and successful expression in such abstractions. Much of his postwar sculpture has been made from wood, stone and metal found in the city’s ruins. [Photo by Gnilka]

"Der Ruter," below, a dramatic picture by Hans Jensch, is done in his individualistic three-dimensional technique. Although Jensch does not paint topical subjects, "Der Ruter" could well symbolize a World War II air raid, the cry of the Berliner for spiritual and physical help in his current hour of need, or anyone anywhere in this atomic world as it teeters insecurely at the rim of the future.
modern art forms. Finally, despite a difficult economic and political situation, Berlin has once again demonstrated its right to claim leadership in the field of cultural interests.

Announcement of the prize winners read familiarly to many art lovers both on the Continent and in the Americas. In music, Werner Egk, Helmut Roloff and Dietrich Fischer-Dieskau represent three fields.

Professor Egk, born in 1901 in Aichsesheim, Bavaria, was a student of the great Carl Orff and is presently director of the Berlin Institute for Music. He first won public acclaim with his "Zauberregen" and then with "Circe." His recent dance-play "Abraxas" has been the subject of much discussion in Germany and has found a large and vocal supporting audience.

Roloff, born in 1912 at Giessen, is also a member of the Institute of Music. He is an advocate of modern music and is considered to be one of the leading pianists in Germany. Twenty-five-year-old Dietrich Fischer-Dieskau, born in Berlin, has earned himself a name despite his youth. As a member of the State Opera his rich voice has resulted in assignment of leading roles.

HANS JAENISCH, Werner Heldt and Wolf Hoffman are representative of modern German painters. Best known to Americans is Jaenisch, who was born in 1907 in Eilenstedt. In 1949 the Arizona Highways magazine devoted six pages to a collection of his paintings sketched while he was a prisoner of war in America. He works in an individualistic three-dimensional technique and is presently preparing a collection of his work for invitational exhibits at the Carnegie Institute at Pittsburgh and the Brooklyn Museum.

Heldt, a Berliner, was born there in 1904, and won fame for his paintings of the "home town" streets, houses and atmosphere. A German art critic recently said of him: "He has climbed to daring heights in the spirit of Picasso."

Hoffman, a self-taught artist, was born in 1898 at Wernigerode. His paintings have gained a wide popularity and are characterized by a vigorous directness.

THE 1950 PRIZE SCULPTORS, Bernard Heiliger, Karl Hartung and Hans Uhlan, best represent the former "verboden" art forms. Heiliger, born in 1915 at Setten, is famed for his large figures, which have an archaic effect. Art critics have compared his work with that of England's Thomas Moore.

Hartung, who was born in Hamburg in 1908, has found successful and unusual expression in mahagoni abstractions. Much of his postwar sculpture has been made from pieces of stone, wood and metal found in Berlin's rubble.

Uhlan, born in Berlin in 1900, was originally an engineer. His creations in wire and metal have caused controversy in art circles but he is recognized as an outstanding interpreter of the dynamic elements of our time through his chosen media.

Graphic art awards went to Wilhelm Defkke, Karl-Heinz Klemann and Mac Zimmermann. Defkke was born in 1887 at Elberfeld and is considered to be the most significant "advertising" artist in Germany. He obtains amazing effects through the conciseness of his creations.

Klemann, a 26-year-old Berliner, is one of the strongest talents of his generation. He is a pupil of the world famous Carl Schmidt-Rottluff and works in the tradition of the "Brucke" group in his field of wood-engraving.

MARKET PLACE IN BERLIN-SCHOENEBERG
ECA Loans Boon to Bavarian Industry

M\text{ARSHALL PLAN} counterpart loans released last December were "a real shot in the arm" to industries in Bavaria, Paul S. Nevin, chief of the Economic Affairs Division, OLC Bavaria, declared. He said industries receiving these loans have made progress toward modernization and rationalization.

Mr. Nevin pointed out that Bavarian industry in the past four months had maintained an average index figure of about 104, compared to the prewar 1936 level of 100. This average, he added, represents about a 10 percent increase over one year ago.

"The stability and volume of production in Bavaria in the past few months," Mr. Nevin declared, "have been made possible to a great degree by the improved power situation last winter. The power improvements resulted in part from the completion of hydro-electric projects financed by ECA counterpart loans."

The DM 117,701,000 of Marshall Plan counterpart funds which were made available to Bavarian industry last December included DM 47,000,000 for power projects. The Economic Affairs Division chief said the money also was directed into other phases of Bavarian industry to finance the development of its productive capacity within the framework of European recovery. He cited the fine optics industry as an example of how Marshall Plan counterpart funds are giving a needed boost to Bavaria's productive capabilities.

A loan received by Agfa, Bavaria's largest camera producer, is being used by the company to bring out a new camera model. Agfa, he added, expects to increase its production by 50 percent by next fall and in turn is expecting to increase its export sales.

"While Bavarian industry is taking hold of its problems," Mr. Nevin declared, "it must still redouble its efforts to further increase production. The 106 preliminary index of production for March shows clearly that Bavarians are making every effort to develop their economy.

"However, an industrial level of 130 is actually needed when one considers the increase in Bavaria's population. So industry still has a long way to go to play its role in the economic viability and the meeting of the objectives of the European Recovery Program."  

The large square in front of the massive five-story "Rathaus Schoeneberg," the city hall of the borough of that name in the American sector of Berlin, is thronged three mornings each week with buyers patronizing stalls offering a wide variety of foodstuffs, cooked as well as raw, and countless other household items. Left to right, crowd thins as stallholders commence packing up at midday; housewives listen and eye offerings as stalkkeeper delivers a laudatory "spie\l;" scarce items such as paper — acutely short in blockade times and in the occupation years preceding the Air Lift — and fresh fruit, including such imported items as oranges and bananas, are now to be found in abundance in Western Berlin, and hold the interest of one-legged veteran but recently returned to the former German capital from a Soviet Russian prisoner of war camp. (Photos by Jacoby, PRD HICOG)