

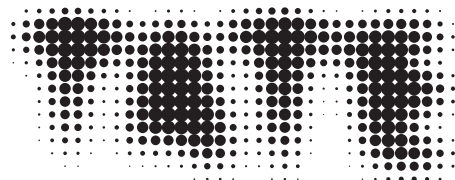
AFTERMATH ART IN THE WAKE OF WORLD WAR ONE

5 June 2018 – 23 September 2018

LARGE PRINT GUIDE



Please return to the holder



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ROOM 1

INTRODUCTION

Aftermath explores the impact of the First World War on the art of Britain, France and Germany between 1916 and 1932. More than 10 million soldiers died and over 20 million were wounded during the war, while large areas of Northern France and Belgium were left as ruined wastelands. The exhibition explores how artists processed the physical and emotional effects of this devastation.

The First World War was a global event, with fronts in Africa, Asia and Europe. **Aftermath** does not attempt to give a complete picture of the conflict but looks at its role as a catalyst for major developments in western art. It centres on the art worlds of Berlin, London and Paris.

The shared experience of loss and destruction inspired divergent artworks. **Aftermath** encompasses depictions of landscapes after battle, war memorials and reflections on post-war society. Works include personal meditations and official commissions. Some artists looked back to earlier art forms to create scenes of longed-for harmony and regeneration. Others pushed art in new directions to represent bodies and minds fractured by war.

The First World War also touched the lives of millions of people who did not experience battle first hand.

'Aftermath' was originally an agricultural term meaning new growth that comes after the harvest. Society as a whole was reshaped in the years that followed the war. Artists reflected on the social and technological changes with anxiety and optimism.

1

REMEMBRANCE: BATTLEFIELDS AND RUINS

During the war, artists were already creating works reflecting on its impact. Many of the artists whose work is in this room saw military service. They struggled to show a civilian audience what they had experienced. In depictions of battlefields, the loss of human life is indirectly expressed by mud, shell craters and broken trees. These scenes evoke the silence and absence once the fighting has stopped, but also signal the violence that came before. After the war, ruined towns and battlefields became sites of pilgrimage, documented in guidebooks and postcards.

Heavy artillery and automatic weapons resulted in a previously unimaginable death toll. Some artists tried to communicate the scale of this loss while others focused on individual tragedies. The abandoned helmet became a poignant symbol of a single soldier's death shared by

British, French and German artists. Artists who showed the brutal realities of conflict more directly sometimes experienced state censorship.

Governments also shaped visual representations of the war to different degrees. Britain launched an Official War Artists Scheme in 1916 which commissioned artists to create eye witness images of the front line and home front. Also in 1916, France established a 'Mission aux armées' which allowed artists to visit the front at their own expense. German artists could apply for a private permit to visit the front line.

Tate is deeply invested in the question of restitution and we have investigated provenance for each work in the exhibition. Whenever we have been unable to close gaps in ownership history completely, we have consulted a variety of widely respected sources where claims for lost or stolen art are gathered and have taken advice from relevant experts in order to reduce to a minimum any reasonable doubt of wrongful taking. We are however fully open to reviewing any additional information on the works in the exhibition.

Anti-clockwise from wall text

Paul Jouve 1878–1973

Born and worked France

Grave of a Serbian soldier at Kenali, 1917

Tombe serbe, Kenali, 1917

1917

Ink, gouache and graphite on paper

This combination of a simple memorial and a blossoming tree contrasts an individual's death and the regeneration of nature. The helmet is French; Serbian soldiers served with the British and French armies and used French military equipment. The Kenali Valley was on the border of Serbia and Greece where Serbian troops fought against the Bulgarian army in August 1916. Jouve was attached to the French army's photographic department, and stationed in northern Greece from October 1915.

Musée de l'Armée, Paris

X71024

William Orpen 1878–1931
Born Ireland, worked Britain

A Grave in a Trench

1917

Oil paint on canvas

A British helmet and a simple wooden cross mark a makeshift battlefield grave. British, French and German artists all used the abandoned helmet as a symbol of an individual soldier's death. Orpen was commissioned into the Army Service Corps as a second lieutenant in March 1916, and was sent to France as an official war artist in January 1917 where he painted the battlefields of the Somme.

IWM (Imperial War Museums)
X68643

Paul Segeith 1884–1969

Born Germany, worked Germany, Poland

Fort Douaumont under French Fire

Sperrfeuer auf Douaumont

c.1916/18

Oil paint on canvas

Like other paintings shown nearby, here loss of life is symbolised by the abandoned helmet in the foreground. The bombardment of the title is suggested by the smoke billowing in the background. Fort Douaumont in north eastern France was one of the defensive positions protecting the city of Verdun. It was captured by the German army in February 1916 and recaptured by the French army in October, marking the end of the battle of Verdun. After the war it became the site of the Douaumont Ossuary where the remains of 130,000 French and German unknown soldiers were interred.

Bayerisches Armeemuseum

X68939

Luc-Albert Moreau 1882–1948

Born and worked France

Chemin des Dames Assault, October 1917

Attaque du Chemin des Dames, octobre 1917
1918

Oil paint on canvas

Moreau's painting undermines any idea of heroic death in war. A soldier's body has been thrown into the air by an explosion and impaled on a tree stump. The Chemin des Dames ridge in northeastern France was the site of a French offensive that led to huge loss of life for minimal territorial gains. Several infantry divisions mutinied in response. Moreau served in the French army from August 1914 until he was severely wounded in June 1918.

Bibliothèque de Documentation Internationale Contemporaine
(BDIC)

X68655

Paul Nash 1899–1946

Born and worked Britain

Wire

1918–19

Watercolour, chalk and ink on paper

Mud, shell holes and dead trees vividly convey the destruction of war here. Trees had been important symbols in Nash's pre-war landscapes. In **Wire** the splintered tree stump encircled by barbed wire suggests a mutilated body. Nash was stationed at Ypres in Belgium between February and May 1917. He returned there as an official war artist in late October 1917, near the end of the Battle of Passchendaele, and was shocked by the destruction it had caused to the landscape.

IWM (Imperial War Museums)

X69356

William Orpen 1878–1931
Born Ireland, worked Britain

Zonnebeke

1918

Oil paint on canvas

As an official British war artist in France, Orpen sometimes arrived at places that had only just been captured. In a letter he described the shocking experience of seeing corpses lying unburied among the flooded shell holes in a landscape totally empty of life. Zonnebeke in Belgium was the scene of bitter fighting during the Battle of Passchendaele from June to November 1917. The battle was notorious for its futility and loss of life. Orpen did not visit Belgium, but in this painting he drew on his experiences elsewhere to express his horror at the destruction of war.

Tate. Presented by Diana Olivier 2001
T07694

Christopher Richard Wynne Nevinson 1889–1946

Born and worked Britain

Paths of Glory

1917

Oil paint on canvas

Nevinson's unflinching depiction of soldiers' bodies left to rot in a wasteland was banned by the military censor. Nevinson exhibited it in 1918 with a diagonal strip of brown paper inscribed 'censored' covering the corpses. The title comes from a line in Thomas Gray's 1750 poem, 'Elegy Written in a Country Churchyard': 'the paths of glory lead but to the grave'. Nevinson worked with a Red Cross ambulance unit in France between November 1914 and January 1915, returning to France as an official war artist in July 1917.

IWM (Imperial War Museums)

X01565

Félix Vallotton 1865–1925

Born Switzerland, worked France

Military Cemetery at Chalons-sur-Marne, June 1917

Le Cimetiere militaire de Chalons-sur-Marne, juin 1917
1917

Oil paint on canvas

Vallotton noted in his diary that this painting showed the 'mathematical carnage which we have become used to over the last three years'. It depicts tightly-packed wooden crosses stretching into the distance, many with the tri-colour temporary grave markers used to identify French soldiers' bodies on the battlefield. Vallotton was too old to serve as a soldier, but in June 1917 he was able to participate in the Mission d'artistes aux armées and made sketches at the front. His paintings focused on ruined buildings and soldiers' graves, both in the trenches and – as here – in the military cemeteries where their bodies were later buried.

Bibliothèque de Documentation Internationale

Contemporaine (BDIC)

X68656

Richard Carline 1896–1980

Born and worked Britain

Mine Craters at Albert Seen from an Aeroplane

1918

Oil paint on canvas

In September 1917, Carline was engaged by the British Air Ministry to record the front line in France from the air. His aerial viewpoint provided a unique perspective on the landscape of the Somme, lending an abstract beauty to the destruction caused by artillery shells along the Albert-Bapaume road. He had previously seen combat at closer quarters, serving as a soldier and airman on the Western Front between 1916 and 1917.

IWM (Imperial War Museums)

X68644

Lucien Le Saint (filmmaker)

Jacques Trolley de Prévaux (pilot)

An Airship Over The Battlefields 1919

En Dirigeable sur les Champs de Bataille 1919
1919

Running time: 3 mins 30 secs

This film was made in December 1918 and August 1919 from an airship flying low over the Western Front, travelling from the North Sea to Champagne in north-east France. The extent of the destruction of cities and landscape is revealed as the journey unfolds. The section shown here was filmed in the West Flanders area of Belgium. It shows the city of Ypres razed to the ground and the surrounding landscape of trenches, shell holes and dead trees.

© Lucien LE SAINT/ECPAD-Public domain/Defense

Pierre Antony-Thouret

Reims after the War

(Plates VI, XXI, LXXIX, LXXXV and XL)

Reims au lendemain de la guerre

1919, published 1927

Photographs, gelatin silver print on paper

These photographs show the devastation of Reims and its iconic cathedral. Reims was occupied by the German army in September 1914 but was recaptured within days by French troops. The French city was not a military target, but its proximity to the front line resulted in repeated bombardments. This made it a symbol of the wanton destruction of cultural landmarks by the war. Thouret's and other artists' photographs of Reims were published in a deluxe portfolio in 1927. Some of the images were also more widely available as postcards.

Private collection, Paris

X72227-31

Christopher Richard Wynne Nevinson 1889–1946

Born and worked Britain

Ypres after the First Bombardment

1916

Oil paint on canvas

Ypres in Belgium was a key base for British troops during the war. Strategically significant, it was repeatedly bombed by German forces. The damage to the town became a recurrent motif for artists and photographers documenting the impact of war on the civilian population. Nevinson presents the scene from multiple angles, allowing the viewer to see into the deserted houses from above. This creates the eerie feeling of a town emptied of life.

Museums Sheffield

X38722

Charles Sims 1873–1928

Born and worked Britain

The Old German Front Line, Arras, 1916

1919

Oil paint on canvas

The delicate colours of Sims's painting turn a battle-scarred site into a beautiful landscape. The sun breaking through the clouds suggests a message of hope. Sims made this for the British War Memorials Committee's Hall of Remembrance project. Both established artists – such as Sims, John Singer Sargent and Philip Wilson Steer – and a younger generation – including Wyndham Lewis, Stanley Spencer, Paul Nash and CRW Nevinson – were commissioned. They were encouraged to paint huge canvases using Renaissance paintings of historical events as their model. The hall was never built, but the works were shown together in the exhibition *The Nation's War Paintings* at the Royal Academy in 1919.

IWM (Imperial War Museums)

X71726

William Roberts 1895–1980

Born and worked Britain

A Shell Dump, France

1918

Oil paint on canvas

Roberts was one of many artists commissioned by the British War Memorials Committee to depict the work of soldiers at the front for a Hall of Remembrance. The dynamic figures of the soldiers stacking artillery shells and the bold patterning of light and shade on their uniforms retains elements of the geometric compositions Roberts was making before the war. But the work also shows the beginnings of the realist style he would go on to pursue in the 1920s. He enlisted in April 1916 and served in France and Belgium until the end of the war.

IWM (Imperial War Museums)

X68650

Vitrine near video

Left to right

1st Vitrine

Many of the motifs which appear in painted battlefield landscapes also featured in press photography of the front line. The landscape with an abandoned helmet echoes paintings by Paul Segieth and William Orpen (displayed nearby) and the destruction of trees was a subject painted frequently by artists including Paul Nash.

Battlefield landscape with helmet

Devastated landscape with trees

(Press photographs)

Photographs, gelatin silver print on paper

Douglas Flower

Z08684-5

Trench art tank, British

Trench art tank, German

Trench art mortar, French

Many small commemorative objects were made out of shell-case metal, bullets and shrapnel. The practice was originally begun during the war by soldiers in the trenches and behind the front line, or by civilians for sale to soldiers. However, production of these objects as souvenirs for visitors to the battlefields continued after the war. The British model tank money box uses sections of the grooved driving band of the shell case to represent the tracks of the tank. The German matchbox covers displayed here incorporate national phrases and symbols such as the spiked 'pickelhaube' helmet and the iron cross, while the British examples are decorated with regimental insignia. Many of the scimitar letter openers are inscribed with the names of significant battlefields.

Douglas Flower

Z08666-8

French temporary grave marker

Souvenirs collected by soldiers and visitors to the Western Front included objects which had been left on the battlefield. This French grave marker would originally have been attached to a temporary wooden cross as shown in Félix Vallotton's painting **Military Cemetery at Châlons-sur-Marne** (displayed nearby).

Douglas Flower

Z08688

Matchbox covers:

Pickelhaube (German)

Gott Mit Uns (German)

Iron Cross 1914 (German)

Iron Cross (German)

Denbighshire Yeomanry 1917 (British)

The King's Own (British)

20th Hussars (British)

Douglas Flower

Z08695, Z08692, Z08694, Z08693, Z08691, Z08696-7

German memorial bullet

Johnny Dobbyn

Z08703

Letter openers:

Inscribed Le Targette March and April 1917

Inscribed Lorraine (German)

Inscribed Boesinghe (German)

With shrapnel handle (German)

Inscribed Mons Royal Marines (British)

Inscribed Ypres/Kemmel (British?)

Inscribed Arras (British or German)

Douglas Flower

Z08672, Z08670, Z08669, Z08689, Z08674, Z08673, Z08671

2nd Vitrine

Left to right

Verdun and the Battle for its Possession

From the series **Illustrated Michelin Guides to the
Battlefields (1914–1918)**

1919

Book

Michelin & Cie, Clermont-Ferrand, France, 1919

Douglas Flower

Z08676

The Somme

From the series **Illustrated Michelin Guides
to the Battlefields (1914–1918)**

1919

Book

Michelin & Cie, Clermont-Ferrand, France, 1919

Douglas Flower

Z08675

Rheims and the Battles for its Possession

From the series **Illustrated Michelin Guides
to the Battlefields (1914–1918)**

1919

Books

Michelin & Cie, Clermont-Ferrand, France, 1919

Douglas Flower. Z08678

Battlefield landscapes became the focus of pilgrimage after the war. People travelled to witness the ruined towns and sites of battle in France and Belgium and to visit the graves of family members. Railway and motor-touring companies published the first guides in 1919. These Michelin Guides were published in France, Britain and North America. The text gives details of the military events in the area and itineraries for visiting major landmarks, towns and battlefields. Guides often focused on the same historic towns and buildings that had attracted visitors before the war, but noted the destruction which they had suffered.

**The Battle of Arras. Published by several infantry
regiments: 350 photos of the area around Lens-Vimy-Arras
Bullecourt-Havrincourt Cambrai-Douai. 1 to 15 thousand**
Die Schlacht bei Arras. Herausgegeben von mehren Infanterie-
Regimentern: 350 Lichtbilder aus dem Bereich Lens-Vimy-Arras-
Bullecourt-Havrincourt-Cambrai-Douai. 1 bis 15 Tausend
1918

Book

Published by Verlag von R. Piper & Co., Munich, Germany, 1918

Douglas Flower

Z08681

**The Battle in Flanders. Published by an infantry regiment.
307 pictures from the area around Diksmuide, Houltulst,
Poelkappelle, Langemark, Roeselare, Theilt, Meesen, Hollebeke,
Meenen, Kortrik**

Die Schlacht in Flandern. Herausgegeben von einem Infanterie-
Regiment. 307 Bilder aus dem Bereich Diksmuide, Houltulst,
Poelkappelle, Langemark, Roeselare, Theilt, Meesen, Hollebeke,
Meenen, Kortrik

1918

Book

Published by Verlag von R. Piper & Co., Munich, Germany, 1918

Douglas Flower

Z08680

**At the Somme. Memories of the 12th Infantry Division of
Trench Warfare and the Battle of the Somme. October 1915 to
November 1916**

An der Somme: Erinnerungen der 12 Infanterie Division an die
Stellungskämpfe und Schlacht an der Somme. Oktober 1915 bis
November 1916
1917

Book

Published by Verlag von R. Piper & Co., Munich, Germany, 1917

Douglas Flower

Z08679

A series of German guides to the battlefields was published during the war. These gathered photographs taken by German regiments and allowed audiences at home to see behind the German front lines. Subjects included captured towns, the daily activities of soldiers, the arrest of prisoners and military cemeteries.

Verdun: Illustrated Historical Guide

Verdun: Guide Historique Illustré

1919

Book

Michelin & Cie, Clermont-Ferrand, France, 1919

Private collection, Paris

Z08665

Rheims – A Visit to Reims

From the series **Illustrated Michelin Guides
to the Battlefields (1914–1918)**

1919

Book

Michelin & Cie, Clermont-Ferrand, France, 1919

Private collection, Paris

Z08659

Rheims and the Battles for its Possession

From the series **Illustrated Michelin Guides
to the Battlefields (1914–1918)**

1919

Book

Michelin & Cie, Clermont-Ferrand, France, 1919

Douglas Flower

Z08678

Reims was close to the front line, and all but destroyed during the war. A wide range of books and postcards documented the devastation. The Michelin Guide to Reims suggests an itinerary for viewing the ruins of the cathedral and town. One of the buildings in **A Corner of Parvis, View Towards the Theatre** is the small shop in where souvenirs such as these were sold to visitors.

Reims Cathedral

Postcards

Private collection, Paris

Z08660-2

A Corner of Parvis, View towards the Theatre

From Reims after the Bombardments

Loose plate from book

Private collection, Paris

Z08663

Assassinated Art

L'Art Assassiné

Magazine

Special issue of **Art and Artists** (L'Art et les Artistes) (1917)

Art and Artists published a series of special issues documenting war damage to works of art and architecture in the battlefield regions of France. The series was staunchly patriotic in its focus on damage caused by German troops, although shells fired by both sides were responsible for the destruction of historic buildings.

Private collection, Paris

Z08664

Sculptures in centre of room

Wilhelm Lehmbruck 1881–1919

Born Germany, worked Germany, France and Switzerland

The Fallen Man

Der Gestürzte

1915–16, posthumous cast

Bronze

This anguished and vulnerable figure is a deliberate contrast to heroic imagery of the fallen soldier. Designed for the war cemetery in Lehmbruck's home town of Duisberg, it was first shown in 1916 and met with strong criticism from the conservative art press. Lehmbruck worked briefly as a medical orderly in a military hospital in Berlin. Horrified by what he encountered there, he fled to Switzerland in 1916. He never recovered from his war experiences and killed himself in 1919.

Lehmbruck Estate

X69357

Jacob Epstein 1880–1959

Born USA, worked Britain

Torso in Metal from 'The Rock Drill'

1913–16

Bronze

When Epstein started this sculpture in 1913, he mounted the figure on a real industrial drill. The effect was a menacing human-machine hybrid. In 1916, appalled by the terrible effects of mechanised warfare, he reworked the sculpture, removing the drill and lower limbs. In this amputated form it becomes more vulnerable than threatening. Epstein was conscripted into the British army in 1917 as a private in the 38th Battalion, Royal Fusiliers, known unofficially as the Jewish Legion. He suffered a breakdown and was discharged before leaving England.

Tate. Purchased 1960

T00340

The Rock Drill in Jacob Epstein's studio, c.1915

Vintage print, Leeds Museums & Galleries (Henry Moore Institute Archive)

© The estate of Sir Jacob Epstein

Plinth

German, French and British helmets

c.1916–18

Helmets were often collected by soldiers as souvenirs, but also by visitors to the battlefields after the war. The German and British helmets shown here are rusted and damaged by their exposure to the elements.

Douglas Flower
Z08698-Z08700

ROOM 2

2

REMEMBRANCE:

WAR MEMORIALS AND SOCIETY

The armistice of 11 November 1918 declared the end of the war. Ceremonies of communal mourning promoted unity in the times of social and political unrest that followed. In July 1919, Britain and France marked the end of the war with public processions. Both used an empty tomb, or cenotaph, as a focus for national remembrance. The tomb of the unknown soldier specifically commemorated the absent and unidentified dead. These memorials were inaugurated in London and Paris on 11 November 1920.

The end of the war and the culture of commemoration were disputed in Germany. No national memorial existed until 1931. Instead, individual cities commissioned their own memorials. Local monuments were also erected in France and Britain, giving communities a site for remembrance. In the military cemeteries in France and Belgium, memorial sculpture marked the sacrifices of men in all three armies.

Architectural memorials such as the Cenotaph were deliberately abstract to represent all citizens. Memorial sculptures included both symbolic figures and detailed representations of contemporary soldiers. These predominantly depicted white bodies. There were few of

official memorials to the servicemen from Asia, Africa and the Caribbean who served with the British, French and German armies.

Clockwise from wall text

In wall case

The Iron Tree in Schnelsen. Unveiled on 1 August 1915.

Proceeds for the War Effort in Schnelsen

Der Eiserne Baum von Schnelsen. Enthüllt am 1. August 1915.

Ertrag für die Kriegshilfe in Schnelsen

1915

Herseberg

Postcards

Bibliothèque de Documentation Internationale

Contemporaine (BDIC)

Z08606, Z08605

Nail object: 'Unity Makes Strength', World War 1914–18

Nageltafel: 'Einigkeit Macht Stark', Weltkrieg 1914–18

1918

Painted wood and nails

In Germany nail sculptures were made to generate support for the war. German citizens were encouraged to hammer a nail into sculptures like this one in exchange for a donation to the war effort. Fostering patriotism and community spirit was as important as the financial contributions. Nail sculptures were also a way of honouring fallen soldiers before official war memorials had been made. This example was begun during the war and celebrates the alliance between Germany and Austria. The end date of the war was added later, turning it into a memorial.

Stiftung Deutsches Historisches Museum, Berlin MK 86/123

X68945

Charles Sargeant Jagger 1885–1934

Born and worked Britain

Driver

1921–5

Bronze

The Driver, dressed in accurate modern battle uniform including a waterproof cape, is one of the four bronze figures on Jagger's Royal Artillery Memorial at Hyde Park Corner in London. The memorial also includes a full-scale sculpture of a 9.2" howitzer, a type of artillery gun. A critic remarked that Jagger was 'one of the few sculptors who have brought into their art the strange, terrible, significant forms of the equipment of modern warfare'. Jagger said he wanted to avoid the 'stereotyped style associated with previous wars'.

The Worshipful Company of Founders

X71071

**East side of Royal Artillery Memorial 1921–5, Hyde Park
Corner, London**

Charles Sargeant Jagger 1885–1934

Born and worked Britain

No Man's Land

1919–20

Bronze

Jagger began this work while recovering from a serious wound in the summer of 1918. The central figure towards the bottom of the composition is a sentry at his listening post. Concealed by the bodies of dead soldiers, he listens to the nearby enemy. **No Man's Land** was not an official war memorial, allowing Jagger to represent the carnage uncompromisingly. Jagger served in Gallipoli (in what is now Turkey) and on the Western Front, and was wounded three times. He was awarded the Military Cross for gallantry.

Tate. Presented by the Council of British School at Rome 1923

N01354

Charles Sargeant Jagger 1885–1934

Born and worked Britain

Soldier Reading a Letter

1921–2

Bronze

Jagger designed this figure for a memorial at Paddington Station commemorating Great Western Railway employees who had died during the war. It was admired by contemporaries for symbolising 'the link which united the fighting man at the front with the home for whose defence he fought and died'. Jagger shows the soldier off duty, wearing a scarf and sheepskin jerkin to keep warm in the trenches.

The Worshipful Company of Founders

X71072

Käthe Kollwitz 1867–1945
Born and worked Germany

The Parents: Sketch for the monument for Roggeveld
Die Eltern: Aufstellungsskizze für Roggevelde
1931

Wash on paper

Kollwitz's son Peter was killed in action in October 1914. The figures of mourning parents which she developed for a memorial for a Belgian cemetery thus represent both a personal and a universal experience of bereavement. Kollwitz worked on the memorial between 1924 and 1931, experimenting with different relationships between the figures. This study shows the parents kneeling alongside each other, but Kollwitz eventually separated the couple onto two plinths, emphasising the isolating effect of grief.

E.W.K., Bern
X71076

In wall case

Käthe Kollwitz 1867–1945

Born and worked Germany

Two design sketches for The Parents monument, Roggeveld military cemetery, Belgium

Zwei Entwurfskizzen zum Eltern-Denkmal für den
Soldatenfriedhof in Roggeveld

1924

Design for The Parents monument, Roggeveld military cemetery, Belgium

Entwurf für das Denkmal auf dem Soldatenfriedhof in Esen
Roggeveld

1927

Ink on paper

Kollwitz's notebooks show how her ideas for 'The Parents' monument developed in the 1920s. The sculptures were originally installed at Roggeveld military cemetery. Between 1956 and 1958 the bodies in 128 German cemeteries in Belgium were exhumed and reburied in three enlarged collecting cemeteries, at Langemark, Vladslo and Menen. Kollwitz's sculptures were also moved and are now in the

Vladslo German Military Cemetery.

Akademie der Künste, Berlin, Käthe-Kollwitz-Archiv, Nr. 8–9
X69358–9

Käthe Kollwitz, 'The Parents' monument, Roggeveld military
cemetery, Belgium
bpk / Willi Moegle

Sculpture hung from ceiling

Ernst Barlach 1870–1938

Born and worked Germany

The Floating One

Der Schwebende

1927, cast 1987

Bronze

Often described as an angel, **The Floating One** has an elevated position allowing it to survey the destruction caused by war. Barlach presented it to the cathedral in Gustrow as a memorial to the dead of the First World War. The figure's folded arms evoke the posture of bodies in the tomb. Its face is modelled on Barlach's friend Käthe Kollwitz, whose work is also in this room. The sculpture was melted down by the Nazis in 1937, but Barlach had preserved the mould and three casts were made after the Second World War.

Loan from the Kulturring der Schleswig-Holsteinischen
Wirtschaft in der Stiftung Schleswig-Holsteinische
Landesmuseen Schloss Gottorf, Schleswig
X68986

Emile-Antoine Bourdelle 1861–1929

Born and worked France

France

La France

1923, cast 1977

Bronze

Here France is personified as Pallas Athene, the Greek goddess of wisdom and war. The classical symbolism positions the nation as the natural successor to the culture of ancient Greece and Rome. This encapsulates the mood of patriotism in France in the 1920s. Originally commissioned as a coastal memorial to the American intervention in the First World War, France is shown watching the horizon for the arrival of the American troops. The original commission was withdrawn through lack of funds but a version was made for the Exposition d'Arts Decoratif in 1925 and for war memorials in Briançon and Montauban in the 1930s.

Musée Bourdelle, Paris

X68956

In wall case

Pierre-Alexandre Morlon 1878–1951

Born and worked France

Inter-Allied Victory medal (France)

Médaille Interalliée de la Victoire 1914–1918

1922

William McMillan 1887–1977

Born and worked Britain

Victory Medal (United Kingdom)

1919

Medals were small commemorative sculptures which drew on the same symbolic language as war memorials. The allied forces all created Victory Medals featuring national variations of a classical winged Victory figure. It was awarded to soldiers and support staff who had participated in the war and was worn by veterans, but also by bereaved women and children.

Douglas Flower. Z08702

Johnny Dobbyn. Z08704

Honour Cross of the World War 1914–1918 (Germany)

Das Ehrenkreuz des Weltkriegs 1914–1918

1934

During the war German soldiers received the Prussian Iron Cross in recognition of bravery on the battlefield. The national Honour Cross of the World War 1914–1918 was introduced by Field Marshal Paul von Hindenburg and popularly known as the Hindenburg Cross. It commemorated service of the German people during the First World War, and was Germany's first of official service medal. It was not awarded until 1934 and it formed part of National Socialist strategies to reframe memories of the First World War.

Douglas Flower

Z08701

Stanley Spencer 1891–1959

Born and worked Britain

Unveiling Cookham War Memorial

1922

Oil paint on canvas

Spencer described how **Unveiling Cookham War Memorial** was intended to 'express the peaceful life that I visualised people could live if there was no war.' Throughout Britain local memorials were erected, inscribed with the names of soldiers buried in British cemeteries in France and Belgium. Reading their names every year became an important ritual of remembrance for communities. Spencer served with the Royal Army Medical Corps in Britain before being posted to Macedonia in 1916, remaining on the front line there until he was 'invalided out' with malaria.

Private collection

X69366

Marcel Gromaire 1892–1971

Born and worked France

War

La guerre

1925

Oil paint on canvas

Gromaire spent six years in the French army. He was deployed to the trenches of Alsace and wounded in the Battle of the Somme in 1916. Here he reflects on his experience of the trenches. The work was a huge success when it was exhibited at the Salon des Indépendents in 1925. Critics described how the monumental figures appeared to be dressed in steel. Although the soldiers suggest a heroic determination, their monumental forms also allude to the dehumanising effect of combat.

Musée d'Art Moderne de la Ville de Paris

X68668

In wall case

Eric Kennington 1888–1960

Born and worked Britain

Maquette for the Soissons Memorial for the Missing 1927

Plaster

Kennington specialised in portraits of the ordinary soldier. Here his minutely detailed depiction of the figures' uniform and kit is combined with a simplicity of form that Kennington intended to suggest a combination of 'majesty and peace'. The Soissons Memorial commemorates almost 4,000 British soldiers who died during the Battles of the Aisne and the Marne in 1918 and who have no known grave. Kennington enlisted in the British army in August 1914 and fought on the Western Front until he was wounded in January 1915 and declared unfit for service. He returned to France in 1917 as an official war artist.

IWM (Imperial War Museums)

X68647

William Orpen 1878–1931
Born Ireland, worked Britain

To the Unknown British Soldier in France
1921–8

Oil paint on canvas

Orpen was sent to record delegates at the Paris Peace Conference at Versailles in 1919. Disenchanted with the contrast between posturing politicians and the heroism of ordinary soldiers, he reflected, 'after all the negotiations and discussions... the only tangible result is the ragged unemployed soldier and the Dead.' In his final painting at Versailles, Orpen imagined the flag-draped coffin of the Unknown Warrior in the Hall of Mirrors where the Peace Conference had taken place. The original version of the painting also included two ghost-like soldiers guarding the tomb.

IWM (Imperial War Museums)
X68648

Herbert Baker 1862–1946

Born Britain, worked Britain and South Africa

**Detail of Column for Indian War Memorial, Neuve Chapelle
1925**

Ink on paper

The Imperial War Graves Commission (IWGC) was a British institution that oversaw military cemeteries and memorials. A special IWGC committee was set up in 1918 to determine how to commemorate those serving in the army of the British Indian Empire. 4,700 of the Indian soldiers and labourers who lost their lives on the Western Front during the First World War have no known grave. Herbert Baker, a principal IWGC architect, designed the Neuve Chapelle Memorial in their memory. The monument takes the form of a walled garden and incorporates references to Indian architectural and sculptural traditions. Its central column is topped by a lotus flower, the Imperial British Crown and the Star of India. The two tigers were carved by the sculptor Charles Wheeler.

Commonwealth War Graves Commission

X72453

Frank Owen Salisbury 1874–1962
Born and worked Britain and USA

**The Passing of the Unknown Warrior,
11 November 1920**
1920

Oil paint on canvas

Salisbury brings together two powerful symbols of the absent war dead in this painting: the stone Cenotaph at Whitehall, designed by Edwin Lutyens, and the burial of the Unknown Warrior at Westminster Abbey. The monument was inaugurated on the same day as the interment ceremony, 11 November 1920, two years after the end of the war. The unidentified soldier was selected from bodies exhumed from the major battlefields of the Western Front. Salisbury shows the procession bearing the Unknown Warrior passing the Cenotaph, followed by the king, prime minister and senior military and naval officers. The ceremony attracted huge crowds, and over 500,000 people visited the tomb in the first week.

Government Art Collection UK
X68940

André Mare 1885–1932
Born and worked France

**Decorative scheme for the Victory celebrations,
14 July 1919**

Projet de décoration pour les fêtes de la Victoire,
14 juillet 1919
1919

Ink and wash on paper

Musée Carnavalet – Histoire de Paris
X68962

André Mare 1885–1932
Born and worked France

**Decorative scheme for the Victory celebrations,
14 July 1919**

Projet de décoration pour les fêtes de la Victoire,
14 juillet 1919
1919

Crayon on tracing paper

Mare co-designed a temporary cenotaph – literally empty tomb – which played a central part of the victory celebrations in Paris in July 1919. On it, four winged figures symbolising victory trample German spoils beneath their feet. The monument was criticised for its Germanic style and its vivid colour – painted gold rather than a sober grey. It was destroyed shortly after the celebrations. Mare enlisted with the French artillery in 1914 and was assigned to the camouflage unit from 1916. He was wounded in 1917 but returned to the front shortly afterwards, serving until April 1918.

Musée Carnavalet – Histoire de Paris
X68957

André Mare 1885–1932

Born and worked France

**Transportation of the monument
for the Victory celebrations, 14 July 1919**

Transport du monument pour
les fêtes de la Victoire, 14 juillet 1919
1919

Charcoal with gold and gouache on paper

Musée Carnavalet – Histoire de Paris

X68958

1st Vitrine closest to the centre
Left to right

Ada Deane

Spirit photographs taken during the two-minute silence, Remembrance Day, Whitehall, 1922 (before the ghosts of the dead appear) and (with the ghosts of the dead) 1922

Photographs, gelatin silver print on paper

Spiritualism – the belief that the living can communicate with the dead – thrived after the war as bereaved families explored the possibilities of contacting their loved ones. Deane claimed these photographs revealed ghosts appearing during the two-minute silence on Remembrance Day 1922. They were described at the time as showing ‘a river of faces’ and an ‘aerial procession of men’ floating above the crowd. The images were distributed among Spiritualists, many of whom said they recognised relatives. Deane’s later spirit photographs of the 1924 Armistice Day were exposed as fakes by the **Daily Sketch** newspaper.

The British Library
X71090, X71093

Victory celebrations in Paris, 14 July 1919. Monument to the nation's dead

Les fêtes de la Victoire à Paris, 14 juillet 1919. Monument aux Morts pour la Patrie

The Cenotaph at night under the Arc de Triomphe

Le Cénotaphe, la nuit sous l'Arc de Triomphe de l'Etoile
1919

Postcards

Bibliothèque de Documentation Internationale

Contemporaine (BDIC)

Z08603, Z08595

Section photographique de l'armée

Paris. Celebration of 14 July 1919 or Victory Celebration

Paris. Fête du 14 juillet 1919 ou fête de la Victoire. Place de l'Étoile. Le Cénotaphe

Parade of war-wounded men

Défilé des mutilés

Avenue Champs Élysées:

pile of German cannons at the turning-point

Avenue des Champs Élysées, au rond point:
tas de canons allemands

War-wounded man selling insignias

Mutilé de guerre vendant des insignes

Place de l'Opéra. Parade of Troops: General Castelnau

Place de l'Opéra. Défilé des troupes: le général de Castelnau

Place de l'Étoile. Cenotaph to the memory of those who died for France

Place de l'Étoile. Le cénotaphe à la mémoire des morts pour la patrie

Place de l'Étoile. The Cenotaph

Place de l'Étoile. Le Cénotaphe

Place de l'Étoile. The Cenotaph. President Poincaré placing flowers at the foot of the Cenotaph

Place de l'Étoile. Le cénotaphe. Le président Poincaré déposant des fleurs au pied du cénotaphe

1919

Photographs, gelatin silver print on paper

Bibliothèque de Documentation Internationale

Contemporaine (BDIC)

Z08604, Z08613, Z08614, Z08611, Z08612, Z08609, Z08610

The victory celebrations in Paris were comprehensively documented by the French army's photographic department, Section photographique de l'armée. These images reveal the prominent place that disabled veterans had at the front of the parade. This is in contrast to the British commemorations, where they were restricted to special grandstands.

2nd Vitrine

'War Memorial to Indians at Neuve Chapelle'

The Times of India 22 October 1927

Facsimile

© British Library Board, NEWS3038

Empire's Tribute to India's War Dead'

Daily Sketch 8 October 1927

Facsimile

© British Library Board, NATDS011

Sidney C. Hurst

**The Silent Cities: An Illustrated Guide to the War
Cemeteries and Memorials to the 'Missing' in France and
Flanders 1914-1918**

Book

Published by Methuen & co. Ltd, London, 1929

Private collection

Z08718

**Women's Auxiliary Army Corps Gardeners tending the
graves of our fallen heroes**

1917

Photograph, gelatin silver print on paper

Johnny Dobbyn

Z08709

Edwin Lutyens

Letter to Sir Frederic Kenyon

19 October 1918

The Imperial War Graves Commission was established in 1917 to care for graves, identify the missing and to build a physical network of British cemeteries. A uniform appearance for cemeteries was achieved by repeating large architectural elements such as Reginald Blomfield's **Cross of Sacrifice** and Lutyens's **Stone of Remembrance** and standardising the design and inscriptions of headstones. Lutyens's letter shows an early design for the **Stone of Remembrance** and discusses the inscription, which eventually read 'THEIR NAME LIVETH FOR EVERMORE'.

Commonwealth War Graves Commission

Z08716

German War Graves in the Namur Area

Deutsche Kriegergräber in der Umgebung von Namur

Book of 12 postcards

The German War Graves Commission (Volksbund Deutsche Kriegsgräberfürsorge) was established in 1919 to coordinate the care of German graves, the majority of which were in other countries. The cemeteries of the German dead were designed to blend with local landscapes rather than adhere to one overarching pattern. The theme was collaborative remembrance negotiated with other countries rather than a distinctive national style. Between 1956 and 1958 the bodies in 128 cemeteries in Belgium were exhumed and reburied in three enlarged collecting cemeteries, at Langemark, Vladslo and Menen.

Bibliothèque de Documentation Internationale Contemporaine
(BDIC)

Z08607

Souvenir of the Douaumont Ossuary.

Verdun Battlefield

Souvenir de l'Ossuaire de Douaumont.

Champs de bataille de Verdun

Book of 20 postcards

Fort Douaumont was one of the defensive positions protecting the city of Verdun. After the war it became the site of the Douaumont Ossuary where the remains of 130,000 French and German unknown soldiers were interred. In the interior of the building, alcoves contain their skeletal remains. The walls are covered with the names of French soldiers who were killed during the battle of Verdun in 1916. The architects were Léon Azéma, Max Edrei and Jacques Hardy, and the stained glass windows were designed by George Desvallières.

Bibliothèque de Documentation Internationale Contemporaine
(BDIC)

Z08608

Menin Gate Memorial Ypres

Booklet of postcards

Douglas Flower

Z08682

English, French and German Military Cemeteries in the Arras Area

Cimetières militaires anglais, français & allemands
des environs d'Arras

Booklet of 12 postcards / Editions Lucien Pollet

Douglas Flower

Z08683

The Dead Man 'They did not pass'. Monument erected to the memory of the dead of the 69th Division

Le Mort Homme. 'Ils n'ont pas passé'. Monument élevé à la mémoire des morts de la 69e Division

Postcard

The range of postcards of memorials indicate the public interest in them and reveal the diversity of their appearance, from the dramatic figure in 'Le Mort Homme' (The Dead Man) to the stark architectural simplicity of the Trench of the Bayonets and the Menin Gate. The skeleton of a French soldier draped in the French flag and carrying a flame of victory was sculpted by Jacques Froment-Meurice and inaugurated in 1922. The hill of Le Mort-Homme (Dead Man's Hill) near Verdun saw intense fighting in 1916 and 1917.

Bibliothèque de Documentation Internationale Contemporaine
(BDIC)

Z08594

Verdun. Entrance Portico of the Trench of the Bayonets

Verdun. Portique d'entrée de la Tranchée des Baïonnettes

**Verdun. Trench of the Bayonets Monument presented by
our American Friends**

Monument de la Tranchée des Baïonnettes offert par nos
amis d'Amérique

Verdun. Trench of the Bayonets Monument

Verdun. Le monument de la Tranchée des Baïonnettes

**Thiaumont near Douaumont. The Trench of the Bayonets.
Interior view**

Thiaumont, près Douaumont. La Tranchée des Baïonnettes.
Vue intérieure

Postcards

Bibliothèque de Documentation Internationale Contemporaine
(BDIC)

Z08590-3

The Trench of the Bayonets is one of the simplest of battlefield memorials yet represents a complex and contested event. Two companies of the 137th Régiment de l'Infanterie in the French army were said to have defended their trench until buried alive by shelling, their bayonets left protruding from the earth. The monument consists of a steel and concrete covering over the trench, both protecting the site and turning it into a tomb. Crosses were also added to mark the locations of the bodies. However the truth of the story was always disputed. Exhumations revealed no standing bodies and by the 1930s it was considered more likely that the bayonets had marked a mass grave.

ROOM 3

3

TRACES OF WAR: WOUNDED SOLDIERS

Soldiers' wounds represented an alternative memorial, visible in flesh rather than stone, and a reminder of the terrible cost of war. Disabled veterans in all three countries struggled to resume the lives they had led before military service, but were represented in very different ways.

During the war the skills of artists were in demand to record the work of military hospitals and in Britain soldiers' war wounds were rarely depicted outside a medical context. The visibility of men with facial injuries – in daily life and art – was particularly sensitive. In France disabled veterans were highly visible. They attended the signing of the peace treaty at Versailles and featured prominently in the commemorative events in 1919. The campaigning of the organisation **Les gueules cassées** ('the broken faces') ensured their continued prominence in the 1920s. In Germany, images of wounded or psychologically traumatised men circulated widely in anti-war literature and art. Artists such as Otto Dix and George Grosz criticised post-war German society by showing the marginalisation and mistreatment of disabled veterans.

The language and definitions of disability have changed significantly over the last 100 years. The titles of several works in this room include words that are now recognised as offensive. The term 'cripple', used to identify someone with a physical disability, was commonly used in the early twentieth century without the negative connotations it holds today.

Anti-clockwise from wall text.

Tonks's portraits of soldiers with facial injuries demonstrate the destructive impact of mechanised warfare on human bodies. Tonks trained as a surgeon before becoming a tutor at the Slade School of Fine Art. He joined the facial surgery unit of pioneering plastic surgeon Harold Gillies to make diagrams of the operations, but also made portrait drawings of the patients before and after surgery. Although intended to document the progress of Gillies's operations, they combine medical record with the empathetic engagement of portraiture. They were not exhibited publicly when they were first drawn and only seen in a medical context.

Henry Tonks 1862–1937

Born and worked Britain

Left frame, clockwise from top left

Private William Riley

1917

Portrait of an Unknown Serviceman

c.1917

Portrait of an Unknown Serviceman

c.1917

Gunner Wilkins

c.1917

Right frame, clockwise from top left

Private Charles Deeks

1916

Private Charles Deeks

1917

Portrait of an Unknown Serviceman

1917

Portrait of an Unknown Serviceman

c.1917

Pastel on paper

Hunterian Museum at the Royal College of Surgeons

X68982-5, X68984; X68978-9, X68981, X68980

Otto Dix 1891–1969

Born and worked Germany

War: Skin Graft

Transplantation

1924

Etching, aquatint and drypoint on paper

This etching was influenced by photographs of soldiers with facial wounds in Ernst Friedrich's book **War Against War!** Dix emphasised the contrast between the undamaged and wounded areas of the patient's face, but there is no suggestion of recovery and healing. Dix volunteered for military service in 1914 and served throughout the war as a machine-gunner on the Western and Eastern Fronts. He was injured five times and awarded the Iron Cross for bravery in 1915. This is one plate from his monumental etching cycle **The War**. Further works from the series are displayed in room 5.

The George Economou Collection

X71795

Vitrine

Ernst Friedrich 1894–1967

Born Germany, worked Germany, Belgium and France

War Against War!

Krieg dem Kriege!

1924

Book

Published by Internationales Kriegsmuseum, Berlin, 1924, 2 volumes

The socialist activist Ernst Friedrich's photographic publication includes text in German, French, English and Dutch. The book illustrates the horror of modern combat for an international public. It also argues that political and economic interests were intrinsic to promoting war. Using photography both as documentation and as an argument for pacifism, Friedrich juxtaposed official patriotic and militarist propaganda images and phrases of the period with photographs of their results. These include a sequence of photographs of soldiers with facial injuries amongst shocking images of war dead, destroyed buildings and cemeteries. The book was widely circulated and had gone through at least ten German editions by 1930.

The British Library Cup.719/390. X71096

Private collection. Z04310

Rosine Cahen 1857–1933

Born and worked France

Villemin Hospital (2 January 1918)

Hôpital Villemin, 2 janvier 1918

1918

Charcoal and pastel on paper

A portrait artist working mostly with pastels and charcoal, Cahen spent the later years of the war drawing wounded soldiers in the military hospitals of Paris and Monte Carlo. She worked from life, taking care to record the date and hospital location. Like the work of Henry Tonks, Cahen's drawings reveal a connection and empathy with their subjects that goes beyond documenting the medical context. Her work also provides a unique record of the recovery of individuals and the therapeutic activities that were part of hospital treatment.

Collection Jean-Yves Martel

X71236

Rosine Cahen 1857–1933

Born and worked France

The Amputees' Workshop

Atelier des Mutilés

1918

Charcoal on paper

Collection Jean-Yves Martel

X71237

Sella Hasse 1878–1963
Born and worked Germany

One-Armed War-Blinded Man at the Machine

Einarmiger Kriegsblinder an der Maschine
1919

Linocut on paper

Hasse was one of many socialist artists in Berlin committed to using their work for political ends. She made many representations of workers, including veterans with disabilities working in factories after the war. Rather than presenting them as victims, her aim was to highlight the difficulties they faced to advocate better support.

Stiftung Deutsches Historisches Museum, Berlin Gr 61/698
X68947

William Orpen 1878–1931
Born Ireland, worked Britain

Blown Up

1917

Graphite and watercolour on paper

An explosion has blown away this soldier's uniform. Almost naked, delicately holding his rifle, his pose contrasts with upright military posture, emphasising his vulnerability and confusion. Orpen controversially included a version of this figure alongside the tomb of the Unknown Warrior in the original version of his painting **To the Unknown Soldier in France** (displayed in room 2).

IWM (Imperial War Museums)
X68652

Conrad Felixmüller 1897–1977

Born and worked Germany

Soldier in the Madhouse II

Soldat im Irrenhaus II

Soldier in the Madhouse I

Soldat im Irrenhaus I

1919

Lithographs on paper

Felixmüller's lithographs are compelling representations of the psychological effect of war. His sharp-edged distorted forms convey the mental torment of the soldier: a body twisted in anxiety confined in a cell which seems to be collapsing in on him. Felixmüller was drafted into the German army but refused to serve and was confined for four weeks in a psychiatric hospital. He also served as a medical orderly in 1917. During the war he developed this distinctive fragmented style.

Von der Heydt-Museum Wuppertal

X69025, X69023

Heinrich Hoerle 1895–1936

Born and worked Germany

Cripple Portfolio

Krüppelmappe

1920

Hoerle's series of twelve lithographs explores the plight of disabled veterans in post-war German society. The first six plates critique the daily struggles experienced by former soldiers reliant on inadequate prostheses. The second section charts their descent into a psychological hell. In the four plates displayed here disabled veterans are shown experiencing both physical and psychological loss: begging on the streets, haunted by missing limbs and disturbed by hallucinations. Hoerle had served at the front for only a brief period from 1917 until the end of the war in 1918 but his experiences had a profound effect on his subsequent art.

Heinrich Hoerle 1895–1936

Born and worked Germany

Cripple Portfolio, plate 7:

The Man with the Wooden Leg Dreams

Krüppelmappe, VII.

Der Mann mit dem Holzbein träumt

1920

Cripple Portfolio, plate 8: Friendly Dream

Krüppelmappe, VIII. Freundlicher Traum

1920

Lithographs on paper

August Sander Stiftung, Cologne

X70627-8

Heinrich Hoerle 1895–1936

Born and worked Germany

Cripple Portfolio, plate 4: The Unemployed

Krüppelmappe, IV. Der Erwebslose

1920

Cripple Portfolio, plate 12: At the End of the Road

Krüppelmappe, XII. Am Wegende

1920

Lithographs on paper

August Sander Stiftung, Cologne

X70625-6

George Grosz 1893–1959

Born Germany, worked Germany and USA

“are we not fit for the League of Nations”

“sind wir nicht völkerbundfähig”

1919

Ink on paper

Disabled war veterans reduced to selling matches are contrasted with an affluent businessman. A troop of soldiers marches in the background. Grosz emphasised the disunity of post-war German society, highlighting its inequality and continued militarism. His biting satire was a response to the establishment of the intergovernmental League of Nations, whose stated aim was preventing future wars. Germany did not join until 1926, facing resistance to its membership both in Germany and France. The drawing was published in 1921 in the series **The Face of the Ruling Class** under the equally acerbic title, **Post-war Idyll**.

Staatsgalerie Stuttgart, Graphische Sammlung, acquired 1924

X68988

Otto Dix 1891–1969

Born and worked Germany

Prostitute and Disabled War Veteran.

Two Victims of Capitalism

Dirne und Kriegsverletzter.

Zwei Opfer des Kapitalismus

1923

Ink on cardboard

Dix compares two figures affected by the war in different ways: the woman forced into sex work by economic necessity and the veteran with facial injuries. The subtitle **Two Victims of Capitalism** was added when it was published in the communist journal **Die Pleite (Bankruptcy)** in 1923, giving it a more direct political message.

LWL-Museum für Kunst und Kultur Westfälisches

Landesmuseum, Münster, Germany

X68955

George Grosz 1893–1959

Born Germany, worked Germany and USA

Blind Man

Blinder

1923

Graphite on paper

This sympathetic portrait of a disabled veteran focuses on the individual rather than using him as a symbol for social critique. The art school Grosz attended in Berlin was partially requisitioned as a military hospital in 1914 and he would have regularly seen wounded soldiers as he attended classes. He volunteered for military service in 1914 but was discharged on health grounds in 1915. In 1917 he was conscripted into the army, but underwent psychiatric treatment before being declared unfit for service.

Von der Heydt-Museum Wuppertal

X69026

André Mare 1885–1932

Born and worked France

Survivors

Les Survivants

1929

Oil paint on canvas

André Mare was closely involved with the design of the victory celebrations in Paris in 1919 in which a group of veterans with disabilities marched at the head of the procession. **Survivors** depicts a similar group of veterans a decade later. Without the flags and crowds that surrounded them in 1919, the implication is that their sacrifice has been forgotten by society. Mare considered the injuries received in war to be a testament of front line contribution, and when he was wounded during his own war service wrote, 'These wounds were the greatest joy of the war for me'.

Bibliothèque de Documentation Internationale Contemporaine
(BDIC)

X68658

Karel Niestrath 1896–1971
Born and worked Germany

War Cripple with Child
Kriegskrüppel mit Kind
1925

Bronze

After serving in the German army during the war, Niestrath attended the Dresden Academy of Fine Arts where Otto Dix was also studying. Dix's influence encouraged him to focus on deprivation in post-war Germany, including the difficulties experienced by veterans with disabilities.

Stiftung Deutsches Historisches Museum, Berlin Pl 97/3
X68946

Otto Dix 1891–1969

Born and worked Germany

Match-Seller

Streichholzhändler

1920

Drypoint and etching on paper

The George Economou Collection

X71454

Otto Dix 1891–1969

Born and worked Germany

Card Players

Kartenspieler

1920

Drypoint on paper

The George Economou Collection

X71455

Otto Dix 1891–1969

Born and worked Germany

War Cripples

Kriegskrüppel

1920

Drypoint on paper

In 1920 Dix made a group of paintings and etchings focusing on veterans with disabilities and their interaction with society. He depicted former soldiers with amputated limbs and crude prostheses, ignored by the passing crowds. Dix undermined the usual heroic images of soldiers, criticising the government for not supporting the war wounded, and society for overlooking them. However he also suggested that many of them continued to be invested in the military ideals that had led to war. His painting **War Cripples** (believed to have been destroyed in the Second World War) was shown at the first dada exhibition in Berlin in 1920.

The George Economou Collection

X71453

Central sculptures

Marc Leriche 1885–1918

Born and worked France

Astasia-abasia psychogenic tremor

Abasie trépidante

1917

Plaster

Musée du Service de santé des armées. Val-de-Grâce. Paris

X71349

Louis François Carli 1872–1957

Born and worked France

**Psychoneurotic Camptocormia observed during
the war of 1914-1918**

Camptocormie psychonévrotique observée

durant la guerre de 1914-1918

1917

Patinated plaster

The Val de Grâce military hospital in Paris treated wounded soldiers suffering from both physical and psychological injuries. Medical drawings and models documented their treatment and recovery. The statuettes of nude men depict the postures of patients experiencing post-traumatic stress disorder, known at the time as shell shock. Symptoms included paralysis, acute anxiety and inability to communicate.

Musée du Service de santé des armées. Val-de-Grâce. Paris
X71347

ROOM 4

4

TRACES OF WAR: DADA AND SURREALISM

Dada emerged in Switzerland during the war and soon became an international art movement. The artists involved felt the senselessness of the conflict called into question every aspect of society. Other groups, such as the surrealists, set out to destabilise conventional gender roles and social order. In the 1920s dada artists Hannah Höch and John Heartfield made collages that contested how the war was being remembered. George Grosz and Edward Burra depicted figures that combined flesh and machine parts. These echoed the use of prosthetic limbs by war veterans and evoked anxieties about the fragility of the male body.

War damage inflicted on bodies and particularly minds also shaped surrealist art and writing. Many soldiers suffered post-traumatic stress disorder, known at the time as shell shock or war neurosis. Symptoms included acute anxiety, paralysis and inability to reason and communicate. Surrealism channelled these symptoms in approaches that rejected rationality and conscious thought, such as Max Ernst's irrational juxtapositions of images and the automatic drawing practised by André Masson.

Clockwise from wall text

Hannah Höch 1889–1978

Born Germany, worked Germany and the Netherlands

Dada Review

Dada-Rundschau

1919

Printed paper, gouache and watercolour on cardboard

Höch was a prominent member of the Berlin dada group and a pioneer of photomontage (making collages from photographic images). She worked for magazine and newspaper publishers from 1916. This work parodies the media's representation of powerful national figures. German president Friedrich Ebert appears in bathing trunks while U.S. president Woodrow Wilson hovers like an angel above. It also includes references to the militaristic German Empire, the government's recent suppression of a communist uprising and the election of women to the National Assembly.

Berlinische Galerie – Landesmuseum für Moderne Kunst,
Fotografie und Architektur

X68937

Kurt Schwitters 1887–1948

Born Germany, worked Germany, Norway and Britain

Picture of Spatial Growths – Picture with Two Small Dogs

Bild mit Raumgewächsen – Bild mit 2 kleinen Hunden

1920–39

Oil paint, wood, paper, cardboard and china on board

Schwitters described the post-war cultural landscape: 'Everything had broken down ... new things had to be made from fragments ... new art forms out of the remains of a former culture'. His response was to create art from discarded rubbish and printed ephemera. He began this work in Germany in 1920 and took it with him seventeen years later, when he was forced to leave Nazi Germany. In exile in Norway, he added more elements, including the china dogs.

Tate. Purchased 1984

T03863

Max Ernst 1891–1976

Born Germany, worked Germany, France and USA

Here Everything is Still Floating

Hier ist noch alles in der Schweben

1920

Titled by Hans Arp (1886-1966)

Photographs on card

Anatomy

Die anatomie

1921

Titled by Hans Arp (1886-1966)

Postcard

Ernst based this series of works on photographs in **German War Aviation Weaponry**, a popular illustrated book by Georg Paul Neumann (displayed nearby). Fragments from this and other sources have been pasted together to create scenes reminiscent of the recent conflict and the depleted post-war landscape. Ernst had served on Western and Eastern Fronts. In his autobiography he wrote, 'On the first of August 1914 M.E. died. He was resurrected on the eleventh of November 1918.' At the end of the war Ernst returned to Cologne – then occupied by British forces – where he co-founded the Cologne dada group.

Stiftung Arp e.V., Rolandswerth/Berlin

X71442, X71437

In wall case

Georg Paul Neumann

German War Aviation Weaponry

Deutsches Kriegswesen

1917

Book

Published by Vehlhagen & Klasing volksbucher nr 138/39

Private collection

Z08719

Max Ernst 1891–1976

Born Germany, worked Germany, France and USA

Zambesi Land

Sambesiland

1921

Titled by Hans Arp (1886-1966)

Photographs on postcard

Stiftung Arp e.V., Rolandswerth/Berlin

X71440

Max Ernst 1891–1976

Born Germany, worked Germany, France and USA

Untitled

1921

Postcard

Stiftung Arp e.V., Rolandswerth/Berlin

X71439

Vitrine

John Heartfield made many photomontages exposing and satirising political deception during and after the First World War. A member of the Communist Party of Germany from 1920, over the following decades he worked with political publishers to share these images with a wide audience. Between 1930 and 1938 he contributed 237 photomontages to the Communist magazine **AIZ** (Workers' Illustrated Magazine).

John Heartfield 1891–1968

Born Germany, worked Germany, Czechia and Britain

After Twenty Years!

Nach Zwanzig Jahren!

AIZ No. 37

1934

Reproduction in serial

This journal shows a photomontage originally made by Heartfield in 1924 and titled 'After Ten Years: Fathers and Sons', to commemorate a decade since the beginning of the war. Publishing the same image after another decade, he amended the title to 'After Twenty Years!' The image shows a band of skeletons parading behind an imperial general, a bleakly critical view of the fate of conscripted men of his generation. Beneath the skeletons is a snapshot of boys training to be soldiers.

Tate Library and Archive.

Purchased 2016. The David King Collection at Tate

Z08583

John Heartfield 1891–1968

Born Germany, worked Germany, Czechia and Britain

Forced to Deliver Human Material

Zwangslieferantin von Menschenmaterial

AIZ No. 101930

Serial

In the photomontage reproduced here Heartfield combined the image of a tired pregnant woman and the corpse of a young dead soldier, shown behind. The title, 'Forced to Deliver Human Material', critiques the fate of a generation of young men reared by the country to fight and die in the German army.

Tate Library and Archive. Purchased 2016.

The David King Collection at Tate

Z08582

André Masson 1896–1987

Born France, worked France and USA

The Picardy Road

La route de Picardie

1924

Oil paint on canvas

Masson was stationed in the Picardy region in northern France during his war service. He was injured severely during the battle of Chemin des Dames and was stranded on the battlefield overnight. This painting shows the landscape of the region as a sinister dreamscape imbued with menace. The road is flanked by tombs and trees with broken bare branches evoking the fragmented bodies of the dead.

Centre Pompidou, Paris. Musée national d'art moderne/
Centre de création industrielle. Purchased 1983.

No. inv.: AM 1983–44

X68660

André Masson 1896–1987

Born France, worked France and USA

Lancelot

1927

Oil paint and sand on canvas

After making landscapes based on his experience of the war, such as **The Picardy Road** (displayed nearby), Masson turned to 'automatic' processes in which art-making is not consciously controlled. This approach was hailed by surrealists as a way of releasing a flow of images from the unconscious. He made **Lancelot** by sprinkling sand over randomly applied glue before adding paint in response to the resulting shapes. Masson perceived a figure suggestive of conflict and violence emerging from the abstract marks and titled the work after a knight from Arthurian legend.

Centre Pompidou, Paris. Musée National d'Art Moderne/
Centre de création industrielle. Donation Louise et Michel
Leiris, 1984, no. inv.: AM 1984–603

X68661

Edward Burra 1905–1976

Born and worked Britain

Keep your Head

1930

Printed paper and graphite on paper Burra experimented with collage in 1929 and 1930. Inspired by surrealist magazines, he combined photographic elements cut from newspapers with drawn lines, completely detaching the clippings from their original context. The result is an unsettling combination of human and mechanical figures (echoing the mixture of human and mechanical processes that created it). The work also makes reference to ancient myth and the biblical characters Judith and Salome – both responsible for beheading men – to explore unconscious desires. Burra was an avid cinema-goer, and it is likely that the mechanical form of the central figure relates to automatons in contemporary films, such as Fritz Lang's **Metropolis** (1927).

Tate. Purchased 1971

T01471

Edward Burra 1905–1976

Born and worked Britain

The Eruption of Vesuvius

1930

Printed paper and watercolour on paper

The three central characters of this work resemble humans but have machines for faces and mannequin-like parts. They were probably inspired by a recent issue of a surrealist magazine which featured oxygen masks and eye-testing equipment, highlighting the blurred boundaries between human and machine. Their imagined setting combines an interior space with outdoor landscape. On the left smaller figures populate a scene recalling interwar nightclub culture in Paris or Berlin. Beyond them an immersive blue sea leads towards the erupting Mount Vesuvius, which here becomes a symbol of the non-rational drives of sexuality and violence.

Private collection, courtesy of Austin Desmond Fine Art

X71684

Max Ernst 1891–1976

Born Germany, worked Germany, France and USA

Celebes

1921

Oil paint on canvas

Ernst often reused images and characters from stories. He was interested in free association, a psychoanalytic technique devised by Sigmund Freud, as a way to make new configurations and unlock unconscious dream images. The title of this work is taken from a German children's rhyme: 'The elephant from Celebes has sticky, yellow bottom grease'. The combination of elephantine monster (derived from a photograph of a Sudanese corn bin) and headless female torso is not explicit in meaning. However it suggests the instincts of violence and pleasure through which surrealist artists aimed to comprehend the experiences of their generation.

Tate. Purchased 1975

T01988

George Grosz 1893–1959

Born Germany, worked Germany and USA

“Daum” marries her pedantic automaton “George” in May 1920, John Heartfield is very glad of it (Meta-mech. constr. after Prof. R. Hausmann)

“Daum” marries her pedantic automaton “George” in May 1920, John Heartfield is very glad of it. (Meta-Mech. Constr. nach Prof. R. Hausmann)

1920

Watercolour, graphite, ink and printed paper on cardboard

‘Daum’ is an anagram of Maud, the name Grosz gave to his partner and later wife, Eva Peter. In this satirical take on the traditional marriage portrait, Grosz presented a couple for modern times. The robotic bridegroom (given the artist’s first name) has a mask-like face and crutch extending from one arm. His appearance references **The Spirit of Our Time – Mechanical Head** 1919, a human head constructed of tools and objects by fellow dadaist Raoul Hausmann. The bride is a sexualised figure, fondled by a disembodied hand. Grosz had served in the German army and made a number of violently anti-war works attacking the corruption within wartime and post-war capitalist society. He was a member of the Communist Party of Germany from late 1918.

Berlinische Galerie – Landesmuseum für Moderne Kunst,
Fotografie und Architektur X68935

Rudolf Schlichter 1890–1955

Born and worked Germany

Phenomenon Works

Phänomen-Werke

1919–20

Bodycolour, textile fragments and watercolour on paper

In this brothel scene, erotically dressed female characters mingle with suited men. Each figure is partially composed of collaged elements which turn body parts into metallic components resembling armour, factory interiors, domestic appliances or prosthetic limbs. The dissolving of the distinction between human and machine was a key strategy of dada artists in the 1920s and suggests the lack of individuality in a mechanised modern world. The city of Berlin is recognisable in the window or panel on a wall behind.

Private collection

X71023

Sculpture by dividing wall

John Heartfield 1893–1959

George Grosz 1891–1968

Reconstruction by Michael Sellmann

The Petit-Bourgeois Philistine Heartfield Gone Wild (Electro-Mechanical Tatlin Sculpture)

Der wildgewordene Spießer Heartfield

(Elektro-Mechan. Tatlin Plastik)

1920, reconstructed 1988

Tailor's dummy, revolver, bell, knife and fork, letter 'C',
number '27', dentures, black eagle medal, EK II, Osram bulb

This is a reconstruction of a sculpture by George Grosz and John Heartfield which was exhibited in the First International Dada Fair in Berlin in 1920. It is a human body constructed from fragments of the modern world: a tailor's dummy, signage, cutlery, a revolver and military garb. The structure challenged middle-class society to face up to the ongoing impact of the war. The light bulb references electric medical apparatuses used by the German military to treat post-traumatic stress. Following the exhibition, Grosz and Heartfield's brother, poet Wieland Herzfeldt, were convicted on charges of slandering the German military.

Berlinische Galerie – Landesmuseum für Moderne Kunst,
Fotografie und Architektur
X68936

**Opening of the First International Dada Fair in Dr Burchard's
bookshop, Berlin**

John Heartfield/Rudolf Schlichter, **Prussian Archangel** 1920.

© The Heartfield Community of Heirs / DACS 2018

Otto Dix, **The War Cripples** 1920. © DACS 2018

George Grosz and John Heartfield, **The Petit-Bourgeois
Philistine Heartfield Gone Wild** 1920. © Estate of George
Grosz, Princeton, N.J. / DACS 2018 and © The Heartfield
Community of Heirs / DACS 2018

ROOM 5

5

THE PRINT PORTFOLIO

The print portfolio was an important medium for artists in France and Germany commenting on the impact of the First World War. The format had an established audience in these two countries. Produced in editions of tens or hundreds, compact and relatively inexpensive, it had a broader reach than painting or sculpture. It offered the opportunity to create a narrative with a thematic set of images. It was also a medium that could be consumed at home rather than in the gallery, making it easier to present critical responses to the war that countered official propaganda.

Max Beckmann's **Hell** series was made in 1919, during a period of intense political upheaval. It presents post-war Berlin as a violent and lawless society in chaos. Otto Dix's **The War** encapsulates the horror of the trenches through shocking depictions of dead soldiers and shattered landscapes. Käthe Kollwitz's **War**, one of the most powerful anti-war statements made in Germany, focuses on the war from the perspective of mothers and children. Georges Rouault worked on his series **Miserere et Guerre** (Mercy and War) for fifteen years between 1916 and 1931, adapting biblical imagery to reflect on contemporary experience. In it, he connects the population's suffering with Christ's agony on the cross.

Anti-clockwise from wall text

Max Beckmann 1884–1950

Born Germany, worked Germany, the Netherlands and USA

Hell

Die Hölle

1919

Beckmann depicted daily life in Berlin during the revolution of 1918–19 which led to the end of the monarchy and the creation of the Weimar Republic. The conflict created a chaotic political situation and reactivated the violence of the war. Beckmann's prints also comment on social inequality: in some households, plates remain empty, while wealthy citizens hold lavish parties. Beckmann included himself as a bowler-hatted figure encountering a war veteran in the foreground of **The Way Home** and with his wife and son in **The Family**. Beckmann volunteered in German field hospitals but had to abandon his position in 1915 due to a nervous breakdown.

Plate 2: The Way Home

Der Nachhauseweg

1919

Lithograph on paper

National Galleries of Scotland, Edinburgh. Purchased 1981

X68968

Plate 3: The Street

Die Strasse

1919

Lithograph on paper

National Galleries of Scotland, Edinburgh. Purchased 1981

X71828

Plate 5: Hunger

Der Hunger

1919

Lithograph on paper

National Galleries of Scotland, Edinburgh. Purchased 1981

X71830

Plate 7: Night

Die Nacht

1919

Lithograph on paper

National Galleries of Scotland, Edinburgh. Purchased 1981

X71832

Plate 8: Malepartus

Malepartus

1919

Lithograph on paper

National Galleries of Scotland, Edinburgh. Purchased 1981

X71833

Plate 11: The Family

Die Familie

1919

Lithograph on paper

National Galleries of Scotland, Edinburgh. Purchased 1981

X71836

Käthe Kollwitz 1867–1945
Born and worked Germany

War

Krieg
1922

Kollwitz's print portfolio, published in 1923, explores the emotional trauma experienced by mothers on the home front. The woodcuts express the agonising grief and guilt she suffered when her son Peter was killed. Kollwitz's experience of the war informed her activism and defence of pacifism against belligerent patriotism. The plate **The Parents** is an early version of the design for a war memorial for Roggevelde Cemetery in Belgium where Peter was buried. (Studies for this memorial are displayed in room 2.)

Plate 7: The People

Das Volk
1922

Woodcut on paper

Franz Engelmann
X71129

Top

Plate 5: The Widow II

Die Witwe II

1922

Woodcut on paper

Franz Engelmann

X71126

Bottom

Plate 6: The Mothers

Die Mütter

1921–2

Woodcut on paper

Franz Engelmann

X71128

Plate 3: The Parents

Die Eltern

1921–2

Woodcut on paper

Franz Engelmann X71121

Plate 2: The Volunteers

Die Freiwilligen

1921–2

Woodcut on paper

Franz Engelmann X71118

Plate 4: The Widow I

Die Witwe I

1921–2

Woodcut on paper

Franz Engelmann X71123

Plate 1: The Sacrifice

Das Opfer 1922

Woodcut on paper

Franz Engelmann

X71115

Georges Rouault 1871–1958

Born and worked France

Miserere et Guerre (Mercy and War)

1926, published 1948

Miserere et Guerre draws on Christian imagery to evoke wartime suffering and the hope for salvation. The saints of Rouault's modern Bible are ordinary people, including mothers and low-ranking soldiers, whom he associates with the Virgin Mary and Christ. His compassion for poor and outcast members of society contrasts with his satirical view of bourgeois authority figures. Rouault did not serve in the war. He started working on the plates for this series during the conflict, reworking them for over a decade. They were not published until 1948.

Plate 57: "Obedient unto death and to death on the cross"

"Obéissant jusqu'à la mort et à la mort de la croix"

1926, published 1948

Photo-etching, aquatint and drypoint on paper

Fondation Georges Rouault

X71368

Plate 54: "Arise, you dead!"

"Debout les Morts!"

1927, published 1948

Photo-etching, aquatint and drypoint on paper

Fondation Georges Rouault

X71367

Plate 42: "War, hated by mothers"

"Bella matribus detestata"

1927, published 1948

Photo-etching, aquatint and drypoint on paper

Fondation Georges Rouault X71366

Plate 40: "Face to face"

"Face à face"

1926, published 1948

Photo-etching, aquatint and drypoint on paper

Fondation Georges Rouault

X71365

Plate 36: "This will be the last time, dear father!"

"Ce sera la dernière, petit père!" 1927, published 1948

Photo-etching, aquatint and drypoint on paper

Fondation Georges Rouault

X71364

Plate 34: "Even the ruins have been destroyed"

"Les ruines elles-mêmes ont péri"

1926, published 1948

Photo-etching, aquatint and drypoint on paper

Fondation Georges Rouault

X71363

Four vitrines in centre of room

First vitrine, opposite wall text.

Left to right

Otto Dix 1891–1969

Born and worked Germany

The War

Der Krieg

Dix's series of fifty etchings drew on his own experiences to depict war from the soldier's perspective. Dix both emphasises the dehumanising effect of war and documents the sacrifices of soldiers. Subjects range from destroyed landscapes and rotting corpses to the routines of soldiers in the trenches and the suffering of the civilian population. The portfolio was exhibited throughout Germany by the pacifist organisation 'Never Again War' but Dix's own engagement with pacificism was ambivalent. He later wrote: 'Artists should not proselytise or reform ... all they have to do is bear witness.'

Lens Being Bombed

Lens wird mit Bomben belegt

1924

Etching and drypoint on paper

Shock Troops Advance under Gas

Sturmtruppe geht unter Gas vor

1924

Etching, aquatint and drypoint on paper

Nocturnal Encounter with a Lunatic

Nächtliche Begegnung mit einem Irrsinnigen

1924

Etching, aquatint and drypoint on paper

The George Economou Collection

X71447-8, X71446

Second vitrine

Foxhole (Shelter)

Unterstand

1924

Etching, aquatint and drypoint on paper

Wounded Man (Spring 1916, Bapaume)

Verwundeter (Herbst 1916, Bapaume)

1924

Etching and aquatint on paper

Mealtime in the Trench (Loretto Heights)

Mahlzeit in der Sappe (Lorettohöhe)

1924

Etching and aquatint on paper

The George Economou Collection

X71436, X71435, X71438

Third vitrine

Skull

Schädel

1924

Etching on paper

Dance of Death Year 1917 (Dead Man Heights)

Totentanz anno 17 (Höhe Toter Mann)

1924

Etching, aquatint and drypoint on paper

Dead Man (St. Clément)

Toter (St. Clément)

1924

Etching, aquatint and drypoint on paper

The George Economou Collection

X71449. X71451, X71450

Forth vitrine

Crater Field near Dontrien, Lit by Flares

Trichterfeld bei Dontrien, von Leuchtkugeln erhellt
1924

Aquatint on paper

Ration Carriers at Pilkem

Essenholer bei Pilkem
1924

Etching and aquatint on paper

Evening on the Wijtschaete Plain (Nov 1917)

Abend in der Wijtschaete-Ebene (Nov. 1917)
1924

Etching and aquatint on paper

The George Economou Collection
X71445, X71443-4

ROOM 6

6

RETURN TO ORDER

Artists' experience of the catastrophic impact of war often prompted a radical change in their work. Geometric and mechanised forms had been central to avant-garde movements before the war. Many artists turned instead to realism and traditional genres such as portraiture, religious painting and landscape. This revival became known as the 'Return to Order'. But more than revisiting old approaches, it took realism in new directions, rendering everyday life with precision and clarity amidst a chaotic economic and political climate.

Classicism was used to align values of civilisation and tradition with national identity. Artists also depicted biblical stories in contemporary settings to reflect on the consequences of war. There was a revived interest in landscape painting in this period. Pastoral scenes reflected nostalgic longing for a time of peace before the onset of war, and unpopulated landscapes evoked the pervading sense of loss. Women's roles had changed dramatically and contrasting imagery of maternal femininity and the emancipated 'new woman' presented different views of their place in post-war society.

Clockwise from walltext

John Nash 1893–1977

Born and worked Britain

The Cornfield

1918

Oil paint on canvas

Nash depicted a classic English landscape with long shadows cast by trees in the evening sun. These can be read symbolically, but also simply reflect the time of day it was painted. In 1918 Nash was an official British war artist, working on a painting commission for the Hall of Remembrance project. He described how he and his brother Paul used to paint for their own pleasure only after six o'clock, when their work as war artists was over for the day. He served with the Artists' Rifles between 1916 and 1918.

Tate. Presented by the Contemporary Art Society 1952

N06074

George Clausen 1852–1944

Born and worked Britain

The Road, Winter Morning

exhibited 1923

Oil paint on canvas

This painting depicts a farm near the artist's home in Essex. It exemplifies the nostalgia for traditional rural life that dominated English landscape painting after the war. Before the war Clausen had specialised in paintings of agricultural workers in the landscape. He was too old to serve as a soldier, but in 1917 he was appointed an official war artist and assigned to Woolwich Arsenal.

Tate. Presented by the Trustees of the Chantrey Bequest 1923
N03824

Félix Vallotton 1865–1925

Born Switzerland, worked France

Road at St Paul (Var)

Route à St Paul (Var)

1922

Oil paint on canvas

Vallotton emphasised the quiet harmony of this traditional French village, a stark contrast to the 'mathematical carnage' he had observed in the cemeteries and trenches of northern France during the war. The artist spent his winters in the South of France after the war. He painted many landscapes near Cagnes, including this view of St Paul.

Tate. Presented by Paul Vallotton, the artist's brother 1927

N04232

David Jones 1895–1974
Born and worked Britain

The Garden Enclosed

1924

Oil paint on wood

In 1921 Jones joined Eric Gill's community at Ditchling, Sussex, and converted to Catholicism. He made this work to mark his engagement to Gill's daughter Petra – the two figures represent Jones and Petra. A walled garden was frequently used as a symbol for the virginity of the Virgin Mary in medieval art. In the aftermath of the First World War it also suggests a place of safety and a return to tradition. Jones served on the Western Front between 1915 and 1918. His book **In Parenthesis** (1937) based on his war experiences is one of the most significant poetic responses to the First World War.

Tate. Presented by the Trustees of the Chantrey Bequest 1975
T02013

Marcel Gromaire 1892–1971

Born and worked France

Reaper

Le faucheur

1924

Oil paint on canvas

This painting was inspired by direct observation of an agricultural worker hammering his scythe at the forge, a scene of enduring rural tradition that seems completely divorced from mechanistic warfare. French agricultural workers had enlisted in great numbers and many died during the war. This fact sharpened artists' nostalgia for France's pre-war agricultural world. Gromaire, a committed communist, believed strongly in the role of realism in making art accessible to all. His monumental paintings of workers emphasise their tenacity and dignity.

Musée d'Art Moderne de la Ville de Paris

X68667

Roger de la Fresnaye 1885–1925

Born and worked France

Herdsman

Le bouvier

1921

Oil paint on wood

After the war, French farm workers were promoted in popular culture as the epitome of French resolve, embodying the spirit of reconstruction after the war. De La Fresnaye's stylised and sculptural depiction emphasises the rugged features and tanned skin of the herdsman. The artist enlisted in the French army but contracted tuberculosis and was discharged in 1918, remaining in poor health until his premature death.

Musée d'Art moderne de Troyes, collections nationales

Pierre et Denise Lévy

X68963

Georg Schrimpf 1889–1938

Born and worked Germany

Swineherd

Schweinehirt

1923

Oil paint on canvas

Schrimpf's naïve rustic scene suggests the regenerative potential of living and working in a pre-industrial agricultural landscape. Health issues prevented him from serving in the war. Schrimpf was a member of a group of artists including Franz Lenk and Franz Radziwill (whose work is displayed nearby) who formed a distinct romantic tendency within German realism in the 1920s. In the 1930s his work was admired by the Nazis because of its links to the German Romantic tradition.

Museum Ludwig, Cologne

X68967

Franz Radziwill 1895–1983

Born and worked Germany

Morning at the Cemetery Wall

Morgen an der Friedhofsmauer

1927

Mixed media on textile support

Radziwill's work was inspired by the German Romantic tradition and uses light and shade in the landscape to convey emotion. He combined this with elements of magic realism: the sculpted figures of angels on the tombs looming over the wall seem about to come to life.

Radziwill served in the German army between 1915 and 1918 and became a strong supporter of National Socialism in the 1930s.

Kunsthalle Mannheim

X68943

Paul Nash 1889–1946
Born and worked Britain

Landscape at Iden
1929

Oil paint on canvas

Nash's strange combination of rustic objects and his use of dramatic perspective creates the feeling of a stage set. The fences, windbreak, woodpile and lines of trees impose a geometric order on the landscape. Nash reflected on the aftermath of the First World War symbolically; the pile of logs for the bodies of fallen soldiers and the snake coiled round the fence a reference to the rod with intertwined serpents held by Mercury when accompanying the dead to the underworld in classical mythology.

Tate. Purchased 1939
N05047

Franz Lenk 1898–1968
Born and worked Germany

Old Military

1930

Oil paint on canvas on wood

This painting depicts buildings falling into ruin with meticulous realism. The dead tree is evocative of the trench landscapes of the Western Front. The scene is a melancholic reflection on the cycles of existence, the man-made structure being reabsorbed into nature.

The George Economou Collection
X71432

Christian Schad 1894–1982

Born Germany, worked Switzerland, Italy, Austria and
Germany

Self-Portrait

Selbstbildnis

1927

Oil paint on wood

Schad's precise realism is loaded with symbolism. A narcissus, indicating vanity, leans towards the artist. The woman's face is scarred with a **sfregio**, a wound inflicted as a punishment by Neapolitan criminals. His transparent shirt suggests a veiled, guarded self-presentation. Schad moved to Switzerland in 1915 and spent the war years there, becoming part of the Zurich dada group. This portrait was painted in Vienna where Schad lived between 1925 and 1927.

Tate. Lent from a private collection 1994

L01710

Meredith Frampton 1894–1984

Born and worked Britain

Marguerite Kelsey

1928

Oil paint on canvas

As ideas about female political and social independence shifted following the war, a more androgynous style came into vogue. The model's simple tunic dress worn with low-heeled shoes and her straight hair were elements of the fashionable boyish 'garçonne style' created by the couturiers Coco Chanel and Jean Patou from the mid-1920s. (These tokens of modernity and independence were in fact selected by Frampton for his sitter). During the First World War Frampton served with a field survey unit on the Western Front. He went on to become one of the most prominent British portrait artists of the interwar period.

Tate. Presented by the Friends of the Tate Gallery 1982

T03415

Rudolf Schlichter 1890–1955

Born and worked Germany

Jenny

1923

Oil paint on canvas

Jenny depicts one of Schlichter's regular models of the early 1920s. The soberly decorated room and simple modern clothing focuses the viewer's attention entirely on the sitter's face. Through its painstaking attention to outward appearance, particularly the nuances of facial expression, the painting expresses the inner life of the sitter. Schlichter enlisted for military service between 1916 and 1918. After the war he was a member of the Berlin dada group, then went on to paint socio-political realist works with similar concerns to those of George Grosz and Otto Dix.

Von der Heydt-Museum Wuppertal

X69028

Henry Moore 1898–1986

Born and worked Britain

Standing Woman

1924

Portland stone

Moore made this work while still a student. He was developing a sculptural style which focused on the vitality and universality of three-dimensional forms such as the standing figure. His 'direct carving' technique – working without a preliminary model – embraced the inherent characteristics of local natural stone. Moore had voluntarily joined the Civil Service Rifles in London in February 1917 at the age of eighteen. He was poisoned by mustard gas during the Battle of Cambrai before convalescing in England and returning to France as peace was declared.

An ex-serviceman's grant enabled him to study at Leeds School of Art.

Tate. Lent from a private collection 1994

L01765

Georges Braque 1882–1963

Born and worked France

Bather

Baigneuse

1925

Oil paint on board

The figure's statuesque proportions, her pose and drapes, recall ancient Greek and Roman sculpture. However Braque's painting technique, with its loosely undulating and tentative lines and undefined areas of colour, creates a different effect from the monumental solidity of Pablo Picasso's classical figures. Stark contrasts of the white drapery and green foliage against the black background give the work a strange, almost hallucinatory quality. Braque enlisted with the French army in 1914 and received a severe head injury in battle in May 1915. After a long period of convalescence he began painting again in late 1916.

Tate. Bequeathed by C. Frank Stoop 1933

N04722

Pablo Picasso 1881–1973
Born Spain, worked France

Family by the Seashore

Famille au bord de la mer
1922

Oil paint on wood

What at first seems to be an idyllic family scene has disquieting undertones. The composition draws on Christian imagery of the **pietà**, the dead Christ mourned over by the Virgin Mary. The **pietà** often featured on war memorials in the 1920s, with a soldier substituted for Christ. These stylistic sources suggest the mother and child here are lamenting over the body of the dead father, reflecting the mood of melancholy and loss in the years immediately after the war.

Prêt du Musée national Picasso – Paris.

Dation en 1979, inv. no. MP80.

X69361

Dod Procter 1892–1972
Born and worked Britain

Morning

1926

Oil paint on canvas

Procter used the fall of light to give this figure a powerful sense of volume. **Morning** was voted 'Picture of the Year' when it was first exhibited at the Royal Academy Summer Exhibition in 1927. Reviewers declared that it represented 'the new vision of the twentieth century' while also comparing its 'monumental plasticity of form' to Picasso's paintings and to classical and Renaissance sculpture.

Tate. Presented by the Daily Mail 1927

N04270

Pablo Picasso 1881–1973
Born Spain, worked France

Seated Woman in a Chemise

Femme en chemise assise
1923

Oil paint on canvas

This figure's heavy, smoothly modelled limbs and the soft drapes of her dress recall ancient Greek sculpture. Imagery of monumental female figures evoking a nurturing maternal presence resonated with concern about the effect of the war on the population of France in the 1920s. As a Spaniard, Picasso was exempt from service in the French army and continued painting throughout the war.

Tate. Bequeathed by C. Frank Stoop 1933
N04719

André Derain 1880–1954

Born and worked France

The Italian Model

L'Italienne

1921–2

Oil paint on canvas on plywood

Derain adopted a realist – if idealising – treatment for this Roman model in a picturesque peasant costume. In the 1920s he abandoned the bright palette and simplified forms he had used before the war. Like Pablo Picasso and Georges Braque, he looked back to earlier traditions of art, visiting Rome in 1921 to see the work of the Old Masters. Derain served in the French Army between 1914 and 1918.

National Museums Liverpool, Walker Art Gallery

X69030

Winifred Knights 1899–1947

Born Britain, worked Britain and Italy

The Deluge

1920

Oil paint on canvas

Knights was one of several British artists who participated in a revival of religious imagery in the 1920s. The theme of this work is the Old Testament Flood. When this was painted, the scene of terrified people fleeing imminent danger would have been widely understood as a reference to the war. 'The deluge' was frequently used at the time as a metaphor for the conflict. Knights had been deeply affected by witnessing an explosion at a munitions factory at Silvertown, East London, in 1917. The sense of panic in **The Deluge** may relate to this experience.

Tate. Purchased with assistance from
the Friends of the Tate Gallery 1989

T05532

Albert Birkle 1900–1986

Born Germany, worked Germany and Austria

Cross Shouldering (Friedrichstraße)

Kreuztragung Friedrichstrasse

1924

Oil paint on canvas

This painting transplants a biblical scene into a busy Berlin street in order to examine German society in the 1920s.

The iconography of Christ carrying the cross expresses the burden of loss, death and mourning weighing on society, and seeks to inspire both moral reflection and emotional response. Setting this religious scene in contemporary Berlin encourages comparison between self-sacrifice and self-interest, making a strong social critique.

The George Economou Collection

X71433

Stanley Spencer 1891–1959

Born and worked Britain

Christ Carrying the Cross

1920

Oil paint on canvas

Spencer was a devout Christian and believed God could be found in everyday events. He set his Christian narratives in his home town of Cookham on the Thames. This is one of a series of scenes from the Passion of Christ. Carpenters walking down Cookham High Street form a link with Christ carrying the cross through Jerusalem. The idea for this picture was partly suggested by a newspaper report of Queen Victoria's funeral which read 'Women publicly wept, and strong men broke down in side streets' but this public response would also have resonated with ceremonies commemorating the war dead in the 1920s.

Tate. Presented by the Contemporary Art Society 1925

N04117

Dorothy Brett 1883–1977

Born Britain, worked Britain and USA

War Widows

1916

Oil paint on canvas

Brett's painting explores how the enormous death-toll of the war affected women. This sombre group portrait is composed of a central pregnant figure dressed in black surrounded by a group of fellow widows. It communicates both the social bonds formed by bereaved women and the impact of the war on the next generation.

Catherine Shuckburgh

X71490

Sculptures in centre of room

Eric Gill 1882–1940

Born and worked Britain

Mankind

1927–8

Hoptonwood stone

Gill conceived this sculpture as a universal personification of womanhood. The carving resembles a classical statue that has survived in fragmentary form. When it was exhibited in London in 1928 critics noted how its slim elongated torso embodied the modern fashionable female figure. During the war Gill worked on a commission for Westminster Cathedral for fourteen stone reliefs depicting the Stations of the Cross. His work on war memorials included carvings for Trumpington in Cambridgeshire and the University of Leeds.

Tate. Purchased with assistance from Eric Kennington,
the Knapping Fund and subscribers 1938

N05388

Aristide Maillol 1861–1944

Born and worked France

Venus with a Necklace

Vénus au collier

c.1918–28, cast 1930

Bronze

Named after the Roman goddess of love, this sculpture epitomises Maillol's vision of sensual feminine beauty. Maillol's bronzes inspired by classical sculpture had been widely admired before the war. In the post-war period they took on a new resonance in the context of the Return to Order and other French artists' adoption of a modern form of classicism. Both Eric Gill and Pablo Picasso admired his work.

Tate. Presented by the Contemporary Art Society 1931

N04576

ROOM 7

IMAGINING POST-WAR SOCIETY: POST-WAR PEOPLE

Social unrest and political upheaval were intense in the 1920s, particularly in Germany, where inflation and mass unemployment resulted in acute inequality. Many New Objectivity (Neue Sachlichkeit) artists tackled social themes from a political perspective. George Grosz's **Grey Day** explores the impact of the war on a series of social types, suggesting that despite the upheaval society has reverted to its old class divisions. Artists also commented on the unequal fortunes of those who had stayed at home and those who had fought for their country. The figure of the profiteer who benefited financially from the war frequently provided a focus for social critique.

Urban society could be shown either as a hotbed of decadence and moral corruption or as a site for new opportunities. Many artists were committed socialists in this period and used their work to argue for a more equal society. The ordinary worker was often presented as a heroic figure. Jazz and dance culture swept London, Berlin and Paris as pleasure-seeking offered a release from the problems of daily life. In Britain and Germany many women were able to vote for the first time and their increased presence in the workforce also gave them greater economic freedom and independence in city spaces.

Clockwise from walltext

George Grosz 1893–1959

Born Germany, worked Germany and USA

Toads of Property

Die Besitzkröten

1920

Ink on paper

The theme of the war profiteer was addressed by many artists in Germany in the immediate aftermath of the First World War. **Toads of Property** juxtaposes wealthy industrialists with the emaciated figures of a mother and child, a veteran and a group of unemployed men who stand on the street before guarded factory gates. In a period when poverty, unemployment and hunger were widespread in Germany, Grosz emphasised the contrast between those who benefited from the war, grotesque in their greed, and those who lost out.

National Galleries of Scotland, Edinburgh. Purchased 1979

X68969

Books in wall case

George Grosz 1893–1959

Born Germany, worked Germany and USA

The Face of the Ruling Class

Das Gesicht der herrschenden Klasse

1921

Book

Published by Malik Verlag, Berlin

This collection of fifty-seven photo-lithographs satirises the greed and hypocrisy of Germany's wealthy in the years after the war. It was published by **Malik-Verlag**, an anti-war, revolutionary publishing house and bookshop in Berlin founded in 1917 by the brother of John Heartfield, Wieland Herzfelde. Subjects include caricatures of politicians and bourgeois figures, as well as scenes of communist demonstrations showing the oppressed working classes.

The scene on the left, captioned 'We pray to God the Righteous', shows male figures of the social elite: in the front, a journalist, a lawyer with prominent scar, and a politician with excrement for brains; behind an army general and clergyman oversee the army's violent work. On the right, Constantin Fehrenbach, labelled as 'the most

Christian Chancellor', plays with model soldiers while brandishing the broken sword of 'Revenge'.

David King Collection ID 8134482 /7 GROS GES

David King Collection ID 08094437

Z08587-8

Christopher Richard Wynne Nevinson

1889–1946

Born and worked Britain

He Gained a Fortune but He Gave a Son

1918

Oil paint on canvas

This is a rare representation of an industrialist war profiteer by a British artist, painted at the end of the war. Unlike the German works shown nearby, Nevinson's moralising painting is more sympathetic to its subject, juxtaposing the wealth and comfort of this aging businessman with a small photograph of his lost son and heir on the mantelpiece. The sitter for the painting was not a real businessman, but a butler named Henry Moat.

University of Hull Art Collection

X69018

Kurt Günther 1893–1955

Born Germany, worked Germany and France

The Radionist

Der Radionist

1927

Tempera on wood

Throughout the 1920s Günther frequently painted portraits that present both positive and negative aspects of post-war life. This is a portrait of his neighbour, Mr. Schreck, a wheelchair user likely due to wartime injuries. Günther shows Schreck enjoying the new technology of radio, introduced in Germany in 1923. He holds a libretto of Mozart's opera *The Magic Flute*, perhaps a clue to what is being broadcast. Günther had served in the German air force during the First World War but was demobilised with tuberculosis in 1917. He then worked in Dresden alongside Otto Dix.

Staatliche Museen zu Berlin, Nationalgalerie

X69496

Wilhelm Lachnit 1899–1962

Born and worked Germany

Worker with Machine

Arbeiter mit Maschine

1924–8

Oil paint on wood

Lachnit's worker is shown in a closely-cropped three-quarter portrait view so that he appears very close to the viewer's space. However, he occupies less of the canvas than the machine with which he works. The artist has given the shiny assemblage of cylinders, pipes and bolts an equal sense of heroism and agency. Although there are parallels between Lachnit's treatment of man and machine, the worker's humanity is underlined by the softness of his hair and clothes, and the gently concentrated expression on his face. Lachnit became a member of the Communist Party of Germany in 1924, the year this painting was begun.

Staatliche Museen zu Berlin, Nationalgalerie

X68973

Otto Dix 1891–1969

Born and worked Germany

Working-Class Boy

Arbeiterjunge

1920

Oil paint on canvas

This is one of a series of portraits that Dix made of working-class sitters, painted during the period of intense political upheaval and inflation immediately after the war. Dix used slight distortions to express his sitters' characters and life situations. This young boy wears an outgrown coat which has been torn and patched. He stands with hunched shoulders, an expressively tensed brow and firmly outlined hands, representing the impoverished, resilient working classes of Weimar Germany.

Kunstmuseum Stuttgart

X65436

Heinrich Hoerle 1895–1936

Born and worked Germany

Factory Worker

Fabrikarbeiterin

c.1925

Oil paint, charcoal and crayon on vellum on wood

Hoerle depicted this factory worker with heavy, sculptural features that match the tubular chimneys of the industrial environment visible behind her. During the war German women took on positions such as drivers, factory workers and miners. They gained the right to vote shortly after the war. Many refused to return to domestic work so that by 1925 over a third of the industrial, agricultural and administrative workforce in Germany was made up of women.

The George Economou Collection

X71434

Otto Griebel 1895–1972
Born and worked Germany

Ingrid Griebel-Zietlow 1936–1999
Born and worked Germany

The International, copy after Otto Griebel

Die Internationale
1928–30, copy 1989

Oil paint on canvas

Griebel's painting is one of the most powerful artistic visualisations of workers standing together for post-war social change. The original work is too fragile to travel and is represented here by a copy painted by the artist's daughter, Ingrid Griebel-Zietlow. A member of the Communist Party of Germany and the International Workers Assistance movement, Griebel included himself within the crowd, standing in the front row with a hand on a miner's shoulder. Together the workers sing the revolutionary hymn, 'The International'. Those calling for art to play an explicitly socialist role championed the power of realist painting styles. This work was intended to communicate political ideals effectively to a wide audience.

Stiftung Deutsches Historisches Museum, Berlin Kg 89/29
X68949

Curt Querner 1904–1976
Born and worked Germany

Demonstration

Demonstration
1930

Oil paint on canvas

In this painting Querner shows himself and his brother-in-law, fellow artist Willi Dodel, in a demonstration for workers' rights. It is a powerful expression of solidarity with the proletariat, and reflects the artist's belief that art should address working-class viewers. A member of the Communist Party of Germany living in the workers' quarter in Dresden at the time, Querner was very aware of the dehumanising effects of mass unemployment.

Staatliche Museen zu Berlin, Nationalgalerie
X68975

Clive Branson 1907–1944

Born and worked Britain

Portrait of a Worker

c.1930

Oil paint on canvas

This painting of an unidentified man is characteristic of Branson's intentions to represent working-class people. He records his subject with close attention to detail, creating a portrait that is sympathetic without being sentimental. Originally from a wealthy family, Branson became an active member of the Communist Party of Great Britain in the 1930s. Living in the poorer parts of Chelsea and Battersea, he and his wife Noreen campaigned for improvements in working-class living conditions and education.

Tate. Bequeathed by Noreen Branson 2004

T11787

Marcel Gromaire 1892–1971

Born and worked France

Labourers

Les terrassiers

1927

Oil paint on canvas

This work shows four builders on a construction site. Gromaire portrayed them as a united group – they are as weighty and solid as their building materials, individualised only by varying postures of work and rest. The figure of the manual worker was an important subject for politically-minded artists in the 1920s, embodying a newly enfranchised working class. France at this time was seeing a recovery of its industrial economy and the regeneration of its workforce through the recruitment of foreign workers.

Musée d'Art Moderne de la Ville de Paris

X68666

Dividing wall

George Grosz 1893–1959

Born Germany, worked Germany and USA

Grey Day

Grauer Tag

1921

Oil paint on canvas

Grosz first exhibited this work under the titled 'Council Official for Disabled Veterans' Welfare'. It was received as an explicit statement against the lack of support for veterans facing difficulties in post-war life. The suited official in the foreground is a caricatured bureaucrat with briefcase, coiffed moustache and pursed lips. He is walking away from a veteran, hunched in profile, whose welfare he is supposed to oversee. His position of power also contrasts with the faceless worker who crosses the modern city square behind.

Staatliche Museen zu Berlin, Nationalgalerie. 1954 erworben durch das Land Berlin

X68971

Alice Lex-Nerlinger 1893–1975

Born and worked Germany

Man with Air Hammer (Motif for 'Poor and Rich')

Mann mit Presslufthammer (Motiv aus 'Arm und Reich')

1930

Cart Pusher

Lorenschieber

1930

Rods of a Steam Engine (Motif for 'For Profit')

Gestänge einer Dampfmaschine (Motiv aus 'Für den Profit')

c.1930

Photographs, gelatin silver print on paper

Lex-Nerlinger's work of the late 1920s and early 1930s reflects her involvement in the communist and women's movements in Germany. These images are photograms, made by placing objects and shapes directly onto photographic paper before exposing it to light. She composed these shapes into images of workers merging with their workplace. All show simplified faceless figures carrying out manual labour. Lex-Nerlinger used these images within larger compositions which contrast working-class figures with equivalent characters in other levels of society.

Akademie der Künste, Berlin, Kunstsammlung, 2887, 2930, 2894, X71429, X71428, X71427

Edward Burra 1905–1976

Born and worked Britain

The Snack Bar

1930

Oil paint on canvas

The glowing lightbulbs suggest this is a night-time scene. The barman and customer and the smaller figures beyond (including just a pair of legs in high-heeled shoes) suggest the possibilities for pleasurable encounters and consumption available in the city's leisure spaces at night. Burra was too young to have served in the First World War but by 1930 had spent time in London, Paris and Marseille.

Tate. Purchased 1980

T03051

Edward Burra 1905–1976

Born and worked Britain

Les Folies de Belleville

1928

Gouache on paper

The Folies-Belleville was a music hall, theatre and coffee-house in Paris. In this work Burra presents a symmetrical group performing a suggestive 'exotic' dance. During the 1920s Burra was a frequent visitor to Montmartre, where he enjoyed the elaborate costumes and sexual undertones of such performances.

Private collection

X71697

William Roberts 1895–1980

Born and worked Britain

The Jazz Club (The Dance Party)

1923

Oil paint on canvas

Roberts was a frequent visitor to Soho jazz clubs such as the one depicted here. In the 1920s, transatlantic networks of artists, musicians and authors helped to shape London's cultural identity. The Harlem Renaissance, a flourishing of African American art and culture, including jazz, was a particularly strong influence. Roberts had served as a gunner on the Western Front and worked as an official war artist after the war. During the 1920s he regularly painted scenes depicting people enjoying modern forms of leisure, including jazz clubs and the cinema.

Leeds Museums and Galleries (Leeds Art Gallery)

X68951

Jeanne Mammen 1890–1976

Born and worked Germany

Valeska Gert

1928/9

Oil paint on canvas

Valeska Gert was a well-known German Jewish performance artist, actress, artist's model and dancer in 1920s Berlin. Her experimental performances explored how the human body moved in response to traffic accidents, death and orgasm. Mammen is best known for depicting strong, independent and sensual women in the nightlife of Berlin. She also worked as a commercial artist, designing fashion plates and film posters.

Berlinische Galerie – Landesmuseum für Moderne Kunst,
Fotografie und Architektur

X68938

Glyn Warren Philpot 1884–1937

Born and worked Britain

Entrance to the Tagada

1931–2

Oil paint on canvas

The Tagada was a famous nightclub in interwar Paris. In this painting the doorman holds the curtain slightly open, partly revealing a couple dancing in a room behind. Two characters approach the entrance without engaging his glance. Philpot moved to Paris in the spring of 1931 and commented on the 'beautiful and terrible' experiences he encountered there. It is likely that he engaged the doorman at the Tagada nightclub to model for this painting.

By kind permission of The Lord Bamford DL

X71027

ROOM 8

8

IMAGINING POST-WAR SOCIETY: THE NEW CITY

Artists responded to the technological changes shaping and reconstructing the modern city with a mixture of hope and anxiety. In the 1920s many looked to the United States as an example of technical progress and modernity. The skyscrapers of New York feature in cityscapes by CRW Nevinson, Paul Citroen and El Lissitzky. Fernand Léger extolled the beauty of machinery and was fascinated by the automated production processes of American factories. The photomontages of Alice Lex-Nerlinger present a less positive view of these new developments, showing workers becoming part of the factory machinery and subject to its relentless schedules.

The Bauhaus, a German school of art and design founded in 1919, aimed to shape the modern world by integrating art into society. Professors and students there imagined how the city might be transformed by new design and architecture. Bauhaus teacher Oskar Schlemmer's abstracted figures offer a universal representation of humanity for modern times.

Clockwise from walltext

Christopher Richard Wynne Nevinson 1889–1946

Born and worked Britain

The Soul of the Soulless City

(‘New York – an Abstraction’)

1920

Oil paint on canvas

This painting was originally titled ‘New York – an Abstraction’ and shows Nevinson’s enthusiastic response to the modern metropolis, epitomised by the skyscrapers and elevated railways of New York. He matched the urgency of the city with a modernist style of painting derived from pre-war abstraction. However, his initial excitement gave way to the disillusionment indicated by his revised title.

Tate. Presented by the Patrons of British Art through the Tate Gallery Foundation 1998

T07448

Fernand Léger 1881–1955

Born France, worked France and USA

Discs in the City

Les Disques dans la Ville

1920

Oil paint on canvas

Discs in the City evokes the visual and aural assault on the senses in the post-war city. The painting's circular and linear forms resemble wheels and pistons, and it includes fragments of signage and vibrant colour. For Léger, Paris was an important source of optimism and community after his experiences in the trenches. Noting later the 'supercharged atmosphere' at the front, he described how, coming out of the army, 'My new comrades were miners, labourers, artisans who worked in wood or metal. I discovered the people of France.'

Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle Donation Louise et Michel Leiris, 1984.

no. inv.: AM 1984–581

X68662

Oskar Nerlinger 1893–1969

Born and worked Germany

Radio Tower and Elevated Railway

Funkturm und Hochbahn

1929

Casein tempera on canvas

Nerlinger's bold composition places us at the bottom of Berlin's 150-metre high Radio Tower, with a train on an elevated track speeding overhead. The tower was a powerful symbol of modernity, both as a tool in the new technology of radio broadcasting, and as a positive use of steel. The material was shedding its associations with mechanical warfare and beginning to stand for an ambitious and optimistic attitude to rebuilding. The Radio Tower became a key subject for artists in 1920s Germany responding to changes to the urban environments and the new vantage points they offered.

Staatliche Museen zu Berlin, Nationalgalerie

X68977

Werner Mantz 1901–1983

Born Germany, worked Germany and the Netherlands

Sinn Department Store

(Architect Professor Bruno Paul, Berlin)

Warenhaus Sinn (Architekt Professor Bruno Paul, Berlin)

c.1930

Photograph, gelatin silver print on paper

This photograph shows a new department store in western Germany, built between 1925 and 1927. The multi-storey building was designed by Berlin-based architect Bruno Paul and constructed from concrete and glass. It reflects the changing preoccupations of modern architects in Germany, many of whom turned towards the elegant modern 'International Style' when designing new civic and commercial buildings. Mantz's precise photographs echo the values of order and modernity suggested by the forms and materials of these new buildings.

Jack Kirkland Collection, Nottingham

X71086

El Lissitzky 1890–1941

Born Russia, worked Russia and Germany

Study for the cover of Richard Neutra's book 'Amerika'
1929

Photograph, gelatin silver print on paper

Lissitzky made this study for the cover of a book on new architecture in the United States, combining two photographs featured inside. The central image presents the Chanin Building in New York (completed 1929) as a modern monolith and highlights the skyscraper's sheer height. Equally powerful is the use of Brett Easton's 1927 photograph **Stacks** showing a cluster of smokestacks and outward-reaching pylons at a steam generating plant in California.

Jack Kirkland Collection, Nottingham

X71085

Cami Stone 1892–1975

Born Belgium, worked Britain, USA, France and Germany

Sasha Stone 1895–1940

Born Russia, worked France, Germany and Belgium

Berlin, Bird's Eye View, Radio Tower Restaurant

1928

Photograph, gelatin silver print on paper

This photograph shows a bird's eye view from the restaurant in the Radio Tower in Berlin. The tower, built between 1924 and 1926, was constructed as a single large steel framework like the Eiffel Tower in Paris. Reaching 150 metres, it was originally planned as a broadcasting structure but shortly after completion a restaurant was incorporated about 50 metres above ground. Married couple and artistic collaborators Cami and Sasha Stone founded their studio, Atelier Stone, in Berlin in 1924.

Galerie Berinson, Berlin

X71238

Oskar Nerlinger 1893–1969

Born and worked Germany

Radio Tower and Worker

Funkturm und Straßenarbeiter

c.1928

Photographs on paper

Nerlinger juxtaposed two different icons of his time: a manual labourer in his place of work and the newly built Radio Tower in Berlin (constructed 1924–6). Combining two photographic views and perspectives in a single composition, the work suggests the implications of technological developments on the modern workforce: their labour becoming increasingly mechanised, perhaps eventually replaced altogether by machines. Here the worker has become a background to the more clearly-focused beacon of the tower. Nerlinger was drafted into the German army in 1915, serving until 1918.

Akademie der Künste, Berlin, Kunstsammlung, Nerlinger 2814

X69362

Fernand Léger 1881–1955

Born France, worked France and USA

Mechanical Ballet

Le ballet mécanique

1924

35 mm film

Running time: 13 min

Mechanical Ballet is a short experimental film co-directed by Léger with filmmaker Dudley Murphy. Inspired by Léger's observation of industrialised combat and the mechanisation of modern life, the film presents a frantic, fragmented combination of animation and live action. Different women appear throughout as symbols of pre-industrial labour, sensuality and commercialism. In his 1924 essay 'The Machine Aesthetic', Léger argued for the relevance of the modern machine to contemporary art-making. Léger was drafted into the French army in 1914. He almost died in a mustard gas attack at Verdun in 1916 and was hospitalised until the end of 1917.

Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. Achat en 1997.

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X68663

Oskar Nerlinger 1893–1969

Born and worked Germany

“Quick another bite”

“Schnelle noch einen Bissen”

c.1928

Photographs and tempera on paper

A worker quickly eats his food, mindful of the bell that will soon call him back to his physical tasks. The overpainted face and hands of a clock portion out a segment of time in red. This combination expresses the pressures on workers, subject to rigorous schedules and harsh working conditions. Nerlinger joined the Communist Party of Germany in 1928.

Akademie der Künste, Berlin, Kunstsammlung, Lex-Nerlinger

2826

X69363

In wall case

Alice Lex-Nerlinger 1893–1975

Born and worked Germany

Work Work Work

Arbeiten, Arbeiten, Arbeiten

c.1928

Work! Work! Work!

Arbeiten! Arbeiten! Arbeiten!

c.1931

Photograph, gelatin silver print on paper

These are photographs taken by Lex-Nerlinger of her own works, both of which depict the workers' struggle. The titles, like the figures, evoke the repetitive rhythm of manual factory work, and also suggest the commands of those who benefit from such productivity. In **Work! Work! Work!** Lex-Nerlinger repeats the motif of a figure in a setting of ladders, gears and pulleys. In **Work Work Work**, originally a photomontage with painted elements, the image of a worker's hands clutching bread to their mouth is repeated in a circular shape around a factory machine. The composition conveys both the brevity of their meal break

and the urgent motivation for their labour. In a circle above (painted red in the original) is a gloved hand holding a clock.

Akademie der Künste, Berlin, Kunstsammlung, 2820, 6076
X71430-1

Germaine Krull 1897–1985

Born Poland, worked Germany, France, Thailand and India

Metal

Métal

1928

Photo-etching on paper

Krull's photographs for **Metal** take an up-close, analytical look at shapes and structures in modern industries and engineering. Subjects include the Eiffel Tower, bridges in Amsterdam, cranes in Marseille, a power station and Citroën car factories. Published without captions, each photograph shows part of a machine or structure isolated from its environment. As a whole, the portfolio of 64 photographs celebrates metal itself. In the preface, author Florent Fels wrote, 'Ten years after the war, steel may at last be serving a noble cause, and so, steel may at last be rehabilitated.'

Tate Library

Z07854

Albert Renger-Patzsch 1897–1966

Born and worked Germany

Untitled

1925–6

Machine technology was championed by artists such as Renger-Patzsch as central to progressive societies and a potent source material for art. His close-up views of the textures and interconnected forms of machines emphasise their beauty and craftsmanship. These photographs treat equipment as worthy of attention. Post-war technological developments triggered responses claiming that metal was now being put to use for purposes more beautiful and positive than war.

Jack Kirkland Collection, Nottingham

X71088

Albert Renger-Patzsch 1897–1966

Born and worked Germany

Herrenwyck Blast Furnace Plant, Lübeck

Hochofenwerk Herrenwyk, Lübeck

1928

Photograph, gelatin silver print on paper

This photograph of steel works in Lübeck, northern Germany, captures a view from the ground up. A single chimney rises between two near-symmetrical rows of towers to puncture a lighter space of sky beyond. Renger-Patzsch's monumentalising composition lends the industrial environment a sense of formal balance and beauty.

There are no workers captured, instead the photograph emphasises the inhuman scale of the architecture. Major strikes took place at steel works throughout regional Germany in the inter-war period, as the financial depression around 1930 caused significant reductions in the workforce.

Jack Kirkland Collection, Nottingham

X52054

Albert Renger-Patzsch 1897–1966

Born and worked Germany

Study of machine gear

c.1925–8

Photograph, gelatin silver print on paper

Jack Kirkland Collection, Nottingham

X71087

Dividing wall

Oskar Schlemmer 1888–1943

Born and worked Germany

Sketch for a wire sculpture

Entwurf zu einer Drahtplastik

1921–2

Graphite and ink on paper

Staatgalerie Stuttgart, Graphische Sammlung, acquired 1951

X68991

Oskar Schlemmer 1888–1943

Born and worked Germany

Abstract Figure

Abstrakte Figur

1921

Bronze

These works show Schlemmer developing ideas about the essential shapes and construction of the human figure, and convey his optimism about humanity. Drawing on Platonic philosophy about the reality of abstract ideals, he described his interest in a form of 'transcendental anatomy'. Profiled heads and triangular torsos are set on top of shortened lower limbs. His **Abstract Figure** holds an outward-reaching, balanced pose and faces fearlessly towards the future. Schlemmer served in the German army on the Western and Eastern Fronts in 1914 and 1915. After sustaining an injury in June 1915 he served behind the front lines for the rest of the war, allowing him to paint and develop new experiments in dance.

Kröller-Müller Museum, Otterlo, The Netherlands

X68941

Oskar Schlemmer 1888–1943

Born and worked Germany

Two constructive heads (sketch for a metal sculpture)

Zwei konstruktive Köpfe (Entwurf zu einer Metallplastik)

1921–2

Ink on paper

Staatsgalerie Stuttgart, Graphische Sammlung, acquired 1951

X68992

Cuthbert Hamilton 1885–1959

Born India, worked Britain

Reconstruction

1919–20

Graphite, crayon and gouache on paper

Jutting walls, steely grey beams and zig-zagging steps converge in this image of the city being repaired and rebuilt. The abstract rhythm of coloured shapes suggests the speed of change following the end of war. Oblique shapes create the effect of severe perspective, suggesting a high-rise building or construction site seen from high above or the streets below. Hamilton served as a Special Constable during the First World War. From 1920, he exhibited with other experimental British artists as part of the newly-formed 'Group X'.

Tate. Purchased 1965

T00758

Paul Citroen 1896–1983

Born Germany, worked Germany and the Netherlands

Metropolis

1923

Printed paper and photographs on paper

Citroen constructed this image of the modern city using more than two hundred images cut from newspapers and postcards. From 1919 he studied at the Bauhaus School in Weimar, where the integration of art and life through modern architecture and design was a central tenet. This photomontage was shown in the school's first exhibition in July 1923 and became widely known over the following years. It was an important source of inspiration for Fritz Lang's expressionist science-fiction film **Metropolis** (1927), set in a dystopian future.

Leiden University Library, PK-F-57.337

X68953

CREDITS

AFTERMATH:

ART IN THE WAKE OF WORLD WAR ONE

5 JUN – 23 SEP 2018

Curated by Emma Chambers, Curator, Modern British Art,
and Rachel Rose Smith, Assistant Curator, Modern British Art.

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

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13.00–15.00

£12 / Concessions £8

MIND TO MIND: ROUNDTABLE

Clore Foyer, Tate Britain

Saturday 7 July, 15.00–17.00

£5

These events are provided by Tate Gallery on behalf of Tate Enterprises LTD.

PERFORMANCE:

WILLIAM KENTRIDGE THE HEAD & THE LOAD

Tate Modern, Turbine Hall

11–15 July

£20

Music, dance, projections and shadow play combine to tell the story of the vast number of African porters and carriers who served during the First World War.

EXHIBITION:

MAGIC REALISM: ART IN WEIMAR GERMANY 1919–33

Tate Modern

30 July 2018 – 14 July 2019

Free

