GERMAN EXPRESSIONIST PAINTINGS

from THE COLLECTION OF MR. & MRS. MORTON D. MAY
Participating Museums

THE DENVER ART MUSEUM
UNIVERSITY OF CALIFORNIA, LOS ANGELES, ART GALLERIES
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EXHIBITION • 1960-1962
FOREWORD by VINCENT PRICE

By this time on the American scene the collector has come to be considered as something other than an eccentric individual who wants to surround himself with visual proof of his wealth and/or his taste.

Our museums are among the richest in the world because of the generosity of collectors. Some, to be sure, wanted from the beginning to leave memorials to themselves but many, especially today, collect for the purpose of sharing their knowledge and good fortune with the public at large.

They buy paintings, sculpture, archeological and ethnological material for the express purpose of either adding to collections already in existence in their local museums or of opening up new fields of study and appreciation for art students.

Morton D. May's brilliant assemblage of German Expressionist art here displayed is only a part of his interest as a collector but this field represents his main theme for several reasons. He has unfailingly excellent judgment in this area of art; he has been able to take advantage of the fact that he was in on the ground floor of the reevaluation of this particular school of painting and sculpture; and most importantly, he wanted to make his home town, St. Louis, Missouri, a study center for German Expressionism by gathering together the most varied and comprehensive collection of it in existence today.

He has been an exemplary collector in his generosity in lending works of art to many museums over the years. Now he makes this magnificent display possible to areas that have not seen it before and includes in this exhibition almost his entire collection. Thus we are given a double treat here of seeing some of the finest and most powerful paintings of our century and of being let in on the very personal taste of one of America's great young collectors.
1. ERNST LUDWIG KIRCHNER, Circus Rider, 1914
German Expressionism

There is a basic duality in Expressionism. One segment of artists placed its belief in the autonomy of plastic form and the other segment in the autonomy of psychological force and statement. This duality has given both laymen and critics difficulty in comprehending Expressionism as a twentieth century movement. The artists of this period were searching the field of related arts such as literature and music, and were avid readers of sociological, philosophical and technical treatises. Many of the artists were greatly impressed by the tenets of the French philosopher, Bergson, who insisted that intuition rather than reason is the basic quality which produces art. Consequently, Expressionism became a mythical exploration of the universal significances, forces and tensions which lie behind everyday forms. This subjective approach was dominated by the mood of the artist and directed his psychological aims.

In a large sense, Expressionism has always been an underlying force in the art of Central Europe. In Matthias Grünewald’s “Isenheim Altarpiece”, in Albrecht Dürer’s “Four Apostles Altarpiece” and in Albrecht Altdorfer’s “Battle of Alexander”, we have, before 1530, several full-blown examples of the essence of Expressionism. These paintings reveal the dominance of the artist’s mood, psychological integrations of color, tensions of form, swirls of line, mystical exaggerations of features, gestures, energies, lighting effects and subjective rhythms. Expressionistic art seems to appear in Central Europe prior to or during cataclysmic events such as the advent of Martin Luther or the coming of World War I and World War II. This tendency arises whenever social tensions become so strong that reason cannot resolve them and intuition takes over. Such was the case at the beginning of the twentieth century when Germany, having emerged from the aftermath of the Franco-Prussian war, found herself a new world power, far behind the developments of France and England. The writings of Stefan George advocated social revolution as the only means of preventing twentieth century society from destroying itself. His writings served to deflect the course of German mysticism into a criticism of society. His ideas fostered a series of satires upon the military caste and the middle class painted by Kirchner, Pechstein, Grosz and Klee. While much of this movement was iconoclastic in its nature, it did have a constructive aspect. The pervasive air of disenchantment with the status quo extended to the art academies of Munich, Berlin and Dresden where older, meticulous techniques for painting genre and historical subjects were still being taught along with the decorative romanticism of the Jugendstil. Young artists began to federate themselves into secessionist groups which organized exhibitions of French Post-Impressionist paintings, with the purpose of acquainting young German artists with the aesthetic revolutions which were taking place elsewhere in Europe. Beginning about 1901, these exhibitions featured the works of Toulouse-Lautrec, Van Gogh, Gauguin and members of the Synthesist circle.

The first group to feel the impact of the new books and exhibitions was “Die Brücke” (The Bridge), largely composed of students of the Dresden Technical School. Among the members were Ernst Kirchner, Karl Schmidt-Rottluff, Erich Heckel and Emil Nolde. This group was active in Dresden 1905-1910 and in Berlin 1910 through 1913. Max Pechstein, who joined this group in 1908 was ousted in 1912, and Otto Mueller who joined in 1910, were also influential in the development of Die Brücke. The members of this group adopted the wide brushwork, strong coloration, black line separation and some elements of landscape and figure composition from Paul Gauguin, together with bold broken color impastos from Van Gogh.
Additional influences of distortion and tension came from the graphic work and paintings of the Scandinavian Munch, in which the heavy lines and simplified forms were bent into an agonized expression of lonely melancholy and protest against the vicissitudes of middle class life. Under these influences, the artists of Die Brücke began to develop strident orchestrations of color and form for psychological effects and turned a moody eye toward the people and landscapes of their everyday environment. Their paintings began to separate themselves violently from the output of the German academies as well as from the formal elegance of the followers of French Impressionism. From this time on the basic interests of Expressionism were so strongly established that French Fauvism became a parallel to German Expressionism rather than a source of influence for it. Cubism did not provide Kirchner and other members of Die Brücke with new intellectual concepts of space and form, new disciplines, or common denominators, but gave them only sharp-edged planes and elements of distortion as additional techniques for their own works.

It was from Die Brücke that German artists derived a sense of being modern and being German. Here was forged the mainspring of the mechanism of German Expressionism which was to continue in force for half a century. Its emphasis lay in the area of psychological force and statement.

In Munich the Academy, which had enjoyed great prestige in the last quarter of the nineteenth century, continued to draw expatriates from Switzerland, Russia, Poland and Austria. The more liberal and restless of these soon found themselves out of sympathy with the Academy; and joined the outer ring of smaller groups such as the Phalanx, which was aware of and strongly interested in French Post-Impressionism and the Fauves.

In 1909, Kandinsky, Jawlensky, Kubin, Schnabel, Munter, Wittenstein and a few other artists, founded the New Artists Federation of Munich and held their first exhibition at the Tannhauser Gallery late in the same year. Holding no other aim than to unite all young artists in one group and with no particular aesthetic program other than diversity, this group grew to gigantic proportions within a year. Kandinsky and Marc began to prepare an illustrated publication which was titled "Der Blaue Reiter" (after a painting by Kandinsky) and which was to demonstrate the importance of diversity in the works by members of the New Artists Federation. Before the book could be published, the group had split apart over the question of jury and standards for its third exhibition (1911). Kandinsky, Marc, Kubin and Munter resigned from the Federation and together with Campendonk, Macke and a few others, formed a new group which took its name from the title of the book which Kandinsky and Marc were about to publish, namely "Der Blaue Reiter".

This group grew to monumental proportions when it included new members of the Munich area such as Paul Klee, as well as members of Die Brücke of Dresden and Berlin, plus honorary membership from Braque, Delaunay, Picasso, Derain, Larionov, Malevitch and numerous other French and Russian artists.

In contrast to the nationalistic motivation and single idiomatic approach to painting which characterized Die Brücke—the inaugural catalogue of "Der Blaue Reiter" declares: "We do not seek to propagate any precise or particular (art) form; our aim is to show, through a variety of forms represented, how the inner desire of the artist expresses itself in different ways". The inclusion of foreign works by Fauves, Cubists, Orphists and Suprematists in Der Blaue Reiter exhibitions was only one aspect of the international orientation of the group. Within the Munich group itself, the greatly diversified participation of its new members in the new currents of art coming from France and Russia, testified to the new spirit in South German art. From this point on, Der Blaue Reiter began to make significant, far-reaching and long-enduring contributions to the blood stream of international art.
Among these were Kandinsky's development of non-objective painting, Klee's incredibly versatile creations and his pointing out a way of fusion of life motivations, eclectic inspirations and artistic individuality. Also among these were Marc's, Macke's and Campendonk's extensions of Cubism and Orphism into the area of German folk art and folk tales; and Feininger's perfectionist architectural abstractions. Although "Der Blaue Reiter" as a group were dispersed by World War I which took the lives of two of its leaders, Marc and Macke, a number of the group reconvened to give guidance to the post-war Bauhaus and to give substance to the new International style. The emphasis of this group was in the autonomy of plastic form.

While much of the development of German Expressionism took place within the framework of the Secession groups, the Artists Federation, Die Brucke and Der Blaue Reiter many significant contributions were made by the solitaries and independents who worked outside of the groups, although strongly influenced by the movements. Among these were Lovis Corinth, Carl Hofer, Ludwig Meidner, Christian Rohlfs, Oskar Kokoschka and Max Beckmann. Lovis Corinth began as a rather mundane interpreter of modified French Impressionism. Prior to 1911, it is only the intensified coloration, sensuousness and vigor which distinguishes Corinth from the host of French and German followers of Impressionism. A very severe illness in 1911 made Corinth far more introspective and his paintings far more expressionistic. His later self portraits and religious paintings have a somber coloration and slashing brushwork which develop into emphatic monuments of dissolved form. Carl Hofer was an extender of Cezanne into German Romanticism. Underlying Hofer's landscapes, card players and figures in windows or at the seaside, is a solidity of form and a mask-like quality which reveal the psychological relationships of the subjects to the artist along with Proto-Cubist influences of Picasso and the ghostly masks of Ensor. Ludwig Meidner is one of the least known of the solitaries. Some of his candle-light portraits of forgotten people suggest influences from Van Gogh and Carriere. Other of his works such as "Burning City", 1913, are apocalyptic visions in expressionist form, of the destruction which was to follow in World War I and II. Christian Rohlfs was perhaps the strangest, the oldest and most arresting of the independent Expressionists. At the age of 56 in 1905, his paintings in the Impressionist style changed into broad areas of throbbing color overlaid with a network of impastoed brush strokes which were derived from the influences of Van Gogh. His later figure painting suggests affinities with Rouault in its textures, melting planes and bold, dark lines.

Oskar Kokoschka is perhaps the "classic" painter of Expressionism, although he arrived at his position as a solitary outside of the framework of Die Brucke and Der Blaue Reiter. His sensitive and penetrating portraits of learned men of Vienna were so profound and prophetic that it was said that it took twenty years for the sitter to grow to resemble the portrait Kokoschka made of him. His large canvases of figures such as "Windbraut" drew the latent expressionism of the Baroque masters such as Rubens and El Greco into the circle of twentieth century German Expressionism. Kokoschka's work summed up and personified German Expressionism so directly and vigorously that it became a universal phenomenon synonymous with Expressionism.

Max Beckmann is one of the greatest and the last of the Expressionist masters. Beckmann's official connection with German Expressionist organizations is limited to the year 1910 when he served as a member of the executive committee of the Berlin Secession. He resigned from this group in 1911 convinced that he could develop his work better by himself. Beckmann's metier was the human figure. He said: "I seek to enclose man, 'monster of such terrifying and convulsive vitality', in a structure of lines and planes." He began to achieve these moving portraits of the strength and tribulations of mankind after his experiences on the battlefields from 1914 to 1918.
While the major post-war efforts of the surviving Munich Blaue Reiter were directed toward abstract or non-objective painting and industrial design, some of the Berlin segments returned to symbolic representationalism or Neue-Sachlichkeit (New Objectivity) early in the 1920's. This group regarded Beckmann as the chief exponent and master of their objectives. Needless to say, Beckmann profited immensely from many of the traditional masters, Bosch, Charronton, Piero della Francesco, Signorelli, El Greco and Delacroix; and he frequently acknowledged his indebtedness to them. It is also certain that the figure paintings of Cezanne and Picasso played a strong part in the formation of his later style, without changing the basic structure of his art. While some of his later work includes landscapes, still lifes, portraits and nudes, the main stream of his art deals with personal allegory and human enigma. Political persecution drove Beckmann from Frankfurt to Berlin in 1933, from Berlin to Amsterdam in 1937. From 1947 to 1949 he taught at Washington University in St. Louis where he formed a strong personal friendship with Morton D. May. In the summer of 1949, Max Beckmann taught at the University of Colorado, and in 1950 he died in New York.

The Morton D. May collection is a remarkable aggregation of the works of many of the major artists of German Expressionism. The range of time represented by the ninety works in the collection runs from 1905 to 1950. The forty-nine works by Beckmann afford an unrivalled opportunity to see many of the chief works by this master Expressionist . . . unquestionably the most complete collection of Beckmann’s work in existence at this time.

In presenting this splendid collection to the public, we are greatly indebted to Mr. Morton D. May for his generosity in permitting his collection of German painting to be exhibited throughout the country for two years. Credit is also due to the following department stores for their co-sponsorship of this catalogue: May-D & F, Denver; The May Company, Los Angeles; The May Company, San Diego; M. O’Neil, Akron; Strouss-Hirshberg, Youngstown; Kaufmann's, Pittsburgh, and Hechts in Washington and Baltimore.

OTTO KARL BACH
Director, Denver Art Museum
CATALOGUE OF THE EXHIBITION
DIE BRÜCKE (1 through 22)

ERNST LUDWIG KIRCHNER (German, 1880-1938)
* 1. CIRCUS RIDER, 1914, oil on canvas
   80 x 60 inches
* 2. TAVERN, 1909, oil on canvas
   Signed lower right, 27½ x 31½ inches
* 3. STILL LIFE WITH GLASSES, 1913, oil on canvas
   39½ x 29½ inches
* 4. VIEW FROM THE WINDOW, 1912, oil on canvas
   47½ x 36 inches
5. GIRL IN A GREEN BLOUSE, 1913, oil on canvas
   31½ x 27½ inches
6. ICE RINK AND SKATERS, 1924, oil on canvas
   35½ x 47 inches

ERICH HECKEL (German 1883- )
* 7. BATHERS, 1913, oil on canvas
   Signed lower right, 32½ x 37½ inches
* 8. POND IN THE FOREST, ca. 1912, oil on canvas
   Signed lower right, 31 x 35 inches

KARL SCHMIDT-ROTTLUFF (German, 1884- )
* 9. RISING MOON, 1912, oil on canvas
   Signed lower right, 34½ x 37½ inches
* 10. LANDSCAPE, 1913, oil on canvas
    Signed lower left, 30 x 35½ inches
* 11. TIGER LILIES, ca. 1920, oil on canvas
    Signed lower right, 35½ x 30 inches

OTTO MUELLER (German, 1874-1950)
*12. THE SISTERS, 1926, oil on canvas and masonite
    Signed lower left, 35½ x 27½ inches
*13. THREE GIRLS IN THE WOODS, ca. 1913, oil and tempera on burlap and masonite
    Signed lower left, 47½ x 52½ inches
*14. SELF PORTRAIT, 1921, oil on burlap
    24½ x 16¼ inches

MAX PECHSTEIN (German, 1881-1955)
*15. INDIAN AND WOMAN, 1910, oil on canvas
    Signed lower left, 32½ x 26½ inches
16. DAY OF STEEL, 1911, oil on canvas
    Signed lower left, 39½ x 39½ inches
17. BAY OF MONTEROSSO, triptych, 1917, oil on canvas
    Left and center panel signed lower left, right panel signed lower right, 27¾ x 31½ inches, each panel
18. STILL LIFE IN BLUE, 1918, oil on canvas
    47½ x 34¾ inches
*19. SUNSET, ca. 1921, oil on canvas
    Signed lower right, 31½ x 39 inches

EMIL NOLDE (German, 1867-1955)
*20. FLOWER GARDEN, ca. 1913, oil on canvas
    Signed lower right, 28½ x 34¾ inches
*21. RED SUNSET WITH CLOUDS, 1915, oil on canvas
    Signed lower right, 34 x 39¼ inches
*22. WOMAN IN BRIGHT LIGHT, 1912, oil on canvas
    Signed on reverse side, 23½ x 19 inches
OTHER GERMAN PAINTERS (23 through 35)

PAUL KLEINSCHMIDT (German, 1883-1949)

*23. VIEW OF THE SEA, 1937, oil on canvas
   Signed lower left, 47½ x 29 inches

24. BALLERINA, 1938, oil on canvas
   Signed lower center, 47 x 37½ inches

25. CYPRUS TREE, 1938, oil on canvas
   Signed lower center, 28¼ x 20 inches

LOVIS CORINTH (German, 1858-1925)

*26. GETTING UP, 1910, oil on canvas
   Signed upper right, 19¼ x 19½ inches

CHRISTIAN Rohlfs (German, 1849-1938)

27. LANDSCAPE WITH TREES, 1910, oil on canvas
   Signed lower right, 23¾ x 39 inches

*28. MAN AND WOMAN, 1917, oil on canvas
   Signed lower right, 31½ x 23¼ inches

CARL HOFER (German, 1878-1955)

*29. BY THE SEA, 1914, oil on canvas
   Signed lower right, 53¼ x 56 inches

*30. FAREWELL, 1913, oil on canvas
   Signed lower right, 62¼ x 31¾ inches

OSKAR KOKOSCHKA (German, 1886- )

*31. THE SLAVE, 1923, oil on masonite
   Signed lower left, 41½ x 30½ inches

*32. THE PAINTER, 1924, oil on masonite
   Signed middle left, 22½ x 51¼ inches

DR. LUDWIG MEIDNER (German, 1884- )

*33. BURNING CITY, 1913, double-faced, oil on canvas
   Signed lower right, 26½ x 31¼ inches

KONRAD FELIXMEUILLER (German, 1897- )

34. PORTRAIT OF LUCA, 1920, oil on canvas
   37¾ x 29½ inches

ANTON KERSCHBAUMER (German, 1885-1931)

35. LANDWEHR CANAL, 1920, oil on canvas
   29 x 36½ inches

DER BLAUE REITER (36 through 45)

HEINRICH CAMPENDONK (German, 1889-1957)

*36. HARLEQUIN AND COLUMBINE, 1913, oil on canvas
   64½ x 78 inches

37. BUCOLIC LANDSCAPE, 1913, oil on canvas
   Signed middle right, 39⅓ x 33½ inches

LYONEL FEININGER (American-German, 1871-1956)

*38. THE JESUITS II, 1913, oil on canvas
   Signed lower left, 28¼ x 23¾ inches

WASSILY KANDINSKY (Russian-German, 1866-1944)

*39. WINTER LANDSCAPE, 1911, oil on canvas
   Signed lower right, 37½ x 40 5/16 inches

PAUL KLEE (Swiss-German, 1879-1940)

*40. UNTITLED, 1929, oil on wood panel,
   17¼ x 15 inches

*41. THE DANCER, 1930, oil on linen,
   Mounted on masonite panel, 17¼ x 15 inches

ALEXEJ VON JAWLENSKY (Russian-German, 1864-1941)

*42. SPRING, 1912, oil on canvas
   26½ x 19½ inches

*43. EGYPTIAN GIRL, 1913, oil on masonite
   Signed upper left, 21 x 19½ inches

AUGUST MACKE (German, 1887-1914)

*44. LANDSCAPE WITH SAILBOAT, COW AND FIGURES, 1914
   Oil on canvas, 20½ x 20 2/5 inches

FRANZ MARC (German, 1880-1916)

*45. DEER AND GOAT, 1913, oil on canvas
   Signed lower left, 23½ x 16 inches
PAINTINGS by MAX BECKMANN (46 through 94)

MAX BECKMANN (German, 1884-1950)

46. STORMY DAY AT SEA, ca. 1905, oil on canvas 29 x 36½ inches

47. SHIPWRECK, 1908, oil on canvas  Signed lower right, 31⅜ x 27½ inches

*48. DESTRUCTION OF MESSINA, 1909, oil on canvas  Signed lower right, 99½ x 103 inches

*49. PORTRAIT OF MINNA WITH PURPLE SHawl, 1910, Oil on canvas, 54 x 39½ inches

50. LANDSCAPE NEAR WANGERGOOGE, 1910, oil on canvas 27¾ x 31½ inches

51. SINKING OF THE TITANIC, 1912, oil on canvas 104½ x 130 inches

*52. DREAM, 1921, oil on canvas Signed right center, 71⅜ x 35⅞ inches
    Cover illustration

*53. TRAPEZE, 1923, oil on canvas Signed lower left, 77¾ x 33⅝ inches

54. AT THE LIDO, 1924, oil on canvas Signed lower left, 28 3/5 x 35 4/5 inches

*55. GENOA, 1927, oil on canvas Signed lower right, 65½ x 66½ inches

56. DR. CURT GLASER, 1929, oil on canvas Signed lower right, 37½ x 29½ inches

57. LYING NUDE, 1929, oil on canvas 33⅝ x 48⅛ inches

58. MME. TESSIER IN AMPHITRYON, 1929, oil on canvas Signed lower right, 57½ x 35 inches

59. STILL LIFE WITH VASE, 1931, oil on canvas Signed lower left, 23½ x 11¾ inches

*60. THE BATH, 1931, oil on canvas 70 x 48 inches

61. GARDEN IN OHLSTADT, 1933, oil on canvas Signed lower right, 25½ x 39½ inches

62. FILM STUDIO, 1933, oil on canvas Signed lower right, 25⅜ x 37½ inches

63. MORNING, 1933, oil on canvas 25½ x 10⅞ inches

64. GIRLS PLAYING WITH DOGS, 1933, oil on canvas Signed lower right, 25⅜ x 38⅞ inches

65. STILL LIFE, 1933, watercolor Signed lower left, 20 x 25½ inches

66. THE GREEN ROBE, 1934, oil on canvas Signed lower right, 55½ x 28½ inches

*67. SELF PORTRAIT IN A LARGE MIRROR WITH CANDLE, 1934, oil on canvas Signed upper left, 39⅜ x 25½ inches

68. STILL LIFE WITH ORCHIDS AND CHAMPAGNE BOTTLES, 1934, oil on canvas Signed lower center, 26½ x 43¼ inches

69. ZANDVOORT, 1934, oil on canvas Signed lower left, 16 x 39 inches

70. FEMINA, 1936, oil on canvas Signed lower left, 24 x 55½ inches

*71. THE KING, 1937, oil on canvas Signed upper left, 53¼ x 39⅛ inches

*72. BIRDS' HELL, 1937, oil on canvas Signed upper right, 47 1/3 x 63 inches

73. STILL LIFE WITH TELESCOPE, 1938, oil on canvas Signed lower left, 43¼ x 27½ inches
PAINTINGS by MAX BECKMANN (Continued)

74. ACROBATS, triptych, 1939, oil on canvas
   Left panel signed lower center, center panel signed lower right, right panel signed lower center, center panel: 78½ x 67 inches, side panels: 78½ x 35½ inches

75. ACROBAT ON TRAPEZE, 1940, oil on canvas
   Signed lower left, 57½ x 35½ inches

76. BICYCLE ROAD IN HOLLAND, 1943, oil on canvas
   Signed lower center, 28 x 19 inches

77. CAFE BANDOL, 1944, oil on canvas
   Signed lower right, 27½ x 28¾ inches

78. STORMY SEA, 1944, oil on canvas
   Signed lower left, 17¾ x 33½ inches

79. LUDWIG BERGER, 1945, oil on canvas
   Signed upper left, 53 x 35½ inches

80. OLYMPIA, 1946, oil on canvas
   Signed lower right, 35½ x 59¼ inches

81. THE WINDMILL, 1946, oil on canvas
   Signed lower center, 51½ x 29½ inches

82. TWO WOMEN AT THE STAIRCASE, 1947, oil on canvas
   Signed lower right, 37½ x 22 inches

83. TWO CIRCUS ARTISTS, 1948, oil on canvas
   65 x 34½ inches

84. FISHERWOMEN, 1948, oil on canvas
   74 x 54½ inches

85. STILL LIFE WITH ORANGE AND RED ORCHIDS, 1948
   Oil on canvas, signed upper left, 35½ x 22 inches

86. COLORADO LANDSCAPE, 1949, oil on canvas
   Signed lower right, 56 x 36 inches

87. WOMAN IN CHEMISE ON BALCONY, 1949
   Oil on canvas, signed lower left, 37½ x 13½ inches

88. LARGE INTERIOR STILL LIFE (blue), 1949, oil on canvas
   Signed lower center, 56 x 35 inches

89. MORTON D. MAY, 1949, oil on canvas
   Signed upper left, 30 x 20 inches

90. STILL LIFE WITH WINE FLASK AND CELERY, 1949
   Oil on canvas, signed lower left, 20½ x 35½ inches

91. STILL LIFE WITH ONIONS, 1949, oil on canvas
   Signed lower left, 21½ x 33½ inches

92. FRED CONWAY, 1949, oil on canvas
   Signed upper right, 24½ x 19½ inches

93. CITY NIGHT, 1950, oil on canvas
   Signed lower left, 65¼ x 75¼ inches

94. SELF PORTRAIT IN BLUE JACKET, 1950, oil on canvas
   Signed lower right, 55 x 36 inches

In this catalogue listing, height precedes width
Pictures marked with asterisk are illustrated
2. ERNST LUDWIG KIRCHNER, Tavern, 1909
3. ERNST LUDWIG KIRCHNER, Still Life with Glasses, 1913
4. ERNST LUDWIG KIRCHNER, View from the Window, 1912
9. KARL SCHMIDT-ROTTLUFF, Rising Moon, 1912
10. KARL SCHMIDT-ROTTLUFF, Landscape, 1913
11. KARL SCHMIDT-ROTTLUFF, Tiger Lilies, ca. 1920
12. OTTO MUELLER, The Sisters, 1926
13. OTTO MUELLER, Three Girls In The Woods, ca. 1913
14. OTTO MUELLER, Self Portrait, 1921
15. MAX PECHSTEIN, Indian and Woman, 1910
19. MAX PECHSTEIN, Sunset, ca. 1921
20. EMIL NOLDE, Flower Garden, ca. 1913
21. EMIL NOLDE, Red Sunset with Clouds, 1915
22. EMIL NOLDE, Woman In Bright Light, 1912
23. PAUL KLEINSCHMIDT, View Of The Sea, 1937
26. LOVIS CORINTH, Getting Up, 1910
28. CHRISTIAN Rohlfs, Man and Woman, 1917
29. CARL HOFER, By the Sea, 1914
30. CARL HOFER, Farewell, 1913
32. OSKAR KOKOSCHKA, The Painter, 1924
33. DR. LUDWIG MEIDNER, Burning City (Reverse Side), 1913
36. HEINRICH CAMPENDONK, Harlequin and Columbine, 1913
38. LYONEL FEININGER, The Jesuits II, 1913
39. WASSILY KANDINSKY, Winter Landscape, 1911
PAUL KLEE, Untitled, 1929
41. PAUL KLEE, The Dancer, 1930
42. ALEXEJ VON JAWLENSKY, Spring, 1912
43. ALEXEI VON JAWLENSKY, Egyptian Girl, 1913
44. AUGUST MACKE, Landscape with Sailboat, Cow and Figures, 1914
45. FRANZ MARC, Deer and Goat, 1913
48. MAX BECKMANN, Destruction of Messina, 1909
49. MAX BECKMANN, Portrait of Minna with Purple Shawl, 1910
53. MAX BECKMANN, Trapeze, 1923
55. MAX BECKMANN, Genoa, 1927
MAX BECKMANN, The Bath, 1931
67. MAX BECKMANN, Self Portrait in Large Mirror with Candle, 1934
72. MAX BECKMANN, Birds' Hell, 1937
81. MAX BECKMANN, The Windmill, 1946
B3. MAX BECKMANN, Two Circus Artists, 1948
84. MAX BECKMANN, Fisherwomen, 1948
86. MAX BECKMANN, Colorado Landscape, 1949
MAX BECKMANN, Large Interior Still Life, 1949
92. MAX BECKMANN, Fred Conway, 1949
94. MAX BECKMANN, Self Portrait in Blue Jacket, 1950