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Robert Fishko, *Director*

GEORGE GROSZ

(1893 – 1959)

Berlin Street Scene, 1930

watercolor

22 x 23 ½ inches

signed and dated lower right "*Grosz / 30*"

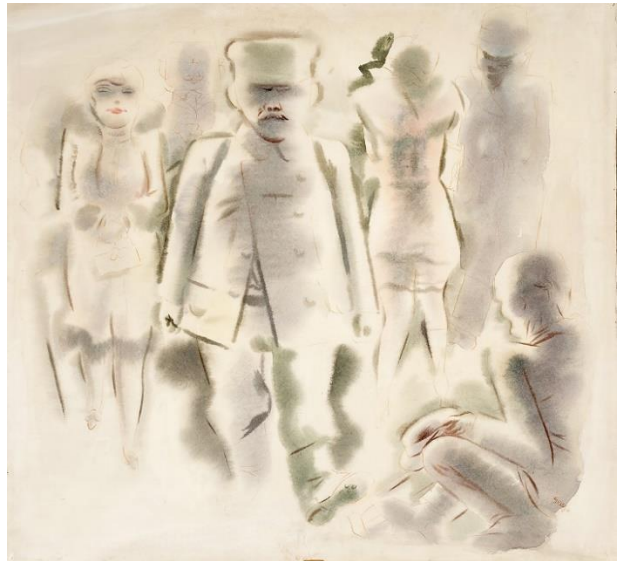
Provenance

The Artist

Collection of Ulrich Becher, Germany

Private Collection, New York

Forum Gallery, New York



Ralph Jentsch, author of the George Grosz Catalogue Raisonné, has kindly confirmed the authenticity of this work.

Exhibition

Not For Sale, Tel Aviv Museum of Art, Israel, 1992

Radical Views: Philip Evergood and George Grosz, Forum Gallery, New York, NY,
January 17 – February 21, 1998

George Grosz & Elfriede Lohse-Wächtler, Galerie St. Étienne, New York, NY,
September 23 - November 11, 1998

Note

George Grosz was an ideologically committed artist, an agitator who used his art as a weapon in the convulsed Germany of the early twentieth century. His caustic, caricatured studies of corrupt officers, war profiteers, exploitative industrialists and prostitutes led to his persecution by the German government. Grosz emigrated to the US in 1933 and became a citizen in 1938. He was declared an "Enemy of the State" by the Nazi regime, and his works were confiscated from the German museums. Today, there is a permanent museum for his work in Berlin, and he is revered as one of the greatest of German artists of the period, including Max Beckmann and Otto Dix.

The first owner of *Berlin Street Scene*, 1930, was the important German author and playwright, Ulrich Becher (1910-1990). Becher was a schoolmate, close friend and pupil of George Grosz whose first published book (1932) was victim to the Nazi book burnings in 1933. Like Grosz' drawings and paintings, Becher's written works were denounced by the Nazis as "degenerate" and in need of being expunged. Becher was already in exile, having fled Germany after the Reichstag fire in early 1933. Becher took a more circuitous route than his compatriot George Grosz, going from Germany to Austria, Switzerland and Brazil by way of Portugal before settling in New York City in 1944. His *New Yorker Novellen*, published 1950, was dedicated to George Grosz.

George Grosz and Ulrich Becher were ostracized artists whose works were publicly "burned", both figuratively and, in Becher's case, literally, in Germany. Both men were forced to emigrate and carve out a new existence in exile, shaping their lives and art. Becher returned to Europe in 1948 and settled in Basel, Switzerland until his death in 1990. Grosz remained in the U.S. and returned to Berlin one month before his death in 1959.