Lotte Laserstein, *Evening Over Potsdam,* 1930
Oil on canvas, 110 × 205 cm
Acquired in 2010 from a private collection, Great Britain, with support from the Bundesrepublik Deutschland, the Stiftung Deutsche Klassenlotterie Berlin, the Kulturstiftung der Länder, the Ernst von Siemens Kunststiftung and others

The Art of Society

Dieter Scholz

The Neue Nationalgalerie's presentation of its collection, with works from 1900 to 1945, focuses on *Die Kunst der Gesellschaft* (The Art of Society). Societal issues played a pivotal role in this period encompassing the German Empire and its colonies, colonial genocide, the Weimar Republic, National Socialism, two world wars and the civilizational rupture of the Holocaust. A striking number of the works at the Nationalgalerie reveal a connection to these issues.

The exhibition and catalogue explore the interplay between art and society during this period in 13 sections. Two paintings by Lotte Laserstein and Sascha Wiederhold form the prelude. They were created almost concurrently, yet they represent two different options for art. The large-format painting *Abend über Potsdam* (Evening Over Potsdam, fig. p. 8) from 1930 is considered to be Lotte Laserstein's magnum opus. She was one of the first women to study at the Berlin Academy of Arts, where she was awarded a gold medal in 1925. She had her first solo exhibition in 1930 at the renowned Galerie Gurlitt in Berlin.

Laserstein's work has only begun to be appreciated again in recent years. Her long obscurity had in part to do with the struggle for visibility that women are still waging.[1] Women were long denied access to art academies, even if this no longer applied to Laserstein. Women artists have been and continue to be underrepresented. The proportion of their works remains low in the Nationalgalerie as well. This state of affairs, however, was not the only reason for decades of oblivion in Laserstein's case. Her realistic style was overshadowed by the artistic avant-gardes. The painting *Abend über Potsdam,* like the painter's other works, is indebted to a realism that runs as a common thread through modern art alongside these avant-gardes but has received considerably less attention. Although Laserstein's work undoubtedly evokes atmospheric echoes of the New Objectivity movement, her painting style is neither objectifyingly cool nor markedly socially critical.

Laserstein's *Abend über Potsdam* is, to some extent, a counterproposal to a mural by Anton von Werner, a history painter of the German Empire. His work was painted in 1899 for the dining room of newspaper publisher Rudolf Mosse's villa on Leipziger Platz in Berlin. *Das Gastmahl der Familie Mosse* (The Mosse Family Banquet, fig. p. 11) depicts a lively repast against a rural backdrop. The family and their circle of friends are costumed in the style of 16th and 17th century Spanish and Dutch

fashions. The painter draws on imagery familiar in Old Masters' paintings. When compared with Anton von Werner's historicist pomp, the modernism of Lotte Laserstein's work becomes particularly apparent.

The clear readability of Laserstein's image makes it tempting to attribute it the immediacy of a photographic snapshot. However, her representation of reality is carefully constructed while also exhibiting art historical references. The set table with its white tablecloth, rendered parallel to the picture plane, inevitably recalls Leonardo da Vinci's famous portrayal of *The Last Supper*, located in the refectory of the Dominican Church of Santa Maria delle Grazie in Milan (1494–98). In that depiction, Jesus is shown at the centre of the gathering.

Laserstein has radically secularized the scene, placing a young woman in Jesus' position. In addition, this woman is wearing a yellow dress. Judas, who betrayed Jesus for money, is often traditionally portrayed in art in a yellow robe (although not in Leonardo's fresco). Furthermore, Jews in many countries and regions of Europe have since the Middle Ages repeatedly been obliged to wear a particularly shaped yellow cloth badge prominently on their chests. The National Socialists picked up on that practice, instituting the compulsory identifying symbol of the stigmatizing yellow Star of David in 1941. This ostracizing measure initiated the everyday persecution, deportation and systematic murder of some six million people at concentration and extermination camps.

It is not known whether Laserstein consciously chose the colour. The yellow could also supplant the sun missing in the image – which, however, would then also pertain to the state of society. "Through this irritating, even unsettling effect, *Abend über Potsdam* can hardly be considered a romantic, atmospheric picture, but rather a sophisticated visualization of the mood of a generation that later would be called the 'lost' one", remarks Anna-Carola Krausse, author of the Laserstein catalogue raisonné. She observes, "Together and yet alone, literally sitting at the edge of the abyss and separated from the rest of the world by a deep chasm, the young people await the things that are to come."[2]

The "Golden" Twenties

Lotte Laserstein created her most impressive works at the end of the 1920s. She masterly portrayed the people of her time, often in specifically modern contexts (such as women in front of a motorcycle or on a tennis court). The artist drew the sum of these individuals into her multi-figure painting *Abend über Potsdam*. Set before a topographically accurate cityscape of Potsdam, just outside Berlin, five people linger in a foreboding melancholy. With the onset of the Great Depression in 1929, the Weimar Republic's Golden Twenties have come to an end; the evening meal has been consumed, the table is almost bare, the future uncertain. Laserstein's painting shares in this social experience of insecurity. The dark clouds presage the advent of bleak times. The rise of National Socialism soon put an end to Laserstein's budding career. As a Jew, the artist found herself compelled to immigrate

Anton von Werner, *The Mosse Family Banquet*, 1899
Oil on canvas, 44.7 × 89 × 3 cm
(oil sketch for the mural destroyed in 1945)
Jüdisches Museum Berlin, formerly in the Rudolf Mosse Collection; confiscated in 1934; restituted in 2016

to Sweden in 1937, where she lived until her death in 1993. These life circumstances also explain the artist's prolonged obscurity. With knowledge of the subsequent course of events, *Abend über Potsdam* becomes a visionary farewell to an entire world.

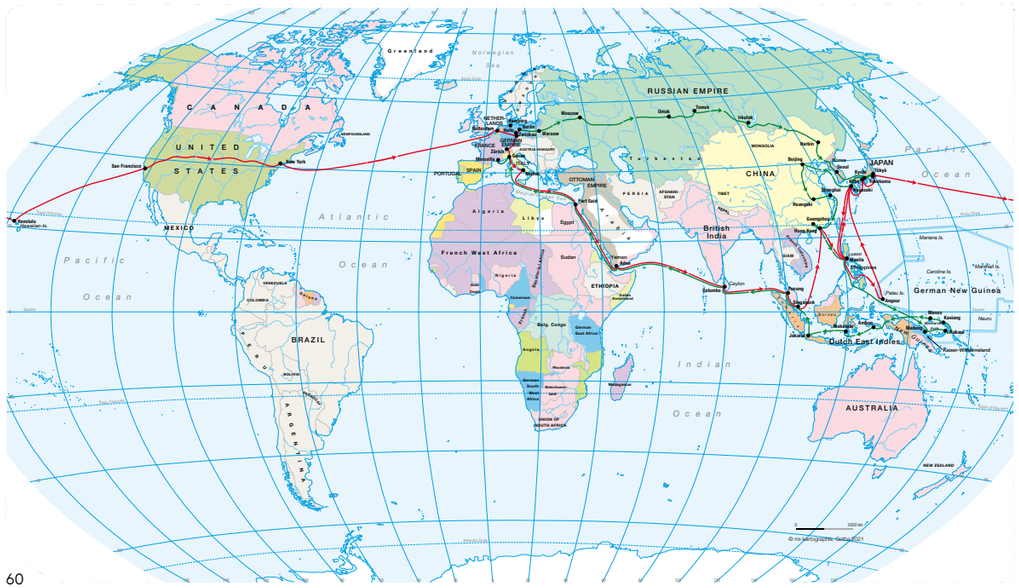
To some degree, Laserstein chose a traditional approach to the painting. She first sketched the figures on an actual terrace, and also painted the city panorama on location. The painting's detailed final appearance was then realized during numerous sessions with her models in the studio. Even if the work seems true to life, it nonetheless depicts an imagined or fictional reality. In a different sense, this is also true of Sascha Wiederhold's 1928 painting *Bogenschützen* (Archers, fig. pp. 20–21). In its assortment of swirling forms and patterns, and its intense colours, the painting initially conveys a stunning visual effect. The image seems abstract, yet anyone willing to make the effort can discover four drawn bows loaded with arrows. Some of the circles are recognizable as hands, with the arms, heads and bodies of the archers and their horses also discernible. A large animal writhes on the ground, obviously wounded and bleeding.

Wiederhold has transformed the pictorial idea of the archers into an exuberant ornamental composition suggesting a cosmic *theatrum mundi* (world stage), in which life and death are linked to the eternal cycle of the stars. The large-scale work may have served as a backdrop for a costume party, a theatre curtain, or a stage set. Indications of such use emerge in the artist's biography. Sascha Wiederhold was born Ernst Walther Wiederhold in 1904 in Münster, Westphalia. In 1924 he went to Berlin, where he commenced studies with Cesar Klein, who instructed the studio class for decorative painting and stage design at the Vereinigte Staatsschulen für Kunst und Handwerk (United State Schools for Fine and Applied Arts). Some of Wiederhold's titles reveal his enthusiasm for theatre arts, while others indicate his fondness

How Is the Brücke Connected to Germany's Colonial History?

The Brücke artists were all born around 1880, except Emil Nolde, who was born in 1867. They grew up at a time when the German Empire became the third largest colonial power in the world. In competition with Spain, Portugal, the Netherlands, Great Britain and France, Germany laid claim to territories in Africa and the South Pacific. In the winter of 1884–85, the "Congo Conference" took place in Berlin, where the colonial powers divided African regions among themselves.

The German colonies were referred to as "protectorates". They were based on German merchants' trading posts, which were guaranteed military protection. For the colonized peoples, German rule manifested itself in everyday oppression and the economic exploitation of people and resources, as well as brutal acts of war and even genocide. The violent aspects of colonial politics received little coverage in the German press. Instead, the German perception of life in the colonies was shaped by imported goods from overseas. Products such as tea, rice, cocoa powder and spices could be purchased in "colonial goods stores" in Germany. People from non-Western cultures were exhibited in circus-like *Völkerschauen* – human zoos. Their ritual and everyday objects were on view in ethnological museums.



The acquisitions of many objects in European museums must today be considered unlawful because they were based on dishonest trading practices, plundering or the theft of cultural heritage. These objects nevertheless had a significant impact on European art. The Brücke artists were particularly fascinated by them. By 1909 these artists had begun visiting the ethnological collections in Dresden, Berlin and Hamburg. They were enthralled by sculptures from Cameroon and bronzes from Benin and works from Mexico's Indigenous Pueblo culture. African culture found its way into the work of the Brücke artists because Erich Heckel's brother Manfred, an engineer in German East Africa (present-day Tanzania), brought back art objects from his travels. Many Brücke paintings are clearly influenced by the figural carvings on meeting house beams from the Palau Islands. The artists adopted their strikingly simplified forms.

Paul Gauguin's works in Tahiti and the Marquesas Islands greatly impacted the Brücke artists' notion of an "earthly paradise". Emil Nolde and Max Pechstein both spent time in the South Pacific in 1913–14, following Gauguin's example. Nolde painted *Papua-Jünglinge* (Papuan Boys) while privately taking part in the "Medical-demographic German New Guinea Expedition" supported by the German Empire's colonial office. The wider setting in which this painting came about was informed by ostensibly scientifically legitimized "racial studies", which assumed the existence of "primitive" levels of civilization. Many of the watercolours Nolde painted during this expedition reference ethnographic photography by combining frontal and profile views of his subjects. A reflection of this approach is evident in the painting *Papua-Jünglinge*.

Dieter Scholz

↑ Colonies of the German Empire in 1914
← Route of the "Medical-demographic German New Guinea Expedition" in which Emil and Ada Nolde took part in 1913–14 in green, and Max Pechstein's itinerary from 1914 in red
→ Ada Nolde on Manus Island, 23 April 1914

Women in Need. The Struggle to Legalize Abortion

Paragraph (§) 218 triggered a widespread debate in Weimar Republic society. It had been incorporated into the penal code in 1871 to prohibit the termination of a pregnancy and make infringements on this prohibition punishable by up to five years in prison. While the Christian church and conservative and nationalist political parties defended the abortion ban, women's groups, Germany's Social Democratic Party (SPD) and the Communist Party of Germany (KPD) advocated for its abolition. They were most concerned with the plight of working-class families whose poverty would only be further exacerbated by each new birth.

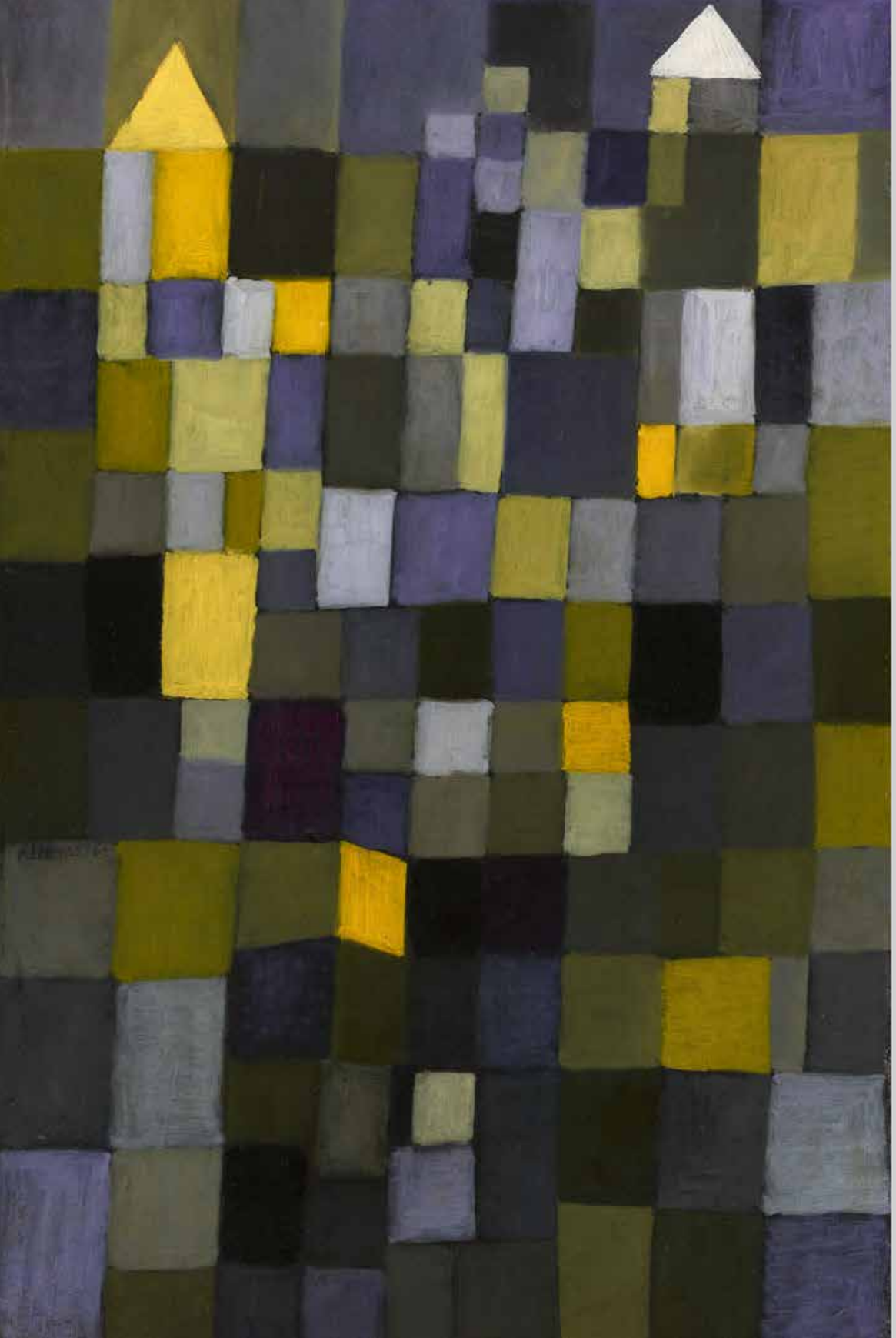
Many artists joined the struggle to legalize abortion. Käthe Kollwitz pointed out the connection between women bearing many children and economic deprivation in the 1924 poster she designed for the KPD, entitled *Nieder mit den Abtreibungsparagraphen!* (Down with the Abortion Paragraphs!). The poster shows a pregnant, prematurely aged working-class woman with two young children wearing an expression of hopelessness. Alice Lex-Nerlinger used a spray technique to create a painting of a group of women struggling to push over a monumental cross bearing the inscription *§ 218*, while the silhouette of a pregnant woman towers over them. In 1931 Lex-Nerlinger's work was shown in the Berlin exhibition *Frauen in Not* (Women in Need), which included many artists both from Germany and abroad.

↗ Handout for the exhibition *Frauen in Not* (Women in Need), Berlin, 1931
→ Käthe Kollwitz, *Nieder mit den Abtreibungs-Paragraphen!* (Down with the Abortion Paragraphs!), poster of the Communist Party of Germany, 1924
→ Alice Lex-Nerlinger, *Paragraph 218*, 1931

Heinrich Ehmsen's 1932 painting *Frauen in Not I* was undoubtedly produced in connection with the exhibition, as he was on its artists' committee. However, Ehmsen himself was not represented because this work was completed after the show opened. His painting, now in the Nationalgalerie, shows a protest march under red flags consisting of men and women, some of whom bear their maternal breasts. Two malnourished infants stand out from the crowd. Some of the protesters' faces are distorted into grotesque grimaces or skulls. The gas masks worn by others were intended to point out the anti-abortionists' true intentions – children were also needed as "cannon fodder" for the war.

Efforts to abolish the abortion law during the Weimar Republic all failed. National Socialist ideology glorified the role of mothers and even increased the punishment for terminating a pregnancy. After the end of the Second World War, § 218 was incorporated into the Federal Republic of Germany's penal code nearly unchanged. It was not until the 1970s that the women's movement drummed up a renewed zeal to abolish the abortion ban with their slogan, "My belly belongs to me!", triggering intense public and parliamentary debates. But not even the social-liberal coalition in power at the time succeeded in changing the law. Today's law still technically prohibits terminating a pregnancy. However, a termination is not punishable if it is preceded by a consultation and carried out within the first trimester of pregnancy.

Irina Hiebert Grun



Modes of Abstraction

Abstraction is considered Classical Modernism's greatest achievement in the visual arts. At its most fundamental level, to "abstract" means to disregard the tangible, representational or concrete form and focus on the essence. The process only becomes truly radical when the object disappears entirely, and colour and form are applied completely independent from it. Only then can we speak of "non-representational art" as one of the variations of abstraction.

Western art history traces a series of increasingly daring experiments that led to the emergence of abstraction. It was connected to a social vision of modernism that reached far beyond the realm of visual art. Abstract art was understood as an entirely new language that appeared to be universal. Nevertheless, abstraction can be found much earlier in non-Western cultures and decorative ornamentation. The Bauhaus was one of the most significant laboratories for abstraction, where fine and applied arts were considered equal and taught side by side. Like Wassily Kandinsky, Paul Klee was a "master" instructor at the Bauhaus. His interpretation of abstract art retained certain representational echoes, and in 1915 he referred to himself as being "abstract with memories".

Paul Klee, *Architecture*, 1923
Oil on hardboard, 58 × 39 cm
Acquired in 1968 from the Galerie Renée Ziegler,
Zürich/Zollikon, for the Nationalgalerie, Berlin (West)

Sharp Looks

The New Objectivity movement established a painting style in the Weimar Republic that brought its subject matter into razor-sharp focus. Embodying a new sobriety, its artists produced sober portraits, still lifes and landscapes precisely reflecting social developments of the times. With his portrait of an emancipated woman sitting in a Berlin café, Christian Schad summarized a modern attitude towards life in the 1920s. The integration of new technologies into the world of work and daily life also found expression, for example, when Kurt Günther showed the radio listener at home (*Der Radionist*) and when Georg Schrimpf captured radio transmission towers in the landscape.

Alongside explicit references to technological progress, visual elements appear whose hidden political or melancholy statements first have to be decoded. In 1933, for instance, Curt Querner painted a self-portrait holding a (stinging) nettle in his hand as a symbol of resistance to the National Socialists, who had just come to power. In another work from 1933, Wilhelm Lachnit painted an allegory of spring, traditionally associated with youth and beauty, but here it appears personified as an ageing, withering woman. *Der traurige Frühling* (The Melancholy Spring) is a symbol for the arts at the beginning of the National Socialist dictatorship.

Rudolf Schlichter, *Portrait of Géza von Cziffra*, 1926–27
Oil on cardboard, 100 × 74 cm
Acquired in 1948 from the Galerie Meta Nierendorf, Berlin, for the Galerie des 20. Jahrhunderts. Gift from the Magistrat von Groß-Berlin to the Nationalgalerie, Berlin (East), 1951

The New Feminine Self-Image

At the start of the 20th century, a process of social modernization began, which went hand in hand with a new understanding of gender roles. During the First World War, women took over new, independent tasks in society and the working world, brought about by the absence of the men, who were at the front. At war's end, many young women did not want to be forced back into their traditional roles and broke with the conventional life-styles expected of them. The introduction of the right to vote in 1918 was another decisive step for the emancipation of women.

Increasing urbanization gave rise to modern mass society, and the increasing demand for employees opened new opportunities for women from lower social classes to earn a living. This new feminine self-image led to the appearance of the "New Woman" in everyday urban life, much like Christian Schad had staged her in his painting *Sonja*. Novels, magazines, film and advertising shaped and communicated the image of this new woman.

The typical modern woman took a job as an employee, working as a saleswoman, shorthand typist or telephone operator. She also frequented cafés and nightclubs alone, without a male companion, and chose her own lovers – whether her choice was male or female. The game with gender boundaries played itself out especially through clothes and fashions, because women rid themselves of their corsets, choosing instead to wear pantsuits, ties and men's hats, as well as knee-length skirts and dresses. Kate Diehn-Bitt depicted herself in this way in her self-portraits, sporting a stylish, short

↗ Call to vote by the Committee of Women's Associations in Germany, poster with a motif by Matha Jäger, Berlin, 1918
→ Telephone operator, 1926
↗ Tamara de Lempicka, cover page, *Die Dame*, vol. 56, no. 21, 1929

haircut and looking androgynous. At the end of the 1920s, Tamara de Lempicka achieved great popularity in Paris with works visualizing a new, emancipated image of women. Her female models exude a melancholy elegance or pride, occasionally in masculine poses, while self-confidently exhibiting their sensuality.

Lempicka's art optimally incorporated itself into the entertainment culture of the times. The artist designed several title pages for *Die Dame*, a chic women's magazine in Berlin. However, the consumer-oriented image of the New Woman it promoted could usually only be realized by women with adequate financial resources. Even if the current fashion style was intended for women of all social classes, unrestricted participation in education, fashion, sports and culture was generally reserved for women from upper and upper middle-class circles. In contrast, a night at the cinema or a new coat often remained hard-earned exceptions for ordinary employees.

With the onset of the world economic crisis in 1929 and its repercussions for society, the social phenomenon surrounding the New Woman increasingly disappeared from daily life. The National Socialists, who rose to power in 1933, fought against this role model of a self-reliant and independent woman. They instead propagated a return to an image of women limited to the conventional roles of wife and mother.

Irina Hiebert Grun

What Is “Degenerate Art”?

The National Socialist dictatorship defamed works of art it viewed as incompatible with its ideology by branding them “degenerate”. Adolf Hitler was fundamentally opposed to “modernity”, resulting in the persecution of all avant-garde tendencies in art. Moreover, work and exhibition bans were placed on Jewish and communist artists.

An exhibition under the title *Entartete Kunst* (Degenerate Art) had been shown in Dresden as early as 1933. The derogatory label was taken up again in July 1937, when numerous works of art were seized from German museums. Only a short time later, some of these objects were put on display and denounced as an “expression of the decline of art” at the *Entartete Kunst* exhibition in Munich. The show travelled to other German cities until 1941 and was viewed by more than three million people.

The criteria used for defining “degenerate art” were hazy at best, and the commissions entrusted with the confiscations made arbitrary decisions. For example, a bronze sculpture by Wilhelm Lehmbruck was confiscated in one museum, but an identical figure was spared in another. And the sculptor Rudolf Belling was represented in both the *Entartete Kunst* exhibition and the *Große Deutsche Kunstausstellung*, which were shown simultaneously in Munich. These antithetical presentations aimed to clearly define the National Socialist artistic ideal.

Approximately 20.000 works of art were removed from more than 100 German museums in further purges after August 1937. Many of the confiscated objects were sold to other countries or exchanged for older works of art. By contrast, works not classified as having “international worth” were destroyed on a massive scale. It is believed the National Socialist regime burned some 5.000 artworks in the courtyard of Berlin’s main fire station in 1939.

The confiscations left gaps in museum collections that still remain. The Nationalgalerie lost more than 500 works, nearly half of which ended up abroad. Attempts have been ongoing since after the war to compensate for these losses in modern art through acquisitions of equivalent pieces. For instance, ten works by Max Beckmann could be purchased between 1949 and 1988. A Beckmann self-portrait head, made of plaster, entered the collection in 1993, to stand in, at least for the time being, for the artist’s *Selbstbildnis im Smoking* (Self-Portrait in Tuxedo) – a painting confiscated by the National Socialists that has been at the Busch-Reisinger Museum of Germanic Culture in Cambridge, Massachusetts (USA) since 1941.

However, it was not until 2018 that the lost work could be more adequately replaced by the painting *Selbstbildnis in der Bar* (Self-Portrait at a Bar). It arrived, together with Beckmann’s *Bildnis Erhard Göpel* (Portrait of Erhard Göpel), as a gift to the Nationalgalerie. Created during the war in 1942, during Beckmann’s exile in Amsterdam, the artist depicts himself in a melancholy thinker’s pose. Sandwiched into the space by a dark scrollwork element at the left of the composition and before a black area to the right, his body seems cramped and constricted, almost locked in. Influenced by the circumstances, it shows a very different Beckmann than the self-portrait he painted in 1927 wearing an elegant tuxedo.

Irina Hiebert Grun

→ Rudolf Belling’s *Triad* and *Head in Brass* in the collection depot for *Entartete Kunst* (Degenerate Art) at Köpenicker Straße 24a in Berlin. Viewed by Adolf Hitler and Joseph Goebbels on 13 January 1938
↗ *Triad* and *Head in Brass* by Rudolf Belling at the *Entartete Kunst* (Degenerate Art) exhibition in Munich, 1937
→ Max Beckmann, *Self-Portrait in Tuxedo*, 1927

The Sculptor Renée Sintenis

Sleeping deer, leaping gazelles, horses rearing up on their hind legs, overconfident foals and frolicking dogs and bears are all part of sculptor Renée (Renate Alice) Sintenis' repertoire. Born in Silesian Glatz in 1888 and raised in Neuruppin, Stuttgart and Berlin, as a young woman she began studying sculpture at the institute associated with Berlin's Kunstgewerbemuseum (Museum of Decorative Arts) in 1907. Family disputes prevented her from completing her studies. But rather than yielding to her father's wish that she become a typist, Sintenis began modelling for the sculptor Georg Kolbe in 1910 and creating her own art in 1913. Two years later, she produced her first animal figurines, which would become her signature pieces. In these small-format, usually bronze cast sculptures, the artist sought to capture each animal's distinctive characteristics. She did so in momentary, ephemeral depictions that give expression to the animals' reflexes and innate instincts, their joyful greetings, their fearful eyes, how they rear up in fright or hone in with undivided focus, sniff out information or retreat into contented states of rest.

→ Renée Sintenis' *Large Berlin Bear* seen in the median strip of the A115 federal motorway, shortly before the interchange to Zehlendorf, c. 1980
→ Renée Sintenis (dressed in a fur coat) with Magdalena Goldmann and Sintenis' fox terrier Philipp in front of the book and art dealers Amelang'sche Buch- und Kunsthandlung at Kantstraße 164, Berlin, 1931
→ Renée Sintenis photographed with *Little Goat*, c. 1927

The sculptor soon celebrated her first successes and was well-established in Berlin society by the mid-1920s. Represented by the gallerist Alfred Flechtheim, her works sold well and Sintenis was a welcome guest at a wide variety of the city's events and festivities. She spent her days horseback riding in Berlin's Tiergarten, strolling down Kurfürstendamm in elegant suits with her terrier by her side or driving her sports car to the Noack foundry. Sporting a fashionably short haircut, androgynous looks and a confident demeanour, the artist personified the Weimar Republic's prototypical modern woman. The numerous self-portraits Sintenis created between 1916 and 1944 are a poignant testament to her self-perception and sensibility. Following Käthe Kollwitz, she became the second woman sculptor to teach at the male-dominated Preußische Akademie der Künste (Prussian Academy of Arts), placing her at the height of her career in 1931. Although Sintenis was not directly affected by work prohibitions or the "degenerate art" campaign, the National Socialist takeover in January 1933 increasingly restricted her artistic practice.

After the Second World War, Renée Sintenis was able to build on her earlier artistic successes. The *Berliner Bär* (Berlin Bear) undoubtedly remains her most popular sculpture. In 1956 she completed the first design of the *Großer Berliner Bär* (Large Berlin Bear), which was installed on an autobahn median strip in 1957, near what was then the border checkpoint Dreilinden between West Berlin and the German Democratic Republic (GDR).
A miniature cast of the upright bear has served as the prize for the Berlinale, the Berlin International Film Festival, since 1960.

Maike Steinkamp

War and Annihilation

Creating modern art under the National Socialist dictatorship required courage long before the outbreak of the Second World War in 1939. And yet, individual cases of artists doing just that have been documented. Four days after Karl Hofer's studio in Berlin was bombed in 1943, he set to work defiantly repainting the works lost, such as *Die schwarzen Zimmer* (The Black Rooms). In Augsburg, Karl Kunz worked under cover of his father's wood and veneer workshop. He used the plywood available there as "canvasses" for his paintings. If danger arose, the planks could simply be turned around to blend into the workshop.

Kunz was inspired to paint *Deutschland erwache!* (Germany, Awaken!) by an image of Pablo Picasso's *Guernica* he had acquired in an under-the-counter purchase in 1942. Picasso himself was already world-famous and working undeterred in German-occupied Paris at the time. His unflinching approach undoubtedly placed him in danger, but he was left unscathed. Meanwhile, Horst Strempel had been processing his own experiences of internment through painting since 1941. Immediately after the end of the war, he completed *Nacht über Deutschland* (Night Over Germany), his triptych addressing the Jewish population's annihilation in National Socialist concentration camps.

Horst Strempel, *Night Over Germany (1st Sketch),* 1945
Oil on chipboard, 60 × 48.5 cm
Acquired in 1985 via the Staatlicher Kunsthandel der DDR with funds from the Kulturfonds der DDR from the estate of the artist; transferred in 1986 to the Nationalgalerie, Berlin (East)