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FOR IMMEDIATE RELEASE

NEUE SACHLICHKEIT: "New Objectivity" in Weimar Germany

September 21 – December 18, 2004

Reception: Tuesday, September 21st, 6:30 – 9:00 PM

Max Beckmann, Hans Bellmer, Karl Blossfeldt, Gottfried Brockmann, Heinrich Maria Davringhausen, Rudolf Dischinger, Otto Dix, Ernst Fritsch, Carl Grossberg, George Grosz, August Heitmüller, Heinrich Hoerle, Karl Holtz, Karl Hubbuch, Hanns Kralik, Franz Lenk, Jeanne Mammen, Otto Möller, Ernest Neuschul, Gerta Overbeck-Schenk, Herbert Ploberger, Anton Räderscheidt, Max Radler, Franz Radziwill, Albert Renger-Patzsch, Franz Roh, August Sander, Christian Schad, Rudolf Schlichter, Georg Scholz, Franz Seiwert, Niklaus Stoecklin, Max Unold, Bruno Voigt, Karl Völker, Nicolai Wassiliev, Erich Wegner, Kurt Weinhold, and others

Ubu Gallery announces **NEUE SACHLICHKEIT: "New Objectivity" in Weimar Germany**, an exhibition of paintings, drawings, photographs and prints which explores a movement that, while defining an era, still defies definition. "Neue Sachlichkeit" or "New Objectivity" can be seen as a return to "realist" traditions provoked by the subjectivity of Expressionism and emotional detachment of non-representational movements. This led to disenchantment in artists' circles throughout Germany and its satellites (particularly Austria and Switzerland) during the span of the Weimar era from 1918 – 1933. Emerging primarily in provincial cities during the turbulent years that followed World War I, New Objectivity sought clarity and definition through "matter-of-fact" observation of material reality. The movement's aim was straightforward, but the lack of a cohesive ideology or specific aesthetic confounds any precise characterization of Neue Sachlichkeit.

From the early 1920s into the 1930s, New Objectivity took on different and often contradictory forms. In Gustav Frederich Hartlaub's seminal essay which accompanied his exhibition, *Neue Sachlichkeit: German Painting Since Expressionism*, at the Mannheim Kunsthalle in 1925, he described New Objectivity as a reaction to Expressionism, characterized by "concreteness" and divided into two distinct groups – the "Verists" and the "Classicists" – the "left" and the "right," a distinction not without political implication, though in several cases those who fell "right" stylistically were politically "left." Verists, such as George Grosz and Otto Dix, sought to activate society by depicting life's specific intensity through "tearing actual things out from the world of real events," while Classicists, such as Heinrich Maria Davringhausen, pursued the "timelessly valid object."

In contrast to Hartlaub's binary division, Franz Roh authored *Post-Expressionism, Magic Realism: Problems of Recent European Painting*, also in 1925, to address what he saw as the various subdivisions of New Objectivity or the "abyss on the left and the right." Roh emphasized "magical" or "fantastic" elements of this new naturalism as a means of setting it apart from the realism of the 19th Century. He connected it to other European movements, such as Italian Metaphysics, and critiqued Hartlaub's emphasis on a "concrete" or "direct" realism. Describing Neue Sachlichkeit in terms of "cool," "cultivated," "sober," "smooth," and "static," he asserted it as a revolution away from Expressionism and a truly multifarious movement.

Ubu's exhibition will present works from the many movements associated with Neue Sachlichkeit, including the "Cologne Progressives," the "Hannover Realists" and the "Young Rhineland" so as to address the full measure of its tendencies – "left" and "right," "fantastic" and "concrete," "straightforward" and "complex." Though primarily a survey of New Objectivity painting, the exhibition will also contain photographs by Karl Blossfeldt and Albert Renger-Patzsch, which explore the relationship between natural and built systems, and August Sander's photographic portraits of individuals, defined by vocation or social structure. Presenting exceptional Neue Sachlichkeit works, Ubu looks to capture, as Otto Dix stated in his 1927 article, "The Object is Primary," "'What' over 'How' because 'indeed, 'How' emerges from 'What'."

The exhibition will run from September 21 – December 18, 2004, with a reception on Tuesday, September 21st from 6:30 – 9:00 PM. Gallery hours are 11:00 AM – 6:00 PM, Tuesday through Saturday. Ubu Gallery is located at 416 East 59th Street between First Avenue and Sutton Place.

For further information or for visuals, please contact Adam J. Boxer, Gile R. Downes, Jr. or Miriam Kienle at (212) 753 4444 or info@ubugallery.com.