



Smithsonian Institution

Archives of American Art

Jacques Seligmann & Co. records, General Correspondence: United States Government: Alien Property Custodian, 1944

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The artists whose works are offered in this sale are listed below with brief comments concerning each of them:

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* ERNST BARLACH

"Born near Hamburg, 1870. Barlach's sculpture so far exceeds the merely formal problems and emotional restraint - or even poverty - of the work of contemporaries that it is difficult to characterize his work without extravagance. He resembles van Gogh whom he admires; van Gogh through his paintings and letters, Barlach through his sculpture, woodcuts and dramas, give vivid expression to personalities violent, passionate and religious."

Barlach is represented by three public monuments: the War Memorial in Gustrow Cathedral, figures in the Cathedral at Magdeburg, and the Berlin Deutsches Theater, and by sculpture in a number of museums in European and American cities, as well as private collections.

* MAX BECKMANN

"Born in Leipzig, 1884. Studied at the Weimar Academy, 1900-03. Joined the Berlin Secession 1906. Second prize Carnegie Exhibition, Pittsburgh, 1929. Beckmann's originality of invention, his power in realizing his ideas, his fresh strong color, and the formidable weight of his personality, make him one of the most important living European artists."

Beckmann is said to be represented by paintings in the museums of seventeen or more European and American cities, including Detroit, Michigan, and Zurich, Switzerland.

* HEINRICH CAMPENDONK

"Born at Krefeld, 1889. In the derivation of Campendonk's works from peasant art and in their atmosphere of folk legend, Campendonk's paintings are analogous to the Russian Chagall's, but Campendonk is less grotesque and less humorous than Chagall and more sensitive. He is possessed rather by a gentle bucolic mysticism."

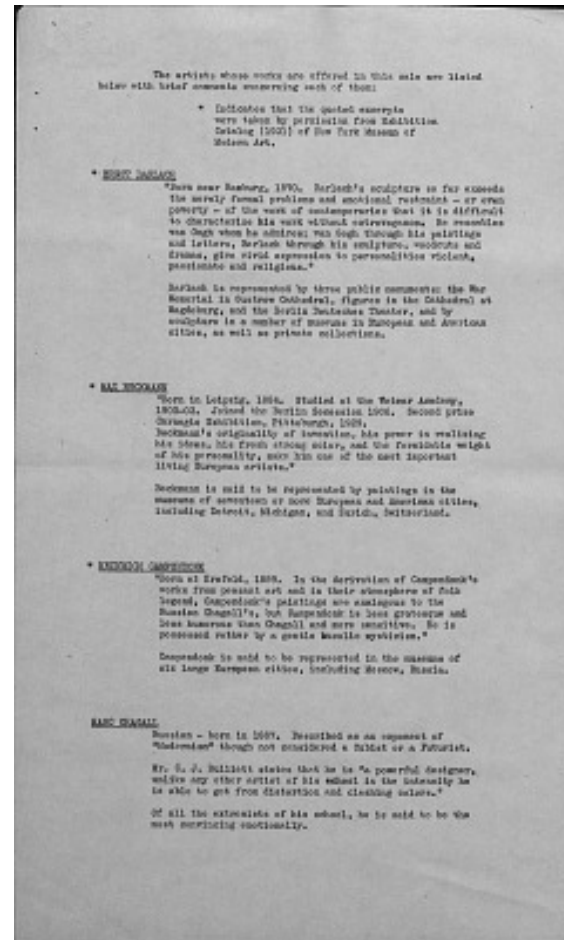
Campendonk is said to be represented in the museums of six large European cities, including Moscow, Russia.

MARC CHAGALL

Russian - born in 1887. Described as an exponent of "Modernism" though not considered a Cubist or a Futurist.

Mr. C.J. Bulliett states that he is "a powerful designer, unlike any other artist of his school in the intensity he is able to get from distortion and clashing colors."

Of all the extremists of his school, he is said to be the most convincing emotionally.



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