

## ABSTRACT

This thesis has two disparate but converging aims. It seeks primarily to analyse the relationship between avant-garde artistic strategies and the political nature of the support received by their exponents in early twentieth-century Germany. Its secondary aim is to investigate and highlight the *oeuvre* and career of the Russian sculptor, decorative and graphic artist, Moïssy Kogan, who is at present little known to British scholarship.

A central tenet of the argument here presented is that, paradoxically, radical art production was very often purchased and promoted by individuals of an ultra-conservative persuasion. The discourse is constructed around the exemplary support of Kogan, a Jew by birth, by the radically conservative, nationalist private museum owner and tireless supporter of modern European avant-garde art, Karl Ernst Osthaus. In an attempt to approach an understanding of this situation, an analysis is conducted of the degree to which commonality of thought and purpose existed between the two men. To this end, stress is laid on an exploration of the aspirations of the *Deutschen Werkbund*, the associated *Lebensreform* movement and other ideological discourses of the period. The partial realisation of such ideals, as manifested in Osthaus's strategies as a patron of sculpture and architecture and in Kogan's working practices and his rhythm and dance-related iconography, is extensively treated.

A chronology of works by Kogan has been compiled as a pre-requisite to an understanding of the artist's *oeuvre*. It is here presented, as an adjunct to the thesis, as are a chronology of his life and a listing of exhibitions in which his work has featured.

ARTISTIC RADICALISM AND RADICAL CONSERVATISM:  
MOÏSSY KOGAN AND HIS GERMAN PATRONS, 1903 - 1928

**Helen Shiner**

**VOLUME ONE**

**Dissertation submitted as part of the requirement for the degree of Master of Arts in History of Art and Design**

**University of Central England in Birmingham  
Institute of Art and Design  
Department of Art  
School of Theoretical & Historical Studies in Art and Design**

**May 1997**

---

## LIST OF CONTENTS

	page
VOLUME ONE	
List of Illustrations	4
Dedication	7
Acknowledgements	8
Introduction	9
Chapter One            Moïssy Kogan and German Sculpture	22
Chapter Two            Moïssy Kogan, his Dealers, Supporters and Patrons	48
Chapter Three          Moïssy Kogan and Karl Ernst Osthaus	75
Chapter Four <i>Lebensreform</i> and the Dance	100
Chapter Five            Reliefs for the 1914 Werkbund Exhibition	114
Conclusion	128
Bibliography	130
Illustrations	157
VOLUME TWO	
Appendices	3
1.     Exhibitions of Kogan's Works	4
2.     A Chronology of Kogan's Works	11
i)     free-standing sculpture in bronze	12
ii)    free-standing sculpture in terracotta, wood and other materials	29
iii)    reliefs, plaquettes, masks, coins and medals	75
iv)    applied art objects (vases, bowls, cut gems and textile work)	121
v)    graphic works: etchings, woodcuts and linocuts	133

		3
vi)	drawings and lithographs	173
vii)	gouache and watercolours	222
3.	A Chronology of Kogan's Life	223

## LIST OF ILLUSTRATIONS

## PLATES

1. *Das Goldene Zeitalter*, c 1909, bronze triptych, 16 x 9 cm, 16 x 11 cm + 16 x 9 cm, Städtische Galerie im Lenbachhaus, Munich (R/97)
2. *Primavera*, 1909 or before, bronze relief, 17 x 26 cm, formerly Museum Folkwang Hagen (example in private collection) (reproduced in Otto Fischer, *Das Neue Bild*, Delphin-Verlag, Munich, 1912, plate XXVII) (R/104)
3. *Kniende/Kniendes Mädchen*, 1910, wood, 93 cm (without base), formerly Museum Folkwang Hagen/Essen, lost in 1937 or during Second World War (reproduced in Otto Fischer, *Das Neue Bild*, Delphin-Verlag, Munich, 1912, plate XXIX) (F-ST/5)
4. *Stehende Figur*, 1912 or before, terracotta, 9 cm; *Stehende*, 1912 or before, terracotta, 13.5 cm; *Kniende*, 1912 or before, terracotta, 9 cm and *Kniende*, 1912 or before, terracotta, 8 cm, all Staatliche Galerie Moritzburg Halle (photo: Klaus E Goltz) (examples of last two also in Museum für Kunst und Gewerbe, Hamburg) (F-ST/13, 14, 11 + 8)
5. *Zwei Frauen*, 1913, artificial stone, formerly Museum Folkwang Hagen/Essen, lost in *Entartete Kunst* confiscations, 1937 (reproduced in *Max Sauerlandt. Ausgewählte Schriften. Band 2: Aufsätze und Referate, 1912 – 1933*, ed. Heinz Spielmann, Verlag Hans Christians, Hamburg, 1974, ill. 28) (R/163)
6. *Zwei stehende Akte*, c 1910-11, bronze relief, 17 x 5 cm, Städtische Galerie im Lenbachhaus, Munich (R/112b)
7. Vase, ? 1912 or before, carved red clay, h 14.5 cm, Museum für Angewandte Kunst, Cologne (photo: Rheinisches Bildarchiv, Cologne) (AA/1)
8. *Medaille der Neuen Künstlervereinigung Münchens*, 1910, bronze, Ø 2.9 cm, Städtische Galerie im Lenbachhaus (R/105)
9. *Mädchen mit Blütenzweig*, 1927, embroidery, 55.5 x 19 cm, Museum für Angewandte Kunst, Cologne (photo: Rheinisches Bildarchiv, Cologne) (AA/42)
10. *Sitzendes Mädchen (Dreiviertelfigur)*, 1933, terracotta, h 17 cm, Museum Ludwig, Cologne (photo: Rheinisches Bildarchiv, Cologne) (F-ST/95)
11. *Zwei Tänzende*, ? c 1919-22, woodcut on handmade paper, 32.8 x 22.7 cm on 41.4 x 31.4 cm, Wilhelm Lehmbruck Museum Duisburg (examples also held in other museums) (GW/85)
12. *Tanzscene vor Tempel*, ? 1919-22, etching, 16.3 x 14.7 cm, Städtische Galerie im Lenbachhaus, Munich (GW/20)
13. *Frauentorso*, 1927, bronze, h 35.5 cm, Museum Ludwig, Cologne (example also in Museum für Kunst und Gewerbe, Hamburg) (photo: Rheinisches Bildarchiv, Cologne) (F-SB/14)

14. *Sitzender Frauenakt*, late 1920s/early 1930s, terracotta, 24 cm, Haags Gemeentemuseum, The Hague (F-ST/54)
15. Relief, 1922 or before, terracotta, dimensions unknown, formerly Georg Reinhart collection (reproduced in *Der Querschnitt*, 1922, p 187 and 1925, opp p 953) (R/175)
16. Title page of Alfred Richard Meyer, *Charlotte Bara*, 1921 featuring Moïssy Kogan, *Tanzende Frau*, ? 1919-1921, linocut, dimensions unknown (GW/83)
17. *Charlotte Bara*, 1919-1921, woodcut, dimensions unknown (reproduced in Alfred Richard Meyer, *Charlotte Bara*, 1921) (GW/82)
18. *Hockender Akt/Erwartung*, ? c 1919-22, linocut, 35.2 x 24.5 cm on 40 x 28 cm, Pinacoteca Casa Rusca, Locarno (Nesto Jacometti bequest) (example also in Landesmuseum Oldenburg) (GW/86)
19. Dance of Labanschule (reproduced in Hans Brandenburg, *Der Moderne Tanz*, Georg Müller, Munich, 1921)
20. Mary Wigman (reproduced in Hans Brandenburg, *Der Moderne Tanz*, Georg Müller, Munich, 1921)
21. *Tänzerin*, ? c 1919-21, ? woodcut/linocut, 31.5 x 13.2 cm, Städtische Galerie im Lenbachhaus (example also in Clemens-Sels Museum, Neuß) (GW/84)
22. Emil Nolde, *Fliese mit der Darstellung zweier exotischer Tänzerinnen*, 1913, glazed ceramic, 26.5 x 20.7 cm, Staatliche Galerie Moritzburg Halle
23. Charlotte Bara performing *Die versunkene Kathedrale* (reproduced in Alfred Richard Meyer, *Charlotte Bara*, 1921)
24. Alexander Sacharoff (reproduced in Hans Brandenburg, *Der Moderne Tanz*, Georg Müller, Munich, 1921)
25. Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, view of whole complex, 1914 (Bauhaus-Archiv, Berlin, photo: Bayer & Schmölz)
26. Reliefs, 1913-14, artificial stone, c 200 x 218 cm, sited in *Vorraum* at entrance to lift, ground floor of Gropius & Meyer's office building, model factory complex for Werkbund Exhibition, Cologne, lost, presumed destroyed 1919 (photo: Bauhaus-Archiv, Berlin) (part of R/167)
27. Reliefs, 1913-14, artificial stone, c 200 x 218 cm, sited in *Vorraum* at entrance to lift, ground floor of Gropius & Meyer's office building, model factory complex for Werkbund Exhibition, Cologne, lost, presumed destroyed 1919 (photo: Bauhaus-Archiv, Berlin) (part of R/167)
28. Office building façade with fountain by Georg Kolbe, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914 (photo: Bauhaus-Archiv, Berlin)
29. Deutz-Pavillon with sculpture by Hermann Haller, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914 (photo: Bauhaus-Archiv, Berlin)

30. Reliefs, 1913-14, artificial stone, c 200 x 218 cm, sited in *Vorraum* at entrance to lift, ground floor of Gropius & Meyer's office building, model factory complex for Werkbund Exhibition, Cologne, lost, presumed destroyed 1919 (photo: Bauhaus-Archiv, Berlin) (part of R/167)
31. Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, side view of office building, 1914 (photo: Bauhaus-Archiv, Berlin)
32. Gerhard Marcks, *Arbeitende Männer*, relief, 1914, artificial stone, 250 x 300 cm, entrance to office building, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914 (photo: Bauhaus-Archiv, Berlin)
33. Richard Scheibe, relief, 1914, artificial stone, 250 x 300 cm, entrance to office building, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914 (photo: Bauhaus-Archiv, Berlin)
34. Otto Hettner, mural, dimensions unknown, roof garden of Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914, presumed destroyed (photo: Bauhaus-Archiv, Berlin)
35. Otto Hettner, mural, dimensions unknown, roof garden of Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914, presumed destroyed (photo: Bauhaus-Archiv, Berlin)

For my parents, Jean and Colin Shiner, with love.



## ACKNOWLEDGEMENTS

I would like to express my gratitude, first of all, to Herr Manfred Osthaus, who was generous enough to give me access to unpublished letters in his possession concerning Moïssy Kogan. Herr Harry Joelson-Strohbach, Leiter der Sondersammlungen at the Stadtbibliothek Winterthur made strenuous efforts on my behalf to uncover material for this project in Winterthur. Staff at the Karl Ernst Osthaus Archiv in Hagen were very welcoming and helpful. Frau Beate Fromme was particularly obliging with her time. I am very grateful to Frau Gesina Kronenburg and Herr Erdik of the Kunst- und Museumsbibliothek at the Wallraf-Richartz Museum Cologne for the provision of material difficult to obtain elsewhere. Information has been forwarded to me by many Dutch, French, German and Swiss museums. Frau Dr Gisela Götte of the Clemens-Sels Museum; Frau Kniepe at the Wilhelm Lehmbruck Museum, Duisburg; Frau Cornelia Wieg, Frau Rita Gründig and M Müller of the Staatliche Galerie Moritzburg Halle; Judith Durrer of the Kunstmuseum Bern and Herr Rüdiger Joppien of the Museum für Kunst und Gewerbe in Hamburg have been especially kind in their assistance. I am obliged to the staff of Corsham and Warminster public libraries, who spent many hours processing inter-library loans on my behalf.

Dr Adrian Hicken provided me with much material and encouragement at an early stage of the research for this project. For additional material and illuminating discussions, I should like to thank Frau Alice Vömel, Heather Guthrie, Babette Martini, Jane Stewart, Martin Lixenfeld, Michael White, Dr Colin Rhodes and Erich Ranfft.

Frau Edeltrud Koch extended generous hospitality on my visits to Germany for which I am especially grateful.

I am indebted to my parents, Jean and Colin Shiner, who have been unstinting in their support.

Finally, my sincere thanks must go to Professor George Noszlopy and Dr Adrian Hicken for sensitive and apposite guidance and for inspiring teaching.

## INTRODUCTION

This thesis addresses the patterns of patronage of radical modern art by museum directors, private individuals and art dealers, during the first few decades of the twentieth century in Germany. Its particular aim is to investigate the extent to which polarities of avant-garde art practice, on the one hand, and radical conservatism and political nationalism, on the other, can be deemed to have existed. Until recently it has been commonplace, in the secondary literature on this period, for accounts to blur the distinction between a left-wing political stance, or notional position as 'outsider', on the part of the practitioner, with an adoption by him or her of radical artistic practices.<sup>1</sup> On this view, purchasers and supporters of modern art are accorded a shadowy rôle, and if mentioned at all, are seen as sharing the producers' supposed revolutionary political views, or alternatively as operating in a hallowed realm beyond commercial and political constraints.<sup>2</sup> Such accounts too readily homogenise the complexity of the political stances held by distinguishable European avant-gardes and ignore the institutional

---

<sup>1</sup> A typical example might be Günther Schade's analysis of the artists of the period 1905 -1920: *Die Expressionisten jener Jahre waren die Wegbereiter einer antibürgerlichen, freiheitlichen Kunst, die vom Atem der Revolution erfüllt war,...* (Günther Schade et al (eds), *Expressionisten. Die Avant-garde in Deutschland 1905 - 1920*, Ausstellung im Stammhaus der Nationalgalerie & Kupferstichkabinett, Berlin, 3 Sept - 16 Nov 1986, Henschelverlag Kunst und Gesellschaft, Berlin, 1986, p 5)

<sup>2</sup> Stephanie Barron, in reference to the 'second generation' of German Expressionists, claims: *They knew that their work would hardly find favor with the staid academic establishment or the bourgeois art public* (Stephanie Barron (ed), *German Expressionism 1915 - 1925. The Second Generation*, Los Angeles County Museum of Art/Prestel Verlag, Munich, 1988, p 12.) Even as recently as 1990, Magdalena Bushart has claimed, talking of Expressionist artists and conservative reform-orientated critics: *Beide Seiten setzten sich für eine Erneuerung der Kunst ein, beide propagierten Ausdruckhaftigkeit als das eigentliche Ziel in der Malerei, beide lehnten das Prinzip l'art pour l'art ab und wiesen der Kunst statt dessen Aufgaben zu wie volksverbundenheit, ethische Bestimmung, erzieherischen Charakter. Doch über die formale Umsetzung dieser Forderungen was man entgegengesetzter Auffassung.* (Magdalena Bushart, *Der Geist der Gothik und die expressionistische Kunst. Kunstgeschichte und Kunsttheorie 1911 - 1925*, Verlag Silke Schreiber, 1990)

framework and socio-economic circumstances within which artists operated at this period.

This enquiry seeks to illuminate the intricacies of German art patronage at this time by concentrating on specific telling examples. It investigates the patronage of the Russian-Jewish sculptor, decorative and graphic artist, Moïssy Kogan, by the museum director Max Sauerlandt, the art dealer, Alfred Flechtheim and by other private individuals. The weight of research for the project has, however, focused on the support, which the artist was accorded by Karl Ernst Osthaus, owner of the private Folkwang Museum in Hagen in the industrial Ruhr district, who was a major promoter of avant-garde art.<sup>3</sup> Kogan, who worked in a broad spectrum of media, was widely involved in the exhibiting forums and institutions of the early twentieth-century in France and Germany and was associated with many of the practitioners now considered the major modernists of the period.

Both Max Sauerlandt and Karl Ernst Osthaus embraced nationalist political ideologies and aimed, in their activities in support of artists and art practices, at an improvement of the cultural products of the German nation. Their motive in this was, ultimately, to achieve a perfecting, as they termed it, of the soul of the Germanic race. Both men adopted pedagogical strategies in their push towards change. Osthaus did so through the aegis of the German Werkbund in part, but also by means of the many cultural initiatives that he was able to engender due to his vast inherited wealth. Sauerlandt's distinction was

---

<sup>3</sup> This project was initiated by a reading of Erich Ranfft's article 'Widening Contexts for Modern German Sculpture Before 1945' which appeared in *Art History*, Vol 15, no 1, 1993, pp 184-190. Ranfft points specifically to the lack of research to date on the area of sculptural patronage, and analyses of modern sculptural practices sufficiently anchored in the socio-cultural and artistic discourses of the period before the Second World War in general.

in breaking the mould of the remit usual for a contemporary museum director, to move towards the espousal of a museologically-based patronage of living artists.

Paradoxically, however, both men chose to provide assistance in many forms to the foreigner and Jew, Moïssy Kogan. Equally, Kogan's work was strongly promoted by avowed Francophile and international art dealer, Alfred Flechtheim, as well as by publisher, Paul Westheim, who claimed an apolitical stance. To investigate why Kogan's work appealed to men of such different political persuasions is a prime objective of this thesis.

A short account of Kogan's body of work is presented which places the artist's output within German avant-garde sculptural practices of the period. Kogan settled in Paris from around 1910. The extent to which his art was influenced by his French associates is also briefly considered. A necessary adjunct to this discussion is an attempt to approach an understanding of contemporary meanings of the term 'Expressionism' as regards the products of its sculptor exponents. Accounts to date have generally concentrated on more formally extreme examples of this tendency to the exclusion of works, including Kogan's, which were seen contemporaneously as *Ausdrucksplastik*.<sup>4</sup>

An analysis is undertaken of the sorts of assistance, which Kogan received from his German patrons and supporters at various stages of his career. A central focus is placed on the fundamental backing that the artist gained from Karl Ernst Osthaus during the years until the patron's death in 1921. The reasons for this support are questioned and light is cast on the beliefs, rooted in the *Lebensreform* movement, that Osthaus and

---

<sup>4</sup> An example might be the exhibition catalogue: Stephanie Barron (ed) *German Expressionist Sculpture*, Los Angeles County Museum of Art, University of Chicago Press/Los Angeles County Museum of Art, 1983.

Kogan held in common. A thorough examination of Kogan's iconographical interest in the Dance and primitivising religiosity is counterpoised with Osthaus's moves towards educational and cultural reform. Osthaus's rôle as a commissioning patron of the most progressive architecture of the day is highlighted. The collaboration initiated by him between artists, including Kogan, and the architect, Walter Gropius, on the Model Factory designed for the Werkbund Exhibition of 1914 in Cologne, is considered in detail. The project's intended function as an exemplary *Gesamtkunstwerk* is analysed in the light of related discourses of the period.

Moïssy Kogan has rarely been the focus of art historical enquiry since his death. A *catalogue raisonné* of his work is still outstanding, as is any attempt to deal with his iconographical concerns or to determine his place in the sculptural production of the early twentieth century. Within the English-speaking world, there is little which even begins to consider the output and career of this Russian-Jewish artist. It is likely that his work has only once been exhibited on British soil,<sup>5</sup> although he has received limited attention from Israeli and American exhibition organisers.<sup>6</sup> Of most use here is Kenneth E Silver and Romy Golan's slim exhibition catalogue *The Circle of Montparnasse: Jewish Artists in Paris 1905 - 1945*.<sup>7</sup> Its mention of Kogan is fleeting, but its value lies in

---

<sup>5</sup> Moïssy Kogan. *An Exhibition of Terracottas*, Brygos Gallery, London, 1937.

<sup>6</sup> In Israel Kogan has been remembered mainly as a victim of Nazism: *Memorial Exhibition Jewish Artists Who Perished in the Holocaust*, Helena Rubenstein Pavilion, Tel-Aviv Museum, Apr - May 1968 and *Memorial in Honor of Jewish Artists Victims of Nazism*, University of Haifa, 1978. The corresponding exhibition catalogues do no more than mention Kogan. The catalogue for *Kandinsky in Munich 1896 - 1914*, Solomon R Guggenheim Museum, New York, records Kogan's participation in the *Neue Künstlervereinigung Münchens* shows. Kogan's works were removed from many German museums by the National Socialists' *Entartete Kunst* campaign in 1937. The following museums held works, which have now disappeared: Museum Folkwang Essen, Museum für Kunst und Gewerbe Hamburg, Staatliche Galerie Moritzburg Halle, Museum der Stadt Stettin and the Staatliche Münzsammlung Munich. There are several mentions in the literature of works being held at the Museum in Darmstadt. The museum appears not to hold any information with regard to Kogan.

<sup>7</sup> Kenneth E Silver and Romy Golan, *The Circle of Montparnasse: Jewish Artists in Paris 1905 - 1945*, Jewish Museum/Universe Books, New York, 1985.

its illumination of the position of Jewish avant-garde artists in the Parisian capital. The sole contribution, which attests to more than the usually-cited prevalence of the female nude within Kogan's body of work, is found in K Schwartz's account of Jewish art, published shortly after Kogan's death, *Jewish Artists in the 19th and 20th Centuries*.<sup>8</sup>

Moïssy Kogan's works are held in numerous German museums. However, German scholars have been slow to turn their attention towards the artist.<sup>9</sup> Gerhart Söhn's book, *Moïssy Kogan. Bausteine zu einer Monographie*, has not been superseded since its appearance in 1980.<sup>10</sup> This well-illustrated book gives a useful introduction to Kogan's life and work and has been an invaluable starting point for this project. Particularly informative is its detailing of much of Kogan's graphic *oeuvre*. Nevertheless, it does not purport to be extensively researched, nor does it undertake an analysis of Kogan's place in the sculptural production of his time or of the iconographical themes pertaining to his work. The artist's relationships with his patrons and supporters are mentioned very briefly. Since the publication of this book, there have been no attempts at a re-evaluation of Kogan and his artistic production. Precursors to Söhn's book were the catalogue for the large exhibition in 1960 of Kogan's work at the Clemens Sels Museum in Neuß and

---

<sup>8</sup> K Schwartz, 'Moïssy Kogan' in *Jewish Artists in the 19th and 20th Centuries*, Philosophical Library, New York, 1949, pp 133-135. As a friend of the artist, the author was perhaps well placed to approach an understanding of his iconographical concerns. Schwartz speaks of the motion, rhythm and dance themes in Kogan's work and points briefly to his formal primitivising sources.

<sup>9</sup> A large exhibition focusing on Kogan's life and work is being prepared by Rüdiger Joppien of the Museum für Kunst und Gewerbe Hamburg. This will be the first exhibition devoted to the artist since those held by the Gemeentemuseum 'De Wieger', Deurne and the Singer Museum, Laren in the Netherlands in 1979/80, and by the Graphik Salon Gerhart Söhn, Düsseldorf in 1980: *Kogan*, Gemeentemuseum 'De Wieger', Deurne/Singermuseum, Laren, Netherlands, 1979/80 and Gerhart Söhn, *Moïssy Kogan*, Graphik Salon Gerhart Söhn, Düsseldorf, May - Jun 1980.

<sup>10</sup> Gerhart Söhn, *Moïssy Kogan. Bausteine zu einer Monographie*, Edition GS, Düsseldorf, 1980.

the booklet on Kogan published to accompany a show at the Museum De Wieger in Deurne, in the Netherlands.<sup>11</sup>

Kogan has been excluded from all of the recent survey exhibitions dealing with sculpture in Germany, such as the show initiated by the Los Angeles County Museum *German Expressionist Sculpture* of 1983.<sup>12</sup> The accompanying catalogue demonstrates the narrowness of the editor's formalist understanding of the term 'Expressionism'. The work of painter-sculptors, such as the *Brücke* artists, is foregrounded in an over-emphasising of the contemporary visibility and relative importance of these works. This compendium also lacks an acknowledgement of the work of Kogan and certain other sculptors working within a figurative tradition, who were accorded a much more prominent rôle in exhibitions and art journals of the period. Anita Beloubek-Hammer's catalogue *Mensch-Figur-Raum. Werke Deutsche Bildhauer des 20. Jahrhunderts* openly acknowledges the lack of provision of a contextual base for the sculpture featured therein.<sup>13</sup> This deliberate policy leads again to a narrow formalist frame of reference as regards the term 'Expressionism', and its significance for the sculptural production of the early twentieth century.

---

<sup>11</sup> *Moishe Kogan*, Clemens Sels Museum, Neuß, 1 May - 3 Jul 1960 and *Kogan*, Deurne/Laren, *op cit.* Both catalogues are useful to a degree in that they provide excerpts from some of the primary literature on Kogan. The short accounts of his work, also included in these publications, are generalised and are not contextualised.

<sup>12</sup> Stephanie Barron, *op cit.* Equally problematic in its partial representation of the German art scene was C M Joachimides, N Rosenthal and W Schmied (eds), *German Art in the 20th Century: Painting and Sculpture 1905 - 1945*, Royal Academy of Arts, London, Weidenfeld & Nicholson, London/Prestel Verlag, Munich, 1985.

<sup>13</sup> Anita Beloubek-Hammer, *Mensch-Figur-Raum. Werke Deutsche Bildhauer des 20. Jahrhunderts*, Staatliche Museen zu Berlin, Nationalgalerie, 7 Sept - 30 Oct 1988.

Several texts on German sculpture of the period are indicative of the benefits of employing a pluralistic approach towards its analysis in the light of contemporary discourses. Dietrich Schubert provides an extensively researched and meticulous discussion of the context and debates within which the new progressive sculpture was produced.<sup>14</sup> Erich Ranfft's article 'Expressionist sculpture c. 1910 - 1930 and the significance of its dual architectural/ideological frame', which appeared after the formulation of ideas for this present study, nevertheless, has been useful in its provision of additional exemplars of the play of ideological and cultural discourses within the sculptural production of the period.<sup>15</sup>

There is very little literature on the subject of art patronage in early modern Germany. One of the few overviews is Sebastian Müller's article published within the collection of papers given at a symposium, which coincided with the much-criticised exhibition *German Art in the Twentieth Century*.<sup>16</sup> The secondary source material on sculptural patronage is even rarer. What there is, is cursory, appearing as part of a larger project, such as Peter van der Coelen's controversial article on Bernhard Hoetger and his patrons, in the exhibition catalogue *Deutsche Bildhauer 1900 - 1945 Entartet* of 1992.<sup>17</sup>

---

<sup>14</sup> Dietrich Schubert, *Die Kunst Lehmbrechts*, Wernersche Verlagsgesellschaft Worms/Verlag der Kunst Dresden, 2nd revised and expanded edition, 1990 (1st publ 1981). Ursel Berger has similarly set Kolbe's work within cultural and avant-garde artistic discourses of the period. (Ursel Berger, *Georg Kolbe - Leben und Werk*, Georg Kolbe-Stiftung und Gebr. Mann Verlag, Berlin, 2nd revised ed, 1994 (1st publ. 1990)).

<sup>15</sup> Erich Ranfft, 'Expressionist sculpture c1910 - 30 and the significance of its dual architectural/ideological frame' in Shulamith Behr, David Fanning and Douglas Jarman (eds), *Expressionism Reassessed*, Manchester University Press, 1993, pp 65 - 79. Ideas here presented will be much expanded upon in Ranfft's forthcoming PhD, *Pluralistic Expressionist Sculpture in Germany, c1910 - 27, its Ideological and Cultural Parameters*.

<sup>16</sup> Sebastian Müller, 'Support and Opposition in Wilhelminian Germany' in Irit Rogoff (ed), *The Divided Heritage: Themes and Problems in German Modernism*, Cambridge University Press, Cambridge, 1991, pp 163-190.

<sup>17</sup> Peter van der Coelen, 'War der Kunde König? Bernhard Hoetger, ein deutscher Künstler und seine Auftraggeber 1900 - 1945' in Christian Tümpel (ed), *Deutsche Bildhauer 1900 - 1945 Entartet*, Karl Robert Langewiesche Nachfolger, Königstein im Taunus, 1992. An exhibition of the same name toured various venues in the Netherlands and Germany from Sept 1991 to Nov 1992. Hoetger's projects



There has been an increasing interest taken in the activities of Karl Ernst Osthaus in recent years. An essential starting-point for the Osthaus scholar remains the well researched, although non-contextualised compendium *Karl Ernst Osthaus. Leben und Werk* of 1971.<sup>18</sup> The series of exhibitions under the banner heading *Der westdeutsche Impuls 1900 - 1914*, partially redresses the balance in some areas. Of particular use for the present study, is the comprehensive overview given in the Kölnischer Kunstverein's contribution on the Werkbund Exhibition at Cologne of 1914.<sup>19</sup> Carmen Luise Stonge's doctoral dissertation on Osthaus's rôle in the promotion of modern art is poorly written and pedestrian in its descriptiveness. It adds nothing to the information already published about the patron's relationship with Kogan, and is at times factually incorrect.<sup>20</sup> Its prime use, beyond the focus of this analysis, is its highlighting of Osthaus's sponsorship of women practitioners. The short article 'Körperkunst. Lebensreform, Körperkultur und Ausdruckstanz in Hagen 1905 - 1920' by Rainer

---

for the biscuit manufacturer, Bahlsen, are further discussed in Ranfft, 'Expressionist sculpture..', *op cit*, p 67 f.

<sup>18</sup> Herta Hesse-Frielinghaus et al, *Karl Ernst Osthaus. Leben und Werk*, Verlag Aurel Bongers, Recklinghausen, 1971. Hesse-Frielinghaus was also the author/editor of numerous smaller publications and collections of letters relating to Osthaus, including *Emil und Ada Nolde - Karl Ernst Osthaus Briefwechsel*, Bouvier Verlag, Herbert Grundmann, Bonn, 1985.

<sup>19</sup> Karin Wilhelm's writings on Walter Gropius have been useful in giving some indication of the architect's aims and belief systems. See her book *Walter Gropius. Industriearchitekt*, Braunschweig/Wiesbaden, 1983. Her article on Gropius and Meyer's Model Factory provides much factual detail about the building but is disappointing in its failure to analyse the iconography of the decorative schemes or to discuss the project as a *Gesamtkunstwerk*: (Karin Wilhelm, 'Die „Musterfabrik“. Büro- und Fabrikgebäude von Walter Gropius' in Wulf Herzogenrath, Dirk Teuber and Angelika Thiekötter (eds), *Der westdeutsche Impuls 1900 - 1914. Kunst und Umweltgestaltung im Industriegebiet: Die Deutsche Werkbund-Ausstellung, Cöln, 1914*, Kölnischer Kunstverein, Köln, 24 Mar - 13 May 1984). Other catalogues in this series which were consulted are Anna-Christa Funk-Jones and Johann Heinrich Müller (eds), *Der westdeutsche Impuls 1900-1914. Kunst und Umweltgestaltung im Industriegebiet. Die Folkwang-Idee des Karl Ernst Osthaus*, Karl Ernst Osthaus-Museum, Hagen, 25 Mar - 20 May 1984 and Anon, *Der westdeutsche Impuls 1900 - 1914. Kunst und Umweltgestaltung im Industriegebiet. Stadtentwicklung. Ausstellungen*, Von der Heydt-Museum, Wuppertal, 23 Mar - 20 May 1984.

<sup>20</sup> Carmen Luise Stonge, *Karl Ernst Osthaus: The Folkwang Museum and the Dissemination of International Modernism*, PhD diss, City University of New York, 1993, UMI Dissertation Services, Ann Arbor, Michigan, 1994. Adrian Hicken kindly drew my attention to this publication.

Stamm gives additional material to that already available in Hesse-Frielinghaus et al, although neither of these sources seek to relate these interests of Osthaus's to the production of his favoured artists.<sup>21</sup>

The literature on Max Sauerlandt is uneven and scarce. Carel ter Haar's article 'Max Sauerlandt - Kunst und Kunstpolitik für die Nation' is detailed but lacks a contextual base.<sup>22</sup> Carl Georg Heise's essay 'Ars una. Zum Gedächtnis Max Sauerlandts (1880 - 1934)', is very helpful in providing an overview of the museum director's aims during his tenure at the Museum für Kunst und Gewerbe in Hamburg, whilst the catalogue written by Andreas Hüneke's *Im Kampf um die moderne Kunst* contains useful documentation and insight into Sauerlandt's activities at Halle.<sup>23</sup>

The subject of the art dealer has received rather more attention in the past few years. Hans Peter Thurn's book *Der Kunsthändler. Wandlungen eines Berufes* looks at the subject of the art dealer through the ages, and somewhat arbitrarily deals only with Germany, France, Britain and the United States.<sup>24</sup> The sections pertaining to the period here treated are necessarily rather limited. The relevant chapters are, additionally, disappointingly selective and the author's methodology relies on an anecdotal approach to the exclusion of the provision of a convincing cultural context. Flechthorn is

---

<sup>21</sup> Rainer Stamm, 'Körperkunst. Lebensreform, Körperkultur und Ausdruckstanz in Hagen 1905 -1920', *Hagener Impuls*, Heft 7, April 1994, pp 15-20.

<sup>22</sup> Carel ter Haar, 'Max Sauerlandt - Kunst und Kunstpolitik für die Nation' in Max Sauerlandt, *Ausgewählte Schriften. Band 2: Aufsätze und Referate 1912 - 1933*, ed Heinz Spielmann, Verlag Hans Christians, Hamburg, 1974, pp 545-596.

<sup>23</sup> Carl Georg Heise. 'Ars una. Zum Gedächtnis Max Sauerlandts (1880 - 1934)' in Werner Gramberg et al, *Festschrift für Erich Meyer zum sechzigsten Geburtstag am 29 Oktober 1957*, Studien zu Werken in den Sammlungen des Museums für Kunst und Gewerbe Hamburg, Dr Ernst Hauswedell & Co Verlag, Hamburg, 1959, pp 331-335. Andreas Hüneke, *Im Kampf um die moderne Kunst. Das Schicksal einer Sammlung in der 1. Hälfte des 20. Jahrhunderts*, exh cat, Staatliche Galerie Moritzburg Halle, 29 Mar - 7 Oct 1985.

<sup>24</sup> Hans Peter Thurn, *Der Kunsthändler. Wandlungen eines Berufes*, Hirmer Verlag, Munich, 1994.

discussed briefly and, essentially, in terms of his relationship to French art. Only the most fleeting mention is made of his support for modern German art. Robert Jensen's recent book *Marketing Modernism in Fin-de-Siècle Europe* is a very thorough and well-researched account of the subject area, although for the purposes of this study, somewhat early.<sup>25</sup> The exhibition catalogue, *Alfred Flechtheim. Sammler. Kunsthändler. Verleger*, provides very detailed information about the dealings of Alfred Flechtheim and is particularly useful as regards his relationship with the French avant-garde.<sup>26</sup> It is, therefore, all the more disappointing that, despite cursory mention, Flechtheim's representation of modern German art is severely lacking in this otherwise all-encompassing compendium. Flechtheim's energetic support of Expressionist sculptors is briefly alluded to, however, in Hans Albert Peters's contribution 'Sammeln für die Öffentlichkeit. Der Kunsthändler als Mäzen', although information about particular sales is retailed with little contextualising comment.<sup>27</sup>

The literature available on the subject of dance in the early twentieth century, particularly Expressionist dance, and its relation to, and adoption as, subject matter by contemporary artists, is very sporadic. It is certainly an area ripe for research. The cross-referencing between sculpture and dance is correspondingly little discussed by scholars, although clearly it is central to an understanding of iconographical and ideological interests at this period.

---

<sup>25</sup> Robert Jensen, *Marketing Modernism in Fin-de-Siècle Europe*, Princeton University Press, Princeton, New Jersey, 1994.

<sup>26</sup> Hans Albert Peters and Stephan von Wiese, *Alfred Flechtheim. Sammler. Kunsthändler. Verleger*, Kunstmuseum Düsseldorf, 1987.

<sup>27</sup> *ibid*, pp 121-128.

The doctoral thesis by Christine Farese-Sperken, *Der Tanz als Motiv in der bildenden Kunst des 20. Jahrhunderts (Stilkunst, Expressionismus, Fauvismus, Futurismus)*, covers a vast subject-area but often consists of a mere listing of painting and drawing, although not sculpture, with dance-related iconography, without much attempt to contextualise and analyse her examples. Her section on Expressionism is restricted to the artists of the *Brücke*. Nevertheless, this thesis provides a vast repository of apposite material for a further study of the theme with the benefit of later art-historical methods of enquiry.<sup>28</sup>

Manfred Kuxdorf's article 'The New German Dance Movement'<sup>29</sup> considers its relationship to the literature of the period and provides some very useful introductory contextualising comments and source material with reference to dance.<sup>30</sup> Carol Diethe, in her article 'The Dance Theme in German Modernism',<sup>31</sup> loses herself in attempting to classify, under unwieldy headings, the types of dance portrayed predominantly again, within literature. Her mention of the visual arts is very fleeting and in general does her article a disservice. Mary Kaprelian's article 'Parallel Trends in the Development of German Expressionist Painting and Modern Dance'<sup>32</sup> pre-dates these articles and does

---

<sup>28</sup> Christine Farese-Sperken, *Der Tanz als Motiv in der bildenden Kunst des 20. Jahrhunderts (Stilkunst, Expressionismus, Fauvismus, Futurismus)*, PhD diss, Ludwig-Maximilians-Universität zu München, 1969.

<sup>29</sup> Manfred Kuxdorf, 'The New German Dance Movement', in Stephen Eric Bronner and Douglas Kellner (eds), *Passion and Rebellion: The Expressionist Heritage*, Croom Helm Ltd, London, 1983, pp 350-360.

<sup>30</sup> His later article, 'Expressionism and Dance: a literary perspective' adds little of substance to this essay. (Manfred Kuxdorf, 'Expressionism and dance: a literary perspective' in Behr, Fanning and Douglas (eds), *op cit*, pp 147-159).

<sup>31</sup> Carol Diethe, 'The Dance Theme in German Modernism', *German Life and Letters*, Vol XLIV, July 1991, pp 330-352.

<sup>32</sup> Mary H Kaprelian, 'Parallel Trends in the Development of German Expressionist Painting and Modern Dance', in Diana Theodores Taplin (ed), *New Directions in Dance. Collected Writings from the Seventh Dance in Canada Conference*, University of Waterloo, Canada, June 1979, Pergamon Press, Toronto, Oxford, New York, Sydney, Paris, Frankfurt, 1979.

not pretend to contextualise its brief discussion of links between the theoretical writings of Kandinsky and those of Dalcroze and Wigman.<sup>33</sup>

By far the most useful collection of texts on Expressionist Dance *per se* and its cultural history is *Ausdruckstanz* edited by Gunhild Oberzaucher-Schüller, Alfred Oberzaucher and Thomas Steiert.<sup>34</sup> It does not, perhaps surprisingly considering its wide scope, include a contribution on the theme of dance as subject matter for the visual arts. Another useful source in a similar vein, in particular for visual material, is the publication "*... jeder Mensch ist ein Tänzer*". *Ausdruckstanz in Deutschland zwischen 1900 und 1945*, produced to accompany an exhibition at the Akademie der Künste in Berlin in 1993.<sup>35</sup> At the time of writing this thesis an exhibition concerning the rôle of the dance theme in modern art, *Tanz in der Moderne. Von Matisse bis Schlemmer* is being held at the Haus der Kunst in Munich.<sup>36</sup> Anita Beloubek-Hammer's article, '*Tanz ist rhythmisch im Raum bewegte Plastik*'. *Der Tanz in der Skulptur der frühen Moderne*, gives a very brief and partial overview of the influence and meanings of dance as utilised by sculptors in the period in question. Problematic, in that her use of the term 'Expressionist' is very narrow, this essay over-simplifies the cultural parameters at play at

---

<sup>33</sup> Émile Jaques-Dalcroze, a music teacher, was the founder of rhythmic gymnastics, which he developed at his School for Applied Rhythm in Hellerau. Mary Wigman was one of his most important pupils and a major figure of the *Ausdruckstanz* movement.

<sup>34</sup> Gunhild Oberzaucher-Schüller, Alfred Oberzaucher and Thomas Steiert (eds), *Ausdruckstanz. Eine mitteleuropäische Bewegung der ersten Hälfte des 20. Jahrhunderts*, Florian Noetzel Verlag, Heinrichshofen Bücher, Wilhelmshaven, 1992.

<sup>35</sup> Hedwig Müller and Patricia Stöckemann, "*... jeder Mensch ist ein Tänzer*". *Ausdruckstanz in Deutschland zwischen 1900 und 1945*, Anabas Verlag, Gießen, 1993 to accompany exhibition "*Weltenfriede - Jugendglück*". Vom Ausdruckstanz zum Olympischen Festspiel, Akademie der Künste, Berlin, 2 May - 13 June 1993.

<sup>36</sup> Karin Adelsbach and Andrea Firmenich (eds), *Tanz in der Moderne. Von Matisse bis Schlemmer*, Wienand Verlag, Kunsthalle in Emden, 26 Oct 1996 - 26 Jan 1997/Haus der Kunst, Munich, 6 Feb - 27 Apr 1997. The author has been unable to obtain a copy of the exhibition catalogue to date, although Erich Ranfft has kindly made available a copy of the chapter on dance and sculpture.

this time. She sets up three notional, distinct tendencies in the dance iconography employed and does not appear to allow the possibility of overlap. Further she posits a considerable reliance by German sculptors on the work and practices of their French counterparts and gives no credit to the German tradition of dance subject matter.

## CHAPTER ONE

## MOÏSSY KOGAN AND GERMAN SCULPTURE

Moïssy Kogan<sup>1</sup> was born on 12 May<sup>2</sup> 1879 into an old, devout Jewish family in the town of Orgejev, Bessarabia, Russia.<sup>3</sup> His parents were wealthy Lithuanians who had emigrated to the region, where they operated as grain and wine merchants.<sup>4</sup> Kogan very probably received a traditional Jewish education, which may well have fed the developing interest in mysticism and esoteric religion, which would later manifest itself in his work.<sup>5</sup> He is said to have started to practice sculpture from an early age.<sup>6</sup>

---

<sup>1</sup> There are very many versions of Kogan's first name. In each case I give the spelling used in the source specified. For my own purposes I have elected to use the spelling employed by Kogan himself: *Moïssy*. Kogan's pet name appears to have been *Micha*. In almost all cases his surname is spelt as I have it, there being, however, occasions when it appears as *Cogan*.

<sup>2</sup> (letter from Kogan to G Reinhart, nd (?1919) - Stadtbibliothek Winterthur). According to the Julian calendar this would be 24 May.

<sup>3</sup> Silver and Golan claim that Kogan was born into a respectable old religious family (Silver + Golan, *op cit*, p 105). Kogan is generally referred to as a Russian, but in the 1920s he is sometimes accorded Romanian citizenship. Bessarabia was formally given to Russia in 1878, a year before Kogan was born. At the time of the Revolution it ceded from Russia to become an independent republic. In 1920 under the Treaty of Trianon it was given to Romania.

<sup>4</sup> (letter from Kogan to G Reinhart, *op cit*) Lang-Danoli reports that, according to the artist, Kogan's mother *ein Steppenkind und schön war und süß melancholische Lieder sang*. (H Lang-Danoli, 'Moysey Kogan - München', *Deutsche Kunst und Dekoration*, XXV, Vol 4, 1910, p 328). It is apparent from a reading of Neal Ascherson's book, *Black Sea*, Jonathan Cape, London, 1995 that the use of the term 'Lithuanian' may still at this period have been more political and aspirational in terms of land than actually geographical. Lithuania had once been a vast spread of land, reaching from its current situation right down to the Black Sea at various times in its history. Its population included, amongst many others, the Nogay Tatars, Steppe nomads (from which Kogan's mother may have been descended) and the main Jewish population of the world. (Neal Ascherson, *Black Sea*, Jonathan Cape, London, 1995, p 148).

<sup>5</sup> Pola Eichenbaum, *op cit*, np. This is not mentioned elsewhere in the literature, although Kogan is often referred to as an intellectual and as a deeply religious man, interested in Jewish history. As I shall discuss later, however, the roots of his religious sentiments seem to have been broader than that permitted by a strict adherence to Judaism.

<sup>6</sup> Lang-Danoli, who had consulted Kogan before writing his article and had seen his works on display at the Galerie Heinemann, Munich, in autumn 1909, claimed *das Kind schon aus der weißen Kreide des heimatlichen Bodens, - in Südrußland, - Köpfe schnitzte, ..* (Lang-Danoli, *op cit*, p 328).

Nevertheless, probably in deference to his parents, he went on to study chemistry, first as a student in Odessa and later in Winterthur at the *Technikum*.<sup>7</sup> This scientific path was eventually rejected by him, however, in favour of an artistic training, which the young Kogan would choose to pursue in Munich.<sup>8</sup>

The cathedral city of Odessa with its Italianate architecture, conceived by French planners, must have had a decisive influence on the young Kogan. Founded in 1794 it had benefitted culturally from an inter-fertilisation of several rich civilisations, notably the Greek, Thracian and Scythian. It had become the main Russian centre of archaeological studies in the nineteenth century.<sup>9</sup> Important, doubtlessly, for Kogan's later artistic sources, would have been the Odessa Archaeological Museum, founded in 1825, which concentrated, then as now, on the history of the Black Sea coastal area.<sup>10</sup>

In 1903 the twenty-three year old Kogan moved to Munich like many other aspiring artists of the time, from Russia and elsewhere. Considered still at the time to be a major

---

<sup>7</sup> Kandinsky's family had moved to Odessa in 1871. It is not known whether Kogan's family was acquainted with the Kandinskys. Thieme-Becker claims that Kogan trained in Winterthur, although Kogan does not mention this himself (Hans Vollmer (ed), *Thieme-Becker Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Vol 21, Verlag von E A Seemann, Leipzig, 1927).

<sup>8</sup> Kogan appears to have had a brother, who also chose to work as an artist. He reports how shocking this was for their parents who would have preferred them to adopt careers as engineers or doctors. (letter from Kogan to G Reinhart, *op cit.*) He had been mentioned previously in Kogan's correspondence, also as a practising artist: *Für meinen Bruder kann ich nichts thun da unsere Wege so verschieden sind, und der möchte doch so gern ausstellen. Er kommt ein wenig hinein, vielleicht, vielleicht wird noch was?!* (Letter to Karl Caspar, undated, probably autumn 1909, held in Karl Caspar/Maria Filser-Caspar Archiv, quoted in Karl-Heinz Meissner, 'Karl Caspar und die Avantgarde in München 1909 - 1914' in Ernst Ziegler (ed), *Kunst und Kultur um den Bodensee. Zehn Jahre Museum Langenargen. Festgabe für Eduard Hindelang*, Jan Thorbecke Verlag, Sigmaringen, 1986, p 282).

<sup>9</sup> The first archaeological society in Russia, the Imperial Odessa Society of History and Antiquity, was founded here in 1839. (Ascherson, *op cit.*, p 69).

<sup>10</sup> Today the museum holds a large collection of ancient coins and medals, as it probably did at the turn of the century. (*The World of Learning 1991*, Europa Publications, London, 1990, p 1362).



centre for academic study, it was also deemed to be second only to Paris for an artistic training.<sup>11</sup> Intent on becoming a sculptor, Kogan registered for a semester only<sup>12</sup> as a pupil of the influential Wilhelm von Rümmer (1850-1906) at the Munich Academy, the starting point for many sculptors of that and previous generations.

The discontent with academic norms, felt by contemporary progressive artists of Wilhelminian Germany, had found partial expression in 1893 in the neo-classicist, Adolf von Hildebrand's theoretical treatise *Das Problem der Form in den bildenden Künsten*.<sup>13</sup> This book was seen as an important challenge to practitioners of the period, in its stress on the need for sculpture to address the natural form of things and to be based on an ordered tectonic system of representation. Famously and controversially, Hildebrand called for a planar, frontally focused sculpture, concerning himself less with the spatial relations and emotional content of the ensuing artwork. The generation of artists confronted by his ideas found itself surrounded by what were seen as the Neo-Baroque stylistic excesses of the Empire, whose main proponent was the official sculptor, Reinhold Begas.<sup>14</sup> The ten German editions between 1893 and 1914 of Hildebrand's book bear witness to the large readership it attracted. Its premisses were certainly not universally accepted; indeed, they were widely disputed, but it is fair to say that most of the sculptural output of the contemporary generation should be seen partly in terms of a response to his ideas.

---

<sup>11</sup> German was very often a second language for Russians like Kogan and Kandinsky and this may well have influenced their choice of where to study.

<sup>12</sup> Gautherie-Kampka tells us that Kogan registered for the classes at the Munich Academy from 13 May 1903 (Annette Gautherie-Kampka, *Le Cercle des artistes du Café du Dôme 1903 - 1914*, PhD diss, Université Lumière Lyon, 1993, p 136. I am grateful to Dr Adrian Hicken for providing me with extracts from this source). In a letter to Kuth, assistant at the Museum Folkwang, we learn from Kogan himself that he was only able to tolerate being a student at the Academy for one semester (Karl Ernst Osthaus Archiv (KEOA): F1/572/6, letter from Kogan to Kuth, 26 July 1909).

<sup>13</sup> Adolf von Hildebrand, *Das Problem der Form in den bildenden Künsten*, Straßburg, 1893.

<sup>14</sup> Reinhold Begas (1831 - 1911).

Hildebrand's thought was especially important to Rümman's younger colleagues at the Academy. Rümman himself is said to have attempted, in his guidance of pupils, to fuse the conflicting demands of the Classical and Neo-Baroque traditions, with the Neo-classical naturalism called for by Hildebrand's teachings.<sup>15</sup> During the 1890s many successful Munich sculptors were taught by him, his fame, however, later being completely overshadowed by the influence of Hildebrand. The first known free-standing sculptural work by Kogan: *Schmerz*<sup>16</sup> very probably dates from his time at the Academy or shortly after his first visit to Paris, in 1904 or 1905. It was then that he sought out the established sculptor, Rodin.<sup>17</sup> Typical of the genre of expressive heads so favoured by academic teaching, the competent marble piece depicts a young woman's head thrown backwards towards her raised left shoulder, as she leans against a roughly-hewn rock-like mass behind her. Its comparatively shallow relief and naturalistic, though simplified manner of representation, are both elements drawn from Hildebrand's ideas. Yet, it evidently also owes much to the work of the Frenchman. The truncated left arm recalls the frequent use of the torso in Rodin's *oeuvre* and the mass of rock restates his use of such supports or backgrounds for his work. The symbolist intent, and title, of Kogan's

---

<sup>15</sup> J A Schmoll gen. Eisenwerth, 'Die Münchener Plastik der zwanziger Jahre unseres Jahrhunderts und ihre Stellung innerhalb der deutschen und internationalen Bildhauerei' in G Finckh, *Karl Röhrig 1886 - 1972. Ein Leben zwischen Kunstgewerbe und Zeitkritik*, Munich, 1982, as quoted in Ekkehard Mai, 'Akademie, Sezession und Avantgarde - München um 1900' in Thomas Zacharias, *Tradition und Widerspruch. 175 Jahre Kunstakademie München*, Munich, 1985, p 261.

<sup>16</sup> See Appendix Two (F-ST/1). Kogan spoke of this and related works as *wichtige Evolutionsetapen. Es steckt darin eine Summe von psychischen Akkorden die manchmal auch vom Schmerz durchguckt sind.* (KEOA: F1/572/14)

<sup>17</sup> Kogan reported that meeting Rodin *mich endgültig und für immer meinen Entschluss fasste bei der Plastik zu bleiben* (letter from Kogan to Georg Reinhart, nd (? 1919) - Stadtbibliothek Winterthur) Kogan evidently stayed for an extended period in France at this point. The 1912 Museum Folkwang catalogue claims that Kogan had studied in Paris. (Kurt Freyer, *Museum Folkwang. Band I: Moderne Kunst. Plastik. Malerei. Graphik*, Museum Folkwang Hagen, 1912 (Reprint: Druckmeister Essen, 1983), p 8) It would seem that Kogan's acquaintance with Maillol and perhaps Hoetger dated from this point. Rodin and Maillol are repeatedly said in early primary material to have supported the Russian and may well have sponsored Kogan's showing for the first time at the *Salon d'Automne* in 1908. More work needs to be done on Kogan's contacts with the French avant-garde. The current study has had to concentrate on his dealings in Germany.

piece further reflect Rodin's interest in the portrayal of intense emotional states. Rodin's sculpture was often based on mythological figures, whereas Kogan and his generation generally preferred to portray the psychological state without recourse to such sources. It has been noted that works with like titles and subject-matter were prevalent at this period in German sculpture.<sup>18</sup> Certainly Wilhelm Lehmbruck was one of the same generation of sculptors, as was Georg Kolbe, who responded in a similar manner to the apparently conflicting calls from Hildebrand and Rodin.

Hildebrand was strongly influenced by the work of his close associate, the painter, Hans von Marées. Von Marées's compositions, in their portrayal of simply massed, undramatic, often frontally focused figures, are often said to have been extremely influential on young practitioners of sculpture at this period. As Gustav Pauli put it in 1909: because von Marées

*jenes in Deutschland seltene Gefühl für klaren Aufbau und Gesetzmäßigkeit der Form besaß, so konnte es geschehen, daß er auf die Bildhauer ganz besonders stark wirkte ... - obwohl er selbst nie modelliert hatte.*<sup>19</sup>

A concern with simplification of form developed concurrently in the work of the French sculptor Aristide Maillol, who was later a friend and supporter of Kogan's. The Russian's knowledge of Maillol's work, interests and beliefs may well date from his early visits to Paris.<sup>20</sup> Nevertheless, the Frenchman's work is said to have had little influence beyond

<sup>18</sup> Dietrich Schubert, *op cit*, p 127 f.

<sup>19</sup> Gustav Pauli, 'Die Sammlung von Kleinskulpturen in der bremischen Kunsthalle', *Jahrbuch des Bremischen Sammlungen*, 1 Halbbd, 1909, p 85.

<sup>20</sup> Maillol had first exhibited his sculpture at the *Salon d'Automne* in 1904. His *La Méditerranée*, shown at the *Salon* in 1905, alongside works by the *Fauves*, would appear to have made a name for him as a sculptor. In 1904 Julius Meier-Graefe had included Maillol in his survey of modern art, whilst the

the formal on a generation of young German sculptors who, as will be argued, strove for a *Vergeistigung* of their work. In 1921, the critic Alfred Kuhn gave expression to this attitude, albeit in nationalistic vein:

*So unmystisch, unmetaphysisch, durch und durch diesseitig ist die Kunst des Südfranzosen Maillol ... Er ist ohne Dualismus, ohne Kampf ohne Hemmung - ungermanisch. Darum gibt es schlechterdings keinen Künstler in Deutschland, der ihm wirklich gliche...*<sup>21</sup>

Lang-Danoli, in 1909, had noted that in the modelling of his figures, Kogan would reduce their anatomy to *das Äußerste*.<sup>22</sup> The sculptor's recent plaquette *Das Goldene Zeitalter* (Plate 1), illustrated in Lang-Danoli's article for *Deutsche Kunst und Dekoration*, demonstrates this simplification of form.<sup>23</sup> Kogan has moved away from the relatively more complex surface treatment and figural compositions of earlier works, such as *Der Rhythmus*.<sup>24</sup> Figures now are more rounded and exhibit definite facial features, unlike earlier deliberately vague renditions of non-particularised human bodies. Kogan's plaquettes had previously evidenced their continuing debt to *Jugendstil* notions of the power of line as a rhythmic expressive agent, as had also been the case in works by his contemporaries at this point, such as Kandinsky.<sup>25</sup> Nevertheless, it is not only in

---

following year saw the publication of several major articles about his work. It is, of course, very likely that Kogan would have seen the publications and he may well also have attended the *Salon d'Automne* in either 1904 or 1905.

<sup>21</sup> Alfred Kuhn, *Die neuere Plastik von Achtzehnhundert bis zur Gegenwart*, Delphin Verlag, Munich, 1921, pp 91 + 94, as quoted in Berger, *op cit*, p 159.

<sup>22</sup> *In fortschreitender Entwicklung beschränkt er, unter scheinbarer Opferung anatomischer Muskelkenntnisse, die Modellierung der Körper auf das Äußerste.* (Lang-Danoli, *op cit*, p 328) Lang-Danoli, who became a friend of Kogan's, based this important article on an exhibition of works by Kogan in July 1909 at the Galerie Heinemann, Munich. (KEOA: letter from Kogan to Kuth, 26 Jul 1909)

<sup>23</sup> See Appendix Two (R/97).

<sup>24</sup> *ibid* (R/12).

<sup>25</sup> Kandinsky would, of course, later rework these symbolist ideas as part of his theoretical writing, such as 'Über die Formfrage' which appeared in the *Blauer Reiter* Almanach of 1912. It should also be noted that Munich was an important centre for metalwork, as will be discussed later. Of sixteen *Plakettenkünstler* by whom Osthaus held works in 1912, eight of them had connections to Munich.

formal terms that *Das Goldene Zeitalter* and works like it were deemed to be indebted to the example of von Marées. The titles of Kogan's works at this time retain indications of the alliance of their subject-matter to symbolist thought, and include *Les visions*, *Der Rhythmus*, *Die Linie*, *La révélation de l'art mystique*.<sup>26</sup> In evoking a 'Golden Age', Kogan was following a iconographical tradition, which had recent roots in the work of the older painter.<sup>27</sup> Amongst contemporary exponents of the tradition in Germany again was Kandinsky, whose work and ideas Kogan would have known intimately.<sup>28</sup> Kogan's prolonged visits to Paris and his later connection with the *Salon d'Automne*, from 1908, would also have given the artist the opportunity to see further expressions of this idealistic notion in the work of French avant-garde painters. Significant examples which may well have resonated with Kogan's interests would have been Matisse's *Bonheur de vivre* and Derain's *L'age d'or* and *La danse*.<sup>29</sup> Nonetheless, there is little in Kogan's restrained visions to link his work with the decorative Dionysian depictions of the French men. Even when his subject-matter clearly involves the portrayal of dance-related imagery, such as in *Primavera* (Plate 2),<sup>30</sup> the Russian's mode of representation is much more nearly allied to the rhythmically inter-related figural world depicted by von Marées. Derain's work would later have a much more marked effect on Kogan, as discussed below.

---

Osthaus also held examples of such work by Barlach, Rudolf Bosselt, Charpentier, Dupuis, Hildebrand, Oudiné, Roty and Vierthaler. (Kurt Freyer, *op cit*, pp 10-12)

<sup>26</sup> In each case what is depicted are groups of female nudes inter-related in different rhythmic variations. (See Appendix Two R/2-5, 12, 90 + 161)

<sup>27</sup> Von Marées's work included titles such as *Das Goldene Zeitalter* and *Die Werbung*. The latter also featured amongst titles in Kogan's *oeuvre*.

<sup>28</sup> Kandinsky's appropriation of such imagery in his pre-First World War work is discussed in Yule F Heibel, 'They Danced on Volcanoes: Kandinsky's Breakthrough to Abstraction, the German Avant-Garde and the Eve of the First World War', *Art History*, Vol 12, No 3, Sept 1989, pp 342-361.

<sup>29</sup> Henri Matisse, *Bonheur de vivre*, 1905-6; André Derain, *L'age d'or*, 1905 and *La danse*, 1906.

<sup>30</sup> See Appendix Two (R/104).

Kogan's approach to these Nietzschean notions was mediated by esoteric religion. Despite his Jewish faith, he was associated with the circle around Stefan Georg and certainly frequented the Thursday *Teezusammenkunft (sic)* at the Wolfkehls.<sup>31</sup> The 'Golden Age', an era which was claimed to return according to a cyclical unfolding of world progression through dissolution to rebirth, was posited as the first idyllic and innocent age in a succession of ever more decaying periods. Linked to millennial beliefs, which were then current, especially in theosophical circles, these notions ultimately had their roots in Eastern religion.<sup>32</sup> For Kogan, and others, visual representations of this archetypal era were conflated with elements drawn from cultic religions, in addition to von Marées's archaic Greek sources. Particularly favoured were those 'primitive' cultures in which enactments of communally expressed religiosity were found. Considered purer and more authentic in their expressions of spirituality, non-European, often sacred, artworks proved a rich vein of inspiration for artists at this time, Gauguin having lead the way with his portraying of idyllic Tahitian scenes.<sup>33</sup>

Munich had a great deal more than academic training to offer the aspiring artist. Apart from access to some of the most comprehensive public museums of the period in Germany, it also hosted a succession of very well-attended exhibitions of contemporary art. The impressive shows of Mohammedan and East Asiatic art also on offer in the city in late 1908 were of great interest to artists from all around Europe. These exhibitions

---

<sup>31</sup> Karl Wolfskehl (1869 - 1948), was a member of the Stefan George circle. Together with Georg he published *Deutsche Dichtung*. (Konrad Schelling (ed), *Monumenta Judaica. 2000 Jahre Geschichte und Kultur der Juden am Rhein*, Kölnisches Stadtmuseum, 15 Oct 1963 - 15 Feb 1964, p C 185-189) He worked on the *Jahrbuch für die geistige Bewegung* and was clearly one of his co-religionist, Kogan's close associates, both during his time in Munich, and later. In a letter to Gertrud Osthaus, Kogan reports that it is the same as ever at the Wolfkehls *Donnerstag der Teezusammenkunft. Wir sind morgen dort.* (letter in the possession of M Osthaus - K 10: letter from Kogan to G Osthaus, nd (June 1914?))

<sup>32</sup> The importance of such beliefs for Kogan's work is discussed in Chapter Four.

<sup>33</sup> The importance of these iconographical sources for Kogan's work is extensively treated in Chapter Four.

may well have been amongst Kogan's first direct encounters with the products of these cultures, which would play such a crucial rôle in his source repertory. Kogan's early works nonetheless primarily exhibit an interest in archaic Greek source material stemming, not only from a involvement with the neo-classical ideas of Hildebrand, but very probably from interests reaching back to the museum collections he had seen in Odessa. Kogan is said to have considered himself, by virtue of his birth, 'the last of the Greeks'.<sup>34</sup> However, later works from his Munich period start to evidence in formal terms, too, the influence of other sources deemed primitive at this time. Kogan's plaquette of 1909 or before, *Primavera* (Plate 2), for instance, depicts figures in sharp profile and emphasises the girls' short, cropped hair styles, such as are featured in Egyptian figural representations. The subsidiary narrative panel below the main image recalls the tradition of *Books of the Dead*, but also ancient Roman sarcophagi. These elements are fused with other ancient Greek or Roman traits, such as the frieze-like grouping of female nudes. The inference might also be drawn from the title of this piece and its subject-matter that an allusion was being made to classicising fifteenth-century works such as Botticelli's *Primavera*. Around this period, the early Renaissance had also been recuperated as a 'primitive' source. Early works of Kogan's, such as the plaquettes, *Vergangenheit* and *Vision* recall time-worn Pompeiian murals, with figures seeming to sway, spirit-like, almost beyond visual reach.<sup>35</sup>

Rodin's work was, indeed, the counterpoint to Hildebrand for young German sculptors from Munich and elsewhere at this period. They would have known his work from its frequent showings in Germany from 1883 onwards. Although at first the Frenchman's

---

<sup>34</sup> Ernst Scheyer, 'The Shapes of Space: the Art of Mary Wigman and Oskar Schlemmer', *Dance Perspectives*, XLI, 1970, p 16.

<sup>35</sup> See Appendix Two (R/102 + 103).

work was not well received, by the turn of the century he had become an established figure, involved in art academies and artists' organisations throughout Germany.<sup>36</sup> In his introduction to the exhibition catalogue, *Ausdrucksplastik*, of 1912, the sculptor, Georg Kolbe, would speak of the crucial fusion in the work of his generation of ideas drawn both from the Frenchman and from their compatriot, Hildebrand.<sup>37</sup> Kolbe's comments made evident the concerns of his contemporaries. He emphasised their adherence to nature, and their shunning of academic values. Above all, he stressed their wish to convey the expression of the times:

*Kein Schönheitsideal ist gültig, keine Epoche wird imitiert, kein Anatomierekord aufgestellt. Alleiniges Recht hat die Form. Sie wird zur Sprache ausgebildet, das Leben zu schildern. Ruhig zur Natur gewandt, sucht jeder die formelle Idee seines Objektes zu finden und zu gestalten.*<sup>38</sup>

Rodin's dramatic, gestural, motion-based and multi-faceted sculpture was what was needed, it was felt, to counterbalance Hildebrand's static simplicity. Dr Richard Reiche, museum director from Barmen, would describe in similar terms the intentions of the pieces, sculpture amongst them, shown at the *Sonderbund westdeutscher Künstler* exhibition of 1912:

*die nach dem atmosphärischen Naturalismus und dem Impressionismus aufgetreten sind und nach einer Vereinfachung und Steigerung der Ausdrucksformen, nach neuer Rhythmik und Farbigkeit, nach dekorativer oder monumentaler Gestaltung streben - ein Überblick über jener Bewegung, die man als Expressionismus bezeichnet hat.*<sup>39</sup>

---

<sup>36</sup> Liesbeth Jans, 'Bernhard Hoetger in Paris. Die Bedeutung der französischen Kunst für seine Entwicklung' in Tümpel et al, *op cit*, p 45.

<sup>37</sup> *Eine unbewußte Verschmelzung der Errungenschaften dieser beiden großen Bildhauer ist das Gesicht der jüngsten Plastik.* (Georg Kolbe, 'Moderne Plastik', *Ausdrucksplastik. IV. Ausstellung des Freien Bundes zur Einbürgerung der bildenden Kunst in Mannheim*, Feb - Mar 1912, Kunsthalle Mannheim, p 1.

<sup>38</sup> *idem.*

<sup>39</sup> Quoted without source in Alex Vömel, 'Alfred Flechtheim, Künsthändler und Verleger', *Imprimatur*, Vol 5, 1967, p 91.



These were early days for a definition of Expressionism.<sup>40</sup> Nevertheless this assessment attests to the wide-ranging styles and artistic aims which were subsumed under the term at this period. Writings by Kandinsky from 1911 are indicative of the 'expressive' intent common to the practitioners within the *NKVM*, amongst whose ranks Kogan featured, as one of few artists working in a sculptural medium, from the year of the organisation's inception.<sup>41</sup> Although its members differed widely in terms of their chosen means of depiction, there was, at least initially, a common understanding between them about the aims of the grouping. In fact, this purpose had been made explicit in the circular announcing the formation of the group:

*Wir gehen aus von dem Gedanken, dass der Künstler ausser den Eindrücken, die er von der äusseren Welt, der Natur, erhält, fortwährend in einer inneren Welt Erlebnisse sammelt; und das Suchen nach künstlerischen Formen, welche die gegenseitige Durchdringung dieser sämtlichen Erlebnisse zum Ausdruck bringen sollen - nach Formen, die von allem Nebensächlichen befreit sein müssen ...*<sup>42</sup>

---

<sup>40</sup> The meaning and dating of the contemporary usage of the term 'Expressionism' has been extensively aired by commentators. Reiche's terminology confirms Marit Werenskiold's refutation of Donald Gordon's earlier contention that the epithet 'Expressionist' had only been applied to French artists before 1914. Werenskiold instead argues that its usage from 1910 onwards should be understood in the manner intended by Matisse in his 'Notes of a Painter' of 1908, when he refers to his work as imbued with 'expression'. (Marit Werenskiold, *The Concept of Expressionism. Origin and Metamorphoses*, Universitetsforlaget, Oslo, Bergen, Stavanger, Tromsø, 1984) Rather than as a formal category, it was used by many before the First World War to denote work in which an attempt was made to be 'expressive' of the artist's particular state of mind. It was not until during the war that an attempt was made to alter the meaning of the word 'Expressionism' in order to align it with tendencies prevalent only in Germany. Art critics, Paul Fechter and Hermann Bahr, were both heavily influenced by the writings of Wilhelm Worringer. The latter posited the contemporary artist as ill at ease with modern society and as seeking to convey his inner suffering by means of abstracted, distorted and non-realistic artworks. The supposition of psychological links of the Nordic race with the Gothic style would be conflated by Fechter with contemporary nationalist sentiments in an attempt to seek a specifically Germanic source for a new art. (*ibid*)

<sup>41</sup> In the year of the founding of the *NKVM* in 1909, Kogan would be invited to join the association. Kogan reported to his friend Karl Caspar: *Es ist eine neue Künstler-Vereinigung ins Leben getreten, die ziemlich gleichstrebende Künstler, von sehr verschiedenen Individualitäten in sich vereinigt.* (letter from Kogan to Karl Caspar, nd, Karl Caspar/Maria Caspar-Filser Archiv, quoted in Meissner, *op cit*, p 282). Kogan also mentions his concurrent involvement with the Isdebsky Salons, which toured the work of international artists around Russia.

<sup>42</sup> *Neue Künstlervereinigung Münchens, Zirkular auf Faltblatt*, as reproduced in Anon, *Kandinsky in Munich, op cit*, p 253.

Kogan had exhibited work at the 1912 *Sonderbund* show, although he had not participated at Mannheim that year. Nevertheless, he was invited to exhibit at the ensuing *Ausstellung von Zeichnungen und Plastiken neuzeitlicher Bildhauer* of 1914, again hosted by the Kunsthalle in Mannheim. Correspondence between the organisers and the Folkwang Museum indicates very clearly that the Russian was counted amongst the *Ausdrucksplastiker* of the time.<sup>43</sup> In his article 'Linie und Form', published to promote this exhibition, Dr W F Storck divides those exhibiting into three categories.<sup>44</sup> The first grouping he saw as closely following Hildebrand in a concentration on pure form in classicising mode. A second tendency followed Rodin in the depiction of movement and spiritual or emotional states. Yet others concerned themselves with the 'expression of inner being', with a move towards the (*expressive*) *Vergeistigung der plastischen Form...*<sup>45</sup> It was this last group that he saw as Expressionists. They were those sculptors, essentially, who had moved on from the influence of Hildebrand and Rodin, retaining elements from both, but creating a synthesis that went beyond this debt. One might see the work of Hoetger, first of all, but also Lehmbruck, Kolbe and Kogan, amongst several others, as having achieved this transition by 1910. Also showing in 1914 at this important second exhibition at Mannheim were works by de Fiori, Albiker, Gaul, Barlach, Haller, Steger, Sintenis, Maillol, Minne, Nadelmann, Pechstein, Lörcher and Rodin. The emphasis on rendering a generalised vision of the human figure, which had been alluded to by Kolbe in 1912, was a central feature of the German avant-garde

---

<sup>43</sup> Dr W F Storck of the Städtische Kunsthalle Mannheim wrote to the Museum Folkwang on 10 Mar 1914 asking for the loan of drawings of *moderner Ausdrucksplastiker* (KEOA: F2/842/1). Evidently Osthaus offered works by Milly Steger, Georg Minne and Kogan. (KEOA: F2/842/2). By 28 Mar Osthaus had added a plaque by Kogan to the works available (KEOA: F2/842/4). In the final analysis a comprehensive selection of works by the artist were shown, including two female torsos (in terracotta and plaster), two larger reliefs in plaster and one in bronze, drawings and graphics. See Appendix Two: GW/2-13, D/23, D/64-75 + 76-84, F-ST/25 + 26, R/164, 165 + 166.

<sup>44</sup> Dr W F Storck, 'Linie und Form', *Deutsche Kunst und Dekoration*, XXXV, Oct 1914 - Mar 1915, p 26.

<sup>45</sup> *ibid*, p 27.

sculptors on show. Influenced evidently by various 'primitive' sources, first amongst them the archaic Greek,<sup>46</sup> artists sought to avoid particularities of time or human features. Although this exhibition had been deliberately planned to feature *Kleinplastik*, the work shown was generally monumentally conceived. Examples might be the series of plaster dancers by Renée Sintenis and the bronze figure by Eli Nadelmann, as well as Kogan's reliefs.

Kogan's *Kniendes Mädchen* in wood (Plate 3) and a series of eleven small terracottas (Plate 4) were shown at the *Sonderbund* in 1912.<sup>47</sup> The wooden sculpture dates from mid-1910. Characterised by its simplicity of form and depiction of what might be read as a young dancing girl in a sacred oriental mode, the seeds of Kogan's more mature style are becoming evident. Yet, it is a unique piece in Kogan's oeuvre at least in terms of material.<sup>48</sup> By 1912 it was in the possession of the Folkwang Museum and may well have been commissioned by Karl Ernst Osthaus on Kogan's departure in May 1910 from Hagen, after he had taught for several months at Osthaus's *Hagener Handfertigkeitsseminar*.<sup>49</sup> On Kogan's first visit to Hagen in August 1909, he would have been able to view graphic work from the collection of Julius Meier-Graefe, which included pieces by Paul Gauguin, amongst others.<sup>50</sup> Since Gauguin's death in 1903, increasing attention had been paid to his work. In 1906 examples of his *oeuvre* were featured in a major retrospective at the *Salon d'Automne*. Osthaus was the first German

---

<sup>46</sup> Also important for sculptors of this period were the series of Hellenistic terracotta figures from Tanagra whose recent discovery in 1900 had been well-publicised.

<sup>47</sup> See Appendix Two (F-ST/5 + F-ST/13, 14, 11 + 8).

<sup>48</sup> There exists only one other work in wood by Kogan, a head (F-ST/6), which dates from the same period. Both pieces were shown at the 1911/12 *NKVM* show.

<sup>49</sup> Kogan's time in Hagen is discussed in Chapters Three and Four. By 1912 this sculpture was owned by the Folkwang Museum. It is mentioned in the 1912 catalogue (no 23). Unfortunately, it returned from the exhibition with damage to the fingers on the out-stretched arm.

<sup>50</sup> Hesse-Frielinghaus et al, *op cit*, p 512.

collector to acquire works by the Frenchman and by early 1910, when Kogan arrived in Hagen, the patron had amassed six or seven paintings by the artist, as well as examples of his graphic work.<sup>51</sup> Included amongst the paintings were *Jeune fille à l'éventail* and *Contes barbares* both of which depict young Tahitian women. These must have been of considerable interest to Kogan, as would have been Osthaus's large collection of Eastern sculpture and crafts.<sup>52</sup> The traits of one of the figures in Gauguin's *Contes barbares*, the hair tied back in a centre parting, prominent facial features, high breasts and a pubescent body reappear in Kogan's *Kniendes Mädchen*. Significantly, also, however, Kogan would have been able to study in Hagen the work of both Maillol and Rodin. Osthaus had been one of Maillol's first patrons in Germany.<sup>53</sup> He had bought a wooden sculpture, *Mädchen*, from the Frenchman in 1904,<sup>54</sup> who himself had acknowledged a debt to Gauguin. That same year Osthaus had purchased two sculptures from Rodin, including *Eve* of 1881.<sup>55</sup> Kogan had produced very few free-standing works at this point in his career. His most recent documented work, *Une Egyptienne*,<sup>56</sup> had been shown at the *Salon d'Automne* in 1909. One might contend that the sculpture *Kniendes Mädchen* was Kogan's response to elements seen in Gauguin and Maillol, and

<sup>51</sup> *ibid*, p 142 f.

<sup>52</sup> Dr Kurt Freyer, 'Das Folkwang-Museum zu Hagen i W', *Museumskunde*, Vol VIII, No 1, 1912, pp 133-145, reprinted in Dr Ulrike Köcke (ed), *Dokumentation zur Geschichte des Museum Folkwangs 1912 - 1945*, Museum Folkwang Essen, 1983, p 13.

<sup>53</sup> This work by Maillol is illustrated in Karl With, 'Karl Ernst Osthaus', *Das Kunstblatt*, 5 Jahrg., 1921, pp 162. A bronze version is shown in Bertrand Lorquin, *Aristide Maillol*, Thames and Hudson, London, 1995, p 50, where it is referred to as *Small Half-Clothed Flora*. With's article also illustrates other wooden sculptures held by the Folkwang, including a mediaeval *Johannes* and works from Egypt and New-Guinea. It is interesting to note that Maillol's preferred materials at the beginning of his career were terracotta and wood. His first large figure in stone *Sérénité* was commissioned by Osthaus in 1905 for the garden of his villa Hohenhagen. (Arno Breker, *Im Strahlungsfeld der Ereignisse. Leben und Wirken eines Künstlers. Porträts, Begegnungen, Schicksale*, Verlag K W Schütz K G, Preussisch Oldendorf, 1972, p. 235 - Breker made a terracotta portrait of Kogan, which was exhibited at the *Salon des Tuileries* in 1928. It is illustrated in *Der Querschnitt*, VIII Jahrgang, Heft 7, Jul 1928, opp p 506 and in the exhibition catalogue to *Moissey Kogan. Skulpturen und Zeichnungen*, at the Galerie Flechtheim, Berlin in 1929.)

<sup>54</sup> Hesse-Frielinghaus et al, *op cit*, p 179. By 1912 Osthaus possessed a wooden sculpture by Rudolf Bosselt (1905) and two by Minne, as well as those by Kogan and Maillol. (Freyer, *op cit*, pp 7-9)

<sup>55</sup> *ibid*, p 176.

<sup>56</sup> See Appendix Two (F-ST/4).

was a reworking of his own theme of the 'primitive' goddess, or 'exotic Eve', as it has been termed.<sup>57</sup> Inherent in this work, one might also argue, was a counterposing of an 'innocent' Eve against the wretched, sinning Eve of Rodin.

The eleven terracotta figures<sup>58</sup> (Plate 4), also shown at the *Sonderbund*, however, are significant in being the first manifestations of a genre that would become Kogan's hallmark. Based on mediaeval precedents made as craft, rather than art, objects for the merchant classes, they appear to have been set free from Kogan's reliefs. They have lost the specific attributes of mediaeval clothing, although possible brief indications of contemporary headdresses are given by the sculptor. In their roughly rendered nudity, they contain echoes of differing 'primitive' traditions. Their manufacture and iconography is later discussed in detail.<sup>59</sup>

Storck's richly illustrated article of 1914, discussed above, featured very prominently one of Kogan's plaster reliefs.<sup>60</sup> This work is related to the large relief, *Zwei Frauen* (Plate 5), which had been purchased that year by Karl Ernst Osthaus.<sup>61</sup> Like the relief owned by Osthaus, it is perhaps nearest in its 'primitive' iconography to Indian temple sculpture. Hand gestures feature prominently and link the group of figures in statically depicted

---

<sup>57</sup> Liesbeth Jans has seen a similar debt to Gauguin in Hoetger's early work *Eva und die Löwe*, also produced in wood, (Liesbeth Jans, 'Bernhard Hoetger in Paris. Die Bedeutung der französischen Kunst für seine Entwicklung' in Tümpel et al, *op cit*, p 51 ff. It is not known when Kogan first met Hoetger. This may have been during the Russian's first visit to Paris in 1904 or 1905 when Hoetger was based there. Otherwise it may either have been through Osthaus or on the occasion of Kogan's visits to Darmstadt in 1913 or in 1914 at a time when Hoetger's reliefs for the *Platanenhain* (1911-1914) were first available for public inspection. (letters in the possession of M Osthaus: L 10 - letter from Hugo Lang-Danoli to Gertrud Osthaus, 4 Feb 1913 and K 10: letter from Kogan to G Osthaus, nd)

<sup>58</sup> See Appendix Two (F-ST/8-19).

<sup>59</sup> See Chapter Two.

<sup>60</sup> Kogan's relief is illustrated in *ibid*, p 33.

<sup>61</sup> See Appendix Two (R/163).

dance.<sup>62</sup> By now Kogan had settled in Paris and familiarity with the formal attributes of his French contemporaries' work has become evident in his work.<sup>63</sup> His figures have become less naturalistic and facial features are rendered in mask-like simplicity. Kogan's work is perhaps closest to that of Bourdelle, Derain, and Zadkine, who equally owed a debt to Derain, in his portrayal of elongated simplified hands, blank eyes and faces reminiscent of 'primitive' masks. Kogan seems also to have seen the caryatids produced by Modigliani for exhibition at the *Salon d'Automne* of 1911 and 1912.<sup>64</sup> These elements appear in Kogan's work possibly from 1911, early examples being his *Zwei stehen Frauen* of 1911 (Plate 6), his *Maske* of 1912 and his vases of the same year (Plate 7).<sup>65</sup>

Regardless of their formal qualities, Storck saw in these works of Kogan an expression of the times in their rhythmic figural inter-relations:

---

<sup>62</sup> The dance-related iconography of Kogan's work is discussed extensively in Chapter Four.

<sup>63</sup> Kogan lived in Paris from late 1910 onwards, with frequent breaks whilst he visited Germany, Switzerland and Holland. He rented a studio at *La Ruche* from 1908 and was resident at Rue du Moulin de Beurre from 1913. In the intervening years exhibition catalogues record various other addresses. The Hôtel du Senat, Rue de Tournon was his base during the 1909 *Salon d'Automne*, for which he was a member of the jury and the Hôtel du Sport, Rue Bréa seems to have been his lodging when he first settled in Paris from 1910. On returning from Weimar, he again seems to have taken an *atelier* at *La Ruche*. When exhibiting in Germany during this period of transition he seems to have given an address in that country.

<sup>64</sup> Osvaldo Patani, *Amedeo Modigliani. Catalogo Generale. Sculture e Disegni 1909 - 1914*, Leonardo, Milan, 1992, p 50 ff.. All of the twenty six known sculptural works by Modigliani date from the period 1911 to 1913. Kogan's first illustrated documented work, which responds to the French avant-garde's interest in masks, was his plaster *Maske* of 1912. (R/ 139) This is clearly related to Plate 5, but also to the *Wandreliefs* for Gropius's Model Factory of 1914. The iconographical relation between Kogan's reliefs and Bourdelle's work for the Théâtre de la Renaissance of 1912 is discussed in Chapter Five.

<sup>65</sup> See Appendix Two (R/112, R/139 and AA/1-3). Since none of these works is dated by Kogan it is difficult to be entirely clear as to their exact time of manufacture. Works with similar facial features appear in the work of Jacques Lipchitz from 1913 and Ossip Zadkine from before 1911. They are first evident in the Rumanian, Brancusi's sculptures from as early as 1907, although Bourdelle's work evidences non-naturalistic stylisations from a much earlier date. More work needs to be done on Kogan's relationship to these men and their work.

*Und Kogans Reliefs ..., sind sie nicht trotz aller Verwandtschaft mit indischen Tempelreliefs von vollkommenen zeitgemäßer, sensibler Rhythmik?*<sup>66</sup>

Many of the sculptors on display at Mannheim, such as Pechstein, Sintenis and Nadelmann, can be seen to have concentrated on dance or motion themes in a variety of different ways. A feature of Kogan's work apparently from the start of his career, it was this element in his plaquettes that had struck his critic, Hugo Lang-Danoli in 1909:

*Wie bei Marées sind auch diese Gestalten ... gebunden durch eine latente Einheit "im inneren Geist". Echte Synthese liegt in dieser Verinnerlichung und Bannung aller äußern Dramatik in den umgrenzten Raum und die beseelte Kontur, deren Rhythmus sich in klassische Gesten von der Schönheit attischer Grabmäler verdichtet.*<sup>67</sup>

By 1914, Kogan was also far from being alone amongst German sculptors, however, in his move away from relying solely for formal, as well as spiritual, inspiration on neo-classical sources. Storck saw a general development of Hildebrand's classical primitivising in the work of many of the sculptors on display:

*Die physische Harmonie des Körpers, wie sie die Antike gebildet, ist der psychischen Heraushebung gewichen, wie sie auch ägyptische oder indische Kunst kennzeichnet. ... War noch Hildebrands Problem der Form durchaus bestimmt von der Kunst des Parthenon, so sind neue Erkenntnisse und Formen bestimmt von der plastischen Expressivität gotischer Kathedralen oder indischer Tempel.*<sup>68</sup>

It is essential to see these rhythmically expressive depictions of an ancient or more idyllic world as being imbued with utopian intent. Many artists of the period before 1914 chose to portray an idealised world rooted in notions of a pastoral or rural way of

---

<sup>66</sup> Storck, *op cit*, p 27.

<sup>67</sup> H Lang-Danoli, *op cit*, p 328. Sauerlandt also spoke of the relationship of Kogan's work to that of von Marées. (Max Sauerlandt, 'Die Kunst der Gegenwart im Museum für Kunst und Gewerbe', *Ausgewählte Schriften. Band 2*, *op cit*, p 298 f).

<sup>68</sup> Storck, *op cit*, p 27.

life, where man was supposedly more in touch with nature. Countering encroaching industrial degradation, a link to the Gothic past was fundamental in much German thought of the time. The mediaeval period was perceived as having been an era when such an idealised relationship between man and his environment had existed and thus was posited as a cultural model to emulate in certain specific ways. Storck's comments gave voice to a broadly-felt wish amongst sculptors, a desire rooted in Wagnerian ideals, to return art production to its communal mediaeval rôle. Early twentieth century commentators and practitioners saw sculpture's desired functionality as having been epitomised by its central position within mediaeval architectural projects, where all the arts had been employed in unison. The Gothic cathedral (and hence its extension to temples of various cultures) was foregrounded as an embodiment of this ideal. The notion of the *Gesamtkunstwerk* was fostered as a means by which to achieve the return of sculptural and craft production to its architectonic framework, deemed to have been stolen by increased industrialisation and by a nationalist proliferation of projects for *Denkmäler*. Germany had a long-standing tradition of glorifying its mediaeval past and of seeking to imbue it with qualities central to recurring nationalist ideals, which had predominated at different times in the country's history.<sup>69</sup>

Allied to these aims for an enhanced sculpture, were more generalised aspirations for mankind. The *Lebensreform* movement in its myriad forms strove to improve the human being's interaction with both his environment and his supposed spiritual source. Amongst the chief manifestations of the movement was a growing interest in enactments of communality through the vehicle of the Dance, based, as will later be discussed, on

---

<sup>69</sup> See J Bialostocki, *Dürer and his Critics 1500 - 1971: Chapters in the History of Ideas Including a Collection of Texts*, Verlag Valentin Koerner, Baden-Baden, 1986 for an extended discussion of the appropriation of works by Dürer which were often central to such strategies.



cultic dance from various traditions. As conceived by its most significant exponents at this period, such as Laban and Jaques-Dalcroze, the Dance was to be imbued with a sense of an implied architectonic framework, in a manner strongly allied to that sought for sculpture.<sup>70</sup>

It is central to an understanding of Kogan's early use of materials that he was operating in a city with a very strong *Jugendstil* crafts legacy.<sup>71</sup> It was very often the case at the turn of the century in Munich that artists built their identities around a crafts-based mastery of diverse media, rather than to see themselves primarily as painters or sculptors. Kogan, too, reported a brief interest, shortly after leaving the Academy, in the work of the by then famous *Jugendstil* designers Obrist and Debschitz.<sup>72</sup> Kogan may have attended the weekly evening seminars at the *Debschitzschule* and heard Obrist's lectures on, amongst other matters, the supposed elevated sensitivity of the artist and the rôle he saw for the artist as the mediator of life for a less receptive public.<sup>73</sup> Very

---

<sup>70</sup> See Chapters Four and Five.

<sup>71</sup> Unfortunately, it is not possible here to give any more than the briefest mention to this aspect of Kogan's *oeuvre*, however important it was to him. He was certainly not alone in these interests. Certainly both Maillol and Rodin, Gauguin, Derain and Matisse had all been involved in the production of craft-based work. However, this was also the case for many German artists, too. Barlach, Nolde, Macke, Marc, Kandinsky, the *Brücke* artists are famous examples amongst a wide-spread phenomenon. This is an area of research, which has received insufficient attention in Germany. The *Kunstgewerbe* works of some individual artists are mentioned fleetingly in the literature, but an overview is still outstanding of this aspect of the production of avant-garde artists, working as a response to and within discourses prevalent in Germany at this period. The French avant-gardes have been rather better served in this regard. See John Elderfield, *The 'Wild Beasts': Fauvism and its Affinities*, Museum of Modern Art, 1976 for a discussion of Fauve artists' involvement with the applied arts and Nancy J Troy, *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier*, Yale University Press, New Haven and London, 1991 for a more general overview.

<sup>72</sup> It is not clear from Kogan's references to his contacts with these designers, whether he, in fact, also briefly attended the *Debschitzschule*, as had Kirchner a year previously and Sacharoff. (KEOA: F1/572/6 - letter from Kogan to August Kuth, 26 Jul 1909 and letter from Kogan to G Reinhart, *op cit* - Stadtbibliothek Winterthur). It is likely that he could not approve of what was on offer at the school because it was based on design conception rather than direct confrontation with materials in a workshop environment. (Bruno Rauecker, *Das Kunstgewerbe in München*, J G Cottasche Buchhandlung Nachfolger, Stuttgart/Berlin, 1911)

<sup>73</sup> Quoted with incomplete source in Peter Lasko, 'The Student Years of the *Brücke* and their Teachers', *Art History*, Vol 20, No 1, March 1997, p 72.

influenced by the ideas of William Morris and others, Obrist would have conveyed his sense of the importance for artists of training in crafts-based skills. By 1905, however, many of the major *Jugendstil* designers, such as Peter Behrens, Otto Eckmann and August Endell, had already left the city, lacking the recognition that they desired. Kogan would later declare himself, albeit in retrospect, as having been disappointed in the ideals of Obrist. He decided to remain a *freier Künstler*. It is evident, however, that the main thrust of his output at this time and later was strongly related to the decorative arts.

Notions of an idealised *Handwerk* and hence an elevated status for *Kunstgewerbe* had been prevalent amongst *Jugendstil* practitioners since the turn of the century particularly in Munich. It is not clear when Kogan met artists such as Kandinsky, although it is of importance, not least to the development of Kogan's iconographical repertoire, that the Russian dancer, Alexander Sacharoff, had enrolled, in 1904, at the *Debschitzschule*, at a time when Kogan evidenced an interest in its concerns. The two young Russians would very probably have been attracted by the *Phalanx* exhibitions organised by Kandinsky. Concentrating on the display of *Kunstgewerbe* as well as 'high' art, they provided access for the young artists to the work of many international practitioners. The eighth *Phalanx* exhibition in late 1903, for instance, featured a print portfolio, entitled *Germinal*, published by Meier-Graefe with work by many French, Belgian and some German artists, including Gauguin and Rodin.<sup>74</sup> Also on show was the work of Carl Strathmann, illustrator for periodicals including *Jugend*, who was known for his *Jugendstil* vases and tapestries. The following year craftsmen, such as Georges Lemmen, Pierre Laprade and Louis Sue were exhibited, as were examples of the latest Munich graphic work and Neo-impressionist paintings. The *Phalanx* exhibitions were above all wide-ranging and

---

<sup>74</sup> Peg Weiss, *Kandinsky in Munich. The Formative Jugendstil Years*, Princeton University Press, Princeton, New Jersey, 1979, p 69.

eclectic, reflecting Kandinsky's interest in all progressive aspects of the visual as well as performing arts.

Very few free-standing works by Kogan date from this time. His body of work consisted of plaquettes, coins and medals, frequently in bronze, silver and terracotta, less often in ivory. These include, for example, a *Medaille* struck for the 1910 *NKVM* exhibition (Plate 8).<sup>75</sup> As will later be discussed, it was around this time that Kogan was able to travel to Idar-Oberstein, so-called *Metropole der Edelsteine*, to train with a master in gem-cutting.<sup>76</sup> From then on, with the aid of a *Graviermaschine* purchased for him by Karl Ernst Osthaus, the engraving of gems would be a central strand in his body of work.<sup>77</sup> Embroideries, vases (Plate 7) and other objects of applied art, would be added to his *oeuvre* before the First World War. It was a particular feature of his work that he would always insist on the mediaeval craftsman-like involvement in his work from conception to realisation. Unlike Kandinsky or Maillol, who were also noted for their textile work, Kogan would himself carry out his own designs throughout his career (Plate 9).<sup>78</sup> Commentators explain that his embroidery technique approached that of Coptic work, in that he would frequently remove cross-threads from his fabric to replace them with more colourful ones of his own. At times this process would result in a re-weaving of the textiles again in emulation of such 'primitive' predecessors.<sup>79</sup> In 1912 Kogan had spent time at Henry van de Velde's *Kunstgewerbeschule* in Weimar, where he was employed to teach modelling. His vases, in particular, date from this period; his

---

<sup>75</sup> See Appendix Two (R/105).

<sup>76</sup> Uwe Anhäuser, 'Zaubereien in Edelstein', *Pan*, Nr 7, Jul 1983, p 41. Idar-Oberstein had been the centre of this trade since the mediaeval period.

<sup>77</sup> See Chapter Three.

<sup>78</sup> *ibid* (AA/42).

<sup>79</sup> For more information on Kogan's embroidery techniques, see particularly Kaspar Niehaus, 'Borduurwerken van den Beeldhouwer Moïssy Kogan', *Maandblad voor Beeldende Kunsten*, 13, 1936, pp 39-44.

embroideries start to be produced shortly afterwards. Nevertheless, living in Paris before embarking for Weimar, Kogan would have doubtlessly have become familiar with the craft output of artists, in particular Maillol, whom he counted as a friend. Maillol had exhibited his tapestries at the Galerie Bernheim jeune in early 1911, evidently also seeing them as central to his production.<sup>80</sup>

Kogan's acquaintance with the writer and critic, Julius Meier-Graefe, at this time may well have come through their common interest in the decorative arts. The first edition of Meier-Graefe's *Entwicklungsgeschichte der modernen Malerei* appeared in 1904 and stressed that the decorative arts should be accorded a value equal to that enjoyed by the arts of sculpture and painting.<sup>81</sup> He claimed that the cause of its inferior status might be seen to lie with modern patrons. Their Renaissance predecessors had made no distinction, he asserted, between painting and more functional commissions. He posited the way forward as being a return to a more utilitarian approach to artistic value. Applied art, too, should take its place within a more unified society. These were values that lay at the core of the thinking of Kogan's patrons, Karl Ernst Osthaus and Max Sauerlandt, in their espousal of German *Werkbund* aims, as will be later discussed.<sup>82</sup> It is likely that despite his shunning of Obrist's practices, Kogan also shared these views.

Nevertheless, it was not until after the war that ideas of the *Gesamtkunstwerk* and allied notions were conflated more broadly with socialist or communist visions of the world. There is, however, no evidence that this shift in thinking was made by Kogan. He did

---

<sup>80</sup> Pierre Caizergues and Michel Décaudin (eds), *Apollinaire: oeuvres en prose complètes*, Editions Gallimard, Vol II, 1991, p 269. Adrian Hicken kindly provided me with this reference.

<sup>81</sup> Jensen, *op cit*, p 243.

<sup>82</sup> See Chapters Two, Three and Four.

not join socially committed groups such as the *Novembergruppe*. In 1920 he wrote to his patron Georg Reinhart:

*Sie stehen vielleicht wie ich den Äusserungen der modernen Strömungen vollständig apatisch, weil diese Bewegung eine gottlose, eine euchlerische und brutale ist.*<sup>83</sup>

His work is perhaps best understood, however, as continuing with the pre-occupations of the pre-War period. Like many other sculptors he was still intent on producing work for a notional religious architectonic setting. His free-standing work in terracotta (Plate 10)<sup>84</sup> was seen by one critic as depicting *weltfremde Göttinnen*,<sup>85</sup> another spoke of the *fast befangende Atmosphäre* that was projected by these pieces.<sup>86</sup> Like many artists during the 1920s, however, his work did become in general more classicising, whilst retaining the quietude and stylistic attributes of Gothic or Eastern sacred sculpture. Many of Kogan's critics pointed to these elements in his work. Wilhelm Michel in 1928 spoke of the *unschuldigste hellenische Leben und die holdseligste Frömmigkeit des Mittelalters*,<sup>87</sup> which he saw portrayed in Kogan's figures, but again as Storck had earlier done, went on to say, *Und dies in einer Formung, die unzweideutig unseren Tagen gehört.*<sup>88</sup>

Kogan produced large numbers of drawings throughout his career. Always based on the female nude, they were characterised by an extreme simplicity and sureness of line. After the war his rhythmic group figure compositions were replaced by nude studies

<sup>83</sup> Letter from Kogan to Georg Reinhart, 13 Jan 1920 - Stadtbibliothek Winterthur.

<sup>84</sup> See Appendix Two (F-ST/54).

<sup>85</sup> Max Sauerlandt, 'Moysey Kogan', *Der Kreis*, 3, Heft 8, 1926, p 332.

<sup>86</sup> Johannes Ilmari, 'Kogan', *Das Kunstblatt*, XI, 1927, p 357.

<sup>87</sup> Wilhelm Michel, 'Neue Plastiken von Moysey Kogan', *Deutsche Kunst und Dekoration*, XXXI, Jan 1928, p 291.

<sup>88</sup> *idem*.

made before a model. The numbers evidently ran into the hundreds and were the means by which Kogan earned his daily bread. During his time in Switzerland from 1919, the artist's brief forays into the media of etching and, possibly, lithography were considerably extended by an inclusion of the woodcut and linocut. Dance themes predominated during his stay in and around the artists' colony of Ascona, a centre for the burgeoning *Ausdruckstanz* movement (Plates 11 and 12).<sup>89</sup> This element of his *oeuvre* is discussed elsewhere.<sup>90</sup> Many of Kogan's graphic works of around this period and later were eroticising in character in their depiction of groups of two or three female nudes at times apparently engaged in acts of homosexual love. It has been argued that the ideal of Sapphic, Lesbian love was prevalent within the female homosexual 'scene' in Weimar Germany and that images stemming from Pierre Louÿs's highly popular collection of poems *Chansons de Bilitis* of 1894 were appropriated particularly by female practitioners of the time.<sup>91</sup> Kogan, who evidently took an interest in poetry and wrote his own, would have known these poetic works from his prolonged stays in Paris before the war. They would doubtlessly have resonated with his preoccupation with the depiction of archaic female nudes. These themes can be seen to have been wide-spread also amongst his peers in Paris,<sup>92</sup> refuelling a continuing interest in the representations of an exoticised and eroticised female body.

---

<sup>89</sup> See Appendix Two (GW/85 + GW/20).

<sup>90</sup> See Chapter Four.

<sup>91</sup> See Michael Bollé (ed), *Eldorado. Homosexuelle Frauen und Männer in Berlin 1850 - 1950. Geschichte, Alltag und Kultur*, Fröhlich & Kaufmann, exh cat, Berlin Museum, 26 May - 8 Jul 1984. The author's attention was directed to this debate by the paper given at the 1997 Art Historians Conference in London by Marsha Meskimmon, 'The Third Sex? Politics and Patronage of Lesbian Imagery in the Weimar Republic'. There is no space here to seek to place this aspect of Kogan's *oeuvre*.

<sup>92</sup> An example might be Pierre Girieud's painting *Lesbos*, which was illustrated in Alfred Flechtheim's first exhibition catalogue (Mahlberg, *Beiträge zur Kunst des XIX. Jahrhunderts und unserer Zeit*, Galerie Alfred Flechtheim, Düsseldorf, 1913, p 70). Girieud had been a fellow member of the *NKVM*.

After the decadence deemed to have been rife in pre-War French art and the chaos of the immediate post-War period, there was a tendency towards a 'rationalising' of art in France, as has been extensively discussed elsewhere. Equally there was in late Weimar Germany a similar mood, which led in part to an increased appropriation by artists of classical motifs. Whilst for sculptors this was not an preoccupation universally adopted, any more than it was in painting, it led very often to a heightened interest in the art production of ancient Greece. Several practitioners undertook study tours to this part of the world at this time.<sup>93</sup> Kogan, for whom archaic, and to some degree Hellenistic, Greece had always been a prime source for his art, began at this point to move away from his earlier stylisations. The mask-like features and non-naturalistic figurative formulations of work from the pre-war, and immediately post-war, period are gradually replaced with more realistic representations of the human body. Kogan's bronze relief, *Zwei stehende Akte*, of c 1911-12 (Plate 6)<sup>94</sup> depicts in gothicising mode two female figures with elongated anatomies. Apparently hair-less, they exhibit the mask-like features that had begun to be evident in Kogan's work at this period. By the mid 1920s, in *Frauentorso* (Plate 13),<sup>95</sup> for instance, these overt stylisations are being to recede, although there is still some indication of the artist's preferred manner of facial depiction. By the later 1920s and early 1930s, these non-naturalistic devices have almost disappeared in Kogan's free-standing sculptures. An early example of this new mood, the terracotta *Sitzender Frauenakt* (Plate 14)<sup>96</sup> exhibits the frequently featured Grecian

---

<sup>93</sup> Amongst sculptors who travelled to Greece were Gerhard Marcks, Richard Scheibe, Kolbe, Gustav Seitz and Ludwig Kasper (Berger, *op cit*, p 167).

<sup>94</sup> See Appendix Two (R/112).

<sup>95</sup> *ibid* (F-SB/14). It is interesting to note that already in 1911, Osthaus had hosted a *Frisur-Ausstellung* featuring historic artefacts, including Greek terracottas and Japanese woodcuts (Hesse-Frielinghaus, 'Ausstellungen des Folkwang-Museums und des Deutschen Museums für Kunst in Handel und Gewerbe in Hagen, 1902 - 1922', in Hesse-Frielinghaus et al, *op cit*, p 513). It is not known if Kogan visited this show.

<sup>96</sup> *ibid* (F-ST/54).

hairstyle or headdress in Kogan's works of this period. Portraying apparently ever more self-assured women and girls, critics very often found these works reminiscent of statuettes, which had recently been found in Tanagra.<sup>97</sup> Despite a shifting of formal sources, to some degree, commentators, however, still perceived the continuing iconographical content and reference to an implied architectonic framework in the artist's work:

*Seine Körper sind klar, herb, streng: dennoch strömen sie eine rätselhafte, beglückende Anmut aus. ... Er "veredelt" sie nicht, behängt sie nicht mit einem verschönenden, idealistischen Schleier; er führt sie zurück in den Urzustand paradiesischer Reinheit.*<sup>98</sup>

---

<sup>97</sup> Michel, *op cit*, p 294 and Schwartz, *op cit*, p 134.

<sup>98</sup> Hugo Kubsch, 'Der Bildhauer Moissej Kogan', *Die Kunstwanderer*, 1928/9, p 260.



## CHAPTER TWO

## MOÏSSY KOGAN, HIS DEALERS, SUPPORTERS AND PATRONS

For most of his working life, and despite his base in Paris, Moïssy Kogan received critical and promotional attention mainly from German sources. His patrons were more often than not of German origin and may well have shared Max Sauerlandt's view that, despite his Russian-Jewish birth, Kogan belonged to Germany.<sup>1</sup> The artist's relationship with the host country of his early career, however, was uneasy, inevitably becoming increasingly so at times of political upheaval. Accorded the status of enemy alien during the First World War, he was, thereby, cut off from his main means of support. Several years afterwards, Weimar Germany had at first glance seemed to the sculptor a suitable haven, but its post-war stringencies and financial uncertainties again forced him abroad. The later twenties witnessed a revival of interest in Kogan's output, in a slightly more stable Germany. From 1933, Kogan was again exiled from his chief market place by the vicissitudes of political fortune, ultimately on a permanent basis this time. Like many of his fellow avant-garde practitioners, the approbation he had once enjoyed from his erstwhile host country was overnight transmuted into a threatening and destructive

---

<sup>1</sup> A Herr Ely had written to the organisers of a *Weihnachtsmesse für Hamburgische Werkkunst* of 1926 complaining of favourable treatment of foreigners by museum directors. Sauerlandt had seen in this an attack on his relationship with Kogan, about whom he had recently written an article, published in the August edition of *Der Kreis*. Sauerlandt wrote to seek to explain his dealings with Kogan. Having claimed that Kogan belonged to Germany, he went on: *Aber freilich, er ist in Rußland geboren und fristet sein Dasein jetzt in Paris in der beständigen Sehnsucht, nach Deutschland zurückzukehren, wo allein er mit seiner Kunst beheimatet ist.* (letter to Herrn Ely, 6 Nov 1926 from Sauerlandt, published in Max Sauerlandt, *Im Kampf um die moderne Kunst: Briefe 1902 - 1933*, ed Kurt Dingelstedt, Albert Langen/Georg Müller Verlag, Munich, 1957, p 238) There are several private collections containing considerable numbers of Kogan's works in the Netherlands, as mentioned earlier. Little research to date has been done on the sculptor's contacts in that country. There is no room here to discuss in detail the significant support that Kogan received in the mid to late 1920s and the 1930s from Hendrik Wiegersma of Deurne, Brabant.

derision.<sup>2</sup> Germany's new regime would now put him and countless co-religionists to death.

Moïssy Kogan found support in many forms throughout his career from the art world of the early part of this century in Germany. Purchases, commissions, exhibition opportunities, critical and promotional writings were provided by individual patrons and dealers in combinations not thinkable before the later decades of the previous century. The increasing western European-wide espousal of a market economy had irrevocably changed the nature of patronage. The target purchaser of art had shifted during the previous century from, typically, an aristocrat to a man of business or industry, the *nouveau-riche* collector. Art dealers, such as Alfred Flechtheim, and those of an earlier generation, like Paul Cassirer, had to considerably extend the remits of their rôles, as they had been previously conceived. In certain specific ways they were to provide a nurturing arena for the artists in whom they dealt, which exceeded that of a commissioning patron.

---

<sup>2</sup> Works of Kogan's certainly featured in the exhibition *Regierungskunst 1918 - 1933* shown at the Kunsthalle Karlsruhe from 8 - 30 April 1933 and may have been included in the Staatliche Galerie Moritzburg Halle's *Schreckenhammer*, a permanent display of the museum's modern art collection from November 1935 to the end of July 1937. Holdings of Kogan's work by various museums also fell prey to the confiscations of the *Entartete Kunst* exhibition organisers. Pieces were taken from Essen, Hamburg, Halle, Stettin and probably Darmstadt, no doubt amongst other museums. It appears that sculptures or graphic work by Kogan were added to the Berlin *Entartete Kunst* show at the last minute: at a press conference held on 26 Feb attention was drawn to the fact that *die Ausstellung durch Bilder und Plastiken, die früher in der Reichshauptstadt zu sehen waren, erweitert sei, unter ausdrücklichem Hinweis auf die Namen Haizmann und Cogan.* [sic] (quoted in Paul Ortwin Rave, *Kunst diktatur im Dritten Reich*, Uwe M Schneede (ed), Argon Verlag, Berlin, revised ed 1987 (1st publ. 1949), p 115f) Both of the last named were protégés of Sauerlandt's. Andreas Hüneke has documented the secret trade in confiscated works carried out by various dealerships commissioned by the Nazi regime to operate on their behalf in this matter. Evidently works by Kogan were amongst those handled by Hildebrand Gurlitt of Hamburg. ("Dubiose Händler operieren im Dunst der Macht". Vom Handel mit "entarteter" Kunst', in Peters and von Wiese, *op cit*, p 102)

Flechtheim followed the lead of Paul Cassirer and other avant-garde dealers in seeing the necessity of undertaking more than a mere selling and exhibiting of artworks. Critical interventions by such men on behalf of their stable of artists became commonplace. A large part of their time was now taken up with the wider promotion of their favoured artists by means of lectures held at their dealerships and by articles published in the art press. Some dealers even went as far as to add to the number of journals available, Flechtheim and his periodical, *Der Querschnitt*, being no exception. Certain dealers additionally sought to provide theoretical frameworks for art production passing through their hands, in the mould of their French contemporaries and precursors. Daniel-Henry Kahnweiler, a friend and business associate of Flechtheim's, for instance, had recently done so on behalf of Cubist artists in Paris. Such German dealerships grew up in cities whose populations were in general terms dismissive of the avant-garde art presented to them. In fact, prior to the generation of dealers including Cassirer, Berlin, for example, had in many ways become a cultural backwater with dealers forced to service the conservative tastes of the *Junker* class.

Munich was altogether a different case. Before the turn of the twentieth century it had been dynamic in its support for the most contemporary of art. Its Academy and annually hosted exhibitions of modern art, latterly international, had earned for it the mantle of a leading art capital of the world. Its fame as such had attracted artists from around Europe as a base from which to work. Kogan was no exception in this, nor were his fellow Russians, Kandinsky, Jawlensky and von Werefkin, amongst others. Its Secession movement had efficiently promoted the output of the generation of young artists working at the end of the previous century. As would later be the case in Berlin, this support had, however, reified and had found itself unable to accommodate the products

of a younger group of practitioners. The work of Kogan and his associates was rejected by the Secession jury on repeated occasions. Kogan was to speak in retrospect of the isolation of working as a practising artist in Munich before 1908.<sup>3</sup>

It was around this time that Heinrich Thannhauser and Hans Goltz opened their galleries in Munich, complementing the longer-established *Moderne Kunsthandlung* owned by the opera singer and art dealer Franz Joseph Brakl.<sup>4</sup> Thannhauser would undertake to exhibit the *NKVM* and *Blauer Reiter* shows, the former in the first year of the trading of his *Moderne Galerie*, which was housed in the Arco-Palais, Theatinerstraße 7. His invaluable support helped give the *NKVM* association a national profile, albeit in terms of a poor critical reception, by sending its exhibitions on a lengthy tour of many German cities. Hans Goltz's *Neue Kunst* gallery, which sought to take over the sole representation of Kogan's work in Germany, dealt mainly in the work of modern practitioners, complemented by progressive artists of a previous generation, still

---

<sup>3</sup> letter from Kogan to G Reinhart, nd (? autumn 1919) - Stadtbibliothek Winterthur. Kogan evidently took no great pleasure in operating as an artist in the marketplace of the early twentieth century. Letters from Kogan to Osthaus and his assistants provide an insight into his views on the contingencies of being an artist. In a letter to Osthaus's assistant, August Kuth, Kogan asserted his dislike, on struggling with a request to fix a price for some of his works, of addressing financial matters: *Am liebsten, glauben Sie mir, täte ich alle meine Arbeiten verschenken, wenn nicht die Lebenssorgen. Ich lebe nicht dem Geldwegen, und Ansprüche an das Leben mache ich auch keine. Ich will bloss Leben um zu schaffen, ...*(sic) In 1964 Dr Karl With, Osthaus's assistant after the war and who, in 1922, had commissioned Kogan to illustrate his poem, *Jizo*, reminisced about the artist's attitude to money: *Er hielt es für selbstverständlich, daß seine Freunde für ihn sorgten; und das taten sie auch.* With, had met Kogan in Munich at the time of the *NKVM* exhibitions: *... Jahrelang hatte ich nichts von Moissej Kogan gehört, als es eines Tages schellte und er vor meiner Kölner Wohnungstüre stand. "Letzte Nacht im Café du Dôme habe ich Deine Adresse erfahren - ich hatte gerade noch Zeit, den nächsten Zug zu erreichen".* (Karl With, introduction to exhibition catalogue, *Moissej Kogan*, Galerie Alex Vömel, 6 July - 31 August 1964)

<sup>4</sup> When the idea of the *Neue Künstlervereinigung Münchens* was first mooted, Kandinsky had sought the support of Hugo von Tschudi, who had recently relocated from Berlin to Munich to take up the post of director of the *Gemäldesammlungen*. According to Karl-Heinz Meissner, it was he who provided the introduction to Brakl, with whom Thannhauser was currently working. When the two dealers parted company in 1909, Thannhauser was the one, in fact, to host the *NKVM*'s first and subsequent exhibitions at his *Moderne Galerie*, as indeed, he would take on the *Blauer Reiter* shows. (Karl-Heinz Meissner, *op cit*, note 11, p 288 f)

struggling for acknowledgement in the Bavarian capital.<sup>5</sup> Internationalist, apparently, in outlook, he specialised in graphic work, but also held paintings by the *NKVM* members and those French artists who had shown with them at the association's international show in autumn 1910. By 1913 Goltz was also dealing in the sculptural work of Kogan and his contemporaries, such as von Bechtejeff, Behn, de Fiori, Hoetger, Kolbe, Manolo, Matisse and Nadelmann amongst others.<sup>6</sup>

The broadly mapped self-appointed tasks of the museum directors, Karl Ernst Osthaus in Hagen and Max Sauerlandt in Halle and Hamburg, permitted them to exceed the support of artists more normally expected of the usual heads of such institutions of the period. Osthaus, by virtue of his vast wealth, was largely self-regulatory. He elected at a young age to shape his life's work in terms of altruistic notions of an enhancement of the national cultural and spiritual life. The only pre-war barrier to his effectiveness was the extent to which he was able to engender interest and enthusiasm in others, locally, regionally and nationally. Max Sauerlandt, on the other hand, was constrained by his public appointments in Halle and Hamburg. Nevertheless, beyond the bounds of the routine purchasing policies of these institutions, he actively intervened to support contemporary artists in a number of ways. He was fortunate in his activities at the Staatliche Galerie in Halle in having the far-sighted support of the civic head, Oberbürgermeister Rive. Despite limited funds, the director was able to galvanise the

---

<sup>5</sup> Kogan mentioned in a letter to Gertrud Osthaus in July 1914 (?) that Goltz wanted to be the sole representative of his work in Germany. He was clearly ambivalent about the prospect, reporting: *Man sagte mich das Goltz ein sehr unzuverlässiger Mensch und kein Vertrauenswerter. Was soll ich thun?* [*sic*] (letter from Kogan to G Osthaus, nd - Manfred Osthaus - K10)

<sup>6</sup> Advertisement in the catalogue to the *II. Gesamtausstellung, Neue Kunst* gallery, Aug - Sept 1913.

assistance of local wealthy and culturally interested businessmen through the aegis of the city's *Kunstverein*.<sup>7</sup>

The art scene before the First World War in Germany was characterised by an oppositional stance on the part of the State to all things modernist, although given its regional nature, there were notable exceptions to this trend.<sup>8</sup> As has been discussed elsewhere, the Kaiser's personal interventions in the cultural arena had wide-reaching effects. These were particularly evident in the limitations that were posed on certain kinds of activity, either directly by him or as a result of his views becoming known.<sup>9</sup> His infamous exhortation to artists in 1901, on dedicating the sculpture of the *Siegesallee* in Berlin, was that art should be pedagogic and idealistic in intent, and should be imbued with strength and self-confidence in its patriotism. It was perhaps, therefore, the more surprising, given the increasingly nationalistic climate of the time, that it was often precisely amongst the ranks of people politically aligned to the far right, that the most energetic supporters of modern art were to be found. Individuals, such as Karl Ernst Osthaus and other notable private collectors, like Baron August von der Heydt of

---

<sup>7</sup> Under-rated still as a major force in the shaping of Germany's cultural dynamics, these influential associations were often in a position to decide the focus of public collections in their locality. Perhaps more positively they were often able to support by means of donation, or to expend much energy in fund-raising for, the assisted purchase of artworks for local museums. Before the growth of the network of galleries, which actively promoted modern art by facilitating touring exhibitions of their favoured artists, the *Kunstvereine* had been the prime movers in sending exhibitions of work around the country. An example might be the exhibition of van Gogh's work initiated by Cassirer that between 1905 and 1908 (in varying formats) toured venues including Cassirer's in Hamburg and Berlin, Ernst Arnold's in Dresden, Miethke's gallery in Vienna, Bernheim Jeune's in Paris, the *Kunstverein* in Frankfurt, and Brakl's *Moderne Kunsthandlung* in Munich. (Jensen, *op cit*, p 76)

<sup>8</sup> The Wittelsbach monarchy in Munich operated a much more *laissez-faire* attitude to artists working within their kingdom, for example. For more detail, see Robin Lenman, 'Politics and Culture: The State and the Avant-Garde in Munich 1886 - 1914' in Richard J Evans (ed), *Society and Politics in Wilhelmine Germany*, Croom Helm, London/Barnes & Noble, New York, 1978, pp 90-111.

<sup>9</sup> This situation has been extensively considered in Peter Paret, *The Berlin Secession: Modernism and its Enemies in Imperial Germany*, Harvard, 1980. The distinct polarities with which it colours the scene have since been modified by writers such as Sebastian Müller in 'Official support and bourgeois opposition in Wilhelminian culture' in Irit Rogoff, *op cit*, pp 163 - 190.

Wuppertal, espoused the widely-held notion that Germany had an international rôle to play in cultural and, ultimately, spiritual terms. Germany was deemed to be faced with the necessity of refining its industrial and cultural outputs in order to creditably shoulder its self-appointed task as a rôle model for a world presumed in awe of its moral superiority. Joseph August Lux spoke for many in his generation when he declared:

*Nothing is more appropriate to the German, nothing makes him so unconquerable, than this idealism which predestines him to be the moral preceptor in the world, to be leader among the peoples of the earth, to be the cultural educator.*<sup>10</sup>

Osthaus's self-imposed *credo* was most certainly sustained from within discourses around ideas of Germany's supposed inherent superiority and world-wide pedagogical mission. Darwinian notions of the 'survival of the fittest' had been extrapolated since their initial reception to include the arena of race in many countries of the western world. The theories integral to Social Darwinism, as it has been termed, were frequently employed to underpin ideological notions, at this time and later, of racial superiority and territorial expansionism. They were certainly used to justify and theorise Germany's view of itself as a spiritual and cultural mentor for the rest of the world.

There are evident ironies at play in the need perceived by certain members of this generation to appropriate the cultural products of non-European civilisations, both past and present, in order to effect a perfecting of Germany's own artistic and manufactured output. This issue is discussed later in detail in relation to Osthaus's relationship with Kogan.<sup>11</sup> This largely decontextualised interest in the art and craft works of the *Kulturvölker*, and other peoples deemed more 'primitive', is a common, although not

<sup>10</sup> Quoted without source in Sebastian Müller, *ibid*, p 164.

<sup>11</sup> See Chapter Four.

universal, factor in the make-up of those people on whose support Kogan could count, in Germany and elsewhere. As has been seen, Kogan's iconography was characterised by reference to such sources. The importance of the impact on him of collections held by his patrons should not be underestimated. Certainly, Alfred Flechtheim was known for his large collection and exhibiting of non-European artefacts.<sup>12</sup> Both Osthaus and Sauerlandt were initiators of the museological practice of aesthetically ordering the 'tribal' and other 'primitive' pieces, which they had amassed, to act as counterpoints and models for emulation for contemporary artists.<sup>13</sup> Georg Reinhart, Kogan's main supporter in immediately post-war Switzerland and one of the major collectors of his work (Plate 15), had assembled a large and unique collection of asiatic art, including an impressive set of thirty-six Japanese Noh masks, alongside his holdings of largely German and Swiss art.<sup>14</sup> This acquisitional behaviour on the part of the German-speaking Reinhart was underpinned by his contact with those knowledgeable about non-

---

<sup>12</sup> It was not until the mid to late twenties that Flechtheim started to collect anything other than Far-eastern art, although he is better known for his interest in tribal art. Jill Lloyd has claimed that by 1920 his collection of the former was only surpassed in Germany by that of Baron von der Heydt. (Jill Lloyd, 'Alfred Flechtheim: ein Sammler außereuropäischer Kunst' in Peters and von Wiese, *op cit*, p 33)

<sup>13</sup> The contents of Osthaus's collection which may have played a specific rôle in the conception of Kogan's work are discussed in Chapter Four.

<sup>14</sup> Georg Reinhart (1877 - 1955) followed his father in directing the Handelshaus Gebrüder Volkart in Winterthur. He built up his own collection during the 1910s and 20s, which focused mainly on German and Swiss art, unlike other Winterthur collections, which concentrated on French art, such as that of Oskar Reinhart, his more famous brother. Georg Reinhart could number amongst his works pictures by van Gogh, Cézanne, Renoir and Toulouse-Lautrec, but Liebermann, Hofer, Kirchner and Kokoschka and others were his main interest. (letter to the author from Frau Christine Jenny, Kunstmuseum Winterthur, 28 Nov 1996) Reinhart purchased a considerable number of Kogan's graphic works, reflecting the collector's catholic tastes in this field, which included rare works by Kirchner and Kokoschka. Aside from reliefs and a free-standing work by Kogan, his sculptural collection featured works by Haller, Albiker, Hoetger, Kolbe, Maillol and Renoir, as well as examples of Egyptian, Chinese, Japanese, Cameroon and South Seas plastic works. (Georg Reinhart, *Katalog meiner Sammlung*, Winterthur, 1922) The catalogue seems only to list a selection of the works by Kogan, which the collector appears, from his correspondence with the artist, to have purchased. Some acquisitions probably post-date the preparation of the catalogue by a matter of weeks or months. Others evidently were purchased with their subsequent donation to museums in mind or were used as personal gifts. Certainly the large reliefs mounted in Reinhart's garden (see note 9) are not included, neither are several woodcuts, some of which were given to the Kunstmuseum Winterthur shortly after their purchase.



European art.<sup>15</sup> As will be later discussed, Kogan was particularly struck by the display of this part of Reinhart's collection.<sup>16</sup>

Reinhart's intercession for art and artists of the contemporary scene went beyond the amassing of personal acquisitions. He was an active member of the *Vorstand* and Vice-president of the *Kunstverein Winterthur* and assisted in the development of the city's *Kunstmuseum* with the aim of achieving an international status for the institution. He was prepared to countenance opposition as far as his intervention on behalf of favoured artists was concerned, his support of Kirchner, for example, bringing sharp criticism from other members of the *Kunstverein*.<sup>17</sup> In May 1920 he eased the way for Kogan to have his first major solo exhibition outside Germany.<sup>18</sup> Additionally, the catalogue for the exhibition organised for February 1922 at the Kunstmuseum Winterthur, which featured work by Kogan, Nolde, Stöcklin and Hesse, seems to have been planned by Reinhart to include essays commissioned from leading critics or museum men on the participating artists. This was in line with practices then becoming common within museum circles in France and Germany.<sup>19</sup> The relationship between Kogan and Reinhart

---

<sup>15</sup> (Letter from Frau Christine Jenny, *op cit*) An exhibition concerning the life and work of Georg Reinhart is planned by the Kunstmuseum Winterthur for 1998. Reinhart also took great interest in the work of Hans Prinzhorn, who was the first person to collect work produced by psychiatric patients. (*idem.*)

<sup>16</sup> See Chapter Five.

<sup>17</sup> Letter from Frau Christine Jenny, *op cit*.

<sup>18</sup> Letter from Reinhart to Kogan, 12 March 1920 - Stadtbibliothek Winterthur.

<sup>19</sup> In Kogan's case this essay was probably by Sauerlandt or Karl With, former assistant at the Museum Folkwang, if, indeed, it appeared at all. (letter from Kogan to G Reinhart, Zurich, 20 Jul 1921 - Stadtbibliothek Winterthur). It is not clear whether Reinhart's editorial rôle for Hans Mardersteig of the Officina Bodoni in Verona had any positive outcome for Kogan, although Reinhart had evidently spoken with Mardersteig about the artist's work and the latter had been visited by the publisher in Figino in early 1920. (letters from Reinhart to Kogan, 8 May 1920 and from Kogan to Reinhart, 13 Mar 1920 - Stadtbibliothek Winterthur). Mardersteig had previously been involved with Kurt Wolff's journal *Genius*, which had featured the work of Kogan in 1919. This was a major essay, discussed later in this chapter, by Max Sauerlandt: 'Tonfigürchen', *Genius. Zeitschrift für werdende und alte Kunst*, Vol 1, 1919, pp 254-259. Kurt Wolff was director of the *Deutsche Bank*, aside from his publishing interests, and is said to have had a large private collection of Kogan's works.

seems ultimately, in early 1922, to have faltered, with Reinhart apparently feeling that Kogan was relying too heavily on income from his purchases alone.<sup>20</sup> Kogan returned to Paris and Berlin.

It has been claimed that the German public museum establishment took a far more active rôle in the art market than was the case in other European countries.<sup>21</sup> Osthaus's interventions in the art market on behalf of Kogan and other artists are discussed elsewhere.<sup>22</sup> Max Sauerlandt, on the other hand, in developing the lead set by Alfred Lichtwark of the Kunsthalle Hamburg a generation before, might properly be seen as a particularly energetic exponent of this type of behaviour.<sup>23</sup>

Sauerlandt had been appointed as Director of the Staatliche Galerie Moritzburg Halle in 1908 following three years as assistant to Justus Brinckmann at the Museum für Kunst und Gewerbe in Hamburg. He had inherited a collection at Halle with an existing strong emphasis on craft objects, to which he would later significantly add. When Sauerlandt accepted in 1919 a new appointment at the Museum für Kunst und Gewerbe in Hamburg, this time as Brinckmann's replacement, he would seek controversially to extend the focus of that museum, too, to include 'high' art.<sup>24</sup>

---

<sup>20</sup> Reinhart's parting gesture was to purchase the two large reliefs which had been shown at the exhibition in Winterthur in February 1922, but he suggested that Kogan look around for alternative sources of income. (letter from G Reinhart to Kogan, 1 Mar 1922 - Stadtbibliothek Winterthur)

<sup>21</sup> Jensen, *op cit*, p 69.

<sup>22</sup> See Chapter Three.

<sup>23</sup> Alfred Lichtwark of the Hamburger Kunsthalle went beyond the more normal ambit of a museum director in writing the catalogue for a commercial exhibition held independently of his museum in Hamburg. (Jensen, *op cit*, p 69)

<sup>24</sup> Carl Georg Heise has reported that Sauerlandt sought to contextualise the modern collection of *Kunstgewerbe* at the Museum für Kunst und Gewerbe by purchasing works by the same artists, which might more normally have been represented at the Kunsthalle, such as paintings and graphic works. This blurring of boundaries caused the increasing deterioration of the relationship between Sauerlandt and Gustav Pauli, director of the Kunsthalle. Sauerlandt felt particularly justified in behaving in this way, as the latter institution did not adopt the purchasing policy that he would have advocated as regards

Sauerlandt had first seen works by Moïssy Kogan at the influential exhibition, the *Sonderbund westdeutscher Künstler* in 1912 in Cologne.<sup>25</sup> The Halle museum director would make the first of many purchases of the Russian artist's work, the plaquette *Das Urteil des Paris*,<sup>26</sup> some two years later from the Galerie Hans Goltz in Munich. This would be followed by a succession of purchases of Kogan's work for both of the museums in his care, with the result that during his directorships, Halle would amass a substantial number of terracottas (Plate 4) by the artist, and Hamburg would come to own probably the most representative collection of the breadth of Kogan's *oeuvre* (Plate 13).<sup>27</sup>

Max Sauerlandt had studied art history in Marburg, Munich and Berlin and completed his doctorate on Giovanni Pisano under the supervision of Heinrich Wölfflin. His intellectual position, however, owed much more to the writings of Alois Riegl. Riegl's thought strongly influenced museum director Sauerlandt's insistence on exhibiting art and craft products together in an equal and integrated manner. Riegl had argued in his *Spätromische Kunstindustrie* of 1901 that the motivating force behind the production of

---

contemporary art. Heise claims that Sauerlandt was of the opinion that the two institutions should be amalgamated under a common directorship. (Carl Georg Heise, *op cit*, p 331)

<sup>25</sup> The extent and nature of Sauerlandt's support for Moïssy Kogan needs further research. Aside from the permanent display of Kogan's work at Halle and Hamburg, it is not clear whether Sauerlandt organised any temporary exhibitions of the sculptor's work. The author has had to rely on published sources for this account, which will doubtlessly be augmented by the forthcoming exhibition about Kogan's life and work at the Museum für Kunst und Gewerbe in Hamburg.

<sup>26</sup> See Appendix Two (R/101).

<sup>27</sup> By 1926 the Museum für Kunst und Gewerbe in Hamburg had *eine besonders reiche Auswahl seiner Arbeiten in verschiedener Form: frühe und spätere Zeichnungen, Linoleumschnitte, Stickereien, Terrakotten, kleine Medaillen in Bronze- und Silberguß, und fünf geschnittene Steine, die zT von Karl Schmidt-Rottluff, zT von dem Hamburger Goldschmied Otto Stüber gefaßt sind.* (Max Sauerlandt, 'Moïssy Kogan', *op cit*, p 335). In 1927 a bronze figure by Kogan and in 1930 two vases would be added to this list. (See AA/2, 3, 8-12, 23, 38, F-SB/14, F-ST/8-12, 16-18, R/15, 108, 176, 177, 179, GW/67-77, D/6-10, 185, 187). Sauerlandt's acquisitions for Halle included a relief and eight figures in terracotta (R/101, F-ST/8-15). The purchase of a head in terracotta (R/57) would be organised for Halle by Sauerlandt even after he had left the institution. He also acquired the significant collection of Expressionist art belonging to Ludwig and Rosy Fischer on that museum's behalf.

a work of art, which he termed *Kunstwollen*, was located in factors specific to each particular period in history.<sup>28</sup> The products of the bearers of the *Kunstwollen* of each era would correspondingly alter in response to inevitable changes in these factors over time. He applied his theory of *Kunstwollen* to the applied, as well as 'high' arts and did not posit the transcendence of any given period above another. The implications of these notions for Sauerlandt's generation were liberating. 'Primitive' art from any geographical location or period in history, as well as differing cultural products of a given time, could be accorded equal value in aesthetic terms. Wilhelm Worringer's related ideas, as expounded in his *Abstraktion und Einfühlung* of 1908 would provide a further philosophical basis for this emphatic change in museological practice.<sup>29</sup>

It is central to an understanding of Sauerlandt's aims that he considered the Museum as a *moralische Anstalt*, a site for a rich pedagogical interplay between art and the public, a *Schule künstlerischen Empfindens*.<sup>30</sup> To this end it was imperative, he argued, that, in order to most effectively serve their purposes, museums should concentrate in their acquisitions only on the best of what was available to them. Additionally, they should be seen as belonging, and accessible, to all. Sauerlandt's ordering of the collections at his disposal was founded on these aims. It was central to his unifying intentions that *Kunstgewerbe* should be presented alongside the paintings, graphics and sculptural output of the same or similar producers.

---

<sup>28</sup> Alois Riegl, *Spätromische Kunstindustrie*, 1901.

<sup>29</sup> Worringer had stressed that aesthetic values were in need of a radical reordering. He promulgated a new appreciation of art from past and 'primitive' cultures, such as the Archaic Greek, Egyptian and Oriental civilisations, the products of which he termed 'abstract'. In this he was reflecting an interest in such work already prevalent amongst avant-garde circles both in Germany and France.

<sup>30</sup> Max Sauerlandt, 'Einheit der Kunst', *Das VII. Jahr des Immermann Bundes*, Düsseldorf, 1924, pp 24-27, reproduced in reworked form as a private publication (1925) as 'Einheit des Künstlerischen', in Sauerlandt, *Ausgewählte Schriften. Band 2, op cit*, p 256.

*Jede solche apodiktische Scheidung von Kunst und Kunstgewerbe ist das Ergebnis einer Betrachtungsweise, die von falschen Voraussetzungen ausgeht, indem sie Unwesentliches als das Entscheidende nimmt, einer Betrachtungsweise, bei der das Ergebnis der künstlerischen Tätigkeit ganz äußerlich vom Standpunkt des Gebrauchers aus beurteilt wird, nicht, wie es natürlich und richtig wäre, aus dem Geiste des Schöpfers.<sup>31</sup>*

The museum director was also keen to illuminate parallels across artistic periods. In early 1930, for instance, he hung a number of lino-cuts by Kogan in the department of antique art, deliberately in order to allow them to resonate against a group of black and red-figure Attic vases.<sup>32</sup> By August 1926 Sauerlandt had been able to be especially innovatory as regards the ordering of the museum in his care. In assigning a prominent position, as the culmination of the collection on display, to the contemporary art in the museum's possession, he was now able to accord it a significant value in relation to earlier holdings. He reported

*Der Rundgang durch das Museum schließt nun nicht mehr mit den Platitüden des Biedermeier, sondern mit dem energischen Auftakt Haizmann - Wolff - Kogan - Schmidt-Rottluff.<sup>33</sup>*

For him the purpose of displaying art from earlier periods at all was to assist an explanation of contemporary art.<sup>34</sup> Sauerlandt had attempted to be similarly innovative in his purchasing policy and displaying of artworks as part of his earlier appointment at Halle. Only the private museum director, Osthaus, had been able to supersede him in this. Sauerlandt had had to countenance a great deal of adverse comment from others involved in the art world. Most of his contemporaries were of the opinion that the work

<sup>31</sup> Sauerlandt, 'Einheit des Künstlerischen', *ibid*, p 253.

<sup>32</sup> Letter to Kogan of 7 Jan 1930, reproduced in *Im Kampf*, *op cit*, p 349. These lino-cuts are now lost due to *Entartete Kunst* confiscations.

<sup>33</sup> Letter to Dr W Stengel, Hamburg, 2 August 1926, reproduced in *ibid*, p 228.

<sup>34</sup> Sauerlandt, 'Die Kunst der Gegenwart im Museum für Kunst und Gewerbe', *Der Kreis*, Vol VI, No 10, 1929, pp 599-602, reproduced in Max Sauerlandt, *Ausgewählte Schriften. Band 2*, *op cit*, p 296 f.

of living artists was not yet *museumsfähig*.<sup>35</sup> The art critic, Karl Scheffler felt that it must prove itself before being granted such an honour. Many others, including most famously Wilhelm von Bode, general director of the Königlichen Museen in Berlin, considered that the works of certain contemporary artists, by reason of their radical formal qualities and disregard for artistic standards, should never be accorded a place in a museum collection.<sup>36</sup> Sauerlandt argued that it was precisely these artists, whose work he saw as expressive of contemporary culture, who should be sponsored by museums, even when little understood by the general public. For him, it was the ideal chance to educate those ignorant of contemporary art to an appreciation of artistic interrogations of concerns pertaining to the period. Ultimately it was also a question of national pride for Sauerlandt, who saw such a ploy as being a means to improve the international opinion and aesthetic value of German art. He noted that the rich patron of the past, who saw the sponsoring of artists as part of his cultural duty had become a rarity. He proposed that museums should now shoulder this task and should each concentrate on the supporting of a small group of current artists.<sup>37</sup>

*Seit Jahren habe ich die Idee, daß jeder von uns eine Art ideeller Pflugschaft für eine Anzahl von lebenden Künstlern übernehmen sollte, von deren Bedeutung er fest durchgedrungen ist.*<sup>38</sup>

---

<sup>35</sup> Karl Scheffler, 'Kunstkampf', *Kunst und Künstler*, 12, Heft 8, 1913/14, p 453, as reproduced in Andreas Hüneke, *op cit*, p 24.

<sup>36</sup> See excerpt from von Bode's article of 1913/14 in *Der Kunstfreund*, 1, Heft 7, Sonderbeilage as reproduced in *idem*.

<sup>37</sup> Max Sauerlandt, 'Die deutschen Museen und die Gegenwartskunst' in *Drei Betrachtungen zur Stellung der Kunst in unserer Zeit*, Hamburg, 1930, as reproduced in Sauerlandt, *Ausgewählte Schriften. Band 2*, *op cit*, p 342. To this end Sauerlandt founded the Justus-Brinckmann Gesellschaft in 1921, an association of mainly Hamburg-based patrons, which included a number of Jews, to assist the purchasing programme of the Museum für Kunst und Gewerbe.

<sup>38</sup> Sauerlandt, 'Die deutschen Museen...', *ibid*, p 369.

Artists considered *Sonderlinge und Eigenbrödler scheinbar abseits Stehenden* might thus also gain support.<sup>39</sup> Kogan was clearly numbered amongst Sauerlandt's stable of artists, as were Emil Nolde - from an early date; the *Brücke* artists: Kirchner and Schmidt-Rottluff; and the Expressionist sculptors, G H Wolff and Richard Haizmann.<sup>40</sup> It was typical of Sauerlandt that he attempted to put his strongly-held views into practice.<sup>41</sup> He claimed that had it not been for the First World War, he would have been permitted by the city fathers of Halle to exercise his influence in all the city's art purchases and commissioning.<sup>42</sup> His later appointment to the Museum für Kunst und Gewerbe in Hamburg, enabled progress towards this end. He commissioned mosaic work from Schmidt-Rottluff, who in a project initiated by Sauerlandt, would collaborate with Kogan, setting three of his cut gems as rings.<sup>43</sup> He also facilitated two large-scale public commissions in Hamburg for the sculptor, Richard Haizmann.<sup>44</sup>

---

<sup>39</sup> Sauerlandt continued: ... *abseits Stehenden, in denen das Urteil einer späteren Epoche vielleicht die eigentlichen und wesentlichen Träger und Gestalter der Zeitidee erkennen wird.* (*idem*)

<sup>40</sup> G H Wolff (1886 - 1934) was another of Sauerlandt's protégés who claimed to be self-taught. He had spent the years 1906 to 1914 in Paris and was imprisoned in France during the war, returning to Berlin in 1918 where he turned to sculpture. His figures are monumentally conceived and in their primitivising are often reminiscent of totem-like figures. Richard Haizmann (1895 - 1963) was also self-taught. His work was described by Max Sauerlandt as concerning itself with *den seelischen Schatten, den der Mensch wirft...* (Sauerlandt, 'Richard Haizmann', *Das Kunstblatt*, X, December 1926, pp 457-465, reproduced in Sauerlandt, *Ausgewählte Schriften. Band 2, op cit*, p 493.

<sup>41</sup> Towards the end of his career Sauerlandt was successful in his attempt to be appointed as the head of the Hamburger Kunstschule, which position he saw as a necessary adjunct to his promotional activities as regards contemporary art and craft production. Throughout his career these had included, amongst his numerous publications, frequent essays on his group of favoured artists. Three articles would appear on Kogan: 'Tonfigürchen' in *Genius. Zeitschrift für werdende und alte Kunst*, Vol 1, 1919, pp 254-259; 'Moysey Kogan' in *Der Kreis*, 3, Heft 8, 1926, pp 331-337 and 'Besuch bei Kogan' in *Das Kunstblatt*, XIII, 1929, pp 19-20.

<sup>42</sup> Sauerlandt, 'Die deutschen Museen...', *op cit*, p 367.

<sup>43</sup> See Appendix Two: AA/10, 11 + 12.

<sup>44</sup> One was for a fountain, later destroyed by the Nazis, the other for a still extant *Brückengitter*. (Max Sauerlandt, *Ausgewählte Schriften. Band 1: Reiseberichte 1925 - 1932*, ed + intro Heinz Spielmann, Verlag Hans Christians, Hamburg, 1971, p 233, note to p 189) Further research in the archives may well uncover other examples of the museum director's commissioning activity.

In his article, 'Die Kunst der Gegenwart im Museum für Kunst und Gewerbe' of 1929, Sauerlandt's professional attitude to Kogan's work is clearly evidenced.<sup>45</sup> He saw the Russian's body of work as evincing the qualities of an ideal artist, stating:

*Nichts kann die grundsätzliche Frage, die in den Sammlungen eines Museums für Kunst und Gewerbe immer von neuem gestellt werden muß, durch die reine Anschauung besser beantworten, als das Werk Kogans;*<sup>46</sup>

He saw Kogan's *oeuvre*, which by then was richly represented in the collection at Hamburg, as illuminating the question of to what extent the finished form of an artwork was contingent upon the material employed, as opposed to upon the 'will to form' of the artist. It is instructive that Sauerlandt felt the latter to have had a determining influence on Kogan's work, which he certainly regarded as an exemplar of the manifestation of the *Kunstwollen* of the day, as well as an example of an ideal fusion of 'high' art and craftwork.

*Denn Kogan handhabt aus einem in sich selbst sicher geschlossenen Formgefühl heraus die verschiedensten Techniken mit der gleichen Meisterschaft.*<sup>47</sup>

He placed a particular stress on the artist's craftsman-like approach to his work. Sauerlandt cited Kogan's process of directly carving negative moulds for his terracotta figures and reliefs, his gem-cutting and the *petit-point* embroidery, which the artist carried out himself to his own designs, as has been mentioned (Plate 9).<sup>48</sup> Also admired by the museum director, for the breadth of media, in which he worked, was Karl Schmidt-Rottluff, who, aside from the mosaic murals mentioned above, numbered

<sup>45</sup> Max Sauerlandt, 'Die Kunst der Gegenwart..', *op cit*, pp 296-301.

<sup>46</sup> *ibid*, p 299.

<sup>47</sup> *idem*.

<sup>48</sup> See note 26.



textile wall-hangings amongst his works.<sup>49</sup> G H Wolff and Richard Haizmann, other sculptors supported by Sauerlandt, accorded objects of applied art a central position within their *oeuvres*. They both, for instance, made ceramic pots, which were acquired by the Hamburg museum. Sauerlandt's comments in 1914 with regard to Emil Nolde indicate the way in which he chose to evaluate his selected group of artists:

*Es waren stets die Outsider, die von außen her mit der ungebrochenen Kraft einer ganz naiven Anschauung an die Dinge herantraten und ihnen nach freier Wahl nur das ihrer eigenen Natur Gemäße entnahmen, denen die Menschheit in jedem Falle die lebendigsten Antriebe und die stärksten Förderungen zu verdanken gehabt hat.*<sup>50</sup>

In line with Sauerlandt's strongly-felt nationalistic beliefs, he placed Nolde and his output squarely within racial terms. In very specific ways, the painter's supposed naïvety and autodidacticism was thought of as allowing him better access to the spirit of the North German people. Nolde's primitivism stemmed, for the museum director, therefore, from the close relationship that he presupposed between the *Kunstwollen* of the German artist and the producers of the non-European art, he sought to emulate. Schmidt-Rottluff's work, too, was analysed by Sauerlandt in terms of its relation to the soul of the Nordic race and to ideological notions of the North German countryside. The museum director argued that in order to find his true expressive voice, Schmidt-Rottluff had had to return to his racial, if not actual, origins.

---

<sup>49</sup> The Museum für Kunst und Gewerbe Hamburg still holds gems by Kogan set by the designer Otto Stüber (AA/8 + 9). The museum appears no longer to hold the three rings by Schmidt-Rottluff. These commissions were in line with Sauerlandt's aim of increasing the museum's holdings of work by goldsmiths.

<sup>50</sup> Max Sauerlandt, 'Emil Nolde', *Zeitschrift für bildende Kunst*, NF XXV, pp 181-192, reproduced in Sauerlandt, *Ausgewählte Schriften: Band 2, op cit*, p 377.

It is noticeable, however, that Sauerlandt did not refer to Kogan in a manner that related to his nationality and religious beliefs, emphasising instead the rootedness of Kogan's work within a German framework. It was common at the time, in radically conservative intellectual circles, to seek to reassert Germany's cultural identity through realigning modern cultural values with those of an idealised Middle Ages. The necessity of re-adopting a spiritually-based *Handwerk*, proudly conceived and produced by artist-craftsmen, was foregrounded in many quarters. As is argued elsewhere in this thesis, this was particularly central to the ideals of certain main players in the *Werkbund* movement, such as van de Velde and Osthaus. These notions evidently also appealed strongly to many artists,<sup>51</sup> Kogan amongst them.

In 1919 Sauerlandt's first article on Kogan had concentrated on a set of small free-standing terracottas (Plate 4) by the artist, which had recently been acquired by Sauerlandt for the Staatliche Galerie in Halle.<sup>52</sup> He had seen examples of these works at the *Sonderbund* in 1912, and they were amongst the very few acquisitions for the museum that the director was able to make during the First World War. Significant as amongst the earliest essays in this genre by Kogan, they exemplify the parallel interests held by sculptor and museum director.<sup>53</sup> The main premiss of Sauerlandt's argument was that, in employing exclusive art-historical labels, it was easy for historians to overlook significant artworks of the past and present. As was the case in all of his writings on Kogan, Sauerlandt here accorded the artist a position as neglected 'outsider'. The

---

<sup>51</sup> Magdalena Bushart's dissertation *Der Geist der Gotik und die expressionistische Kunst. Kunstgeschichte und Kunsttheorie 1911 - 1925*, Verlag Silke Schreiber, Munich, 1990 provides a very useful overview of the subject.

<sup>52</sup> See Appendix Two F-ST/8-15.

<sup>53</sup> Another set would later be acquired by him for Hamburg. There were three sets only of these early works, according to Sauerlandt. Part or all of the other set presumably must have been those held at the Folkwang Museum, details of which have not survived.

medieval clay figures, with which he sought to compare Kogan's *Tonfigürchen*, were paradoxically easily ignored, he asserted, because of their prevalence in many museums. Produced by *Bildebäcker* of the fourteenth and fifteenth centuries for the commercial classes, they were sometimes secular, but mainly religious in their subject-matter and purpose, and were certainly seen as craft rather than art objects. Inherent within these pieces, as with Kogan's terracottas, was a sense, he argued, of the implied architectonic framework for which they were conceived, and without which they would lose much of their intended meaning.

... einzelne Klangfiguren nur innerhalb der großen Symphonie des  
architektonischen Gesamtkunstwerkes, oder Schmuckstücke,  
hineingestellt...<sup>54</sup>

He claimed that Kogan's adopted production process and the appearance of his works had been indicated by mediaeval pieces such as these. He also saw in them the same sense of transcendental mystery. Fashioned in two pieces from hollow negative plaster moulds, the resultant halves had been joined together by their 'primitive' makers, he stated, in a sometimes unsuccessful attempt to conceal the juncture. Sauerlandt pointed to the fact that Kogan's figures deliberately exaggerated the unsophisticated nature of this join in their retention of extraneous material, which he evidently saw as a primitivising strategy on the part of the artist. Kogan's direct working of these moulds with the aid of a mirror revived techniques used by his mediaeval counterparts, it was claimed. Nevertheless they also responded to ideas prevalent at the time following Hildebrand's call for the restoration of a *Meißeltechnik* as the supposedly healthy way forward for sculpture. This article by Sauerlandt must be seen as an important

---

<sup>54</sup> These figures were often employed as charms against evil and to this end were buried within the walls of houses as replacements for human sacrifices previously utilised in the same way for this purpose. (Max Sauerlandt, 'Tonfigürchen', *op cit*, pp 254-259)

contemporary assessment of Kogan's work.<sup>55</sup> It is also indicative of the previously mentioned spiritualising intent and primitivising practices seen as central to the work of the most progressive artists of the German avant-garde of the time.

Alfred Flechtheim set up his art dealership in Düsseldorf in 1913 in the belief that it was possible for him to turn it into a city of the arts, presumably in emulation, on a smaller scale, of his beloved Paris.<sup>56</sup> Flechtheim had started his career by joining his father's successful grain merchant business in Münster, Westphalia, after having gained business experience by working for his parents's friends in Liverpool, Paris and London. Having already created a stir by means of his purchases, as a private collector, of the latest French painting, the young man became involved as treasurer of both the 1910 and 1912 exhibitions of the *Sonderbund*. Flechtheim, who had many connections to the Parisian art world,<sup>57</sup> was also a frequent visitor to the Café du Dôme there before the war, where Kogan spent many of his evenings. It is thus likely that he would have met the sculptor by 1914 or would certainly have been familiar with his work. Nevertheless, contact seems to have been most fruitful on Kogan's return from Switzerland in spring 1922. The Russian's first destination seems to have been Berlin, where his co-religionist, Flechtheim, was in the process of re-establishing his base, having been obliged to relocate from Düsseldorf in the then occupied Rheinland.<sup>58</sup>

---

<sup>55</sup> The artist is later said to have written to Sauerlandt to acknowledge the empathy apparent in the historian's approach to his work. (letter from Sauerlandt to Herrn Ely, *op cit*, p 240)

<sup>56</sup> In his diary as a young man, Flechtheim wrote: *Wenn ich reich wäre, wenn ich so viel Geld hätte, daß ich so leben könnte, wie ich möchte, ich würde in Paris leben wie Uhde, wie Goetz, mittendrin im Leben, in der Kunst als großer Marchand-Amateur*. (Alex Vömel, *op cit*, p 90)

<sup>57</sup> Flechtheim developed a strong business relationship with Daniel-Henry Kahnweiler and Louise Leiris and their Galerie Simon in the Rue d'Astorg during his many visits to Paris, for instance.

<sup>58</sup> Alex Vömel explains the farcical circumstances by which Flechtheim's name had appeared on the French occupiers' extradition list alongside that of General Ludendorff. The art dealer had used the opportunity of escape to set up four new branches in Cologne, Frankfurt and Vienna, with his centre of operations now in Berlin at Lützowufer 13. His original gallery in Düsseldorf was left in the hands of Alex Vömel, his one-time assistant. (Vömel, *op cit*, p 92 f)

Flechtheim did not confine his interest as a gallery owner to the French School. His criterium was to purchase where he perceived quality to be. He thus also focused on painters of the Rheinland, as well as artists from Austria, Switzerland, Russia and Scandinavia. His opening catalogue exhibited a set of characteristics, which would later be his hallmark.<sup>59</sup> Numerous major dealers and critics, such as Meier-Graefe, Vollard and Theodor Däubler, made written contributions to the publication, which listed an extremely wide-ranging array of exhibits. The work of over a hundred artists was featured, with a strong emphasis on sculpture. Barlach, Lehmbruck, Maillol, Haller and Minne were represented, as was the sculptural work of Picasso. Flechtheim would later deal in the works of many of the younger generation of German sculptors; pieces by Albiker, Elkan, Haller, Barlach, Kolbe, Sintenis and de Fiori, as well as Kogan, would pass through his hands. As soon as Kogan arrived in Berlin in 1922, he was accorded a one-man show at Flechtheim's Düsseldorf gallery. In January 1923 another solo exhibition of Kogan's works followed at Flechtheim's Berlin headquarters, which would again be the case in early 1929. It seems likely that the exhibition of Kogan's terracottas, which took place at the Brygos Gallery in London in 1937, may also have been due to the exiled Flechtheim's intervention shortly before his death there.<sup>60</sup> The sculptor was further involved in numerous group shows at one or other of Flechtheim's branches during the Weimar period.<sup>61</sup>

---

<sup>59</sup> Mahlberg, *op cit.*

<sup>60</sup> Flechtheim emigrated to London via Paris in 1933. Major exhibitions organised under his aegis were Paul Klee's first London show and several for Agnew's, including the works of Renoir, Derain, Marie Laurencin and Seurat. His main achievement in London was the *Exhibition of French 19th Century Painting*. (Vömel, *op cit*, p 96)

<sup>61</sup> *Kunst und Künstler bei Flechtheim. Graphik des Verlags der Galerie Flechtheim (und der Galerie Simon, Paris)*, 1924, which toured all of Flechtheim's galleries, as well as the *Galerie Simon; Lebende deutsche Kunst aus rheinischem Privatbesitz*, Düsseldorf, 1929; *Seit Cézanne in Paris*, Berlin, 1929 and *Kleinplastik*, Düsseldorf, 1930.

Kogan's renewed relationship at this time with Karl With, art historian and poet, for whose poem *Jizo* he produced woodcut illustrations, may have been the occasion that lead him to contact again with Flechtheim. The poem was published under his auspices as an artist's book edition during the course of 1922.<sup>62</sup> Certain of the illustrations appear to be very closely related to works produced by Kogan in Switzerland in the previous year or so. In fact, two of the woodcuts had been employed to illustrate Alfred Meyer's book of 1921 on the dancer Charlotte Bara, who regularly performed in the Swiss artists' colony of Ascona, where Kogan had recently lived (Plates 16 and 17). Kogan again demonstrated his crafts-based preoccupations by undertaking the labour-intensive task of setting and printing the text as well his own illustrations.<sup>63</sup> As has been pointed out, the experience he had gained in Paris as a printer during the war years could evidently be referenced by him for this project.<sup>64</sup> With, whose specialist area was Far-Eastern art, had worked as Osthaus's assistant after the war alongside the newly-appointed director of the Folkwang Museum, Ernst Fuhrmann, who was also very knowledgeable about non-European art.<sup>65</sup> Flechtheim's personal collection of 'exotic' art and his exhibition programme of such artefacts were based at this time on his enthusiasm for Far-Eastern cultures.<sup>66</sup> *Jizo* is written as a paean to a small statue of a Buddhist god and the spiritual

---

<sup>62</sup> See Rudolf Schmitt-Föllner, 'Veröffentlichungen der Galerie Alfred Flechtheim' in Peters and von Wiese, *op cit*, pp 135-143 for a detailed over-view of Flechtheim's publishing activities.

<sup>63</sup> He is said to have insisted on printing the book in Goslar, because only there could he find the typeface which best suited his illustrations. (Sauerlandt, 'Moysey Kogan', *op cit*, p 457)

<sup>64</sup> Söhn, *op cit*, p 21.

<sup>65</sup> Karl With's publications included, *Buddhistische Plastik in Japan bis in den Beginn des 8. Jahrhunderts n. Chr.*, Kunstverlag Anton Schroll, Vienna, 2nd ed, 1920. Ernst Fuhrmann (1886 - 1956) was a poet and writer whose interests included comparative religions, philology and early European and non-European cultures. He was appointed to the directorship of the Folkwang Museum in 1919 at a time when Osthaus's health was beginning to fail. (Walter Erben, 'Karl Ernst Osthaus. Lebensweg und Gedankengut', in Hesse-Frielinghaus et al, *op cit*, p 98)

<sup>66</sup> The focus of Flechtheim's collection was later expanded through his acquaintance with Carl Einstein, the author of *Negerplastik* and *Afrikanische Plastik* of 1915 and 1921 respectively. (Jill Lloyd, *op cit*, p34)

presence that the author believed to be emanating from it.<sup>67</sup> Its theme evidently coincided with interests held in common by publisher, poet, artist, museum director and owner. Kogan's illustrations for this project, which demonstrate a relatedness, albeit not direct, with the images in the poem, are discussed elsewhere in this thesis.<sup>68</sup>

Kogan's work was also regularly featured in Flechthelm's periodical *Der Querschnitt*,<sup>69</sup> with his reliefs, drawings, woodcuts and free-standing works receiving a steady exposure.<sup>70</sup> Woodcuts of his were used as title page illustrations in July 1926 (Plate 18) and January 1927.<sup>71</sup> The favour that Kogan's work apparently found within the circle around Flechthelm is evidenced in the fact that articles by and about the artist were accorded space amongst its pages, as well as in the periodic snippets which mentioned him in the magazine's *Marginalien*.<sup>72</sup> In founding *Der Querschnitt* in 1921, Flechthelm was following in a tradition initiated a generation before. At the turn of the century it had proved necessary to promote the art on offer in order to educate the potential purchasing public and entice them into visiting the new *Kunstsalons*. Various means had been employed including the engaging of contemporary architects to provide

---

<sup>67</sup> In Buddhist theology *Jizo* is the god invoked by the needy. The protagonist says he first saw the statue to which he refers in Amsterdam. This may well be intended to be at Eduard von der Heydt's Museum Yi Yuan in that city. Karl With's *Jizo* was evidently published as a collaborative project between the Galerie Flechthelm and this museum.

<sup>68</sup> See Chapter Four.

<sup>69</sup> *Der Querschnitt* ran from 1921 to 1936, initially edited by Wilhelm Graf Kielmannsegg, but for most of the period, by Hermann von Wedderkop.

<sup>70</sup> A special feature was made of the artist's work in 1922, when four woodcuts of his (GW/78, 79, 80 and 81) appeared in the publication *Der Querschnitt durch 1922. Marginalien der Galerie Flechthelm*, alongside the lithographs by Marie Laurencin and Rudolf Grossmann and costume designs by Alexandra Exter. This book was issued in a limited edition of four hundred at Christmas that year.

<sup>71</sup> *Hockender Akt* (GW/86), also known as *Kauernde* or *Erwartung*, which is probably Kogan's title, was the title illustration for 6. Jahrgang, Heft 7, July 1926, and *Mädchen mit Reh* (GW/97) appeared on the front page of 7. Jahrgang, Heft 2, January 1927.

<sup>72</sup> Kogan's article on the Café du Dôme, Paris appeared in 6. Jahrgang, Heft 2, Aug 1926 (Kraus Reprint, Nendeln/Liechtenstein, 1970, pp 611-612) and an essay on Kogan by Max Ernst's former wife, Luise Straus-Ernst, 'Kogan' was published in 8. Jahrgang, Heft 12, Dec 1928, pp 844-846.

suitably elegant, modern interiors for the salons, such as Paul Cassirer had done in employing Henry van de Velde. Series of talks by *cognoscenti* and critics on the work for sale were held and galleries would offer 'reading rooms' where art periodicals and books were available to potential clients. The founding of journals, such as *Pan* and *Cicerone*, where exhibitions could be reviewed, artists' work could be discussed and advertisements could be placed, became an accepted extension of this promotional behaviour.<sup>73</sup> Flechtheim's popular journal *Der Querschnitt* was a unique blend of the serious and the humorous, closely reflecting the dealer's internationalist interests, from boxing and society gossip to the visual and literary art of the French and German avant-gardes. A promotional tool no doubt for his dealership, it also functioned as an aid to bringing less well-known artists and writers of various national origins to the public's attention. As a contemporary document, it allows a useful insight into the political and ideological views of Flechtheim and his circle. Much of the socio-cultural apparatus of the pre-War years is mocked, all things military and the products of *Junkertum* are ridiculed. Works of a pacifistic tendency are frequently featured, such as those by Otto Dix and George Grosz, the latter a close friend of Flechtheim's. Yet, as a journal, it cannot be compared to magazines, such as Franz Pfemfert's *Die Aktion* and Schneider and I B Neumann's *Der Anbruch*, both of which actively highlighted the work of the more stylistically extreme exponents of German Expressionism, in adopting a much more aggressive and revolutionary stance than did *Der Querschnitt*. Flechtheim's magazine largely reflected an acceptance of the values of the Weimar Republic. Those who argue that Flechtheim repudiated Expressionism, however, must be seen as taking a narrow view of the term. Aside from *Der Querschnitt*, Flechtheim was very active as a publisher of expensively-produced *Mappenwerke* and artists' books. A portfolio of

---

<sup>73</sup> Thurn discusses in more detail this development of the art scene, particularly in Berlin. (Thurn, *op cit*, p 119 ff)



twenty wood and lino-cuts and twenty etchings by Kogan was available from 1922 onwards. Karl With's *Jizo*, with woodcuts by Kogan, was produced as the twenty-second in a series of books, which included the work of Renée Sintenis, Bernhard Hoetger, Marie Laurencin, Rudolf Grossmann and Karl Hofer.<sup>74</sup>

Further promotional assistance in Berlin for Kogan came in the shape of Paul Westheim, the author of many books on modern graphics and monographs on young living avant-garde artists.<sup>75</sup> In collaboration with the publisher Gustav Kiepenheuer he edited the magazine, *Das Kunstblatt* from 1917 until 1933. This venture was deliberately conceived as an antidote to the exigencies of the art market and partisan journals such as *Der Sturm* and *Kunst und Künstler*, which largely focused on Expressionism and Impressionism, respectively.<sup>76</sup> Deliberately internationalist and featuring work by a wide range of practitioners from early Expressionists to Cubists and Bauhaus artists, it appeared in a comparatively luxurious format. Westheim had been of the opinion that there lacked a forum for publishing the graphic work of the new generation of young avant-garde artists.<sup>77</sup> *Das Kunstblatt* provided an élitist tone and sophisticated packaging and was thereby to contribute towards a large-scale change in the art market as far as collecting graphic work was concerned. Between 1922 and 1929 no fewer than four

---

<sup>74</sup> A full list and details of these publications are given in Vömel, *op cit*, pp 110-112.

<sup>75</sup> Paul Westheim (1886 - 1963) was an art historian, art critic, publicist, writer and publisher. He had studied with Wölfflin and from 1905 worked as a critic for several journals including *Deutsche Kunst und Dekoration* and *Sozialistische Monatshefte*. His monographs on the sculptors Lehmbruck and Archipenko had appeared in 1919 and 1921 respectively.

<sup>76</sup> Paul Westheim declared later: *Die Idee der Gründung des Kunstblatts ist nicht im brodelnden ‚Kunstabetrieb‘ entstanden, sondern reichlich abseits davon.* (Quoted without source in Beate Jahn & Friedmann Berger, *„Die Schaffenden“: Eine Auswahl der Jahrgänge I bis III und Katalog des Mappenwerkes*, publica Verlagsgesellschaft, Berlin/Gustav Kiepenheuer Verlag, Leipzig and Weimar, 1984, p 10)

<sup>77</sup> [Es] wurde mir verschiedenes klar: daß eine junge Kunstgeneration da war, schöpferische Geister, voller Elan, gepeitscht von einem neuen Kunstwollen ... Dieser Künstlermenschen ... fehlte eins: eine Tribüne, von der aus sie zeigen konnten, was sie waren, was sie leisteten. (quoted in Jahn & Berger, *ibid*, p 11)

substantial illustrated articles on Kogan appeared in the journal.<sup>78</sup> For almost four years an original piece of graphic work was adhered as a frontispiece to every copy of the magazine. Limited editions with an issue of a hundred examples also appeared with signed work, which further encouraged collectors. The first edition of 1917 featured work by Nolde, Heckel, Feininger, Kokoschka, Campendonk, Steger and others. The enterprise proved very costly and it was eventually decided to replace the limited editions with portfolios of original graphics by ten artists, accompanied by explanatory text, which were marketed quarterly under the name of *Die Schaffenden*.<sup>79</sup> The deliberately workman-like title belied the luxurious format, but what was innovative was the regularity with which the portfolios appeared. Kogan's work would be featured twice in *Die Schaffenden* (Plate 11).<sup>80</sup> A further instance of the esteem which the publisher felt for his work was the inclusion of a poem by him, *Hohes Lied auf die Tochter*, in 1925 in Westheim's anthology of artists' writings, *Künstlerbekenntnisse*.<sup>81</sup>

In summary, it is interesting to note that Kogan's work, and the practices and iconographical themes inherent within it, would seem to have resonated with the ideological ideals of individuals of diverse political agendas. It could be deemed central to the corpus of Parisian artistic work supported by Francophile and international art

---

<sup>78</sup> These were Karl With, 'Kogan besucht Deutschland', VI, Heft 11, 1922, pp 461-470; Ivan Goll, 'Moissej Kogan', IX, 1925, pp 321-326; Johannes Ilmari, *op cit*, pp 355-361 and Max Sauerlandt, 'Besuch bei Kogan', *op cit*.

<sup>79</sup> The edition of each portfolio was limited to 125 copies. The first portfolios contained work by Bollschweiler, Campendonk, Ensor, Feininger, Gleichmann, Heckel, Hölzel, Klee, Kandinsky, Kollwitz, Lehmbruck, Meidner, Pechstein, Purrmann, Seehaus and others. (Jahn & Berger, *op cit*, p 16)

<sup>80</sup> One of Kogan's woodcuts appeared in portfolio III, 1921/22, 4. Mapped and a linocut in portfolio IV, 1923/24, 2. Mapped alongside other artists working in France: Coubine, Gleizes, Marcoussis, Medgyes and Villon. (Jahn & Berger, *ibid*, p 21)

<sup>81</sup> Paul Westheim (ed), *Künstlerbekenntnisse. Briefe/Tagebuchblätter/Betrachtungen heutiger Künstler*, Propyläen Verlag, Berlin, 1925, pp 264-266. At around the date of publication of this collection of writings, Sauerlandt mentioned spending the previous evening at the Café du Dôme in the company of Kogan, the sculptor Rudolf Belling, Carl Einstein, author of *Negerplastik* and Paul Westheim. (Letter from Sauerlandt to L, Paris, 17 May 1925, reproduced in Sauerlandt, *Im Kampf*, *op cit*, p 211)

dealer, Alfred Flechtheim, or by the avowed non-partisan publisher, Paul Westheim. Karl Ernst Osthaus, as will be seen, would seek to employ the artist's work, alongside that of many other foreigners, as part of strategies towards radically conservative reform, as a model for emulation for aspiring German practitioners. Equally the work of the Russian Jew was appropriated as an exemplar of crafts-based workmanship and seen as rooted in German art practices by the nationalist museum director, Max Sauerlandt.

## CHAPTER THREE

## MOÏSSY KOGAN AND KARL ERNST OSTHAUS

When in 1896 Karl Ernst Osthaus, at twenty two years old, inherited a vast sum of money from his grandparents, he vowed to devote two-thirds of his new-found wealth to the ennoblement of the *Volk*.<sup>1</sup> As a student of aesthetics, philosophy and art history in Kiel, Munich, Berlin and Strasbourg, the young Osthaus had also latterly been active in Vienna in nationalist political circles. He became a member of the anti-semitic *Verein deutscher Studenten*, which was affiliated to the *Alldeutschen Verband*. He gained a certain notoriety for his oratory and his articles on pan-Germanic and anti-semitic themes, eventually being asked by the authorities to leave Austria due to his inflammatory behaviour.<sup>2</sup> A fellow student described Osthaus as having been *alldeutsch begeistert*.<sup>3</sup> Nevertheless, within the space of a few years, he would be at the centre of a complex network of activities, initiated by him, the apparent aim of which was to promote the most progressive international modern art. It was for this reason that his co-student could by 1922 complain that despite the intention implicit in the name of Osthaus's Museum Folkwang,<sup>4</sup> his endeavours there represented a dereliction of duties falling to a German museum director:

---

<sup>1</sup> Karl Ernst Osthaus (1874 - 1921) was the son of a wealthy banker from Hagen. He inherited 65 million marks in 1896 on the deaths in quick succession of his maternal grandparents.

<sup>2</sup> Gerhard Kaldewei, *Museumspädagogik und Reformpädagogische Bewegung 1900 - 1933. Eine historisch-systematische Untersuchung zur Identifikation und Legitimation der Museumspädagogik*, PhD diss, Hildesheim, 1988, Europäische Hochschulschriften, Reihe XI, *Pädagogik*, Bd 436, Peter Lang, Frankfurt am Main/Bern/New York/Paris, 1990, p 244.

<sup>3</sup> Dr Theodor Reismann-Grone, 'Die „Gegenstimme“', (probably 1922) reproduced in Köcke, *op cit*, p 29. This article appeared in opposition to the director of the Kunstmuseum Essen, Dr Ernst Gosebruch's *Aufruf zum Erwerb des Museum Folkwang* (*ibid*, pp 26-29), which was published on the sale of the Museum Folkwang Hagen on Osthaus's death.

<sup>4</sup> The name *Folkwang* stems from nordic mythology. The term refers to a hall in Walhalla where the goddess Freya was supposed to decide the fate of fallen heroes. It also has the meaning of a meeting-

*Folkwang, dessen Name schon ein Programm war, wurde statt eines Heims für deutsche Kunst ein Treibhaus für internationale Kunst...*<sup>5</sup>

As a young student Osthaus had dreamt of contributing to a reform of the German educational system. His pedagogical activities were now to be centred around his museum, initially conceived as a show-case for natural history. He had already commissioned the historicist architect, Karl Gérard, to design the Museum Folkwang, when he read an article about the Belgian, Henry van de Velde, in the journal *Dekorative Kunst*. Aside from completely re-working, in a high Art Nouveau style, the interior space of Osthaus's Museum, van de Velde was credited by Osthaus with having re-educated him in terms of art. He persuaded the younger German that his museum planned for Hagen in the industrial Ruhr district, should instead be dedicated to a promotion of radical modern art. Despite having been a student of art history, Osthaus appears at this time not to have been aware of international artistic trends or even contemporary products of the Berlin and Munich art scenes. He had focused his collecting to date on painting and sculpture of a conservative nature exclusively from the Düsseldorf school. Nevertheless under the tutelage of the Belgian designer he swiftly assimilated the latter's very different aesthetic approach and was soon able to act independently in acquiring an impressive collection of avant-garde artworks.<sup>6</sup>

It was almost unprecedented at the turn of the century for a private individual to allow public access to his or her personal art collection. Nevertheless, the Museum Folkwang, which also initially functioned as Osthaus's private residence, seems to have been swiftly

---

place, or *Volkshaus*. Freya was supposed to symbolise creativity both natural and artistic and was seen as the goddess of beauty. (Hesse-Frielinghaus, *op cit*, p 130) Osthaus perhaps intended his chosen name to carry a fusion of these implied meanings.

<sup>5</sup> Reismann-Grone, *op cit*.

<sup>6</sup> Van de Velde introduced Osthaus to the dealers, Vollard and Cassirer, amongst others.

accepted by artists and critics alike as a major focus for the promotion and dissemination of the most progressive European art. As an independent citizen Osthaus was able not only to set about purchasing works by the previous generation of Belgian and French artists, but was also unimpeded in his fostering of living avant-garde practitioners. His collection was all the more remarkable in that it was begun in 1902 at a time when other German museum directors might have forfeited their positions by acquiring works of a foreign origin.<sup>7</sup> Such activity was deemed unpatriotic by the Kaiser and his circle. Amongst Osthaus's early purchases were several works by Renoir, van Gogh, Gauguin, Signac, Cross, Rysselberghe, Meunier, Minne, Hodler, Seurat and Rousseau. Before 1910 he had acquired or exhibited works by Nolde, Hoetger, Munch, Matisse, the *Brücke* artists, Kolbe, Metzinger, Braque, Cézanne, Albicker, Kokoschka, Jawlensky, Kandinsky and Kogan, amongst many other painters and sculptors.

Osthaus's intentions for his museum, as the focus of his activities, went far beyond the exhibition and purchase of sculpture and paintings, however. Even prior to the inception of his museological plans, *Kunstgewerbe* had been a fundamental part of his collection. Artefacts from all around the colonised world were as likely to find their way into his possession as were European products. Following Riegl as had Max Sauerlandt, he chose to make no distinction between the fine and applied arts in terms of aesthetic value.<sup>8</sup> A founder member of the *Deutscher Werkbund* and the initiator of its *Deutschen Museum für Kunst in Handel und Gewerbe*, he also set up the *Hagener Silberschmiede* and attempted by various means to create a lasting artists' association around the focal

---

<sup>7</sup> Alfred Lichtwark had managed to purchase works by Liebermann for the Hamburg Kunsthalle and Friedrich Wichert of the Kunsthalle Mannheim had acquired examples of French Impressionism, before the First World War. However, Hugo von Tschudi was dismissed from the Nationalgalerie in Berlin by the Kaiser, as he was deemed unsuitable in his purchasing interests. This situation is extensively discussed in Paret, *op cit.*

<sup>8</sup> Osthaus had heard Riegl lecture whilst studying in Vienna.

point of his museum. He made strenuous efforts to inculcate the working populace of Hagen with an understanding of artistic values, which he saw as a fundamental route to avoiding social unrest. This was done by means of adopting appropriate opening hours and by offering a series of lectures on art historical and other cultural matters. He provided a site, surrounding the villa built for him by van de Velde, for the most progressive experimental architecture. Members of the new generation of radical architects, including notably Walter Gropius and Bruno Taut were invited to submit plans for this venture, which the patron envisaged as becoming an artists' colony in the mould of the successful *Mathildenhöhe* in Darmstadt. Artists of various nationalities were invited to settle in Hagen to become involved with his far-reaching plans. Yet Osthaus remained a nationalist for the whole of his life. All of his moves towards the promotion of modern art and craft production, must be seen to be founded on his desire to enhance the artistic education and manufactured output of the German people, and thereby the culture and soul of the race. His amassing of representative art and craftworks from various periods and diverse cultures specifically aimed to provide exemplary models for contemporary practitioners. These works were, therefore, acquired on the basis of quality of manufacture and 'aesthetic value', to act as an inspiration artistically, and as an education in terms of production values, for young German artists and craftworkers. This ulterior motive can be seen in Osthaus's comments on his inclusion of *Kunstgewerbe* in his museum collection:

*durch Hebung der Qualitätsarbeit im Gewerbe unsere Stellung unter den Völkern der Erde zu sichern.*<sup>9</sup>

---

<sup>9</sup> Letter from Osthaus to Helene Colsmann, 25 Aug 1913. (KEOA: A 300 as quoted in Hesse-Frielinghaus, *op cit*, p 330)

Yet, despite his nationalist views, his attitude towards the non-European products, he had appropriated, was mediated by his appreciation of the skills and artistic vision of their makers. In line with current eugenic notions extrapolated from Darwinian theories, he stressed that one of his museological aims was:

*das Gefühl dafür zu schärfen, daß wir der Welt, deren Kulturen wir durch Unterbietung vernichtet haben, eine neue Schönheit und eine neue Vertiefung schulden.*<sup>10</sup>

It is central to an understanding of Osthaus's purposes that he founded his museum away from the conventional centres of the art world. He strongly felt that art and culture was being enjoyed by a favoured élite in the Berlin and Munich circles, whilst the industrial heartland of Germany was bereft of such pleasures and culturally improving possibilities. He believed that the Ruhr district, because of its enormous influence on the manufactured products of the country, was precisely where an appreciation of artistic values was most necessary. He declared that the purpose of his museum lay *in der Durchdringung des ganzen Lebens mit Rhythmus und Schönheit*.<sup>11</sup>

Osthaus's philosophical position, at an early period at least, is perhaps best understood in terms of his avid reading of Julius Langbehn, author of the very influential *Rembrandt als Erzieher*.<sup>12</sup> This book which had a print-run of sixty thousand copies in the first year of its publication was, as is well documented now, essentially pessimistic in its appraisal of prevailing German society. Opposing many aspects of the modern world, including

---

<sup>10</sup> *idem*.

<sup>11</sup> Karl Ernst Osthaus, 'Vorwort' to Freyer, *Museum Folkwang*, *op cit*, p 4.

<sup>12</sup> Julius Langbehn, *Rembrandt als Erzieher*, Leipzig, 1890. Langbehn was of a strongly anti-semitic and anti-French persuasion. Osthaus's early correspondence evinces a very similar outlook. For more information, see Gerhard Kaldewei, *op cit*, p 243 f.



capitalism, bourgeois liberalism, and all shades of socialism, he posited art as the saviour of a truly German culture. He called for a return to spiritual values, which he saw as being embodied in the low German peasantry and exemplified in the work of Rembrandt. His particular significance for Osthaus was his alignment of racist and *völkisch* notions with many aspects of the reform movements, which were gaining popularity in intellectual circles at around this period. Osthaus's involvement with *Lebensreform* ideas is considered elsewhere.<sup>13</sup>

Osthaus had first been alerted to the existence of Moïssy Kogan by the dance and theatre critic, Hans Brandenburg, who would later publish the authoritative book, *Der Moderne Tanz*.<sup>14</sup> In a letter dated 4 May 1909,<sup>15</sup> Brandenburg spoke of Kogan's financial destitution, and also of the attention, he had already won from such contemporary luminaries as Rodin, Hildebrand and Julius Meier-Graefe.<sup>16</sup> This letter from Brandenburg followed Kogan's first showings at the *Salon d'Automne* in 1908 and at the Berlin Secession in spring 1909. Indeed, Brandenburg enclosed, for Osthaus's approval, *Plaketten* by Kogan, including those that had been displayed at the latter exhibition.<sup>17</sup> In a speedy response, typical of when he knew he could effect immediate, positive

---

<sup>13</sup> See Chapter Four.

<sup>14</sup> Hans Brandenburg, *Der Moderne Tanz*, Georg Müller, Munich was first published in 1913, a second and expanded version appearing in 1917 and a third edition with further additions was published in 1921.

<sup>15</sup> (KEOA: V 197/1) Some of the correspondence held at the Karl Ernst Osthaus Archiv in Hagen has been briefly sketched in both Hesse-Frielinghaus et al, *op cit* and, closely reliant on Hesse-Frielinghaus, in Stonge, *op cit*. This latter text contains several factual errors and mis-readings even in the few paragraphs referring to Kogan's relationship to Osthaus and should, therefore, be used with care.

<sup>16</sup> Kogan evidently corresponded with Meier-Graefe. (KEOA: F1/572/5 letter from Kogan to August Kuth, 21 Jul 1909) Meier-Graefe had founded the influential periodical *Pan* in 1894 with R Dehmel and OJ Bierbaum, but had resigned from its editorship shortly afterwards. He founded *Dekorative Kunst* in 1897 and assisted the founding of *Die Insel* and *Kunst und Künstler*. Living at this time in both Berlin and Paris, he would probably have been alerted to Kogan's work at the *Salon d'Automne* and at the Berlin Secession.

<sup>17</sup> Nine plaquettes in all were shown by Kogan at the Berlin Secession in spring 1909. (See Appendix Two R/14-22)

assistance, Osthaus would seem to have agreed to Brandenburg's suggestion to buy some of the works sent to him.<sup>18</sup> Certainly, a fortnight later Kogan was writing to thank his future friend and patron for the first of many purchases.<sup>19</sup>

After meeting Kogan in Hagen for the first time in August 1909, it would have appeared to have occurred to Osthaus to include Kogan in his plans for an art school and an artists' association for the city.<sup>20</sup> The Dutch architect and decorative artist, JLM

---

<sup>18</sup> Osthaus's reply is not held in the Osthaus-Archiv.

<sup>19</sup> Kogan confirmed his pecuniary problems and asked Osthaus if he could buy *Plaketten* from him to the tune of 4,500 Marks. (KEOA: V 197/2) The correspondence held at the Osthaus Archiv does not indicate the sum parted with by Osthaus on this occasion, but on 21 May 1909 Kogan wrote to thank Osthaus for his purchase and for the money he had sent in the meantime. (KEOA: V 197/3) The *Primavera* relief (Plate 2) had been offered to Osthaus for 200 marks by Kogan in a letter of 14 May 1909, presumably in response to Osthaus's request for further details. Kogan had also priced *die anderen grossen Reliefs* at 100 marks each. It is not clear to how many reliefs he was referring. In 1912 the Museum held two triptychs with figurative compositions, both otherwise known as *Das Goldene Zeitalter* (see Appendix Two R/99-101). It is possible that each of the panels was priced at 100 marks by Kogan. Kogan also offered, as a gift to the Museum, several of the smaller reliefs sent, leaving their selection up to Osthaus. By 1912 the Museum Folkwang was in possession of *14 Plaketten mit figürlichen Kompositionen*, in bronze and silver (Appendix Two R/116-129) not including the *Primavera* and the triptychs. The gifts were presumably amongst them. The *Hagener Gewerbe-Ausstellung Medaille* (Appendix Two R/111), also mentioned in the 1912 catalogue, dates from 1910. (see Freyer, *Moderne Kunst, op cit*, nos 75-92, p 11 for the Museum's holdings of *Medaillen und Plaketten* by Kogan in 1912). Interestingly, Kogan suggested that Osthaus retain any unpurchased plaquettes: *vielleicht findet sich ein Liebhaber der mich noch etwas abkaufen thäte. (sic)* Osthaus and the Museum Folkwang staff would seem to have acted, at times as dealers in Kogan's work. By 1912 the Museum Folkwang also held *Medaillen* and *Plaketten* by Barlach, Charpentier, Hildebrand, Roemer and Bosselt, amongst others. (Freyer, *ibid*, pp 10-12)

<sup>20</sup> Kogan would appear to have shared Osthaus's interest in education. Aside from his appointment by Henry van de Velde to teach modelling at the Weimarer Kunstgewerbeschule in 1912, he was a member of the German *Werkbund* at least from that year. He would later also teach a course at the Hamburg School of Arts and Crafts. (L Horst-Jörg (ed), *Will Lammert (1892 - 1957). Plastik und Zeichnungen*, Akademie der Künste, Berlin, 1992, p 108) This teaching contract may have been initiated by Max Sauerlandt, but it is more likely to have come through Kogan's *Werkbund* connections. Osthaus was also in contact with the institution through Dr Niemeyer of the *Sonderbund*, who was a lecturer there. Kogan would also be associated in the 1930s with Paul Citroen's New Art School in Amsterdam. Michael White kindly provided this information and a photograph reproduced in Kurt Löb (ed), *Paul Citroen en het Bauhaus*, Utrecht/Antwerp, 1974, p 75, which shows Kogan attending a students' party in a studio, said to be Haverman's in February 1936. Kogan had for some time shared the studio of Havermans and van Hall in a former rectory near to the churchyard of the protestant church in Sloterdijk near Amsterdam. (Kasper Niehaus, 'Borduurwerken van den Beeldhouwer Moïssy Kogan', *Maandblad voor Beeldende Kunsten*, 13, 1936, p 42)

Lauweriks, had already been approached to head the teaching staff at the envisaged school. His fellow countryman F H Ehmcke, the designer, would also be appointed and Christian Rohlf's was to teach painting.<sup>21</sup> A letter of Lauweriks's to August Kuth, Osthaus's assistant, expressed his pleasure at being able to *das Modellieren abgeben*, as proposed, to Kogan.<sup>22</sup> After negotiations, when it was decided that Kogan be provided with a studio in Hagen and an annual salary of 1,000 marks in return for a day's teaching weekly alongside Lauweriks,<sup>23</sup> the sculptor agreed to move from Munich. He arrived in Hagen on 2 January 1910. Evidently the school was to be opened in July that year.<sup>24</sup> This crafts school, the third only of its kind in Germany, was structured along the lines of the *Wiener Werkstätten*. Its radical aim was to educate teachers of art, who on gaining employment within the wider education system, would be in a position to advance ideas and skills learnt from Osthaus's model teaching staff. However, Osthaus's plans for the institution were much more far-reaching. He envisaged that the staff of the school would be the focal point of a *Künstlerversammlung Hagen*, which was to present itself in a series of exhibitions from that autumn.<sup>25</sup> Osthaus laid particular importance on the involvement of the city authorities in his project for the school. They failed,

---

<sup>21</sup> Frans Zwollo would also be employed to teach metalwork.

<sup>22</sup> August Kuth had seemingly written to introduce Kogan to Lauweriks. The latter replied: *Der Bildhauer Micha Kogan ist mir unbekannt wenn Sie aber sagen daß er ein ganz famoser Künstler ist zweifle ich auch nicht daran.[sic]* (letter from Lauweriks, Düsseldorf to Kuth, dated 7 September 1909. KEOA: F1/596/6)

<sup>23</sup> Undated letter from Kogan to Karl Caspar in Karl Caspar/Maria Caspar-Filser Archiv - quoted in Meissner, *op cit*, p 282)

<sup>24</sup> In a letter to Jan Thorn-Prikker from Osthaus of 12 February 1910, the latter explained that his plan was to found a private school with Rohlf's, Kogan, Lauweriks and possibly Frau Egan of Düsseldorf. If he was to join the undertaking, Thorn-Prikker was told that he must bring a largish number of pupils with him. The other participants would take on pupils, too. (KEOA: F1/769/23) Evidently only part-time salaries were paid to the teaching staff (JR ter Molen, RJ Duinker and AC Funk, *Frans Zwollo sr 1872 - 1945 en zijn tijd/und seine Zeit*, Museum Boymans-van Beuningen, Rotterdam/Gemeentemuseum Arnhem/Karl Ernst Osthaus Museum Hagen, 18 Apr - 18 Oct 1982, p 56)

<sup>25</sup> *Dass wird dann ein sehr reges Leben geben und wir können uns zu einer "Künstlerversammlung Hagen" zusammentun, die evtl. schon im Herbst grosse Ausstellungen veranstaltet.* (letter from Osthaus to Thorn-Prikker, *op cit*.)

unexpectedly, to give planning permission for an extension to the school, intended to house Kogan's studio. Thereafter, Kogan's participation in the scheme would seem to have faltered, despite attempts to supply alternative accommodation.<sup>26</sup> The artist had been hesitant to leave Munich,<sup>27</sup> but had been encouraged by the idea of a settled existence and guaranteed income in Hagen close to his patron. In May 1910 he returned to Munich to the apparently more promising prospect of involvement with the

---

<sup>26</sup> On 30 December 1909 Osthaus wrote to Kogan of his horror at discovering that the extension planned to house the studio, in which Kogan was to work, had not been given permission by the City's planners. Kogan would have received this letter on the day of his move to Hagen, presumably. Osthaus stated his intention of, instead, converting into studios a coach-house near to the school buildings. This cannot have been a felicitous start for Kogan's stay in the Ruhr. (KEOA: F1/572/15) He had earlier written to Osthaus expressing his worries about finding a suitable studio for him in Hagen: *Ich bin furchtbar abhängig von solchen Sachen. In München wenn ich auch manchmal Ungern muss, so bin ich wenigstens in einem richtigen Atelier der doch aufheiternd ist, und trotz Kälte und Unger zur Arbeit anregt.*[sic] He also mentioned his great love of music and the opportunities afforded to him in Munich, which he must have feared were not available in Hagen. (KEOA: F1/572/8)

<sup>27</sup> In a letter from Kuth to Kogan of 18 November 1909, the former expressed some irritation at Kogan's apparent delay in deciding whether or not to move to Hagen. He mentioned that he and Osthaus had received the highest recommendations about the work of a sculptor from Dresden, whom they would approach if he did not take up their offer. (KEOA: F1/572/11) It is not known to whom he referred here, although it may well have been Barlach (see below) as he had studied at the Academy in Dresden. This comment, presumably meant to pressurise Kogan, took effect, although as was often the case, Kogan had to ask for financial assistance to aid his removal from Munich. (KEOA: F1/572/12). It is known from the slightly earlier letter to Caspar from Kogan that he was ambivalent about the proposed move: *Ich kann mich schwer entschließen nach Hagen zu gehen. .... Es ist aber möglich, daß in München eine neue Schule gegründet wird, und daß ich Hier eine Ausstellung kriege. Das wäre mir entschieden lieber in München zu bleiben* (sic). (Meissner, *op cit*, p 282) Again it is not known what Kogan can have meant by a possible school in Munich nor to which potential exhibition he was referring. It is evident from other details in the letter that he was not referring to the first *NKVM* exhibition or to Isdebsky's *International Salon*. Other letters in the Osthaus Archiv which refer to Kogan's move to Hagen are F1/572/9, 10, + 13, F1/806/12. Despite Kogan's departure, he evidently still felt that patronage by a rich benefactor was the preferable route for him. On visiting his patron, Georg Reinhart's house in Winterthur in 1921 for the first time, Kogan expressed views which shed light on his attitude to the artist-patron relationship: *Ich ging ergriffen fort und dachte intensiv nach über die Notwendigkeit des Bestehens von vornehmen Hausern wie das Ihrige. Es müssen Fürsten des Geschmackes des Gedankens und der Tat geben die die Werke der Schöpfung der künstlerischen Schöpfung lieben und preisen. Ihr wisst Uns ein würdiges Milieu zu schaffen.* [sic] (letter from Kogan to G Reinhart, nd (before 27 May 1921?) - Stadtbibliothek Winterthur) After Kogan's departure, and that of Rohlf's, Osthaus planned to try to replace him with Barlach (letter to Dr Wilhelm Niemeyer, Hamburg of the *Sonderbund* administration and the *Kunstgewerbeschule Hamburg*, dated 26 May 1910. KEOA: F1/650/4), which attempt also failed. Around the same time Kogan's opinion of Barlach was sought. He replied: *Vom Bildhauer Barlach weiss ich nur dass er zur Berliner Secession gehört und im Fahrwasser Albiker, und den berliner Bildhauer den Prof Van de Velde so schätzt (Hallerische Nachkommenschaft). Imerhin glaube ich muss er besser als Stephani sein. Persönlichkeiten sind sie beide nicht!* [sic] (M Osthaus, K7 1 – nd (July 1910).

exhibitions of the *NKVM*. Nevertheless, Kogan's stay in Hagen proved fruitful in a number of ways for the sculptor.

Osthaus had quickly become an energetic supporter of the most progressive sculptors of his day. As was mentioned earlier, he acquired works by Rodin and Maillol from 1904 onwards. Georg Minne's *Knabenbrunnen*, which was installed in the central hall of the Folkwang, became the cipher for the museum and was used in various graphic promotional projects. Hoetger, Kolbe, Barlach, Lehmbruck and Archipenko were all accorded their first solo exhibitions at the Folkwang Museum.<sup>28</sup> In the month following Osthaus's first communications with Kogan, he provided the sculptor with what was probably also his first one-man show, by exhibiting examples of his plaquettes<sup>29</sup> alongside recent works of his fellow-members of the *NKVM*, Kandinsky and Jawlensky. Even though Kogan had left Hagen some three and a half years earlier, a series of his recent terracottas<sup>30</sup> was included in the exhibition of December 1913, *Hagener Künstler*, alongside work by other artists in Osthaus's immediate circle, the sculptor, Milly Steger

---

<sup>28</sup> In late 1912 Archipenko showed 22 small and 8 larger sculptures at the Museum Folkwang alongside paintings by Le Fauconnier. It was by this means that the Russian became known in artistic circles, and for which he expressed thanks later in life by donating works of his to the present Karl Ernst Osthaus Museum in Hagen. Also shown by Osthaus were Hoetger in November 1903, Kolbe in November/December 1907; porcelain, sculpture and graphics by Barlach in 1910 and Lehmbruck's sculpture, paintings and drawings in April 1912.

<sup>29</sup> Kogan's *Plaketten*, presumably those bought by Osthaus in the previous month, would seem to have been exhibited separately from works by Kandinsky and Jawlensky. The author has not ascertained at what point during the year Kogan joined the *Neue Künstlervereinigung München*, so this may have predated his membership. Also on display at the Museum at this time were sculptures by Robert Korn of Berlin, works by the Pont-Aven artist, Guy Maynard, paintings by Carl Heine and batiks by Gertraude Egan. (Hesse-Frielinghaus et al, *op cit*, p 512) This exhibition provided Kogan with at least one enquiry from a potential dealer. On 17 June 1909, Emil Richter, Königlicher Hofkunsthändler of the Prager Straße, Dresden wrote to Osthaus asking for Kogan's address. (KEOA: F1/701/1). It is not known if anything came of the approach. Richter was, alongside Ernst Arnold who supported the *Brücke* artists, a mainstay of modern art in Dresden until the First World War. (Jensen, *op cit*, p 68) This show of Kogan's works at the Folkwang preceded by a month a large exhibition of his *oeuvre* at the Galerie Heinemann in Munich. As previously mentioned, works shown at this exhibition were illustrated in Lang-Danoli's article for *Deutsche Kunst und Dekoration*.

<sup>30</sup> These may well have been the terracottas later mentioned as being in the Museum's holdings by Osthaus in his letter to Max Sauerlandt of 28 July 1919 (KEOA: F2/190/3/1).

and the painters Christian Rohlf's and Walter Bötticher.<sup>31</sup> However, Osthaus's plan to mount a large-scale one-man show of Kogan's works in January 1915, and to send it on tour, was not realised due to the contingencies of the First World War.<sup>32</sup>

It is known from artists' own testimonies that to have the chance to exhibit at the Folkwang was no small thing. Helmut Macke spoke in retrospect in 1920 of the Museum as a mecca for him and his cousin, August Macke.<sup>33</sup> When problems of space and conflicting dates had seemed to threaten the proposed exhibition at Hagen of the second international *NKVM* show in 1910, Brodersen of Weimar, the group's agent, wrote urgently to Osthaus to try and allay its cancellation:

*Es liegt sowohl der Neuen Künstlervereinigung als auch uns sehr viel daran, dass diese Bilder gerade in Ihrem Museum gezeigt werden, das doch eine Heimstätte geworden ist für solche Werke junger Künstler, die Neues bringen und im übrigen Deutschland schwer zu kämpfen haben.*<sup>34</sup>

<sup>31</sup> Walter Bötticher (1885 - 1916) was a gifted young painter in the Osthaus circle. In 1910 he was invited to join the *Brücke* group. He fell in the war.

<sup>32</sup> In a letter to Dr Richard Reiche of Barmen from an assistant at the Museum Folkwang, dated 11 July 1914, we learn of plans for this *umfassendere Ausstellung seiner Werke* for January 1915. Reiche was asked whether he would like to exhibit the show in the previous December or in one of the ensuing months. Reiche had clearly expressed an interest in Kogan's work and had spoken of his intention to acquire an example of it. It is also apparent from this letter that Kogan intended to send works to the *Salon d'Automne* in 1914. (KEOA: F2/343/1) In fact, Osthaus seems to have halted his exhibition programme from August 1914 until October 1915, aside from a show dedicated to his collection of Islamic art, which was held in November and December of 1914. (Hesse-Frielinghaus, *op cit*, p 515) An exhibition of works by Meunier was also planned for 1915, but not realised. (*ibid*, p 174)

<sup>33</sup> *Vergangenen Montag war ich seit 10 Jahren zum erstenmal wieder in Ihrer Schöpfung, dem Folkwang, und es erging mir mit den Bildern wie es einem zuweilen mit einem Buch geht, das man sehr geliebt hat und nach vielen Jahren schweren Erlebens und vieler Enttäuschungen wieder in die Hand nimmt und dann unwillkürliche sich selbst daran mißt ... Damals war ich mit ... August Macke im Folkwang. - Es war unser Mekka.* (Quoted in Reinhold Happel (ed), *Der Expressionismus und Westfalen*, exh cat, Westfälisches Landesmuseums für Kunst und Kulturgeschichte Münster, 1990)

<sup>34</sup> (KEOA: F1/382/23), As the documentation attests, the Museum Folkwang seems to have suffered rather in this matter because of poor planning of the *NKVM* tour, which does not appear to have taken into consideration the time needed to transport and mount the exhibits between venues. This was exacerbated by a lack of effective communication with regard to the extent of the show, which was much greater than the limited space at the Folkwang could accommodate. The situation was resolved by the Folkwang agreeing to a much reduced time-span for the show and to showing sculpture and painting separately. This was likely to have adversely affected the exhibition's impact.

Osthaus was able, because of his extensive contacts within the art world, to facilitate the participation of his favoured artists in several major exhibitions. Through his *Deutschen Werkbund* connections, examples of Kogan's plaquettes, including *Primavera* (Plate 2), were shown at the *Exposition Internationale* in Brussels in 1910. His marble head, *Schmerz*, also featured at the exhibition in the *Büro des Reichskommissars* designed by Bernard Stadler of the *Werkstätten für die Gesamte Wohnungs-Ausstattung* of Paderborn.<sup>35</sup> Presumably also due to Osthaus's intervention, works by Hoetger, his *Weibliche Torso* and the bronze version of a marble head held by the Folkwang, were additionally shown in this room setting.<sup>36</sup> The most significant intervention made by Osthaus on behalf of Kogan within the arena of this organisation was to enable his participation in the Gropius/Meyer Model Factory project for the 1914 *Werkbund* exhibition in Cologne. In fact many of the sculptural contributions to this exposition were doubtlessly facilitated by Osthaus. Works were featured by Steger, Kolbe, Haller, Will Lammert and Hoetger, all of whom had continuing connections with the Folkwang Museum and Osthaus. This important enterprise is discussed in detail elsewhere.<sup>37</sup>

A similar promotional effort on behalf of artists supported by Osthaus was achieved by means of his organisatorial involvement with the exhibitions of the *Sonderbund westdeutscher Künstler*, to which he had been elected as Chairman in 1909. In the show of 1910, most, if not all, of the sculptors participating were close to Osthaus and the

---

<sup>35</sup> (KEOA: F1/756/9) Kogan's bust was insured for the purposes of the exhibition at 2,000 marks. (F1/756/27) Stadler also requested the *Primavera* plaquette and smaller works for his Doctor's Waiting Room. He was told that Kogan had just been asked to exhibit by the Werkbund as part of its *Plaketten-Ausstellung* and was offered a triptych, presumably one of the *Das Goldene Zeitalter* examples, instead of the *Primavera*, the small plaquettes and coins that he had sought to show. (KEOA: F1/756/11) A letter of 16 March 1910 to the Folkwang Museum from the *General-Verwaltung der Königlichen Museen, Kaiser Friedrich Museum*, Berlin speaks of returning, as unsuitable for this exhibition in Brussels, twelve *Güssenmedaillen* by Kogan. It is not clear for which section they had been intended. (KEOA: F1/418/19)

<sup>36</sup> KEOA: F1/756/9: letter from Bernard Stadler to August Kuth, 18 Jan 1910.

<sup>37</sup> See Chapter Five.

appearance and content of the exhibition should be largely seen as the result of his efforts. Many artists supported by him exhibited at his behest, Kogan with a series of plaquettes.<sup>38</sup> Osthaus was committed elsewhere in 1912, preventing as extensive an administrative input from him to that year's exhibition. He was also the focus of ultimately destructive disputes as far as the *Sonderbund* was concerned. Nevertheless he provided several loans, including that of Kogan's *Kniendes Mädchen* (Plate 3).<sup>39</sup> Other sculptors showing in 1912, and close to the patron, were Maillol, who was represented with two sculptures; Minne, who showed fourteen works; Lehmbruck, who exhibited five, as did Barlach, and Hoetger with four. Haller, Manolo, Otto Freundlich, de Fiori, Albiker and Steger were also shown. Only Manolo, Freundlich and de Fiori had little connection to Osthaus. Indicative of the currents in German sculpture at the time, this was, nevertheless, hardly the representative show of European work that had been achieved in the painting sections. One wonders whether, had Osthaus been more extensively involved, efforts might have been made to include exponents of French avant-garde sculpture. Nevertheless, aside from Rodin, Maillol, Matisse and

---

<sup>38</sup> Hesse-Frielinghaus lists the following artists close to Osthaus as having exhibited: Ida Gerhardi, Hofer, Jawlensky, Kandinsky, Kanoldt, Kirchner, Maillol, Matisse, Nolde, Pechstein, Purmann, Rohlf, Schmidt-Rottluff, Signac, Thorn-Prikker, Vuillard, Weiss, Barlach, Bosselt, Haller, Kogan, Minne, Milly Steger and van de Velde. The list clearly indicates Osthaus's influence at this time. (Hesse-Frielinghaus et al, *op cit*, p 202) The Hagener Silberschmiede, founded by Osthaus, also exhibited works made by Franz Zwollo to designs by FH Ehmcke and JLM Lauweriks and those of his own. Additionally, four rooms were set aside for applied graphic design products by Peter Behrens and Ehmcke, which exhibition was supported by the Deutsches Museum für Kunst in Handel und Gewerbe. This extensive involvement, Hesse-Frielinghaus claims, laid the foundations for the format of the 1912 *Sonderbund* show.

<sup>39</sup> Despite his position as president and then honorary chairman in 1912, Osthaus's wish that Nolde's large work, *Das Leben Christi*, be exhibited was over-ruled. It was, no doubt, partly due to this reversal that Osthaus kept his distance, to the annoyance of others on the committee. For further details of the extent and impact of the 1912 *Sonderbund* exhibition, see Günter Aust, 'Die Ausstellung des Sonderbundes 1912 in Köln' in exh cat *Europäischer Kunst 1912: Zum 50. Jahrestag der Ausstellung des "Sonderbundes westdeutscher Kunstfreunde und Künstler" in Köln*, Wallraf-Richartz Museum, Cologne, 12 Sept - 9 Dec 1962. For Osthaus's rôle in these exhibitions, see Hesse-Frielinghaus et al, *op cit*, p 202 and Carmen Luise Stonge, *op cit*, pp 241-265.



Archipenko, who was not exhibited by Osthaus until December 1912, the patron's personal interest in French sculpture seems to have been limited.

Osthaus's civic connections were utilised by him to the full to secure commissions for works for public and private display on behalf of the artists around him. Kogan referred to being nominated as the *Bildhauer der Stadt Hagen*.<sup>40</sup> A number of contracts were offered to him from the City of Hagen, presumably as part of this post. These included a potential commission to provide a large *Herm* for the city's railway concourse,<sup>41</sup> to be sited opposite Jan Thorn-Prikker's stained-glass window in the ticket hall.<sup>42</sup> This contract seems to have materialised just at the point when Kogan was minded to leave Hagen. It is unlikely that it was fulfilled. Works of his were clearly used for collaborative projects of the *Hagener Silberschmiede*, which had been founded at the time of the artist's stay in the city. The designer, Ehmcke, spoke of a sugar dish of his which was intended to be decorated with a figure of Kogan's.<sup>43</sup> Gems by the artist were incorporated by the

---

<sup>40</sup> (Letter from Kogan to G Reinhart, nd. (summer/autumn 1919?) - Stadtbibliothek Winterthur) On Kogan's departure, this title seems to have been transferred to Milly Steger.

<sup>41</sup> Kogan seems initially to have returned to Munich early in March (or late February). A firm letter from Osthaus mentioned this and other potential commissions and purchases, asking Kogan at least to honour his agreement to provide a *Medaille* for the Hagener Gewerbe-Ausstellung. He also alerted Kogan to the potential purchase of a plaquette by Herr and Frau Springmann, who were friends of the patron. (KEOA: F1/572/16)

<sup>42</sup> This window was entitled *Der Künstler als Lehrer für Handel und Gewerbe* in line with Osthaus's cultural aims. To assist the artist in this commission, which was facilitated by the patron, Osthaus agreed to pay for cases to transport it to the site. Thorn-Prikker was one of Osthaus's most favoured artists. Also called to Hagen, like Kogan, he was provided with permanent accommodation in one of JLM Lauweriks's model houses in the *Stirnband* development surrounding Hohenhof. He was offered 1000 marks by Osthaus in advance for works to be delivered. He provided a window for a stair-well at Hohenhof and the ceiling decorations for Osthaus's study there. Osthaus enabled his participation at the *Internationalen Ausstellung für religiöse Kunst* in Brussels in 1912, at the *Exposition Internationale* in Gent in 1913 and at the *Deutscher Werkbundaustellung* of 1914. (Hesse-Frielinghaus, *op cit*, p 204f)

<sup>43</sup> Letter from Ehmcke to Kuth of 3 July 1910. In fact, Ehmcke complained that the sugar-dish had not been carried out to his specification. The smooth surface above was supposed to have accommodated a figure of Kogan's. It is not known whether the 'improved' version he requested also featured such a figure. (KEOA: F1/418/40) The extent to which Ehmcke and Kogan collaborated is not known. We do know, however, that the former attempted to incorporate a work of Kogan, at least on one occasion,

architect, Lauweriks, into his jewellery designs for the workshop. He produced a silver *Medaille* for the *Hagener Gewerbeausstellung* of 1910. The Russian was also able to take on pupils at the *Handfertigkeitssseminar*, most notably Will Lammert, whose relationship with Kogan is discussed elsewhere.<sup>44</sup> Milly Steger, and the mosaic and stained-glass artist, ER Weiss, would seem to have benefitted from the majority of public commissions.<sup>45</sup>

Osthaus also made moves to set an example in his own architectural projects. Rudolf Bosselt was commissioned to produce figures of animals to decorate Peter Behren's lecture theatre in the Folkwang Museum; Hermann Haller's stone reliefs of 1908 flanked the entrance to Osthaus's villa, Hohenhof. A particularly fruitful relationship with Matisse was enjoyed by Osthaus, whom the patron commissioned to produce a ceramic triptych, *Nymphe et satyre*, for the winter garden at Hohenhof, where it featured alongside Maillol's *Sérénité*.<sup>46</sup> Osthaus would later make strenuous efforts to rescue the

---

into one of his architectural schemes. He wrote to Kuth on 17 April 1910 enquiring as to whether Kogan might be prepared to provide a figurative relief to be sited above the hall door in the house in Neu-Ruppin that Ehmcke had designed for Herr Schütt. (Konrad Schütt was an engineer and a member of the Werkbund.) Ehmcke went on to say *ich selber würde sehr gerne in dem Hause eine Arbeit von ihm wissen*. (KEOA: F1/418/25)

<sup>44</sup> See Chapter Four.

<sup>45</sup> Steger was commissioned to produce a series of four large female figures for the façade of the Stadttheater. Although Osthaus was not directly related with this project, he would take a vehement stand to protect Steger's work against detractors who threatened its removal. She also received a contract to provide figures for the Folkwang Museum frontage, which were only partially realised. A series of sculptures representing panthers were produced by her for placement above the entrance to the Stadthalle. Like Thorn-Prikker and Lauweriks, she chose to live for an extended period in Hagen and was provided with a house on the *Stirnband*. The first stage of this development was completed in November 1910. (Hesse-Frielinghaus, *op cit*, p 205) ER Weiss was involved with Peter Behrens's *Hagener Krematorium*, for which he produced a gold mosaic for the apse in 1905/6. He had earlier designed stained-glass windows for the *Johanneskirche* in Hagen. Osthaus's financial support had enabled their realisation. (*ibid*, p 173)

<sup>46</sup> These glazed and painted tiles consisted of a central panel depicting a nymph and satyr with two flanking scenes featuring dancers. The work is further discussed in John H Neff, *Matisse and Decoration, 1906 - 1914*, PhD diss, Harvard University, 1974, pp 33-51 (Judi Freeman et al, *The Fauve Landscape*, Los Angeles County Museum of Art, Abbeville Press Publishers, New York, 1990, p 100 f). Adrian Hicken kindly provided me with this reference. The reliefs were eventually set into the wall of the Winter

reliefs produced by Kogan for Walter Gropius's Model Factory of 1914, with the intention of installing them 'in an inner room'.<sup>47</sup>

Osthaus seems to have been particularly keen, despite Kogan's departure, to assist the Russian artist. There existed a financial arrangement for an indeterminate period between the two, whereby Osthaus, much in the manner of avant-garde art-dealers in Paris agreed to pay the sculptor a monthly sum to be repaid in the form of work.<sup>48</sup> This does not seem to have been dependent on any formal contract as such. It appears that Osthaus wrote to Kogan in July 1910, shortly after the latter had left Hagen for good, saying that he had transferred to him from the Bankhaus Osthaus a sum of 150 marks, suggesting that he do so every month until the end of the year.<sup>49</sup>

---

Garden at Hohenhof after being exhibited in July 1910 at the Museum Folkwang. (Hesse-Frielinghaus et al, *op cit*, p 149 f) Osthaus commissioned a special room in Hohenhof for his painting *Die Auserwählte* by Hodler. The room was just as deep as the painting was wide and allowed space only for a bench on the other side of the room from which to contemplate it. (Hesse-Frielinghaus, *op cit*, p 161)

<sup>47</sup> In a letter to Gropius of 21 December 1918 Osthaus writes: *Einstweilen freue ich mich, für einen Innenraum die 4 Kogan-Reliefs aus Köln zu erhalten, .... Sie sollen im Laufe der nächsten 3 Wochen abgenommen werden.* (KEOA: Kü/346/2) Unfortunately, this project does not appear to have been successfully realised.

<sup>48</sup> The author is unaware of any other such arrangement between Osthaus and an artist.

<sup>49</sup> Letter to Kogan from Osthaus of 7 July 1910, explaining *dass wir die Beträge verrechnen, wenn ich Arbeiten von Ihnen übernehme.* (KEOA: F1/575/19) On frequent occasions Kogan does seem to have sent examples of his work to Osthaus, at times on a speculative basis, but perhaps as often in response to a request from the patron to do so. On 29 July 1909 the sculptor enclosed a *Plakette* with four figures (see Appendix Two R/13) (KEOA: F1/572/7). On this occasion Osthaus had clearly requested to see Kogan's latest work. This may have been purchased by Osthaus. It is known, however, that the twelve small coins that had been sent to the patron three weeks previously were, indeed, acquired by the Museum Folkwang, despite Kogan's proviso that should they not be to Osthaus's taste, they might be sent on to Count Kessler. Kessler was, at this time, no longer the director of the *Kunstgewerbemuseum* in Weimar. There is also evidence of payments being made to Kogan during the year 1914, one of which, at least, was directly linked to the purchase of a relief, *Zwei Frauen* (see Appendix Two R/134), a work related to Kogan's reliefs for the Gropius-Meyer Model Factory for the Werkbund Exhibition 1914. From accounts books it is evident that on 7 January 1914 a sum of 501 marks was paid to Kogan. Payments of 350 marks (*Bezahlung Relief*) and 300 marks followed on 7 July and 16 Oct 1914. (KEOA: V 25) It is also known, from a letter addressed by Osthaus to Paul Vallotton of Bernheim Jeune in Lausanne of 27 May 1915, that Osthaus had forwarded 250 Swiss francs to Kogan some time before, which subsequently acted as an advance towards the purchase of three embroideries through that dealership. (KEOA: F2/1347/46)

In April 1910 Osthaus had organised the delivery of, and paid for, a *Graviermaschine* for gem engraving for Kogan's own use.<sup>50</sup> Whether this was a gift or again reimbursed in the form of works is not apparent from the documentation. Certainly Osthaus had the previous year wished to support Kogan in his enthusiasm to learn this ancient craft, agreeing, even before he had met the sculptor personally, to pay for his trip to Tiefenstein bei Idar-Oberstein to undertake a brief apprenticeship to a master there.<sup>51</sup> The idea for the founding of a *Silberschmiede* for Hagen may well have arisen out of Kogan's initiative. The Hagen workshop was conceived as part of the *Handfertigkeitseminar*, and employed the Dutchman, Frans Zwollo, as its technical director and tutor.<sup>52</sup> Designs by Lauweriks, Ehmcke, Prof Czeschka of the Hamburg *Kunstgewerbeschule* and FH Schneidler of the Barmen school were fashioned by Zwollo

---

<sup>50</sup> Ordered from Hagenmeyer and Kirchner, Berlin, in March 1910 this machine cost 180 marks. (KEOA: F1/418/22). Kogan appears to have taken delivery of it in late April or early May. In a letter to Osthaus he promised that as soon as he had cut *einige schöne Gemmen*, he would send them to the patron, *das Herr Lauweriks schöne Schmucksachen daraus schafft.* (sic) (KEOA: F1/575/17)

<sup>51</sup> Kogan had written to Kuth to express his interest in gem-cutting and his wish to visit Idar-Oberstein for the purposes of training. He declared: *Das wäre eine dankbare Aufgabe: diese hohe, edle Kunst wieder ins Leben zu rufen und eventuell zu industrialisieren.* He went on: *In dieser meiner Bestrebung ein Interesse und Unterstützung vom Herrn Osthaus zu finden, wäre meine reine Freude.* Evidently Osthaus was interested in Kogan's ideas in this regard. Osthaus would also appear to have funded Kogan's visit to Paris to take up his position as juror for the *Salon d'Automne*, after to his stay in Idar-Oberstein. Kogan visited Hagen for the first time *en route*. His letter of 2 Sept from Paris expressed his delight at having met Osthaus and having visited the Museum Folkwang. He reported having stayed in Idar for twelve days and having learnt enough from his master (who is not named) to set up independently. He claimed that he had managed to produce five small test-pieces, including one that might *was representieren als Schmuck*. These pieces had already been mentioned in the article of 1909/10 by Lang-Danoli, *op cit*, p 325, where he described Kogan as *Ein einziger, der berufen scheint, die Wiedergeburt der Gemme einzuleiten; man bedenke "konkurrenzlos!"* On his return from Paris Kogan again promised to send some of the stones to Osthaus as well as several scarabs produced by his master, who was reputed, according to Kogan, to have engraved the majority of the examples of this craft which had been imported to America. Significantly, perhaps, for Kogan, he reported that the master *besitzt wirklich eine fabelhafte Technik und kann täuschend jedes Altertum Stück kopieren. Auch Gemmen und Kameen stammen von seiner Hand.* (KEOA: F1/572/8) Interestingly, it appears that other artists in Hagen were using this technique to produce reliefs by 1912. Hesse-Frielinghaus speaks of the artist Bert Nienhuis as amongst them. (Hesse-Frielinghaus, *op cit*, p 211 f). Nienhuis arrived in Hagen in 1912, so it appears that although Hesse-Frielinghaus credits him with the invention of this technique, he had in fact adopted a practice earlier used by Kogan.

<sup>52</sup> Molen, Duinker and Funk, *op cit*, p 53. Zwollo was also employed to teach metalwork at the *Handfertigkeitseminar*. It was central to Osthaus's plans for the *Silberschmiede* that it assist a renaissance of interest in German *Halbedelsteine* in indirect collaboration with the industry at Idar-Oberstein. (*ibid*, p 58 f)

and actively promoted by Osthaus, who enabled their showing internationally to considerable acclaim.<sup>53</sup>

Osthaus found other means of assuring that his favoured artists, Kogan amongst them, receive funds. In Kogan's case, Osthaus's dealings with the *Verband der Kunstfreunde in den Ländern am Rhein* were entered upon with the proviso that it should not appear to the eyes of the outside world, or indeed, to those of the sculptor himself, that he was the source of the finance. Since its inception, Osthaus had been an active member of the *Verband*. In late 1910, he had evidently put Kogan forward as a suitable candidate from whom works might be purchased that year.<sup>54</sup> Although Kogan no longer lived in the relevant area, Westphalia, the *Verband* agreed to the suggestion on the basis of Osthaus's recommendation and *die ausgezeichnete Qualität seiner Arbeiten*.<sup>55</sup> In March 1911 the organisation, therefore, elected to purchase *Kleinplastiken* from Kogan to the sum of 1,000 marks, writing to Osthaus to request that he select appropriate pieces.<sup>56</sup> This organisation had already sponsored Nolde at Osthaus's behest and would, the following

---

<sup>53</sup> The *Silberschmiede* evidently won second prize at the *Exposition Internationale* in Brussels in 1910. (*ibid*, p 55) It is likely that works incorporating gems cut by Kogan were included in later showings of the workshop in Germany and abroad. Works owned by the *Deutsche Museum für Kunst in Handel und Gewerbe* are now held at the Kaiser Wilhelm Museum in Krefeld. For more information on the contemporary German precious metalwork industry, see Rüdiger Joppien's article, 'Deutsche Goldschmiedekunst bis 1914' in Herzogenrath, Teuber and Thiekötter (eds), *op cit*, pp 244-255.

<sup>54</sup> Osthaus suggested that the works could be utilised for fund-raising purposes for the *Verband* or as gifts to museums, although he was adamant that his museum should not benefit from such activities. (Letter to Herr Schäfer of the *Verband*, dated 3 January 1911 -KEOA: P 42/3) Evidently, the purchases were to be funded indirectly by Osthaus. A letter of 11 April 1911 requested from Osthaus the first, presumably, of two payments of 500 marks towards the Kogan acquisitions.

<sup>55</sup> Letter to Osthaus from General Heyl, Chairman of the *Verband*, dated 9 February 1911 (KEOA: P 542/13)

<sup>56</sup> In a letter of 29 March 1911, the secretary of the *Verband* wrote to confirm its decision to buy *von dem Bildhauer Moissi Kogan, München Kleinplastiken im betrag von M 1000,- für die Verlosung 1911 anzukaufen*. (KEOA: P 542/16) Osthaus replied to give details of the works selected on 5 May 1911, which included *Ein Triptychon von 3 Broncen (200,- Mk plus 150,- Mk plus 150,-) die aber einzelt verlost werden können, seine grösste Plakette, die Prima Vera (sic) (300,- Mk) und drei Tänzerinnen (200,- Mk)* (KEOA: P 542/29)

year, also fund the production of Karl Albiker's bronze work *Die Klage* and its installation in the grounds of the crematorium in Hagen.<sup>57</sup>

Little seems to be in the public domain as regards the private patronage of Kogan by Osthaus and his family.<sup>58</sup> It is known that Osthaus gave his wife, Gertrud, on the occasion of her birthday in 1913, a signet designed by Henry van de Velde set with a gem cut by Kogan.<sup>59</sup> Moreover Osthaus would acquire other gems by Kogan for his personal use. A marble bust of Frau Osthaus seems to have been commissioned by the patron possibly for his private collection, although it is not known whether it was completed.<sup>60</sup> Prior to his arrival in Hagen, Osthaus had suggested that Kogan send several of his best pieces to function as his introduction to the city. It is certainly known that Osthaus had it in mind to purchase these works before he had seen them, and that he expressed his admiration of the marble works, at least, on their arrival.<sup>61</sup> One of these

---

<sup>57</sup> Hesse-Frielinghaus, *op cit*, p 180. Osthaus was also able to persuade the *Verband* to pay for Nolde to make two prolonged visits to Soest. The organisation then purchased 1250 copies of Nolde's etching *Schiefer Turm in Soest* for one of their lotteries. (Hesse-Frielinghaus, *op cit*, pp 165 + 235)

<sup>58</sup> It is also the case that the true extent of the Museum Folkwang's collection of works by Kogan can no longer be ascertained. Its detailing is frustrated by the limited sources of information still extant and made complicated by the incomplete hand-over of the collection to Essen after Osthaus's death. Only the *Maske* and six of the large number of drawings amassed by Osthaus seem to have survived the onslaught of the *Entartete Kunst* confiscations in 1937 and still remain in the holdings of the Museum Folkwang. The fate of the other works is not known.

<sup>59</sup> Letter to van de Velde from Osthaus dated 27 January 1913, in which he requests from the designer the signet set with Kogan's gem (KEOA: Kü/284/1).

<sup>60</sup> Osthaus had clearly commissioned a marble bust from Kogan before his departure from Hagen. He asked him to arrange for the purchase of the material and to send him the invoice. There is nothing apparently in Kogan's oeuvre which might correspond to this description, but it is conceivable that the work may be in private hands. There are certainly very few portraits in any medium amongst Kogan's works. A *Kopf* in walnut was shown at the third *NKVM* exhibition in 1911/12 (no 50) (See Appendix Two F-ST/6). There exists in the Stedelijk Museum's holdings a bronze *Porträtbüste* of a young woman, dated 1912 or before (F-SB/6), which may be related to the proposed work, albeit not in the proposed marble. A letter of July/August 1910 to Osthaus from the sculptor demonstrated that he was having problems in acquiring the correct type of marble, and would take the bust to Paris to carry it out there. (M Osthaus: K7 3, July/August (?) 1910)) Another letter of July/August (?) 1910 from Kogan to Osthaus makes it clear that the bust mooted was to be of Gertrud Osthaus, although the sculptor reported that the project had not yet been started. (M Osthaus: K7 2 - July/August 1910 (?))

<sup>61</sup> KEOA: F1/572/15 letter from Osthaus to Kogan, 30 Dec 1909.

pieces, the marble bust *Schmerz*, discussed previously, appears to have been sold at the Brussels Exposition of 1910, but the whereabouts of the marble *klassischer Rückenakt* or the *Mädchen-Torso* in plaster is not clear.<sup>62</sup>

Nevertheless Osthaus does seem to have amassed a broad representative collection of Kogan's works for the Folkwang. By 1912<sup>63</sup> Osthaus would seem to have acquired works including the wooden sculpture already mentioned and a considerable number of plaquettes, lithographs and drawings. After that date, these holdings were augmented by two works related to the reliefs for Gropius's building: a mask and a large-scale relief (Plate 5); three embroideries; a number of terracottas and a set of twelve bronze coins.<sup>64</sup>

Osthaus and his staff would seem, on many occasions, to have acted on behalf of the artist in organising the loan of his works, other than those in the patron's or the Museum's collection, to exhibitions of various kinds. Osthaus organised for drawings and a plaquette to be sent to Mannheim, for the exhibition of 1914, discussed earlier, none of which appears to have belonged either to his own collection or to the Museum Folkwang.<sup>65</sup> These may well be the same drawings as were provided earlier that year by the Folkwang for an exhibition of Kogan's drawings in Weimar, this time accompanied by fourteen drawings belonging to the Museum and others held by the Kunsthandlung Goltz of Munich.<sup>66</sup> There were also occasions when the Folkwang appeared to act explicitly as unremunerated dealers in Kogan's work.<sup>67</sup>

---

<sup>62</sup> See Appendix Two (F-ST/2 + 3).

<sup>63</sup> Letter to Kogan from Osthaus, dated 30 December 1909. (KEOA: F1/572/15)

<sup>64</sup> See Freyer, *Moderne Kunst, op cit*, pp 8, 11, 23, 29, 40.

<sup>65</sup> See Appendix Two: AA/15-17, R/139, R/163, R/32-43.

<sup>66</sup> Letter from Dr Storck, dated 10 March 1914 (KEOA: F2/842/1). Osthaus responded by sending 12 unframed and 9 framed drawings and a *Plakette* by Kogan, as well as works by Minne and Milly Steger. As the works by Kogan were all for sale, one must presume that they were not those owned by the Museum or Osthaus himself (F2/842/3 + 4). The framed drawings probably belonged to the *Neue Kunst*

Whilst Kogan was in Switzerland in 1915, Osthaus continued his efforts to assist him financially, despite the restrictions on the movement of money due to the war. In December 1914 Osthaus had written to the Bernheim Jeune art-dealership in Lausanne, asking that it aid Kogan by purchasing *einige seiner wundervollen Zeichnungen*.<sup>68</sup> Although he imagined that the drawings would be well received, he offered himself as a kind of guarantor, pledging to pay up to several hundred francs after the war, should the dealership still be in possession of the works.<sup>69</sup> Hearing later from the dealership, that Kogan had left eight embroideries in its care, Osthaus asked for sight of them.<sup>70</sup> Despite the financial difficulties he was experiencing himself due to war stringencies, he decided nonetheless to purchase three of the works.<sup>71</sup> He clearly also made efforts to interest other potential purchasers in the remaining works before returning them to Bernheim.

---

*Galerie* owned by Hans Goltz, Munich, who dealt in Kogan's work at this period, and who had recently exhibited his graphic work as part of his *II. Gesamtausstellung* in 1913.

<sup>67</sup> On 5 January 1914 Osthaus had written to Henry van de Velde in Weimar reminding him of the latter's expressed intention to initiate an exhibition of Kogan's drawings at the Museum there. Osthaus showed himself to be keen to offer *das ganze Zeichnungskollektiv*, by which he meant the, by then considerable, number of works by Kogan both in his own possession and in the collection of the Museum Folkwang. (KEOA: KÜ/298/2) It would also seem that Osthaus had lent works of Kogan's to an earlier exhibition in Vienna. (KEOA: F2/554/2)

<sup>68</sup> The Folkwang had evidently sold on Kogan's behalf a series of coins to Baron von Pechmann of the Münchner Bund. (Letter to Herr Baron von Pechmann, dated 16 October 1913 (KEOA: F2/778/1)) The Münchner Bund had been founded at an earlier date than the Werkbund, yet by 1914 it had effectively become the Werkbund's representative group in Munich. Freiherr Günther von Pechmann held the post of *Sekretär der Münchner Vereinigung für angewandte Kunst*, Munich and was a member of the German Werkbund. Von Pechmann was also the head of the applied arts department at the Bavarian National Museum. Kogan later reported Pechmann's enthusiasm for his drawings and the efforts he was prepared to make on the artist's behalf in contacting Dr Landauer of the Delphin Verlag, presumably with the intention of seeking their publication. (M Osthaus: K10/7-8, letter to Gertrud Osthaus, Munich, nd (June 1914?)) Van de Velde was billed by the Folkwang on 2 February 1914 for a drawing by Kogan for the sum of eighty marks. He would appear to have purchased one of the drawings exhibited at Weimar. (KEOA: R119/4)

<sup>69</sup> KEOA: F2/1347/38.

<sup>70</sup> In a letter dated 15 January 1915 he suggested the purchase of two or three drawings to the value of 125 francs each, of which he would relieve the dealership, if necessary, after the war *zu den gleichen Bedingungen* (KEOA: F2/1347/40). Mistaking his interest in the embroideries, the dealership in fact forwarded seven of Kogan's drawings to him for approval ranging in price from 300 to 100 francs (Appendix Two D/85-91) (KEOA: F2/1347/41).

<sup>71</sup> A letter of 10 May 1915 from Bernheim Jeune in Lausanne accompanied the eight embroideries, offering them to Osthaus at a price of 150 francs each. (KEOA: F2/1347/45)



However, as soon as Kogan returned to Paris later that year, it would appear that Osthaus was no longer in a position to be of any practical assistance, and contact inevitably seems to have lapsed between them for several years.<sup>72</sup> As soon as he discovered some months later Kogan's whereabouts, the patron made immediate moves to assist the artist, this time contacting the Zurich branch of Bernheim Jeune, the Kunsthandlung Tanner. He offered several designs by Sacharoff for the dealership to sell on his behalf, explaining his intention to pass on part of the proceeds of any sale to Kogan. In the meantime, he requested that the dealership assist the sculptor, if possible, by providing contacts for him in Switzerland or, indeed, in Paris.<sup>73</sup>

The collection of non-European artworks amassed by Osthaus at the Folkwang must have been an important and exciting source repository for young artists and craftspeople of the pre-War generation.<sup>74</sup> Modern artworks of 'primitivising' tendencies, such as those held by Gauguin, Matisse and Nolde, were exhibited alongside appropriately influential

---

<sup>72</sup> When Max Sauerlandt, in preparing his article on Kogan for the first edition in 1919 of *Genius*, approached Osthaus for information about the sculptor, the latter was only able to report that Kogan was believed to have fallen serving with a Russian regiment of the French Foreign Legion. This rumour seems to have been passed on from the dancer Sacharoff, with whom Osthaus had recently spoken in Zurich. Sacharoff had learnt from an unreliable source that *die Franzosen ihn in ihr russisches Regiment gesteckt hätten und er dort den Tod gefunden habe*. (KEOA: F2/190/1)

<sup>73</sup> Letter of 4 October 1919 from Osthaus to Herr Tanner, director of the Galerie Bernheim Jeune + Cie, Zurich. The Sacharoff design sketches were for decorations for a Chinese play. (KEOA: F2/212/2) Tanner professed himself unable to sell works by Sacharoff, but promised to inform Bernheim in Paris about Kogan's circumstances, saying that he knew Kogan personally and held him in high regard (F2/212/3). Kogan travelled to Switzerland again shortly after this exchange of letters. It was during this time in Lausanne, Zurich and Ascona, that he met the future collector of his works, Georg Reinhart. One wonders whether this was, in fact, facilitated through the Bernheim branches in Zurich and Lausanne.

<sup>74</sup> By 1921 Osthaus had amassed a considerable collection of non-Western art. The following list from an Essen newspaper article announcing that city's purchase of the Folkwang collection on Osthaus's death, shows to what extent parallel interests can be seen to have existed between the art of Kogan and the acquisitions of Osthaus: *Aegyptens Früh- und Spätzeit ist in Holz, Stein und Bronze-plastiken, in Reliefs, Vasen, Mumienmasken und Arbeiten der Handwerkskunst vertreten ... eine weibliche, feierlich strenge Tonfigur aus Tegea, eine herbe dorische Frauenstatue, eine etruskische Mädchengestalt von lebendigster Anmut der Formgebung ... vor allem eine ganz herrliche marmorne Aphrodite von einem Künstler aus der Gefolgschaft der großen Bildhauer in der griechischen Glanzzeit ...* ('Erwerb des Folkwangmuseums durch die Stadt Essen', *Essener Allgemeine Zeitung*, 19.3.1922, extract reproduced in Köcke, *op cit*, p 33.)

non-European works. Aside from the burgeoning State ethnographic collections in, for example, Berlin and Dresden, there were few places in Germany where artists could see at first hand works of 'exotic' art. Osthaus's initial interest in the art and craftworks of Japan, for which he was indebted to van de Velde,<sup>75</sup> soon extended to include works of Chinese, Indian and Korean origin.<sup>76</sup> Van de Velde had facilitated important contacts for his patron to this end with Samuel Bing<sup>77</sup> in Paris and Hermann Paechter, director of the Japanese art department of the R Wagner *Kunst- und Verlagshandlung* in Berlin. Osthaus's later dealings with R Meyer-Riefstahl of the Faubourg Saint-Honoré, Paris, dealer in *Objets d'art Musulman et d'Extrême-Orient. Miniatures persanes. Peintures chinoises*, would seem to have included introducing the dealer to Kogan's *oeuvre*. Apparently Osthaus was successful in persuading Meyer-Riefstahl to handle Kogan's works.<sup>78</sup>

Osthaus was the first German museum director to display non-European art according to aesthetic criteria. In 1912 in his article on the Museum Folkwang for *Museumskunde*, Kurt Freyer speaks of the Museum's significant collection of Indian sculpture, *die größte Kunst des Ostens* as he terms it.<sup>79</sup> Because it was as yet not even represented in German ethnographic museums, he stated, the Folkwang staff took particular care in its exhibition of these works:

---

<sup>75</sup> A year before his death, Osthaus commented that he: *in bezug auf eine energische Kursänderung in seiner Sammeltätigkeit sehr viel der überlegenen Erfahrung seines Architekten verdankte.* (Karl Ernst Osthaus, *Henry van de Velde*, Hagen, 1920, p 27)

<sup>76</sup> Klaus Volprecht gives further details of Osthaus's activities in this area (Klaus Volprecht, 'Folkwang 2. Teil - Die Sammlung außereuropäischer Kunst' in Hesse-Frielinghaus et al, *op cit.*, pp 245-255). He claims that it was probably Osthaus's intercourse with connoisseurs and collectors of such works that challenged his earlier racist sentiments. (*ibid*, p 245)

<sup>77</sup> Bing had very early become extensively knowledgeable about Japanese art and craftworks. (Volprecht, *op cit*, p 246)

<sup>78</sup> In a letter to Osthaus from R Meyer-Riefstahl of 15 January 1912, the latter noted: *Ich habe jetzt den Verkauf von den Arbeiten Herrn Kogans übernommen.* (KEOA: F1/621/3/1)

<sup>79</sup> Dr Kurt Freyer, 'Das Folkwang-Museum zu Hagen i.W.', *op cit*, p 13.

*Hier sind endlich einmal die indischen Bronzefiguren und Gefäße nicht um ihrer religionsgeschichtlichen oder ethnographischen Bedeutung willen ausgestellt, sondern rein wegen ihres künstlerischen Wertes.*<sup>80</sup>

Gertrud Osthaus, wrote in 1913 in similar vein for the *Kölnische Zeitung*, to describe the exhibiting policy of the Museum.<sup>81</sup> She asserted that artworks were generally displayed according to historical criteria, but rather than enforcing an all-encompassing rule, the Museum staff allowed themselves the freedom to best place the works *jedem Kunstwerk die Möglichkeit zu schaffen, seine Ausdruckskräfte zu entfalten*.<sup>82</sup> In particular, she mentioned the stylised exhibition of a number of Buddha figures within a framework conceived to heighten their supposed spiritual impact:

*vor dunkel lila Wänden viele alte vergoldete Buddhafiguren, segnende und betende.*<sup>83</sup>

Kogan was not alone in drawing inspiration from the works on display at the Folkwang.<sup>84</sup> Nolde's relationship with the 'exotic' art he found there is now well-documented.<sup>85</sup> The influence of Osthaus's collection of asiatic art on Kogan's pupil,

---

<sup>80</sup> *idem*.

<sup>81</sup> Quoted in Herta Hesse-Frielinghaus, 'Folkwang 1. Teil' in Hesse-Frielinghaus et al, *op cit*, p 213-214. The article's original publication details are not given.

<sup>82</sup> *ibid*, p 214.

<sup>83</sup> *idem*. She goes on to say: *Hier haben eine genau abgewogene Häufung des Motivs uns ein einfacher mächtiger Farbenklang eine große Kraft des Ausdrucks geheimnisvoll heiliger Entrückung erzeugt, der sich unabwendbar auf den empfindsamen Beschauer legt*. The language used by Gertrud Osthaus here evinces her allegiance to esoteric theosophical beliefs. Her reference about the effect of colour and rhythmical placement is very reminiscent of writings by Kandinsky.

<sup>84</sup> See Chapters One and Four for a discussion of the impact of Osthaus's collection on Kogan's *oeuvre*.

<sup>85</sup> See Jill Lloyd, *German Expressionism: Primitivism and Modernity*, Yale University Press, New Haven and London, 1991 and Jill Lloyd, 'Emil Nolde's 'ethnographic' still-lives: primitivism, tradition, and modernity' in Susan Hiller (ed), *The Myth of Primitivism: Perspectives on Art*, Routledge, London and New York, 1992 (1st publ. 1991), pp 90-112.

Lammert would also be seen in his *Goldene Figuren* for the 1914 *Werkbund* Exhibition.<sup>86</sup>

Directly and indirectly, then, Osthaus was able to provide his young protégés with artistic stimulæ towards the development of their work, as well as opportunities for commissions (which may not always have been taken up). This was in addition to diverse forms of promotional activity and exhibition opportunities. Financial assistance was provided for a number of artists when the patron deemed it expedient. Osthaus's wealth permitted him to act simultaneously on the level of museum director and that of private patron, unimpeded by State demands in either field, in his support of Kogan and other artists. His wide-ranging and tireless activities towards the promotion of modern art furnished him with an extensive network of contacts to be tapped on behalf of those favoured by him. The failure of the *Kunstschule* project for Hagen meant that Osthaus was unable to assist Kogan in the manner of a princely patron towards his court artist, a situation that might have suited both men's temperaments.

---

<sup>86</sup> A large work of Kogan's would also later be cast in gilt bronze, although it is not known whether this was during his life-time. Certainly, Lammert's works, illustrated in Horst-Jörg, *op cit*, p 13 exhibit their debt not only to Kogan's teaching and influence but also to Osthaus's collection of gold buddhas.

## CHAPTER FOUR

*LEBENSREFORM AND THE DANCE*

The *Lebensreform* movement, as has now been extensively analysed,<sup>1</sup> was a product of the rapid, and increasing, rate of industrialisation in nineteenth and early twentieth-century Germany. There was a desire in some quarters to return to a more 'natural' way of living. Educational, dress, sexual and land reform, garden cities, a vegetarian diet, women's emancipation, purity crusades, and nudity cults were all posited, in various combinations by different factions, as ways of enhancing human existence.

For some these notions were mediated by an espousing of pacifism, anarchism or esoteric religion. It was more often the case, however, that such reforming ideas were conflated with *völkisch*, racist and nationalist beliefs, as had been promulgated by Langbehn in his *Rembrandt als Erzieher*, of which, as has been mentioned, Karl Ernst Osthaus was an avid reader.

Perhaps the most popular manifestation of the *Lebensreform* movement, however, was Emil Jaques-Dalcroze's rhythmic gymnastics, and its offspring, *Ausdruckstanz*. Such physical activity was, at this period, very much bound up with utopian notions towards a renewal of culture and society. In a very practical way, this dance was meant to

---

<sup>1</sup> For analyses of the different aspects of the movement, see, amongst many other studies, Michael Andritzky and Thomas Rautenberg (eds), *Wir sind nackt und nennen uns Du': Von Lichtfreunden und Sonnenkämpfern: Eine Geschichte der Freikörperkultur*, Anabas Verlag, Gießen, 1989; Hermann Glaser, *Die Kultur der Wilhelminischen Zeit. Topographie einer Epoche*, Frankfurt, 1982 and Corona Hepp, *Avantgarde. Moderne Kunst, Kulturkritik und Reformbewegungen nach der Jahrhundertwende*, Deutsche Geschichte der neuesten Zeit vom 19. Jahrhundert bis zur Gegenwart, Deutscher Taschenbuch Verlag, Munich, 1987. For Ascona, see Martin Green, *Mountain of Truth. The Counterculture Begins. Ascona, 1900 - 1920*, University Press of New England, Hanover and London, 1986.

regenerate the individual physically, but also morally and spiritually. Both Jaques-Dalcroze and Rudolf von Laban aimed, the latter in his productions of festive dance at Ascona and elsewhere, to elevate the sense of rapport between audience and participants. Much in the manner of the spectators of ancient Greek ritual, the dancers' viewing public was meant to feel as if implicitly they, too, were performers, or at least, elements essential to the rite. These important theorists of early *Ausdruckstanz* were concerned with the Dance's supposed transformatory and transcendental potential, and sought to set it within performances conceived as *Gesamtkunstwerke*. Visual artists, too, often made reference to the trope of the temple dance. It was explicitly alluded to in an engraving, *Tanzscene vor Tempel* (Plate 12), of circa 1919-1922 by Kogan. Not only does this work depict an imagined rite, but it was evidently very close to the kinds of performances by Laban's dance group, which he would have witnessed at Ascona (Plate 19). These, too, often included nude dancers in enactments of primitivising ritual with a very frequent reference to an implied architectonic space. The Dance was considered the epitome of the many manifestations of the *Lebensreform* movement and it attracted many followers, both as dancers and spectators.<sup>2</sup>

Kogan chose at various points in his life to spend time at one or other of the artists' colonies, which were often associated with reform ideals. He had connections with the *Mathildenhöhe* in Darmstadt before the war.<sup>3</sup> Shortly after the outbreak of hostilities, he would seek refuge with his wife in the Swiss artists' colony of *Monte Verità* in Ascona, where he would return at the end of 1919.<sup>4</sup> He would later follow Otto van Rees, the

---

<sup>2</sup> Of particular significance were the *Laienschule* founded in many cities by Rudolf von Laban, which encouraged the participation of large numbers of amateur dancers.

<sup>3</sup> See Chapter Five for mention of his dealings there.

<sup>4</sup> Kogan and his family lived at various addresses in Ascona, Lausanne and Zurich until 1922. See Chapter Two.

Dada artist, whom he had met in Ascona, to the Dutch village of Laren where the latter's father had long been involved with the reform movement and had set up a theosophically-based community, where artists, including Mondrian, had worked.<sup>5</sup> A moving paean written by Kogan on the birth of his daughter, Leano, *Hohes Lied auf die Tochter*,<sup>6</sup> published in 1925 by Paul Westheim in his anthology, *Künstlerbekenntnisse*,<sup>7</sup> evinces Kogan's Jewish faith and an adherence to his religious upbringing. Reference is made in his poem to the rite held for the child on her first Sunday by her parents, her *Leviten*.<sup>8</sup> Nevertheless, the artist also signalled his interest in Indian philosophical thought, employing Hindu terminology and speaking of the *Karma* to which his daughter would be obliged to submit. Significantly, he imagined Leano to be an intercessor for him in the eternal cycle of the *Pralaja*, the ever-repeating succession of world order, through dissolution, to renewed world order.<sup>9</sup> Inherent in these concepts is the belief in re-incarnation, and certainly Kogan appeared to espouse such ideas in his reference to the *Niedersteigung* of his daughter's soul *aus den oberen*

---

<sup>5</sup> It was probably through van Rees that he had met his important future patron, Dr Henk Wiegersma, in whose home he and other artists, including Zadkine, found repeated refuge at various points in the twenties and thirties. The painter Mondrian had spent much time from 1910 in the neighbouring village of Blaricum also part of van Rees senior's artists' colony. Apollinaire described Laren as a *petite ville hollandaise qui étant la résidence de la plupart des peintres du pays est aussi leur centre commercial et comme elle est bien située, elle est également habitée par une secte de végétariens qui, vêtus de lin, y vivent en plein air*. (Review of exhibition of modern Dutch painting held at the *Galerie Barbazanges, L'Intransigent*, 12 May 1911, reprinted in Caizergues Pierre + Michel Décaudin (eds), *Apollinaire: oeuvres en prose complètes*, Editions Gallimard, Vol II, 1991, p 352. Apollinaire had visited Laren in 1906. I am indebted to Adrian Hicken for drawing my attention to this review. Along with many avant-garde Dutch artists, Kogan's work was published in the journal *De Gemeenschap*, which evidently had utopian aims. Other contributors were Blaise Cendrars, Max Jacob, Munch, Otto van Rees, Rietveld, Jan Toorop, Wiegersma and Zadkine.

<sup>6</sup> The date of this poem is not known. Leano was born on 16 July 1916. A letter to G Reinhart of 1920 confirms this (letter from Kogan to G Reinhart, Figino, 8 Mar 1920 - Stadtbibliothek Winterthur). Kogan's correspondence with Gertrud Osthaus contains the fragment of another poem, which also declares Kogan's strongly held religious beliefs. It evidences similar turns of phrase. (M Osthaus: K10, nd (probably autumn 1915?) Gertrud Osthaus also wrote poetry, which was not published.

<sup>7</sup> M Kogan, 'Hohes Lied auf die Tochter', in Paul Westheim (ed), *op cit*, pp 264-266.

<sup>8</sup> *ibid*, p 265.

<sup>9</sup> *idem*. *Pralaja* means 'dissolution', by which is understood the state reached at the end of a world cycle, wherein the known world dissolves and is replaced by a potential state, from which a new world develops. This cyclical pattern is believed to be eternal.

*Welten*.<sup>10</sup> Several sources, who would have known Kogan intimately, report that he was deeply interested in Jewish belief and history and, more broadly, in mysticism.<sup>11</sup> This testimony to Kogan's interest in religious matters provides a convincing context to the frequency with which he chose to portray devotional modes of expression.<sup>12</sup> There are definite parallels to be drawn between Kogan's apparent concern with Hindi notions, such as the *Pralaja*, and his striving to recreate the supposed authentic religious expression of 'primitive' peoples; and Kandinsky's espousing of a theosophically-based *geistige Kunst*, and his efforts towards effecting an epochal spiritual renewal by means of his art. Where the artists parted company, of course, was in the means employed to achieve this end. Kandinsky's veiling of his subject-matter was, as others have reported, intended to be apparent only to those already initiated or those willing to question and develop themselves spiritually. Kogan's art cannot be said to have been as inaccessible in terms of subject-matter. Yet in attempting to imbue his figures with the grace and spiritual dignity of the religious works of supposedly more authentic peoples, one might well presume that an exemplary didactic purpose might, in part, at least, have underpinned the rôle Kogan envisaged for his art. As has been seen, Osthaus shared Kogan's fascination with Asiatic art. Very much a practical man, he is usually said not to have shared his wife's theosophical beliefs. Nevertheless, after the war he became a member of the *Verein zur Pflege und zum Verständnis indischen Geistesleben in Europa*.<sup>13</sup>

---

<sup>10</sup> *ibid*, p 264.

<sup>11</sup> Kenneth E Silver and Romy Golan, *The Circle of Montparnasse: Jewish Artists in Paris 1905 - 1945*, Universe Books/Jewish Museum, New York, 1985, p 105.

<sup>12</sup> An interest in religiosity seems to have informed Kogan's *oeuvre* from the start of his career. Designs for grave-stones and a *Freiheitsdenkmal* apparently existed from before 1909 (Lang-Danoli, *op cit*, p 325) Aside from Kogan's more orientalising and classicising imagery from a later period, there are very infrequent references to Judeo-Christian themes, too. Instances are *Het Laatste Avondmaal* (The Last Supper) of c 1924? (see Appendix Two R/178) which Kogan presented to the Katharijne Konvent in Utrecht and various madonna-like relief figures exhibiting haloes.

<sup>13</sup> Walter Erben, 'Karl Ernst Osthaus, Lebensweg und Gedankengut' in Hesse-Frielinghaus, *op cit*, p 98.



Interestingly, *Hohes Lied* also makes particularly evident Kogan's fascination with other cultures from which he drew source material for his art. He portrayed the *Karyatide aus Athen* as the protectress of his daughter's cradle and, as her companions, the two mothers and their son depicted by the Japanese painter, Utamaros.<sup>14</sup> Kogan continued his allusion to the classical world, this time specifically referencing the Dance, in asking his daughter, Leano:

*Bist Du Damo und Théano auf Deinen Himmelswanderungen begegnet?  
Habt ihr himmlische Rhythmen angestimmt zum Lobe des Herrn?*<sup>15</sup>

The Dance remained a central element of Kogan's iconography throughout his career. Seven years after Kogan's death, K Schwartz would sum up the artist's oeuvre in the following manner:

*His collective art utterance embraces but one sphere: the rhythm of the human figure. Motion, rhythm, dance; ... Dionysian in the sense of the ancient allegory, following faint melodies that sound from afar.*<sup>16</sup>

The art critic and historian, Ernst Scheyer, who had written the foreword to the catalogue for Kogan's exhibition with Ottokar Coubine at the Kunsthandel J Goudstikker in Amsterdam in 1934, has spoken of attending the performances of the Expressionist dancer, Mary Wigman (Plate 20), with Kogan during the 1920s.<sup>17</sup> Scheyer thus

---

<sup>14</sup> Kogan, 'Hohes Lied', *op cit*, p 264.

<sup>15</sup> Kogan, 'Hohes Lied', *op cit*, p 265. It has not proved possible to discover a source for Kogan's daughter's name, nor those of her supposed companions, Damo and Théano, although one might propose a group of dancers or possibly heavenly bodies given the context.

<sup>16</sup> K Schwartz, *Jewish Artists in the 19th and 20th Centuries*, Philosophical Library, New York, 1949, p 133. Schwartz would be the person consulted on the circumstances of Kogan's death.

<sup>17</sup> He reports that Kogan's series of woodcuts of *female dancers in gold bronze tone* were developed from these initial drawings. Scheyer, *op cit*, p 16. The work that he illustrates (Plate 11), however, is very close to Bara's dance.

compared the Russian's borrowings from Wigman with those of Emil Nolde, another devotee of hers:

*From the beginning he saw, not the ecstatic side of Wigman's dances, which Nolde had seen, but rather the classical Greek one. The sculptor looks to dance for its restrained motion - its classical element. Kogan found such classicism in the so-called expressionist art of Mary Wigman.*<sup>18</sup>

Scheyer's assessment of Kogan's dance iconography, which concentrates on his classical borrowings, should not, however, be permitted to limit our understanding of the artist's sources. There are woodcuts amongst his oeuvre, which depict dancers in more Gothicising mode, with long flowing hair and shift-like garments, such as *Zwei Tanzende* (Plate 11) and *Tanzende Frau* (Plate 16). Nevertheless, Nolde and Kogan evidently had converging iconographical interests and both had apparently responded to Wigman's performances, as a comparison of their dance imagery attests (Plates 17, 21 and 22).

Other works demonstrate a debt to Indian temple dance, such as the reliefs produced for Gropius's building for the 1914 Werkbund Exhibition, as well as woodcuts produced for Karl With's *Jizo*.<sup>19</sup> Kogan's illustrations for the poem are, perhaps typically for avant-garde production of the time, not directly related to episodes or imagery within the poem. Nevertheless there is a congruence of artistic and spiritual interests in text and images. 'Jizo', the god, is felt by the narrative voice to be present, either in a protective or

---

<sup>18</sup> Scheyer, *op cit*, p 16. Scheyer worked as the art critic for the *Kölner Tageblatt*, covering the 1929 Dance Congress in Essen. From 1930 to 1933 he wrote on dance for the *Schlesische Zeitung Breslau*. In 1935 he became Professor of Art History and Humanities at the Wayne State University, Detroit and by 1970 was an honorary curator of research at the Detroit Institute of Arts.

<sup>19</sup> See particularly Appendix Two (GW/101, 103, 105). Other illustrations evince Kogan's gothicising interests (Plates 16 and 17 and Appendix Two, GW/99) – see Chapter One – and other groups of nude women, which perhaps relate to 'Golden Age' imagery (Appendix Two GW/106 and 108).

pedagogical capacity, in many of the human encounters, which he makes. The deity's emanation, for instance, is deemed by the protagonist to come through the woman with whom he has a brief sexual encounter. Looking back, he is able to appreciate the nurturing and protective benefits of her attentions. The apparent conflation of the little god's presence, with that of Jesus, in the life of this man, would no doubt have appealed to Kogan, in his drawing of both spiritual sustenance and artistic source material across faiths. The transcendental intent in both the faith evoked by the poet and in the imagery produced by Kogan is the unifying factor here.

Specifics of time and place are almost never given by Kogan, and costume is, when portrayed at all, accorded a sketchy quality and used merely for compositional ends and to convey movement. In the vast majority of cases, however, Kogan's dancers are nude and their rhythmic inter-relation one to another is foregrounded to the omission of any sense of motion. This is reified dance, closely related to those performers frozen mid-dance in ancient and oriental reliefs and sculptures.

Kogan laid a strong emphasis on gesture in the representations of his idealised dancers, as did other artists at this period, many of whose borrowings from the orient and the ancient world were mediated by Expressionist dance, and the Ballets Russes.<sup>20</sup> Gesture had been an essential element of the Greek dance as witnessed by its portrayal in Greek artworks, which had been available in rich numbers to Kogan since his student days in Odessa. The Muse, Polyhymnia, had been said by Pseudo-Ausonius to express 'all

---

<sup>20</sup> Kogan also would inevitably have been drawn to these performances by the Russian troupe, whose work was widely illustrated in contemporary journals. His connection with Harry Kessler around 1912 would have brought him into contact with the Russians's ideas, even if he had not witnessed a performance himself. Kessler collaborated with Hugo von Hofmannsthal on the *Legend of Joseph* for the *Ballets Russes*, which was first performed in May 1914. Equally Bakst's designs for Pavlova's *Ballet Hindu* may have been one of many sources for Kogan's *Werkbund* reliefs.

things with her hand' and to speak 'with a gesture'.<sup>21</sup> In fact, the ancient Greeks developed an entire system of gestures and other symbolic movements, now largely lost to us, which were termed *cheironomia*. Kogan was certainly well-read, as various sources testified and may well have been versed in this knowledge. It would seem then that Kogan and others, in their depiction of dancers, sought to convey equivalents of supposed gestural meanings shown on ancient artworks, albeit without direct knowledge of their import. Lawler, in fact, claims that the Greek gestural language, as employed in dance, was probably related to that integral to the classical dance and drama of India.<sup>22</sup> This interconnection of sources would have been of great interest to Kogan and affords a deeper understanding of works such as his reliefs produced around 1912 to 1914 and again after the war. The relief, *Stehende Frauen*, of 1914<sup>23</sup> demonstrates Kogan's intermingling of ancient Greek, Indian and Romanesque sources. The three figures are loosely reminiscent of depictions of the Three Graces in the inter-relationship of their arms; the gestures are borrowed from representations of Indian temple dancers, whilst the placement of the figures' feet, as if standing on tip-toe, recalls Romanesque wall-painting. Interestingly, Lawler also reports that a Greek *pantomimus* dancer would wear a mask to denote the character portrayed, which would feature a closed mouth, indicating the ensuing wordless narrative.<sup>24</sup> She notes additionally that gesture used to illustrate a song was considered as a form of dance in itself.<sup>25</sup> The nude figures in Kogan's *Stehende Frauen*, as in many other works by him of this period, exhibit mask-like faces with prominently detailed small, closed mouths. Again, typically, their dance

---

<sup>21</sup> Pseudo-Ausonius, *Nomina Musarum*, 6 and 9, as quoted in Lillian B Lawler, *The Dance in Ancient Greece*, Adam and Charles Black, London, 1964, p 12.

<sup>22</sup> *idem*.

<sup>23</sup> See Appendix Two (R/165). See also Chapter One for its exhibition at Mannheim in 1914.

<sup>24</sup> Lawler, *op cit*, p 139.

<sup>25</sup> Lawler, *ibid*, p 82.

is understated and is indicated only by the crossed feet of one of the women, and by the focus on the precise gestures of all of the dancers.

The periods of time,<sup>26</sup> which the artist spent in the artists' colony of Ascona, on the Lago Maggiore in Switzerland, must have been especially fruitful given his fascination for the dance.<sup>27</sup> It was here that Charlotte Bara, known as the *Verkünderin der Heiligkeit des Tanzes*<sup>28</sup> performed from 1919. Her dances, which included titles such as *Das verlorene Paradies*, *Die versunkene Kathedrale* (Plate 23) and *Gothischer Tanz*<sup>29</sup> would clearly have held particular resonance for Kogan in their Judeo-Christian subject-matter and mystical overtones. In 1921 the Berlin writer and publisher, Alfred Richard Meyer, illustrated his book on Bara with woodcuts by Kogan claimed by Meyer to depicting Bara's dance (Plates 16 and 17).<sup>30</sup> She said of her dance in comparison to that of Mary Wigman:

---

<sup>26</sup> See Chapter Two.

<sup>27</sup> The village colony of Ascona was described by Osthaus in 1919, as that *Eldorado für Künstler, Theosophen und Nacktkultur am Lago Maggiore*. (Letter to Sauerlandt from Osthaus dated 23 July 1919 (KEOA: F2/190/1))

<sup>28</sup> Helmut Scheier, 'Ausdruckstanz, Religion und Erotik', in Gunhild Oberzaucher-Schüller, Alfred Oberzaucher and Thomas Steinert (eds), *op cit*, p 170.

<sup>29</sup> *ibid*, pp 169-170.

<sup>30</sup> Alfred Richard Meyer, *Charlotte Bara*, Berlin, 1921. This book also featured reproductions of paintings and drawings of the dancer by Heinrich Vogeler and Christian Rohlf's, another of Osthaus's protégés. Edmund Stadler, 'Theater und Tanz in Ascona', in Gabriella Borsano, Claire Halperin, Ingeborg Lüscher + Harald Szeemann (eds), *Monte Verità. Berg der Wahrheit. Lokale Anthropologie als Beitrag zur Wiederentdeckung einer neuzeitlichen sakralen Topographie*, Electa Editrice, Milan, nd, p 131. I have been unable to locate a copy of this text, but I am grateful to Erich Ranfft for his help in confirming which images were used to illustrate it. It is true that *Tanzende Frau* (Plate 16) is very close to Bara's dance, but the other woodcut (Plate 17) entitled *Charlotte Bara* seems to the author to be much more reminiscent of Wigman's dance. Nevertheless, Kogan always sought to create a fusion of sources in his work and was very rarely specific in his detailing, so it is no doubt erroneous to seek to identify precisely a source for such work. One might argue that Bara's gothicising was very close to Sacharoff's (see Plate 24). Equally Wigman's early dance of 1914, *Lento* included a very similar costume to that worn by both other dancers here. (see Susan Allene Manning, *Body Politic. The Dances of Mary Wigman*, PhD diss, Columbia University, 1987, p 51 for a description of this dance and the costume worn by Wigman.) Other artists who produced work based on Charlotte Bara's dance were Paul Rudolf Henning, Georg Kolbe and Christian Rohlf's.

*Die Wigman machte hauptsächlich Kulttänze, etwa das, was ich als schwarze Magie bezeichnen möchte, ich mache sakrale Tänze in streng christlichem Sinne, auch wenn ich das manchmal auf die Antike übertrage.*<sup>31</sup>

The poet, Gabriele d'Annunzio, with whom Bara worked, referred to her dance as *Sculture vivente*,<sup>32</sup> Ernst Blass spoke of her *mystische Verschwebungen und Gebärden*<sup>33</sup> and Flechtheim called her the *gotische Tänzerin*.<sup>34</sup> Bara had been taught to dance by a Belgian pupil of Isadora Duncan, and had been strongly influenced by the mystic dance of the Javanese prince, Raden Mas Jodjana, who she had seen performing in Holland. From 1915 she took dance classes from Kogan's friend, Alexander Sacharoff (Plate 24)<sup>35</sup> in Lausanne.<sup>36</sup> Photographs of Bara evidence her apparently swaying gently in full-length Gothicising garments with long sleeves.

---

<sup>31</sup> Quoted in Curt Riess, *Ascona. Geschichte des seltsamsten Dorfes der Welt*, Europa Verlag AG, Zurich, 3rd ed, 1977, first publ. 1964, p 116 (no source given).

<sup>32</sup> *ibid*, p 115.

<sup>33</sup> E Blass, *Das Wesen der neuen Tanzkunst*, Weimar, 1922, p 38.

<sup>34</sup> Alfred Flechtheim, 'Ascona, Lausanne, Winterthur', *Der Querschnitt*, Oct 1929, quoted in Robert Landmann, *Ascona - Monte Verità. Auf der Suche nach dem Paradies*, Ullstein Sachbuch, 1983 (1st publ. Benziger Verlag, Zurich, 1973), p 215.

<sup>35</sup> Alexander Sacharoff (1886 - 1963) had trained as an artist at the *Académie des Beaux-Arts* in Paris. (Rosel Gollek, *Der Blaue Reiter im Lenbachhaus München. Katalog der Sammlung in der Städtischen Galerie*, Prestel Verlag, Munich, 2nd revised and expanded ed, 1982, pp 382-83.) Nina Hümpel, however, reports that he attended the Académie Julian producing collages, costume and stage set designs. (Nina Hümpel, 'Die Sacharoffs', in Oberzaucher-Schüller et al, *op cit*, p 377). He worked for a short while in Bouguereau's studio. After seeing Sarah Bernhart dance, he is said to have decided to follow a career as a dancer. In 1904 he moved to Munich, to study at the Debschitz Schule, which is where he possibly first made Kogan's acquaintance. Kogan reported that he was interested in Obrist-Debschitz products at this period. He became a close friend of Jawlensky and von Werefkin. His first dance performance accompanied by a piece composed by the young Russian, Thomas von Hartmann, took place at the Odeontheater in Munich in 1910. In 1912 he met Clothilde von Derp his future wife and dance partner. Some of his first successful performances were in Hagen. His move to that city was also mooted at one point. (Hesse-Frielinghaus et al, *op cit*, p 218)

<sup>36</sup> Edmund Stadler, *op cit*, p 130.

In his interest in gesture as an expressive means, Kogan shared the concerns of other Expressionist dancers, most notably Mary Wigman.<sup>37</sup> Nolde had first made Wigman's acquaintance in 1912 in Hellerau at Emile Jaques-Dalcroze's *Bildungsanstalt für Angewandte Rhythmus*, where she had trained.<sup>38</sup> Scheyer claims that Kogan had met Wigman in Hagen.<sup>39</sup> It is probable, given the Nolde couple's very close relationship with the Osthauses, that Kogan would have been alerted to her performing skills and interests via this connection at around this date.<sup>40</sup> Wigman had settled in Ascona in summer 1913, following a suggestion by Emil Nolde that she join Rudolf Laban there.<sup>41</sup> That winter she returned with him to Munich, where she taught at his school and in February 1914 gave her first solo performances.<sup>42</sup> Unlike Bara, her dance, at least in this early period, did not have narrative content. Like Kogan, she employed masks, albeit at a later date, to distract from the immediately personal and to focus the viewer on the signficatory rôle of gesture and posture. There are very few reproductions available of her pre-War dances, but it is evident from slightly later photographs, that gesture was central to her dance.<sup>43</sup> Like Kogan her use of gesture was not borrowed from one particular culture, but was a fusion of those various systems found in the dance of many civilisations. Mirroring the attitude adopted by Kogan to his art, her intention was always to seek to

---

<sup>37</sup> Mary Wigman was portrayed by many artists or inspired their work. Notable examples were Nolde and Kirchner.

<sup>38</sup> In fact, this was the year in which she gained her diploma. It was at Nolde's suggestion that she went to join Rudolf von Laban soon afterwards.

<sup>39</sup> Scheyer, *op cit*, p 16.

<sup>40</sup> Wigman may well have attended Sacharoff's dance performance in Hagen in 1912, to which Kogan had been invited. (KEOA: P 513/2)

<sup>41</sup> Rudolf von Delius, *Mary Wigman*, Dresden, 1925, p 36.

<sup>42</sup> The pieces performed were entitled *Hexentanz I* and *Lento*. A photograph of her performance of *Lento* shows her adopting a pose very close to those struck by figures in woodcuts by Kogan. Dressed in a full-length robe with her long hair braided and coiled tightly around her head, she rests her weight on one foot, whilst the rest of her body falls into a gentle S-curve. Her head drops towards her shoulder. (Susan Allene Manning, *Body Politic: the dances of Mary Wigman*, PhD diss, Columbia University, 1987, p 51)

<sup>43</sup> Rudolf von Delius, 'Eine neue Tänzerin' in *Die Lese: Wochenblatt für Unterhaltung und Bildung*, no 28, 1914, p 21 as paraphrased in Manning, *ibid*, p 37.

approach an 'essence' of dance and movement, believing that by so doing she was expressing fundamental truths. She called it *Absoluter Tanz*. This endeavour was assisted by her frequent eschewing of a musical accompaniment, as Laban often did, and its replacement by a percussive score or the sound of temple gongs. Rudolf von Delius reviewed the early performances in Munich, which Kogan may have seen. He confirms that her dance was deliberately not associated with any particular culture or historical period, but that she attempted to convey a sense of a supposed essential self. Her subject-matter again appears to have been religiosity, without, however, having been as specific in her religious references as Bara was.<sup>44</sup>

As previously stated, it was through the dance critic, Hans Brandenburg that Osthaus's attention was directed towards Moïssy Kogan. It is, therefore, a neat irony that it was Kogan, in all probability, who introduced Osthaus to modern dance in the person of Alexander Sacharoff, a friend of Kogan's certainly since the inception of the *NKVM*, and in all likelihood much earlier.<sup>45</sup> Sacharoff's dance was probably Kogan's first experience of this modern art form. Others viewed him and his wife, Clothilde von Derp as the greatest dancers before Mary Wigman. Kogan and his fellow-countryman clearly had much in common. The younger man's dance was considered to have been rooted in old Russian religion. His expressivity and rich gesturing were noted, as were his sculptural poses. His source material was drawn predominantly from ancient Greece.

---

<sup>44</sup> Martin Green reports that the terms 'sacred' and 'priestly' were often applied to Wigman by her contemporaries (Martin Green, *Mountain of Truth. The Counterculture Begins. Ascona, 1900 - 1920*, University Press of New England, Hanover and London, 1986, p 194.

<sup>45</sup> A letter to Osthaus from Kogan probably dated around May 1910, includes a postscript passing on the message from Sacharoff that he looked forward to being able to dance in Hagen one day (KEOA: F1/575/17). See footnote 50. The *Städtische Galerie im Lenbachhaus* in Munich received from Clothilde Derp-Sacharoff in 1964, Kogan's woven tapestry, *Weiblicher Kopf*, wool on linen. (AA/14)



Sacharoff's performances would appear to have been revelatory for Osthaus, who enthused:

*Vor diesem Tanze wurde mir klar, daß der echte Tanz, herausgehoben aus der Sphäre des Sinnenlebens, zu einer Sprache der Seele werden kann, so rein und unmittelbar wie Poesie, Musik und jegliche Bildhauerei es nur sein können.*<sup>46</sup>

He would almost immediately seek to attract major proponents of the art of dance to Hagen to join his artists' colony. When Wolf Dohrn, founding patron of the Hellerau colony, died in 1913, things looked bleak for Dalcroze and his school there. At the outbreak of the war they were forced to leave the colony and seek a new base. Osthaus was prompt in offering them refuge in Hagen and the promise of a permanent home after the war.<sup>47</sup> On 5 July 1914 the Elizabeth-Duncan School from Darmstadt performed at a Werkbund reception at the theatre in Hagen at Osthaus's invitation.<sup>48</sup> He would also enter extensive negotiations with the *Seminar für klassische Gymnastik* run by Misses Rohden and Langaard, commissioning the architect, Wagner, to produce plans for a permanent school for the women, which they eventually rejected.<sup>49</sup>

Nevertheless, Osthaus had a long-standing interest in rhythmic gymnastics. Already by 1910 a course based on the teachings of Jaques-Dalcroze was being held in Hagen at the *Konservatorium der Musik*, apparently in response to great demand for such activity.<sup>50</sup> It would seem that Osthaus may well have initiated this activity. In 1907 at Osthaus's invitation the American Bess Mensendieck, author of the book *Die Körperkultur des*

---

<sup>46</sup> A review of Sacharoff's performance on 26 March 1912 by Osthaus in *Hagener Zeitung* of 29 March 1912 (KEOA: Z100/2), quoted in Hesse-Frielinghaus et al, *op cit*, p 64.

<sup>47</sup> *ibid*, p 295 f.

<sup>48</sup> *ibid*, p 218 f.

<sup>49</sup> *ibid*, p 444 f.

<sup>50</sup> Held by Herr Blensdorf from Elberfeld, courses were held for ladies and children (advert in *Rheinische-Westfälische Zeitung*, 21 Nov 1910).

*Weibes. Praktisch-hygienische und praktisch-ästhetische Winke* had lectured at the Museum Folkwang to a full house.<sup>51</sup> She would then go on to offer the first gymnastic courses to be available in Hagen.<sup>52</sup>

Osthaus's final utopian project, the *Stadtkrone* designed by Bruno Taut, but never realised, was intended as the culmination of the patron's career. Central elements of this project were internal and external spaces for dance and gymnastics and craft workshops, essential components of Osthaus's vision for a model *ästhetische Erziehung*.<sup>53</sup>

---

<sup>51</sup> Bess Mensendieck was the founder of occupational therapy and promoted *Hausfrauengymnastik*. Her book *Körperkultur des Weibes. Praktisch-hygienische und praktisch-ästhetische Winke* was published in 1906.

<sup>52</sup> Hesse-Frielinghaus, *op cit*, p 218.

<sup>53</sup> For further details of this project, please see Kaldewei, *op cit*.

## CHAPTER FIVE

## RELIEFS FOR THE 1914 WERKBUND EXHIBITION

In February 1914 Karl Ernst Osthaus wrote to his friend and protégé, Walter Gropius, with regard to the interior decorative schemes for the Model Factory which the latter had designed for that year's *Werkbund* Exhibition. Neither Osthaus nor Gropius had yet seen the reliefs by Moïssy Kogan, which had been proposed for inclusion in the office building, one of the three units integral to the complex (Plate 25).<sup>1</sup> Nevertheless, the patron was prepared to assure Gropius that the works (Plate 26 and 27) would accord entirely with the architect's intentions for the project.<sup>2</sup> Osthaus would later refer to these reliefs as perhaps the most important sculptural contribution to the Exhibition.<sup>3</sup> Gropius's reaction to this work of Kogan's is not known, but has been recorded that the architect considered his artist-collaborators to be very noteworthy and to have contributed significantly to a project that would astonish future generations.<sup>4</sup>

---

<sup>1</sup> Gropius's complex consisted of an office building, sited opposite a machine hall with an adjoining pavilion for the Deutz company. The square ground plan of the site was enclosed by two covered 'garages'. A courtyard-like arrangement of elements was thereby achieved, to which access was given at the four corners.

<sup>2</sup> *Für die Reliefs, wenngleich ich sie nicht gesehen habe, stehe ich nach meiner Kenntnis von Kogans künstlerischer Begabung ein. Sie fallen überdies, wie ich bestimmt glaube, in die Nuance, die Ihnen besonders liegt.* (KEOA: Kü/335/10 letter from Osthaus to Gropius, 17 Feb 1914)

<sup>3</sup> Evidently an article had appeared in the *Rheinisch-Westfälische Zeitung*, in which critical reference was made to Richard Scheibe's contribution to Gropius's building. The author had confused Scheibe's reliefs with those of Kogan's, however, and Osthaus wrote to ask for the mistake to be rectified: *Von Kogan stammen dagegen einige Reliefs am Treppenaufgang zur Schwebebar. Diese stellen vielleicht die plastisch bedeutendste Leistung der Ausstellung dar...* (KEOA: Kü/472/9 letter from Osthaus to *Rheinisch-Westfälische Zeitung*, 27 Jul 1914) Adolf Behne would also confuse Kogan's contribution, this time believing that Marcks and Scheibe had worked on the same set of reliefs for one of the entrances and that Kogan had provided those for the other. (Adolf Behne, 'Bauten und Entwürfe von Walter Gropius' in *Zentralblatt der Bauverwaltung*, 27 Dec 1922, no 104, p 639)

<sup>4</sup> Gropius stated: *Ich bin mir klar darüber, daß man ... über manche Dinge, die ich fertiggebracht habe, nachher erstaunt sein wird. Ich habe jetzt eine so reiche Menge an wirklich interessanten Mitarbeitern - Maler und Bildhauer -, daß ich allein von dieser Seite aus recht bemerkenswerte Versuche für die Ausstellung garantieren kann.* (KEOA: Kü 339/218 letter from Gropius to Osthaus, 17 Apr 1914, quoted

There is insufficient room here to rehearse the oft-repeated explanation of what Gropius wished to signify by his use of materials - glass, steel and so on - for the Model Factory. The explicit inclusion by him of the legend *Die Materie harret der Form* above a main doorway in the entrance hall is perhaps best understood, however, in Rieglian terms.<sup>5</sup> As has been previously mentioned, the art historian had argued that form was dependent upon factors specific to a given age, and concerns held in common by its cultural producers. Gropius's reading of Riegl has been extensively analysed elsewhere.<sup>6</sup> In the post-war period, whilst at the Bauhaus, he and others, would see the contemporary *Kunstwollen* as being carried by artists working within a framework of leftist politics towards an amelioration of the socio-cultural position of the proletariat. In 1914, however, Gropius could still align himself philosophically with the culturally reforming initiatives stemming from radical conservative industrialists and rich patrons, such as Osthaus. His factory complex must be viewed as an early attempt by him to create a *Gesamtkunstwerk*, to achieve a unified collaboration between architect, artists and patron, whom he must have seen as expressing the contemporary *Kunstwollen*. The organisers of the Exhibition had made the inclusion of artworks a pre-requisite of all the architectural design for Cologne. Nevertheless, such a practice was central to the beliefs Gropius had been promulgating himself. He had spoken of industrial architecture as monumental art in 1911 and had stated that:

---

in Peter Stressig, 'Hohenhagen - 'Experimentierfeld modernen Bauens'', in Hesse-Frielinghaus, *op cit*, p 466)

<sup>5</sup> In 1911 he had stated, *Wir glauben also zu erkennen ... daß die Schönheit des Kunstwerkes auf einer dem schöpferischen Willen innewohnenden unsichtbaren Gesetzmäßigkeit beruht, nicht auf der Naturschönheit des Materiellen, und daß alle materiellen Dinge nur dienende Mittelfaktoren sind, mit deren Hilfe einem höheren seelischen Zustande, eben jenem Kunstwollen, sinnlicher Ausdruck verliehen wird.* (Walter Gropius, 'Monumentale Kunst und Industriebau', text of a lecture given at the Folkwang Museum in Hagen, dated 29 Jan 1911, reproduced in Wilhelm, *Walter Gropius, op cit*, p 117)

<sup>6</sup> See Wilhelm, *ibid*, pp 30-33 and Winfried Nerdinger, 'Walter Gropius' Beitrag zur Architektur' in Hartmut Probst and Christian Schädlich, *Walter Gropius. Band I*, Berlin Ost, 1986, p 48.

*Ihre Aufgabe ist, die Darstellung höherer transzendentaler Ideen mit materiellen Ausdrucksmitteln, die der sinnlichen Welt des Raumes und der Zeit angehören.<sup>7</sup>*

The architect was also concerned to provide an exemplary utopian space in which a new relationship between man and work could be effectively negotiated.<sup>8</sup> In designing his factory complex Gropius would have been required to respond to the theme of a *Vergeistigung der Arbeit* which had been proposed by the *Werkbund* for its Exhibition that year.<sup>9</sup> In line with the organisation's ideals, Gropius was keen to demonstrate the primary rôle that was increasingly being accorded to designed form as a transformatory agent in the arena of social relations.

It was by no means certain that Walter Gropius would make an independent architectural contribution to the *Werkbund* Exhibition in 1914. The commission to design the model factory had initially gone to Hans Poelzig, director of the Breslau Academy of Art and a noted industrial architect. When, however, he resigned from the project, Osthaus, a member of the Exhibition's board of directors, was assiduous in promoting the thirty one year old Gropius as the older architect's replacement.

The row that broke out at the *Werkbund* annual conference at the Exhibition that year was ostensibly centred around the benefits, or otherwise, of the design of product types

---

<sup>7</sup> Gropius, 'Monumentale Kunst ..' *op cit*, p 116.

<sup>8</sup> He claimed *Arbeit müssen Paläste errichtet werden, die dem Fabrikarbeiter, dem Sklaven der modernen Industriearbeit, nicht nur Licht, Luft und Reinlichkeit geben, sondern ihn noch etwas spüren lassen von der Würde der gemeinsamen großen Idee, die das Ganze treibt. ... Dieses Bewußtsein, im einzelnen Arbeiter geweckt, könnte vielleicht eine soziale Katastrophe, die bei der Gärung des heutigen Wirtschaftslebens ja täglich droht.* (Gropius, 'Monumentale Kunst..', *op cit*, p 118 f)

<sup>9</sup> The *Werkbund*'s plans for the exhibition were announced in the journal *Die Hilfe* in January 1913. It was evidently its intention to embody and highlight the central aims of the organisation: *Vergeistigung der Arbeit, dadurch persönlicher und sozialer Aufstieg des Arbeiters und künstlerische Erziehung der Genießenden und Käufer.* (quoted in Wilhelm, *Walter Gropius, op cit*, p 66)

for industry. Nevertheless, it went much deeper, making it painfully evident that members of the organisation held diametrically opposed attitudes towards the rôle of the artist in society. Gropius, a young architect with a vested interest in artistic freedom at the start of his career, had, perhaps pragmatically, aligned himself with the conservative camp around Osthaus and van de Velde who collectively countered Muthesius's famous aspirations for *Typisierung*. As has been discussed, Osthaus held the view that the way forward for Germany lay in an adoption of *Handwerk*. Joy in one's work was paramount, he argued, and would stave off industrial unrest by preventing the disappearance of the *Mittelstand*. One might, therefore, see the Factory complex by Gropius as exemplifying what could be achieved by the espousing of individualism. This was equally true of van de Velde's theatre for the exhibition that year, which might also be seen as an attempt at a *Gesamtkunstwerk*.<sup>10</sup> Van de Velde had made his views explicit during the conference. To quash Muthesius's call for *Typisierung* as a prerequisite for successful export trade, he had declared that products of a high quality had only ever been achieved where enlightened patrons and connoisseurs had worked in close co-operation with favoured artists.<sup>11</sup> Osthaus declared in retrospect: *Ich wollte nicht die Qualität um des Welthandels willen, sondern die Schönheit um des deutschen Volkes willen*.<sup>12</sup>

---

<sup>10</sup> This element of van de Velde's theatre is discussed in Dirk Teuber, 'Henry van de Veldes Werkbund-Theater - ein Denkmal für Friedrich Nietzsche?', in Herzogenrath, Teuber and Thiekötter (eds), *op cit*, pp 114-132.

<sup>11</sup> This was van de Velde's ninth of ten *Gegenleitsätze* in response to the *Leitsätze zum Vortrag von Hermann Muthesius*, which had been circulated at the end of June 1914 in anticipation of the annual *Werkbund* conference held on 3 and 4 July during the exhibition itself. Van de Velde's swiftly formulated *Leitsätze* were circulated on the day Muthesius gave his lecture in order to influence the ensuing discussion. (*Leitsätze* and *Gegenleitsätze* are reproduced in Anna Christa Funk, *Karl Ernst Osthaus gegen Hermann Muthesius. Der Werkbundstreit 1914 im Spiegel der im Karl Ernst Osthaus Archiv erhaltenen Briefe*, Sonderveröffentlichung 3, Karl Ernst Osthaus Museum, Hagen, 1978, np)

<sup>12</sup> KEOA: DWK 234, letter from Osthaus to Riemerschmid, 14 Dec 1917, quoted in Peter Stressig, *op cit*, p 467.

The notion of the *Gesamtkunstwerk* had been initiated by Richard Wagner and enthusiastically taken up by the Symbolist generation. Its early twentieth-century exponents reworked, or as has been claimed, fruitfully mis-understood, the composer's ideas,<sup>13</sup> and, it would appear, conflated them with those stemming from the loosening of distinctions between the fine and applied arts. As already mentioned, the cathedral or temple was seen as the epitome of the *Gesamtkunstwerk*, a space where a unified harnessing of all the arts and enactments of communal ritual were together deemed to have culturally redemptive and transcendent power. The idea of the *Gesamtkunstwerk* had been strongly favoured in the Osthaus circle having been apparently introduced by van de Velde. From the start, the collaboration between the two men can be seen to have been infused with these ideas. Already in the inner re-working of the Museum Folkwang, Osthaus evidently had in mind the possibility of realising notions no doubt learnt from the architect. Speaking of van de Velde's architectural solution, he claimed:

*Sie hat zum ersten Male [in Germany] an einen für die Dauer bestimmten Werke gezeigt, daß architektonische Schönheit nicht in sorgfältiger Anpassung an gegebener Baustile, sondern in rhythmischer Beseelung und lebendiger Verbindung wie immer gearteter Zweckformen besteht.*<sup>14</sup>

The inclusion of sculpted elements in the architect's plans for the museum from its inception,<sup>15</sup> and the lively rhythm of the whole, may have meant that it was not the ideal museum space, as Kurt Freyer, assistant to Osthaus, argued in 1912. Nevertheless,

*um so mehr bedeutet dieses Werk als künstlerische Umgebung für eine künstlerisch gestaltete Sammlung ... Raum und Inhalt sind hier eines*

---

<sup>13</sup> For an extensive discussion of Wagner's notion of the *Gesamtkunstwerk* and its relation to artists of the early twentieth century, see Peter Vergo, 'The origins of Expressionism and the notion of the *Gesamtkunstwerk*' in Behr, Fanning and Jarman (eds), *op cit*, pp 11-19.

<sup>14</sup> Karl Ernst Osthaus, 'Vorwort' to Freyer, *Moderne Kunst*, *op cit*, p 3.

<sup>15</sup> See Chapter Three for the artists who contributed such works.

*Geistes, beides Ausdruck unserer nach der innigen Vereinigung von  
Schönheit und Wahrheit strebenden Zeit.*<sup>16</sup>

Moreover, also in 1912, van de Velde would be involved with another major attempt to create a *Gesamtkunstwerk* in his collaboration with Count Harry Kessler on the proposed Nietzsche-Denkmal for Weimar. This was planned to include a building in temple format for dance, theatre and readings, and a sports stadium, both decorated with reliefs by Klinger and Maillol, symbolising the Dionysian and Apollonian urges.<sup>17</sup> Kogan had spent a large part of 1912 in Weimar working at van de Velde's *Kunstgewerbeschule* and would inevitably have been familiar with these ideas.

Osthaus and Gropius were of the opinion that the Model Factory complex must feature examples of *anständige Plastik*, as well as other artworks.<sup>18</sup> Both men made moves to involve artists in the project. Osthaus appears to have facilitated the siting of Georg Kolbe's bronze fountain sculpture, *Große Badende* (Plate 28) on one of the Exhibition's main squares and probably enabled Hermann Haller to show his limestone figure *Ruhender Knabe* (Plate 29) alongside Gropius's Deutz building.<sup>19</sup> Moïssy Kogan had evidently expressed his eagerness to participate in the *Werkbund* exhibition of that

---

<sup>16</sup> Freyer, 'Das Folkwang Museum.', *op cit*, p 134.

<sup>17</sup> Letter from Harry Kessler to von Hofmannsthal, 16 Apr 1911, as quoted in Schubert, *op cit*, p 70. Van de Velde claimed that the best attribute that an artwork could have was to be part of a whole. (Van de Velde, 'Belebung des Stoffes', *Kunst und Künstler*, 1903, p 463, quoted in *ibid*, p 72)

<sup>18</sup> KEOA: DWK/108/1 letter from Osthaus to C Rehorst, 13 Oct 1913. Both Osthaus and Gropius made efforts to win artists for the project.

<sup>19</sup> Marcks's fee of 2500 marks was initially paid by the *Werkbund* but was later reimbursed by Osthaus, who had previously met the costs of casting (2000 marks). Kolbe's figure was mounted centrally in the square between Gropius's office building, the *Haus der Frau* and van de Velde's theatre. (Further details of this commission are given in Wilhelm, *Walter Gropius*, *op cit*, p 75 f) Haller's figure in *Muschelkalk* had been intended, along with a companion piece *Liegendes Mädchen*, for the Zoological Institute of the *Eidgenössischen Technischen Hochschule* in Zurich. It is not clear whether the example shown at Cologne was the original one. (Wilhelm, *ibid*, p 299)



year.<sup>20</sup> It would seem that he had particularly wished for an architectonic placement for his works.<sup>21</sup> Gropius appears to have been more than happy to include the reliefs in his plans. They were sited by the architect on either side of a hall-way at the rear of the building, from where the lift ascended to the director's office (Plates 30 and 31). Lit from both sides, from a window giving out on to the inner court and via a small flight of steps, from the glazed spiral staircase, the two sets of figures faced each other flanking the doorway to the lift.<sup>22</sup> On receipt of the large negative moulds from Kogan, Gropius had decided to cast them in *Kunststein*, which the artist apparently found *glänzend*.<sup>23</sup> This decision may have been dictated by cost stringencies. However, it is more likely that Gropius was seeking to convey a sense of a possible marriage between art and industry in his adoption of this 'modern' material and casting technique.<sup>24</sup> The reliefs contributed by sculptors Marcks and Scheibe for the external entrances were produced

---

<sup>20</sup> KEOA: DWK/110/4 letter from Kogan to Osthaus, nd, received 17 Feb 1914. Osthaus had replied offering various possibilities for the inclusion of Kogan's works. Herr Dr Schnorr of the Berlin Kunstgewerbemuseum would be happy to exhibit his pieces within the section he was organising, he reported, and he suggested further that Lauweriks could show the reliefs or other free-standing sculpture as part of the *Deutsches Museum* display. Finally he had informed Gropius about the proposed reliefs: *Vielleicht ist er in der Lage, sie in seinem ausgezeichneten Industriepalais einzubauen.* (KEOA: DWK/110/2 letter to Kogan from Osthaus, 17 Feb (1914?))

<sup>21</sup> Meyer-Schönbrunn reported that Kogan *möchte offenbar sehr gern mit einem Architekten zusammenarbeiten. Seine plastische Auffassung fordert wohl auch dazu heraus.* (KEOA: Kü/335/27 letter from Meyer-Schönbrunn to Gropius, 24 Mar 1914)

<sup>22</sup> Karin Wilhelm gives the dimensions of Kogan's reliefs incorrectly. She refers to them as '1,20m hoch 60 cm breit'. (Wilhelm, *Die 'Musterfabrik'*, *op cit*, p 148) These were the dimensions of the three reliefs originally produced by Kogan. (KEOA: DWK/110/4, *op cit*) It is not known whether Gropius actually saw these reliefs but he obviously encouraged Kogan to increase their dimensions. It is clear from photographs that the reliefs must have been around two metres high when they are compared to the lift-door. This supposition is confirmed by a postcard from Kogan to the Folkwang, in which Kogan spoke of sending *Die Negative 3 Stück 2 Meter hochgros [sic]* by train to Gropius. (KEOA: DWK/110/1 postcard from Kogan to Meyer-Schönbrunn, nd, ?Apr 1914) It was presumably on receiving them that the architect ordered a further panel from Kogan.

<sup>23</sup> *Herr Gropius lässt die Reliefs von seinem Bauführer Brink in Kunststein ausführen. Ich finde es glänzend.* (KEOA: DWK/110/1, *op cit*.)

<sup>24</sup> Erich Ranfft has kindly pointed out the prevalence of works produced in artificial stone at this period and later, and shares the author's view with regard to the probable industrialising signification of the use of the material.

for the building in like medium (Plates 32 and 33).<sup>25</sup> These reliefs depicted stylised nude manual workers in idealised mode. Shown without particularities of costume or even hairstyles, the rhythmic inter-relation of one simplified figure to the next also demonstrated their allegiance to the pre-occupations of the contemporary generation of sculptors.<sup>26</sup> Figures in the exoticising wall-paintings, which decorated the dance rooms, echo the nudity of the sculptural works, and inhabit arcadian scenes (Plate 34), in reference to the function of the rooms as dance spaces and as leisure rooms, or alternatively, offer orientalisising scenes of feasting, in what was also intended as the *Buffetraum* for the office building (Plate 35).

For patron and architect the appropriateness of Kogan's reliefs and the other sculptural works selected, did not rest, it is clear, in the production technique alone. Both subject-matter and the manner in which it was portrayed would have received their approbation. Earlier work involving the nude had been largely confined to private commissions. The sculpture on exhibition at Cologne was, therefore, deemed in certain conservative circles to be transgressive of social norms. This is borne out by the row about public nudity that erupted immediately prior to the opening of the Exhibition.<sup>27</sup> The Union of Mens' Associations for the Combatting of Public Immorality had written to the archbishop of Cologne objecting to the degree and nature of nudity amongst the artworks featured in

---

<sup>25</sup> The Busch/Rudloff book on Gerhard Marcks is somewhat confusing as regards the contribution made by Marcks and Scheibe to this building. At one point they mention the *Terrakottafries* that they produced for Gropius's *Haus auf der Kölner Werkbundaustellung* and in the *Werkverzeichnis* they speak of the reliefs as *Kunststein - Höhe je ca. 200 cm* and state that Gropius had originally wished to have them carved in brick (*Ziegelstein*). (Günther Busch & Martina Rudloff, *Gerhard Marcks. Das Plastische Werk*, Propyläen Verlag, Frankfurt am Main/Berlin/Vienna, 1977, pp 39 + 243) However, in a letter from Marcks to his brother Herbert, the artist mentions *2 Reliefs, Stein, 2,50 x 3m an eine Maschinenhalle von Gropius ... Die Steinreliefs in Köln machen wir Ende des Winters*. (letter from Marcks to Herbert Marcks, 26 Oct 1913, quoted in Wilhelm, *Walter Gropius, op cit*, p 148, note 597)

<sup>26</sup> Ursel Berger gives further examples of publicly displayed nude sculpture, which caused offence at this period. (Berger, *op cit*, p 50)

<sup>27</sup> See Chapter One.

the Exhibition. With its contacts to many influential people and organisations it had soon caused a furore in the press, to which several of the Exhibition organisers felt obliged to respond in conciliatory manner. A number of works were removed and certain painters were asked to retouch their work. After much journalistic insulting of Kolbe's fountain, typically referred to as the *dicke Fräulein vor dem Theater* and of sculptural contribution,<sup>28</sup> the only plastic works to be finally removed were Will Lammert's three Golden Figures, which had been exhibited with other works from the Hamburger Kunstgewerbeschule. Lammert, too, was closely associated with Osthaus, and had been a pupil of Kogan's.<sup>29</sup> Evidently it was ultimately less a matter of a display of indecent morality for these vocal opponents, and more the opportunity to launch an attack on the stylistic elements of modernism on offer.<sup>30</sup>

It is important to note the significance accorded by Gropius to the Dance and its representations as an integral element of his exemplary office building. One imagines that the dance he envisaged for performance there might have been one of the popular forms of rhythmic gymnastics, for instance, or some other kind of related communally-enacted pursuit. Perhaps closest to Gropius's intentions were the reliefs by Kogan (Plates 26 and 27). Again declaring Kogan's iconographical interest in cultic Dance and its transcendental possibilities, they were significantly sited by Gropius at the base of the stairwell leading up to one of the two dance rooms. Archaicising and gothicising figure patterns are referenced in the frieze. Yet, the reliefs are at first sight more reminiscent of

---

<sup>28</sup> As has been mentioned, Osthaus three years previously had had to defend the public display of the work of another of his protégées, Milly Steger.

<sup>29</sup> The works which were seized on this occasion were two/three golden figures depicting nude women. See Chapter Four for a discussion of the iconographical similarities of Lammert's and Kogan's work. Kogan's relationship as teacher with Lammert is discussed in some detail in L Horst-Jörg (ed), *op cit*, p 108-9.

<sup>30</sup> Quoted in Ulrike Bühler, "'.. jedenfalls hat das Nackte längst gewirkt, ehe die Kunst anfängt zu wirken". Zum Kölner "Nuditäten"-Streit', in Herzogenrath, Teuber and Thiekötter (eds), *op cit*, p 325.

Indian and Javanese temple dance scenes, in their apparent depiction of female *Yakshi*, who in such art normally accompanied a centrally-placed god. One might also wish to see in them the possible reference to the Ajanta wall paintings that Kirchner had known since 1908. Gesture again plays a signifying rôle, as it often does in Kogan's work, in its allusion to traditions of not only Greek but also Indian dance. It also mirrored its usage in the increasingly popular manifestations of the new German *Ausdruckstanz*. Such synthesis of exoticising sources was, as has been demonstrated, central to Kogan's *oeuvre*. This together with the crafted means of their manufacture and their casting in a material with industrial connotations, was exactly the fusion, the *Nuance*, that Gropius appears to have been seeking for his Factory.

There were several important precedents for Kogan's reliefs. It is likely that the artist would have known of Hoetger's plans for a relief cycle for the *Platanenhain* at the *Mathildenhöhe* in Darmstadt. Hoetger had been working on them since 1911. Although they were not accessible by the public until summer 1914,<sup>31</sup> Kogan seems to have visited the town on a fairly regular basis and certainly had friends there.<sup>32</sup> These stylised and exoticising reliefs, which depict nude females in various postures of worship and spiritual devotion are far more explicit in their 'primitive' borrowings, in this case from Javanese murals, than anything produced by Kogan. Nevertheless, it must have been of

---

<sup>31</sup> In a letter from Munich to Frau Osthaus Kogan complains about his fortunes in comparison to those of Hoetger. Having referred to his reliefs for Gropius's building at the *Werkbund* exhibition in Cologne of that year, he reports: *In Darmstadt hat Hötger eine Unmasse Sachen, er soll 240 Tausend Mark verdient haben. Ist das nicht ein Hohn und Spott!! und der Kogan was bekommt er, so ist aber unsere Zeit.* [sic] (M Osthaus: Letter to Gertrud Osthaus, K10/9-11, nd, (June 1914?)) En route to Munich in summer 1914, Kogan and his wife evidently spent time in Darmstadt. The purpose of his visit this time may well have been to view the third *Ausstellung der Künstlerkolonie* at the Mathildenhöhe, at which Hoetger's frieze for the *Platanenhain* was shown publicly for the first time. It is also documented that Kogan made visits to Darmstadt in early Jan 1910 and Jan/Feb 1913. In 1919 Kogan would claim Hoetger as one of his associates. (letter from Kogan to G Reinhart, nd (summer/autumn 1919?) - Stadtbibliothek Winterthur)

<sup>32</sup> Karl Caspar (1879 - 1956) was the friend whom Kogan visited in Darmstadt at New Year 1909/10 on his way to Hagen.

interest to the Russian to know of their inclusion in a suitably sacred environment, in a space nominated as a 'temple'. Perhaps, however, of greater significance was the set of reliefs commissioned from the sculptor Bourdelle for the *Théâtre des Champs Elysées* in Paris, which was mounted in 1912.<sup>33</sup> Angularly stylised in a manner which must have been challenging to the young artist, who was, as has been demonstrated, developing his style in response to artistic currents in Paris, the works by Bourdelle had been inspired by the dance of Isadora Duncan. Kogan's response was to produce a much more static depiction of the dance, which nonetheless, like Bourdelle's work, strongly emphasised the use of gesture. One of Bourdelle's main concerns had been to relate his figures more closely with their frame than he felt had been achieved by Rodin in his *Gates of Hell*. Duncan is depicted in an imagined performance with the *Ballets Russes* dancer Nijinsky - they never danced together - in an archaïcising mode much criticised at the time. As ever, Kogan elected to simplify both figures and ground in his reliefs and adopted a synthetic approach to his sources in his avoidance of superficial archaisms or direct 'primitive' borrowings.

Lang-Danoli had first mentioned the architectonic quality in Kogan's work as early as 1909:

*Und es begibt sich, daß die Plastik dieses Weltfremden plötzlich diejenige wird, die unseren ‚Bedürfnissen‘ entgegenkommt. Plastik, die Beziehungen zum Raum hat, die einen ‚Zweck erfüllt‘ ... Wo aber ist der Künstler, der diesen Kostbarkeiten die würdige Fassung, den rechten Rahmen zu geben versteht?*<sup>34</sup>

<sup>33</sup> Bourdelle, *La danse*, bas-relief for Théâtre des Champs Elysées, 1912, bronze, 70 in high, Musée Bourdelle, Paris.

<sup>34</sup> Lang Danoli, *op cit*, p 328. In the same article Lang-Danoli speaks of Kogan as a fool, *als ihm vor Jahren zur Zeit der schwersten Entbehrung von erkennender Seite ein Auftrag zuteil wurde, der ihm die ungestörte Arbeit zweier Jahre ermöglicht, - weinte, weil seine Kunst um Brot ging*. It is not clear whether this large project was architecturally-based nor for whom it was carried out, if indeed it was. This must have been very early in Kogan's career.

Throughout his career Kogan seems to have been concerned to see his work placed within architectural projects conceived as *Gesamtkunstwerke*. Several contemporary commentators claimed that many artists and sculptors of Kogan's generation viewed their work as ideally suited to an architectonic framework.<sup>35</sup> This often stemmed, but not exclusively, from the adoption of religious or cultic iconographies. This aspect of monumentality was particularly pertinent to Kogan's *oeuvre* with its synthetic referencing of various types of sacred dance and other spiritual forms of expression. That this was something close to the intentions of the artist can be seen in the description, by a sympathetic critic, of the way in which Kogan privately displayed his own works:

*Kogan liebt übrigens die unpatinierte, von ihm selbst zisilierte und goldschimmernde Bronze, stellt sie auch manchmal in kleine Glasschreine mit Kanten von Goldpapier. Wenn in seinem kleinen Atelier die Petroleumlampe... brennt, so geht von diesen stillen, kleinen Arbeiten eine fast befangende Atmosphäre aus. Die Gegenwart uralten Glaubens und tief begründeter Kulte breitet ... Schönheit um sich aus...*<sup>36</sup>

It should, therefore, not be surprising that Kogan sought to place his work in environments that would reflect these iconographical interests. In early 1913 the sculptor had sought, through the aegis of Darmstadt-based Hugo Lang-Danoli, to have a series of twenty or more reliefs incorporated within a suitable architectural setting. Gertrud Osthaus evidently shortly before this had confided in Lang-Danoli of her wish for a contemplative space away from the bustle of the frequent visitors to the Hohenhof.

---

<sup>35</sup> Sauerlandt had recognised this push towards monumentality in the contemporary generation of artists: *Das Bedürfnis nach monumentaler Aussprache bewegt diese ganze Künstlergeneration, ...* (Sauerlandt, 'Karl Schmidt-Rottluff-Ausstellung im Museum für Kunst und Gewerbe' in *Hamburger Fremdenblatt*, 11 Jun 1925, reproduced in Sauerlandt, *Ausgewählte Schriften. Band 2, op cit*, p 428.) He saw Emil Nolde as having been the first to achieve this aim in his *Madonnenmosaik* of 1908. For the Kunsthalle Mannheim director, Storck's comments of 1914 in like vein, see Chapter One.

<sup>36</sup> Johannes Ilmari, *op cit*, p 357. Johannes Ilmari (Auerbach) was the sculptor commissioned by Gertrud Osthaus to design her husband's tomb. Like her, he held theosophical beliefs and probably knew Kogan well from the latter's continued visits to Hagen, even after Osthaus's death.

He responded to this desire of hers for a *Tempel* with an emphatic recommendation of these most recent works by Kogan.

*Es ist das Kristallisierteste unserer Kunst, über das der Weg weiter geht... Sie müssen unbedingt in einem grossen Raum zusammenstehen, gotische Raumplastik, einzeln nur Bruchstück.[sic]<sup>37</sup>*

It is not known if anything came of these plans of Frau Osthaus's. Nevertheless, because of the proximity of the date of these works to the reliefs produced for Gropius's building, their reception confirms Kogan's contemporary artistic pre-occupations. Again in 1921, he approached his Swiss patron, Georg Reinhart with a view to installing a series of large-scale reliefs *mit den entsprechenden Gesten der Weihe und Andacht* in the latter's *Buddha-Raum* in his villa in Winterthur. Also referred to as the *Sonnenbad*, this was evidently the space in which Reinhart housed his large and impressive collection of asiatic art. The patron was still deliberating at this point as to how to decorate the interior of this room and did not take up the artist's proposals.<sup>38</sup> Nevertheless, shortly

<sup>37</sup> In a letter to Gertrud Osthaus of 4 Feb 1913 Hugo Lang-Danoli spoke of a series of around 20 winkligen und Kurvenreliefs featuring 1, 2, 3 and 4 figures (c 46 figures in all). He stated that the reliefs were c 18 cm high and had been produced in the last fortnight. (These works have not been identified, although it is conceivable that *Zwei stehende Akte* (Appendix Two R/112) has been dated slightly too early and may represent one of the series of reliefs.) He would seem to have seen the *Negative* for these works, which he said Kogan was having cast in bronze. He described these as *phänomenale Urform*. He reported that Kogan wished that this series be *gross ausführen*. He urged Frau Osthaus: *Suchen Sie in der Tat das Stärkste, zukünftigste der heutigen Kunst und wollen Sie eine entscheidende Tat dazu ausführen, Wollen Sie das grosszügige und nicht nach Kunsthändlerischen Gesichtspunkten "sammeln" so verklopfen Sie ruhig den Lehmbruck und den Nolde und den Mark sowie ähnliches Kunsthändlergut und wagen Sie jetzt das Entscheidene mit Kogan.[sic]* Lang-Danoli stressed that the decision should be made urgently, as Dr Kurt Wolff of the Deutsche Bank, Munich was expressing interest in Kogan's work. (M Osthaus: L 10, letter from Hugo Lang-Danoli to G Osthaus, dated Darmstadt, 4 Feb 1913) As it would seem that Frau Osthaus did not or could not decide to follow Lang-Danoli's suggestion in this regard, it may well be that the reliefs ended up in Wolff's possession. Wolff certainly is said to have had a large collection of Kogan's works.

<sup>38</sup> *Liesse es sich nicht in den schönen Buddha-Raum 4 einzelne Reliefs anbringen mit je einer weiblichen figur und mit den entsprechenden Gesten der Weihe und Andacht. [sic]* (letter from Kogan to Georg Reinhart, St Prex, 1 Jul 1921 - Stadtbibliothek Winterthur) Reinhart was still undecided at this point as to the eventual decoration of this room, which would later be undertaken by Frans Masereel in the form of mosaic work. (letter to the author from Herrn Harry Joelson-Strohbach, Stadtbibliothek Winterthur, 1 Apr 1997) Nevertheless, three of the small-scale terracotta maquettes which Kogan offered to the patron on

afterwards, he purchased two of Kogan's large-scale reliefs, which had recently been exhibited in Winterthur. They would later be installed in his garden, which would also by 1929 reputedly feature works by the Swiss sculptor, Hermann Haller and by Renoir.

A closer examination of Kogan's sculptural intentions and practice evinces qualities and pre-occupations that would have accorded well with what Gropius was striving to convey in his Model Factory complex in 1914. The architect sought to promote in this project a use of form and materials appropriate to industrial purposes within the framework of an architectonic setting conceived to project a revitalised expression of man's relationship to labour. Such a utopian goal was clearly rooted in ideas espoused by the *Lebensreform* movement to which, as has been demonstrated Osthaus and Kogan, aligned themselves in a variety of ways. Gropius, too, in this pre-War period would seem to have espoused such radically conservative views. Gropius and Osthaus demonstrably aimed in this project to create a temple to the *Lebensreform* movement as a model for future practice. They also sought to align themselves with what they saw as avant-garde practice in their collaboration with exponents of the new generation of artists and sculptors. This *Gesamtkunstwerk*, despite its inconsistencies, would in many ways presage the later aims of the *Bauhaus*.

---

this occasion were purchased by him and may well be related to the two larger than life-size reliefs which he acquired from Kogan the following spring. These were mounted in Reinhart's garden. In 1929 Alfred Flechtheim reported that they had been incorporated within the wall of a garage there (Alfred Flechtheim, 'Ascona, Lausanne, Winterthur', *Der Querschnitt*, Vol 10, 1929, reprinted in Wilmont Haacke & Alexander von Baeyer (eds), *Facsimile Querschnitt durch den Querschnitt*, Scherz Verlag, Munich/Berlin/Vienna, 1968, p 196). This, however, does not appear to be where they are currently sited within the garden. The author is very grateful to Herrn Joelson-Strohbach for his efforts on her behalf in this matter. From material available at the time of writing it is not possible to assess the extent to which Reinhart concurred with the artist's interest in projects which might be termed *Gesamtkunstwerke*, nor are the political leanings of Reinhart apparent.



## CONCLUSION

This thesis has sought to address two aims. In the first place it has endeavoured to highlight and analyse the career and *oeuvre* of the sculptor, graphic and decorative artist, Moïssy Kogan. Despite the prevalence of his work in museums around Europe, and especially in Germany and the Netherlands, his contribution has been often excluded and is little known. His positioning as a member of the mainstream of early German Expressionism, as an *Ausdrucksplastiker*, and his involvement with many of the most progressive artistic institutions of this period in Germany, has been little acknowledged in the literature, as have the complexities of his iconographical interests. This study has sought to redress this balance. An analysis of Kogan's practice illuminates the contemporaneous influence of the *Lebensreform* movement on artistic practice. It also highlights the notion of the ideal artist-craftsman current at the time in the thinking of radical conservatives and reform-minded individuals, such as his patrons, Karl Ernst Osthaus and Max Sauerlandt. A study of the ways in which they variously sought to assist the artist and to appropriate his *oeuvre* and working methods has given an insight into art promotion and German museum practice of the early part of the twentieth century.

Equally this study has attempted to analyse some aspects of the artist-patron relationship. In the past this nexus has often been reduced to the falsifying myth of the avant-garde artist as someone who endorsed radical leftist political views, and who was misunderstood and ignored by the state and its wealthy citizens. It is hoped that this dissertation has given added weight to more recent analyses, which demonstrate that to

be radical artistically was by no means necessarily to be of a left-wing, anarchic or oppositional political persuasion.

## BIBLIOGRAPHY

## PRIMARY SOURCES

- Ahlers-Hestermann  
Friedrich, 'Der Deutsche Künstlerkreis des Café du Dôme in Paris', *Kunst und Künstler*, 16, 1918, pp 369-401
- Altmann N, *Jüdische Graphik*, Razum Verlag, Berlin, 1923
- Anon, 'Deutsche Bildhauer in Rotterdam', *Der Cicerone*, XX, Heft 13, 1 Jul 1928, p XXIV
- " 'Die Durchgeistigung der Deutschen Arbeit. Wege und Ziele in Zusammenhang von Industrie/Handwerk und Kunst', *Jahrbuch des Deutschen Werkbundes*, 1912, Eugen Diederichs, Jena, 1912
- " 'Die ‚Kunst der Lebenden‘ in den Deutschen Museen', *Das Kunstblatt*, III, 1919 (Kraus Reprint, Nendeln/Liechtenstein, 1978, p 235)
- " *Sélections. Chroniques de la vie artistique*, Cahier 3 (Ossip Zadkine), Anvers, 3rd series, 7th year, Oct 1928
- Aubel Hermann and  
Marianne, *Der Künstlerische Tanz unserer Zeit*, Königstein/Taunus & Leipzig, 1935
- Babelon Jean, *La médaille et les médailleurs*, Paris, 1927
- Bach Rudolf, *Das Mary Wigman-Werk*, Carl Reissner Verlag, Dresden, 1933
- Basler Adolphe, *Henri Rousseau (sa vie - son oeuvre)*, Librairie de France, Paris, 1927
- " *La Sculpture Moderne en France*, Les Editions G Crès et cie, Paris, 1928
- " 'Y a-t-il une peinture juive?', *Mercure de France*, Nov 15 1925, pp 11-18
- Bayard Jean-Emile, *Montparnasse: hier et aujourd'hui*, London, 1931
- Behne A, 'Bauten und Entwürfe von Walter Gropius' in *Zentralblatt der Bauverwaltung*, 27 Dec 1922, No 104, pp 637-640
- Behrendt Walter Curt, 'Die Deutsche Werkbund-Ausstellung in Köln', *Kunst und Künstler*, XII, 1914, pp 615-626
- Blass E, *Das Wesen der neuen Tanzkunst*, Weimar, 1922

- Blümner Rudolf, 'Tanz und Tanz oder Kunttanz und Tanzkunst', *Der Sturm*, 17, Nrs 1-12, 1926-1927 (reprint without title pages), pp 51-56, 57, 61 & 63
- Brandenburg Hans, 'Das Ende der Tanzkunst?', *Der Bücherwurm*, 1919, p 81 f
- " *Der Moderne Tanz*, Georg Müller, Munich, 1921
- Breker Arno, *Im Strahlungsfeld der Ereignisse: Leben und Wirken eines Künstlers. Porträts, Begegnungen, Schicksale*, Verlag K W Schütz K G, Preussisch Oldendorf, 1972
- Breuer Robert, 'Die Cölner Werkbund-Ausstellung: Mai-Oktober 1914', *Deutsche Kunst und Dekoration*, XII, 3, Sept 1914, pp 416-436
- Brinckmann Albert, 'Der Kunstsammler', *Das Hohe Ufer*, 1. Jahrg., Heft 2, Feb 1919, pp 43-45
- Cassirer Paul, 'Kunst und Kunsthandel', *Pan*, Vol 1, May 1911, pp 457-469 & Jul 1911, pp 558-573
- 'Cid', 'Fazit aus dem Kölner Sonderbund', *Pan*, 2. Jahrg., No 40, 22 Aug 1912, pp 1116-1117
- Cohen Walter, 'Die Ausstellung des Sonderbundes in Düsseldorf', *Kunst und Künstler*, Vol 9, 1911, pp 641-643
- " 'Rheinisches Kunstleben (Köln - Der Sonderbund und seine Ausstellung - Das Elberfelder Stadtjubiläum)', *Kunstchronik. Wochenschrift für Kunst und Kunstgewerbe*, NF, XXII. Jahrg., Nr 4, 28 Oct 1910, pp 49-55
- Cohn-Wiener Ernst, *Die Jüdische Kunst. Ihre Geschichte von den Anfängen bis zur Gegenwart*, Martin Wasservogel Verlag, Berlin, 1929
- Däubler Theodor, *Im Kampf um die moderne Kunst und andere Schriften*, ed Friedhelm Kemp und Friedrich Pfäfflin, Veröffentlichung der Deutschen Akademie für Sprache und Dichtung Darmstadt, 62. Veröffentlichung, Luchterhand Literaturverlag, Darmstadt, 1988
- Delius Rudolf von, *Mary Wigman*, Carl Reissner Verlag, Dresden, 1925
- Dresdener Albert, 'Berliner Kunstleben', *Deutsche Rundschau*, Mar 1922, pp 301-314
- Duncan Isadora, *My Life*, Victor Gollancz, London, 2nd impression of reissue, 1968 (1st publ. May 1928, reissued 1966)
- Elias Julius, 'Das zehnte Berliner Sezessionsjahr', *Kunst und Künstler*, vol 7, 1909, pp 389-405
- Engelman Jan, *Torso*, De Gemeenschap, Utrecht, 1930

- Fechter Paul, 'Die Ausstellung des Sonderbundes in Köln', *Vösssische Zeitung*, Berlin, 4 Jul 1912
- Fierens Paul, *Sculpteurs d'aujourd'hui*, Editions des Chroniques du Jour, Paris/Zwemmer, London, 1933
- Fischer Otto, *Das Neue Bild*, Veröffentlichung der Neuen Künstlervereinigung München, Delphin-Verlag, Munich, 1912
- Freyer K, 'Ausstellungen: Hagen i. W.', *Der Cicerone*, IV, 1912, p 609
- Freyer Kurt, 'Das Folkwang-Museum zu Hagen i. W.', *Museumskunde*, VIII, 3, pp 133-145
- " *Museum Folkwang. Band I: Moderne Kunst. Plastik. Malerei. Graphik*, Museum Folkwang Hagen, 1912 (Reprint: Druckmeister Essen, 1983)
- Fry Roger, 'The Exhibition of Modern Art at Cologne', *The Nation*, 31 August 1912, pp 798-799
- Fuhrmann Ernst, 'Karl Ernst Osthaus', *Folkwang*, 1. Heft, Spring 1921, pp 5-9
- Fuss-Amoré G & Maurice des Ombiaux, *Montparnasse*, Albin Michel Editeur, Paris, 1925
- 'R G', 'Der Werkbund in Köln 1914', *Die Weissen Blätter*, 1. Jahrg., Nr 11/12, Jul/Aug 1914, pp 1354-1356
- George Waldemar, 'French School or Ecole de Paris?', *Formes*, (English ed), No 16, Jun 1931, pp 92-93
- " 'French School or Ecole de Paris? II', *Formes*, (English ed), No 17, Sept 1931, pp 110-111
- " 'Un sculpteur russe d'influence française: Oscar Miestchaninoff', *L'Amour de l'Art*, Jun 1923, pp 576-578
- Glaser C, *Die Graphik der Neuzeit*, Berlin, 1923
- Goll Ivan, 'Moissey Kogan', *Das Kunstblatt*, IX, 1925, pp 321-326
- Gropius Walter, 'Die Entwicklung moderner Industriebaukunst', *Deutscher Werkbund Jahrbuch*, 1913, pp 17-22
- " 'Der neue Baugedanke', *Das Hohe Ufer*, 1. Jahrg., Heft 4, Apr 1919, pp 87-88
- Grossmann Rudolf, 'Dômechronik', *Kunst und Künstler*, 20, 1922, pp 29-32

- Hausenstein Wilhelm, 'Von ethnographischen Sammlungen', *Die Weissen Blätter*, 1. Jahrg., Nr 3, Nov 1913, pp 252-255
- Hausmann Raoul, 'Tanz', *Der Sturm*, 17, Nr 1-12, 1926-27 (reprint without title pages), pp 143-144
- Hein Anselma, 'Karl Ernst Osthaus und sein Werk: Ein Tag in der Hagener Kunststadt', *Frankfurter Zeitung*, No 186, 7 Jul 1912, p 1
- Hellweg Fritz, 'Der Deutsche Werkbund und seine Künstler', *Kunstgewerbeblatt*, NF, XXVII, Heft 2, Nov 1915-16, pp 21-63
- Heuss T, *Zwischen Gestern und Morgen*, Stuttgart, 1919
- Heymann Walter, 'Berliner Sezession 1911', *Der Sturm*, No 68, Jul 1911, p 543
- Ilmari Johannes, 'Kogan', *Das Kunstblatt*, XI, 1927, pp 355-361
- Jäckh Ernst, 'Deutsche Werkbund-Ausstellung in Köln I', *Kunstwart und Kulturwart*, XXVII, 18, 1914, pp 404-414
- Jacometti Nesto, *Têtes de Montparnasse*, Librairie P M Villain, Paris, 1933
- Jessen Peter, 'Die Deutsche Werkbundaussstellung Köln 1914', *Jahrbuch des Deutschen Werkbundes*, Munich, 1915
- Kaiser Hans, 'Französische Malerei und Café du Dôme', *Das Hohe Ufer*, 1. Jahrg., Heft 11, Nov 1919, pp 273-276
- 'KK' *Rheinisch-Westfälische Zeitung*, Hagen, 21 Dec 1910
- Kogan Moissej, 'Café du Dôme', *Der Querschnitt*, Vol VI, Heft 2, Aug 1926 (Kraus Reprint, Nendeln/Liechtenstein, 1970, pp 611-612)
- " 'Hohes Lied auf die Tochter' in Paul Westheim (ed), *Künstlerbekenntnisse. Briefe/Tagebuchblätter/Betrachtungen heutiger Künstler*, Propyläen Verlag, Berlin, 1925, pp 264-266
- Kubsch Hugo, 'Der Bildhauer Moissej Kogan', *Die Kunstwanderer*, 1928/29, pp 258-260
- Kuhn Alfred, *Die neuere Plastik von Achtzehnhundert bis zur Gegenwart*, Delphin-Verlag, Munich, 1921
- Küppers Paul Erich, 'Christian Rohlf's', *Das Hohe Ufer*, 1. Jahrg., Heft 5, May 1919, pp 127-129
- Laban Rudolf von, 'Vom neuen Tanz', *Hellweg*, 1925, p 315
- " *Die Welt des Tänzers. Fünf Gedankenreigen*, Walter Seifert, Stuttgart, 1922

- Lang-Danoli H, 'Moysey Kogan - München', *Deutsche Kunst und Dekoration*, XXV, Vol 4, 1910, pp 324-330
- Lasch Bernd, 'Düsseldorfer Ausstellungswesen und Kunsthandel', *Der Cicerone*, XX, Heft 13, 1 Jul 1928, pp 448-454
- Levering Gustav, 'Karl Ernst Osthaus und das Folkwangmuseum in Hagen', *Illustrierte Zeitung*, 6 Apr 1911
- Levinson André, 'Sculpteurs de ce temps: exégèse de quelques lieux communs', *L'Amour de l'Art*, Oct 1924, pp 377-391
- Lorenzen Ernst, 'Folkwang im Juni', *Westfälische Kunstblatt*, Verlag Otto Fischer, Bielefeld, no 9, 1909
- Lux J A, *Das Neue Kunstgewerbe in Deutschland*, Verlag von Klinkhardt und Biermann, Leipzig, 1908
- Mahlberg Dr Paul (ed), *Beiträge zur Kunst des XIX. Jahrhunderts und unserer Zeit*, publ. to mark opening of Galerie Alfred Flechtheim GmbH, Düsseldorf, 1913
- Mahlberg Paul, 'Die Internationale Sonderbundaussstellung in Köln', *Kunst und Künstler*, Vol 10, 1912, pp 509-512
- Meier-Graefe Julius, *Hans von Marées*, Munich, 1912
- " *Hans von Marées*, R Piper Verlag, Munich, 1920 (1st publ 1912)
- Meyer Alfred Richard, *Charlotte Bara*, Berlin, 1921
- Michel Wilhelm, 'Neue Plastiken von Moysey Kogan', *Deutsche Kunst und Dekoration*, XXXI, Jan 1928, pp 290-295
- Neumann Guido E, 'Ausstellung der Neuen Künstlervereinigung München', *Hagener Zeitung*, 22 Dec 1910
- Niehaus Kasper, 'Borduurwerken van den Beeldhouwer Moïssy Kogan', *Maandblad voor Beeldende Kunsten*, 13, 1936, pp 39-44
- Nikolaus Paul, *Tänzerinnen*, Munich/Mannheim, 1919
- Osborn Max, 'Berliner Sezessionsplastik', *Deutsche Kunst und Dekoration*, Vol 45, 1919/20, pp 292-297
- Osthaus Karl Ernst, 'Die Aufgaben der Museen' in Wilhelm R Valentiner, *Umgestaltungen der Museen im Sinne der neuen Zeit*, G Grotesche Verlagsbuchhandlung, Berlin, 1919
- " 'Der Bahnhof', *Jahrbuch des Deutschen Werkbundes*, 1914, pp 33-41

- " 'Deutscher Werkbund', *Das Hohe Ufer*, 1. Jahrg., Heft 10, Oct 1919, pp 237-245
- " 'Der Folkwang in Hagen', paper given at 12th Conference of Centralstelle für Arbeiter-Wohlfahrtseinrichtungen: *Die Museen als Volksbildungsstätten*, 1903, reprinted in Paul Vogt, *Das Museum Folkwang Essen. Die Geschichte einer Sammlung junger Kunst im Ruhrgebiet*, Verlag M DuMont Schauberg, Köln, 1965, pp 11-12
- " 'Die Folkwang-Schule, ein Entwurf von Bruno Taut', *Genius. Zeitschrift für werdende und alte Kunst*, 2. Buch, 1920, pp 199-205
- " 'Die Gründung eines Deutschen Museums für Kunst in Handel und Gewerbe', *Deutscher Werkbund Jahresversammlung: Verhandlungsbericht*, 1909, pp 23-25
- " *Henry van de Velde*, Folkwang Verlag, Hagen, 1920
- " 'Die Kunst im Aufbau der neuen Lebensform', *Deutscher Werkbund Mitteilungen*, Vols 5-6, 1919, pp 2-5
- " 'Der Luxus. Ein Dialog. 1915', *Das Hohe Ufer*, 1. Jahrg., Heft 9, Sept 1919, pp 226-234
- " 'Das Schaufenster', *Jahrbuch des Deutschen Werkbundes*, 1913, pp 59-69
- Pauli Gustav, 'Die Sammlung von Kleinskulpturen in der Bremischen Kunsthalle', *Jahrbuch der Bremischen Sammlungen*, 1. Halbband, 1909, pp 84-90
- Rauecker Bruno, *Das Kunstgewerbe in München*, (Münchener Volkswirtschaftliche Studien 109), J G Cotta, Stuttgart und Berlin, 1911
- Rehorst Carl, 'Die Deutsche Werkbund-Ausstellung Köln 1914', *Jahrbuch des Deutschen Werkbundes*, 1913, pp 86-96
- Reinhart Georg, *Katalog meiner Sammlung*, Winterthur, 1922
- Renner Paul, 'Künstler und Gewerbe', *Deutsche Werkbund Mitteilungen*, Feb - Mar 1921, pp 12-17
- Ripke-Kühn Lenore, 'Expressionismus und Plastik', *Die Weissen Blätter*, 1. Jahrg., Nr 10, Jun 1914, pp 1048-1052
- Saint-Point Valentine de, 'Chorégraphie Nouvelle', *Montjoie!*, Vol 1, Nos 9-10, 1913, pp 5-6
- Salmon André, *Art Russe Moderne*, Éditions Caville, Paris, 1928
- " *La Jeune Sculpture Française*, Société des Trente, Paris, 1919



- " 'La Sculpture Vivante. Duchamp-Villon. Lipchitz. Laurens. Zadkine. Manolo. Derain', *L'Art Vivant*, Oct 1926, pp 743-746
- Sauerlandt Max, 'Besuch bei Kogan', *Das Kunstblatt*, XIII, 1929, pp 19-20
- " *Deutsche Bildhauer um 1900. Von Hildebrand bis Lehmbruck*, Karl Robert Langewiesche, Verlag Königstein im Taunus/Leipzig, 1927
- " *Emil Nolde: Briefe aus den Jahren 1894 - 1926*, Im Furche-Kunstverlag, Berlin, nd
- " *Griechische Bildwerke*, Königstein im Taunus/Langewiesche, nd
- " *Die Kunst der letzten 30 Jahre*, Hermann Laatzten Verlag, Hamburg, 1948 (1st ed Rembrandt Verlag, Berlin, 1934)
- " 'Moysesey Kogan', *Der Kreis*, 3, Heft 8, 1926, pp 331-337
- " 'Tonfigürchen', *Genius. Zeitschrift für werdende und alte Kunst*, Vol 1, 1919, pp 254-259
- Scheffler Karl, 'Berliner Ausstellungen: Moisesey Kogan', *Kunst und Künstler*, 27, 1929, pp 242-244
- " *Die Fetten und die Mageren Jahre. Ein Arbeits- und Lebensbericht*, München, 1948
- " *Der neue Mensch*, Leipzig, 1932
- " *Die Zukunft der deutschen Kunst*, Bruno Cassirer, Berlin, 1919
- Schur Ernst, *Der Moderne Tanz*, Gustav Lammers, Munich, 1910
- 'ST', 'Karl Ernst Osthaus', *Deutsche Kunst und Dekoration*, XXIV, Heft 9, Jun 1921, p 128
- Storck Dr W F, 'Linie und Form', *Deutsche Kunst und Dekoration*, XXXV, Oct 1914 - Mar 1915, pp 25-42
- Straus-Ernst Luise, 'Kogan', *Der Querschnitt*, 8. Jahrg., Heft 12, Dec 1928, pp 844- 846
- Tieze, *Deutsche Graphik der Gegenwart*, Leipzig, 1922
- 'Trust' (Herwarth Walden), 'Die Vinnen gegen den Erbfeind', *Der Sturm*, Jahrg. 1911, August, No 75, pp 596-597
- Waldstein Agnes, *Museum Folkwang. Band I: Moderne Kunst. Malerei. Plastik. Graphik*, Museum Folkwang Essen, 1929
- Wedderkop H von, *Deutsche Graphik des Westens*, Weimar, 1922

- " *Sonderbundaussstellung, 1912. Führer nebst Vorwort*, Verlag Albert Ahn, Bonn, 1912
- Weese Artur, 'Hodler und die Eurythmie', *Der Sturm*, No 83, Oct 1911, pp 660-661
- Westheim Paul, *Das Holzschnittbuch*, Potsdam, 1920
- " *Künstlerbekenntnisse. Briefe/Tagebuchblätter/Betrachtungen heutiger Künstler*, Propyläen Verlag, Berlin, 1925
- Winther F, *Körperbildung als Kunst und Pflicht*, Munich, 1919, 2nd ed.
- With Karl, *Buddhistische Plastik in Japan bis in den Beginn des 8. Jahrhunderts n. Chr.*, Kunstverlag Anton Schroll, Vienna, 2nd ed, 1920
- " *Jizo*, Galerie Flechtheim, Düsseldorf, 1922
- " 'Karl Ernst Osthaus', *Das Kunstblatt*, 5. Jahrg., 1921, pp 160-169
- " 'Kogan besucht Deutschland', *Das Kunstblatt*, VI, Heft 11, 1922, pp 461-470
- Wolf Georg Jacob, 'Der Deutsche Werkbund und die Deutsche Werkbund-Ausstellung in Köln', *Dekorative Kunst*, XXII, 12 Sept 1914, pp 529ff
- Wolff Gustav, 'Bemerkungen. Pladoyer für den Ton und das Modellieren', *Das Kunstblatt*, Vol 8, 1924, pp 222-223
- Wolfradt Willi, 'Die neue Plastik', *Tribüne der Kunst und Zeit*, Band II, Berlin, 1920

## EXHIBITION CATALOGUES (IN CHRONOLOGICAL ORDER)

- Anon, *Hans von Marées*, P Cassirer, Berlin, 28 Feb - Apr 1909
- " *Ausdrucksplastik. IV. Ausstellung des Freien Bundes zur Einbürgerung der bildenden Kunst in Mannheim*, Kunsthalle Mannheim, Feb - Mar 1912
- " *II. Gesamtkunstaussstellung*, Neue Kunst Galerie Hans Goltz, München, Aug-Sept 1913
- " *Ausstellung von Zeichnungen und Plastiken neuzeitlicher Bildhauer*, Kunsthalle Mannheim, 1914
- " *Leihgaben der Galerie Alfred Flechtheim. Deutsche Werkbund-Ausstellung, Köln*, Galerie Flechtheim, Düsseldorf, May - Oct 1914

- Flechtheim Alfred, *Der Dôme*, Galerie Flechtheim Düsseldorf, 27 Jun - 24 Jul 1914
- " *Kunst und Künstler bei Flechtheim. Graphik des Verlags der Galerie Flechtheim (und der Galerie Simon, Paris)*, Galerie Flechtheim, Berlin/Düsseldorf/Frankfurt/Cologne/Vienna/Paris, 1924
- Anon, *Internationale Kunstausstellung*, Sächsischer Kunstverein, Dresden, 1926
- Flechtheim Alfred, *Moissej Kogan. Skulpturen und Zeichnungen*, Galerie Flechtheim, Berlin, 1929
- " *Seit Cézanne in Paris*, Galerie Alfred Flechtheim, Berlin, 23 Nov - Christmas 1929
- Scheyer Ernst, *Tentoonstelling Moissy Kogan, Ottokar Coubine*, Kunsthandel J Goudstikker NV, Amsterdam, March - April 1934
- Anon *Moissej Kogan. An Exhibition of Terracottas*, Brygos Gallery, London, May 19 - Jun 1937
- " *Junge Deutsche Bildhauer*, Kunsthalle Mannheim, Mannheim, 1937

## SECONDARY SOURCES

- Allen Roy F, *Literary Life in German Expressionism and the Berlin Circles*, UMI Research Press, Ann Arbor, Michigan, 1983
- Andritzky Michael & Thomas Rautenberg (eds), *'Wir sind nackt und nennen uns Du': Von Lichtfreunden und Sonnenkämpfern: Eine Geschichte der Freikörperkultur*, Anabas Verlag, Gießen, 1989
- Anhäuser Uwe, 'Zaubereien in Edelstein', *Pan*, Nr 7, Jul 1983, p 41
- Anon, *August Macke - Franz Marc. Briefwechsel*, Verlag M DuMont Schauberg, Cologne, 1964
- " *Graphische Sammlung*, Museum Folkwang, Essen, Kunstring Folkwang, 1993
- " *100 Arbeiten auf Papier aus der Graphischen Sammlung des Museums Ludwig Köln*, Museum Ludwig Köln, Cologne, 1986
- " *Jahrbuch der Hamburger Kunstsammlungen*, 4, 1959
- " *Malerei. Plastik. Graphik. Besitz des Städtischen Karl Ernst Osthaus-Museums Hagen*, Karl Ernst Osthaus-Museum Hagen, 1961

- 'Das Museum für jüdische Kunst und Kultur in Rendsburg. Verfolgte jüdische Künstler', *Jahrbuch des Schleswig-Holstein. LM.(?)*, Schl. Gottorf, NF Bd I, 1986-87, Neumünster, 1988
- " *Die Rheinischen Expressionisten. August Macke und seine Malerfreunde*, Verlag Aurel Bongers, Recklinghausen, 1980
- Aronson Chil, *Scènes et visages de Montparnasse*, Paris, 1963 (Hebrew text)
- Ascherson Neil, *Black Sea*, Jonathan Cape, London, 1995
- Balfe Judith Huggins *Paying the Piper: Causes and Consequences of Art Patronage*, (ed), University of Illinois, Urbana and Chicago, 1993
- Banham Reyner, *Theory and Design in the First Machine Age*, The Architectural Press, London, 1960
- Barbier Nicole (ed), *Lipchitz: oeuvres de Jacques Lipchitz (1891 - 1973)*, Collections du Musée Nationale d'Art Moderne, 1978
- Barnard Mary, *Sappho. A New Translation*, University of California Press, Los Angeles/London, 1958
- Behr Shulamith, 'The Private, the Public and the Primitive', *Art History*, Vol 15, no 1, 1993, pp 178-184
- Behr Shulamith, David Fanning and Douglas Jarman (eds), *Expressionism Reassessed*, Manchester University Press, 1993
- Beks Maarten, *Hendrik Wieggersma. Enkeling in Meervond*, Uitgeverij van Spijk bv, Venlo, 1982
- Berger Ursel, *Georg Kolbe - Leben und Werk*, Georg Kolbe-Stiftung und Gebr. Mann Verlag, Berlin, 2nd revised ed 1994 (1st publ 1990)
- Bialostocki J, *Dürer and his Critics 1500 - 1971: Chapters in the History of Ideas Including a Collection of Texts*, Verlag Valentin Koerner, Baden-Baden, 1986
- Boardman John (ed), *The Oxford History of Classical Art*, Oxford University Press, 1994 (1st publ. 1993)
- Boardman John, Jasper Griffin & Oswyn Murray (eds), *The Oxford History of the Classical World*, Oxford University Press, Oxford, 1994
- Bohm-Duchen Monica, 'Jewish Art or Jewish Artists: a problem of definition' reprinted in Walter Schwab and Julia Weiner, *Jewish Artists. The Ben Uri Collection. Paintings, Drawings, Prints and Sculpture*, Ben Uri Art Society/Lund Humphries, London, 1994

- Bondar Gilbert & Pierre  
Editions Caizergues (eds), *Catalogue de la Bibliothèque de Guillaume Apollinaire, II, du Centre National de la Recherche Scientifique, Paris, 1987*
- Boorman Helen, 'Rethinking the Expressionist Era: Wilhelmine Cultural Debates and Prussian Elements in German Expressionism', *The Oxford Art Journal*, Vol 9, No 2, 1986, pp 3-15
- Bowlt John, 'Neo-primitivism and Russian Painting', *The Burlington Magazine*, Vol CXVI, no 852, Mar 1974, pp 133-140
- Bronner Stephen Eric & Douglas Kellner (eds), *Passion and Rebellion: The Expressionist Heritage*, Croom Helm Ltd, London, 1983
- Buchheim Lothar-Günther, *Der Blaue Reiter und die ,Neue Künstlervereinigung München'*, Buchheim Verlag, Feldafing, 1959
- " *Deutsche Graphik des 20. Jahrhunderts*, Feldafing, 1959
- " *Graphik des deutschen Expressionismus*, Feldafing, 1959
- Burckhardt Lucius (ed), *The Werkbund: History and Ideology 1907 - 1933*, Trans Pearl Sanders, Barron's Educational Series, Woodbury, New York, 1980
- Bürger Peter, *Theory of the Avant-Garde*, trans Michael Shaw, Theory and History of Literature, Vol 4, Manchester University Press/University of Minnesota Press, 1984
- Busch Günter, *Gerhard Marcks. Das Plastische Werk*, Propyläen Verlag, Frankfurt am Main/Berlin/Vienna, 1977
- Bushart Magdalena, *Der Geist der Gothik und die expressionistische Kunst. Kunstgeschichte und Kunsttheorie, 1911 - 1925*, Verlag Silke Schreiber, Munich, 1990
- Caizergues Pierre & Michel Décaudin (eds), *Apollinaire: oeuvres en prose complètes*, Editions Gallimard, Vol II, 1991
- Campbell Joan, *The German Werkbund. The Politics of Reform in the Applied Arts*, Princeton University Press, Princeton, 1978
- Chapiro Jacques, *La Ruche*, Flammarion, Paris, 1960
- Dachy Marc, *The Dada Movement 1915 - 1923*, Rizzoli International Publications, 1990
- Diekmann Frank J, 'Luft- und Sonnenbad am Hagener Stadtgarten', *Heimatbuch Hagen + Mark 1993*, Hagen, 1992, pp 157-162
- Diethelme Carol, 'The Dance Theme in German Modernism', *German Life and Letters*, 44, 4 Jul 1991, pp 330-352

- Doede Werner, *Die Berlin Secession. Berlin als Zentrum der Deutschen Kunst von der Jahrhundertwende bis zum ersten Weltkrieg*, Berlin, 1977
- Dube Wolf-Dieter, *Expressionists and Expressionism*, Skira, Geneva, 1983
- Duncan Alastair, *The Paris Salons 1895 - 1914. Vol I: Jewellery. The Designers A - K/Vol II: Jewellery. The Designers L - Z*, Woodbridge, 1994
- Easton Laird McLeod, *The Red Count: the Life and Times of Harry Kessler, 1868 - 1914*, PhD diss, Stanford University, UMI, Ann Arbor, Michigan, 1991
- Elderfield John, *The 'Wild Beasts': Fauvism and its Affinities*, Museum of Modern Art, New York, 1976
- Elisofon Eliot & Alan Watts, *The Temple of Konarak: erotic spirituality*, Thames & Hudson, London, 1971
- Elsen Albert E, *Origins of Modern Sculpture: Pioneers and Premises*, New York, 1974
- Farese-Sperken Christine, *Der Tanz als Motiv in der bildenden Kunst des 20. Jahrhunderts (Stilkunst, Expressionismus, Fauvismus, Futurismus)*, PhD diss, Ludwig-Maximilians-Universität, Munich, 1969
- Fawcett Trevor & Clive Philpott (eds), *The Art Press: 2 Centuries of Art Magazines*, The Art Book Company, London, 1976
- Feist Günther & Ursula (eds), *Kunst und Künstler. Aus 32 Jahrgängen einer deutschen Kunstzeitschrift*, Florian Kupferberg Verlag, Mainz, 1971
- Ferber Christian, *Der Querschnitt*, Ullstein, Munich, 1981
- Fischer-Defoy Christine, 'Artists and Art Institutions in Germany 1933 - 45' in B Taylor and W van der Will (eds), *The Nazification of Art*, The Winchester Press, Winchester School of Art, Winchester, 1990, pp 89-109
- Franciscono Marcel, *Walter Gropius and the Creation of the Bauhaus in Weimar. The Ideals and Artistic Theories of its Founding Years*, University of Illinois Press, Urbana, Illinois, 1971
- Frédéric Louis, *Indian Temples and Sculpture*, Thames and Hudson, London, 1959
- Freeman Judi et al, *The Fauve Landscape*, Los Angeles County Museum of Art, Abbeville Press Publishers, New York, 1990
- Frenzel Ursula, *Gerhard Marcks 1889 - 1981. Briefe und Werke*, Archiv für bildende Kunst im Germanischen Nationalmuseum, Nuremberg, Prestel-Verlag, Munich, 1988
- Fuchs Heinz R (ed), *Kunsthalle Mannheim. Skulptur. Plastik. Objekte*, Kunsthalle Mannheim, Mannheim, 1982

- Fuchs Peter (ed), *Josef Haubrich. Sammler und Stifter - Kunst des XX. Jahrhunderts in Köln*, Greven Verlag, Köln, 1959
- Funk Anna Christa, *Karl Ernst Osthaus gegen Hermann Muthesius. Der Werkbundstreit 1914 im Spiegel der im Karl Ernst Osthaus Archiv erhaltenen Briefe*, Sonderveröffentlichung 3, Karl Ernst Osthaus Museum, Hagen, 1978
- Gautherie-Kampka Annette, *Le Cercle des artistes du Café du Dôme 1903 - 1914*, PhD diss, Université Lumière Lyon, 1993
- Gee Malcolm, *Dealers, Critics and Collectors of Modern Painting: Aspects of the Parisian Art Market Between 1910 - 1930*, PhD diss, Courtauld Institute of Art, University of London, 1977, publ. New York, 1981
- George Waldemar, 'Aquarelles de Zadkine', *Sélection*, III: Ossip Zadkine, nd
- " *Les Artistes juifs de l'Ecole de Paris*, Geneva, 1969
- Gischia L & N Védère, *La Sculpture en France depuis Rodin*, Aux éditions Du Seuil, Paris, 1945
- Glaser Hermann, *Die Kultur der Wilhelminischen Zeit. Topographie einer Epoche*, Frankfurt, 1982
- Glauser Friedrich, *Dada, Ascona und andere Erinnerungen*, Die Arche, Zurich, 1976
- Gollek Rosel (ed), *Der Blaue Reiter im Lenbachhaus München. Katalog der Sammlung in der Städtischen Galerie*, Prestel-Verlag, Munich, 2nd revised and expanded ed, 1982
- " *Der Blaue Reiter im Lenbachhaus München*, Prestel Verlag, Munich, 1985
- Gordon D E, *Expressionism. Art and Idea*, Yale University Press, 1987
- Green Martin, *Mountain of Truth. The Counterculture Begins. Ascona, 1900 - 1920*, University Press of New England, Hanover and London, 1986
- Haacke Wilmont & Alexander von Baeyer (eds), *Facsimile Querschnitt durch den Querschnitt*, Scherz Verlag, Munich/Berlin/Vienna, 1968
- Haftmann W, *Malerei des 20. Jahrhunderts*, Munich, 1954
- Hammacher A M, *Modern Sculpture. Tradition and Innovation*, Harry N Abrams Inc, New York, 1988
- " *Le Monde de Henry van de Velde*, Editions Fonds Mercator, Anvers/Librairie Hachette, Paris, 1967
- " *Zadkine*, A Zwemmer, London, 1958

- Heibel Yule F, 'They Danced on Volcanoes: Kandinsky's Breakthrough to Abstraction, the German Avant-Garde and the Eve of the First World War', *Art History*, Vol 12, No 3, Sept 1989, pp 342-361
- Heidt Renate, 'Moissej Kogan' in Heft 9 of *Schriftenreihe des Förderkreises des Wilhelm Lehmbruck-Museums ev, Duisburg*, Duisburg, 1984, pp 14-19
- Heise Carl Georg, 'Ars una. Zum Gedächtnis Max Sauerlandts (1880-1934)', in Werner Gramberg et al, *Festschrift für Erich Meyer zum sechzigsten Geburtstag am 29 Oktober 1957*, Studien zu Werken in den Sammlungen des Museums für Kunst und Gewerbe Hamburg, Dr Ernst Hauswedell & Co Verlag, Hamburg, 1959, pp 331-335
- Hentzen Alfred, 'Kunsthandwerkliche Arbeiten der deutschen Expressionisten und ihrer Nachfolger' in Werner Gramberg et al, *Festschrift für Erich Meyer zum sechzigsten Geburtstag 29 Oktober 1957*, Studien zu Werken in den Sammlungen des Museums für Kunst und Gewerbe Hamburg, Dr Ernst Hauswedell & Co Verlag, Hamburg, 1959, pp 311-330
- Herbert James D, *Fauve Painting: the Making of Cultural Politics*, Yale University Press, New Haven and London, 1992
- Hepp Corona, *Avantgarde. Moderne Kunst, Kulturkritik und Reformbewegungen nach der Jahrhundertwende*, Deutsche Geschichte der neuesten Zeit vom 19. Jahrhundert bis zur Gegenwart, Deutscher Taschenbuch Verlag, Munich, 1987
- Hesse-Frielinghaus Herta, *Briefwechsel Le Corbusier-Karl Ernst Osthaus*, Sonderveröffentlichung Heft 2, Karl Ernst Osthaus-Museum, Hagen, July 1977
- " *Die neue Künstlervereinigung München, Der Blaue Reiter und das Folkwang Museum Hagen*, Sonderveröffentlichung 4, Karl Ernst Osthaus Museum, Hagen, Oct 1980
- " *Emil und Ada Nolde - Karl Ernst Osthaus Briefwechsel*, Bouvier Verlag, Herbert Grundmann, Bonn, 1985
- " 'Karl Ernst Osthaus', *Westfälische Lebensbilder*, Vol IX, 1962, pp 145-162
- Hesse-Frielinghaus Herta et al, *Karl Ernst Osthaus. Leben und Werk*, Verlag Aurel Bongers, Recklinghausen, 1971
- Heusinger von Waldegg Joachim, *Studien, Entwürfe, Konzepte. Graphik von Bildhauern aus den Sammlungen der Kunsthalle Mannheim*, Mannheim, 1979
- Heuss Theodor, *Erinnerungen 1905 - 1933*, Rainer Wunderlich Verlag, Tübingen, 1963



- Heyting Lien, *De wereld in een dorp. Schilders, schrijvers en wereldverbeteraars in Laren en Blaricum 1880 - 1920*, Meulenhoff, Amsterdam, 1994
- Hicken A, *Simultanisme and Surnaturalisme: Chagall, De Chirico, Apollinaire and Cubist Paris (1910 - 14)*, unpubl. PhD diss, City of Birmingham Poly/Courtauld Institute of Art, 1987
- Higgins Reynold, *Tanagra and the Figurines*, Trefoil Books, London, 1989 (?)
- Hiller Susan (ed), *The Myth of Primitivism: Perspectives on Art*, Routledge, London & New York, 1992 (1st publ. 1991)
- Höfchen Heinz, *Bestandskatalog der Graphischen Sammlung III. Französische Graphik 19. und 20. Jahrhundert Ecole de Paris*, Pfalzgalerie Kaiserslautern, Kaiserslautern, 1989
- Hoff August, *Wilhelm Lehmbruck. Life and Work*, Pall Mall Press, London, 1969 (1st publ. Rembrandt Verlag, 1961)
- Hüneke Andreas, 'Moritzburg Halle - Folkwang Hagen/Essen. Parallelen und Unterschiede von der Gründung bis 1937', *Museum und Gegenwart*, Staatliche Galerie Moritzburg Halle, 1985, pp 7-13
- Hulten Pontus, Natalia Dumitresco & Alexandre Istrati, *Brancusi*, Faber & Faber, London and Boston, 1988 (1st publ. 1986)
- Ions Veronica, *Indian Mythology*, Newnes Books, revised ed 1986 (1st publ 1967)
- Jahn Beate & Friedemann Berger, *'Die Schaffenden': Eine Auswahl der Jahrgänge I bis III und Katalog des Mappenwerkes*, publica Verlagsgesellschaft, Berlin/Gustav Kiepenheuer Verlag, Leipzig/Weimar, 1984
- Jarrassé Dominique, *Rodin. A Passion for Movement*, Finest SA/Editions Pierre Terrail, Paris, English ed, 1995 (1st publ in French, 1992)
- Jensen Robert, *Marketing Modernism in Fin-de-Siècle Europe*, Princeton University Press, Princeton, New Jersey, 1994
- Kaldewei Gerhard, *Museumspädagogik und Reformpädagogische Bewegung 1900 - 1933. Eine historisch-systematische Untersuchung zur Identifikation und Legitimation der Museumspädagogik*, PhD diss, Hildesheim, 1988, Europäische Hochschulschriften, Reihe XI, *Pädagogik*, Bd. 436, Peter Lang, Frankfurt am Main/Bern/New York/Paris, 1990
- Kaprelian Mary H, 'Parallel Trends in the Development of German Expressionist Painting and Modern Dance' in Diana Theodores Taplin (ed), *New Directions in Dance*, collected writings from the Seventh Dance in Canada Conference held at the University of Waterloo, Canada, June

- 1979, Pergamon Press, Toronto, Oxford, New York, Sydney, Paris, Frankfurt, 1979, pp 51-61
- Kaptejns Harrie, *Het Maandblad 'de gemeenschap'. Intenties en Aspecten*, Amboboeken, Utrecht, nd
- Kar Chintamoni, *Classical Indian Sculpture*, Alec Tiranti Ltd, London, 1950
- Kessler Charles (trans. & ed), *The Diaries of a Cosmopolitan - Count Harry Kessler 1918-1937*, Weidenfeld & Nicholson, London, 1971
- Köcke Ulrike (ed), *Dokumentation zur Geschichte des Museum Folkwang 1912 - 1945*, Museum Folkwang Essen, 1983
- Koegler Horst, 'In the Shadow of the Swastika. Dance in Germany 1927 - 1936', *Dance Perspectives*, New York, Vol 57, Spring 1974
- Kuspit Donald, *The Cult of the Avant-Garde Artist*, Cambridge University Press, 1994 (1st publ. 1993)
- Landmann Robert, *Ascona - Monte Verità. Auf der Suche nach dem Paradies*, Ullstein Sachbuch, 1983 (1st publ. Benziger Verlag Zurich, 1973)
- Lasko Peter, 'The Student Years of the Brücke and their Teachers', *Art History*, Vol 20, No 1, March 1997, pp 61-99
- Lawler Lillian B, *The Dance in Ancient Greece*, Adam & Charles Black, London, 1964
- Laxner-Gerlach Uta, *Museum Folkwang Essen. Katalog der Bildwerke*, Essen, 1973
- Lecombre Sylvain & Hélène Staub, *Ossip Zadkine. L'oeuvre sculpté*, Paris, Musées, 1994
- Lenman Robin, 'Politics and Culture: the State and the Avant-Garde in Munich 1886 - 1914' in Richard J Evans (ed), *Society and Politics in Wilhelmine Germany*, Croom Helm, London/Barnes & Noble, New York, 1978, pp 90-111
- Lichtenstern Christa, *Ossip Zadkine (1890 - 1967). Der Bildhauer und seine Ikonographie*, Gebr. Mann Verlag, Berlin, 1980
- Lloyd Jill, *German Expressionism: Primitivism and Modernity*, Yale University Press, New Haven and London, 1991
- Löb K (ed), *Paul Citroen en het Bauhaus*, Utrecht/Antwerp, 1974
- Lorquin Bertrand, *Aristide Maillol*, Thames and Hudson, London, 1995 (1st publ. Skira, Geneva/Fondation Dina Vierny-Musée Maillol, Paris, 1994)
- Lossky Boris, 'The Popular Arts in Russia and their revival', *Apollo*, Vol XCVIII, no 142, (new series), Dec 1973, pp 454-459

- Makela M, *The Munich Secession (Art and Aesthetics in Turn-of-the-Century Munich)*, Princeton University Press, New Jersey and Oxford, 1990
- Makhroff Zadora & Olga Stanislas (eds) *Art et Poésie Russes. 1900 - 1930 Textes Choisis*, Centre Georges Pompidou, Paris, 1979
- Manning Susan Allene, *Body Politic. The Dances of Mary Wigman*, PhD diss, Columbia University, USA, 1987
- Mayer E, *International Auction Records*, Vols II (1968), IV (1970), VII (1973), VIII (1974)
- Meissner Karl-Heinz, 'Karl Kaspar und die Avant-garde in München' in Ernst Ziegler (ed), *Kunst und Kultur am Bodensee. Festgabe für Eduard Hindelang*, Jan Thorbecke Verlag, Sigmaringen, 1986, pp 281-290
- Mierau Fritz, *Russen in Berlin 1918 - 1933*, Quadriga, Weinheim und Berlin, 1988
- Moffett Kenworth, *Meier-Graefe as Art Critic*, Studien zur Kunst des neunzehnten Jahrhunderts, Band 19, Prestel-Verlag, Munich, 1973
- Naylor Gillian, *The Bauhaus Reassessed. Sources and Design Theory*, The Herbert Press, 1985
- Nerdinger Winfried, *Rudolf Belling und die Kunstströmungen in Berlin 1918 - 1923 mit einem Katalog der plastischen Werke*, Deutscher Verlag für Kunstwissenschaft, Berlin, 1981
- Niehaus Max, *Isadora Duncan. Leben. Werk. Wirkung*, Heinrichhofens Verlag, Wilhelmshaven, 1981
- Oberzaucher-Schüller Gunhild, Alfred Oberzaucher & Thomas Steinert (eds), *Ausdruckstanz. Eine mitteleuropäische Bewegung der ersten Hälfte des 20. Jahrhunderts*, Florian Noetzel Verlag, Wilhelmshaven, 1992
- Onians John, *Art and Thought in the Hellenistic Age. The Greek World View 350 - 50 BC*, Thames and Hudson, London, 1979
- Osten Gert von der & Horst Keller (eds), *Katalog der Bildwerke seit etwa 1800 im Wallraf-Richartz-Museum und im öffentlichen Besitz der Stadt Köln*, Köln, 1965
- Paret P, *The Berlin Secession: Modernism and its Enemies in Imperial Germany*, Harvard, 1980
- Passuth Krisztina, *Cahiers du Musée National d'Art Moderne*, Centre Georges Pompidou, 80/4
- Patani Osvaldo, *Amedeo Modigliani. Catalogo Generale. Sculture e disegni 1909 - 1914*, Leonardo, Milan, 1992

- Pecher Wolf D, *Henry van de Velde. Das Gesamtwerk, Vol I: Gestaltung, Factum*, Munich, 1981
- Perls Hugo, *Warum ist Kamilla schön? Von Kunst, Künstlern und Kunsthandel*, München, 1962
- Podro Michael, *The Critical Historians of Art*, Yale University Press, New Haven and London, 1982
- Probst Hartmut & Christian Schädlich, *Walter Gropius. Band I*, Berlin Ost, 1986
- Ranfft Erich, 'German women sculptors 1918 - 1936: Gender differences and status', in Marsha Meskimmon and Shearer West, *Visions of the 'Neue Frau': Women and the Visual Arts in Weimar Germany*, Scolar Press, reprint 1997 (1st published 1995), pp 42-61
- " 'Widening contexts for modern German sculpture before 1945', *Art History*, vol 15, no 1, 1993, pp 184-190
- Rasche Stefan, 'Der Vergessenheit preisgegeben? Zum 100. Geburtstag des Hagerer Bildhauers Will Lammert. Eine Werk- und Lebenschronik', *Heimatbuch Hagen + Mark 1992*, 33. Jahrg, Linnepe Verlagsgesellschaft, Hagen, 1991, pp 93-95
- Rather Susan, *Archaism, Modernism, and the Art of Paulanship*, University of Texas Press, Austin, Texas, 1993
- Rave Paul Ortwin, *Kunstdiktatur im Dritten Reich*, Uwe M Schneede (ed), Argon Verlag, Berlin, revised ed 1987 (1st publ 1949)
- Redfern H B, 'Rudolf Laban and the Aesthetics of Dance', *British Journal of Aesthetics*, XVI, 1976, pp 61-67
- Reed Orel P Jr, *German Expressionist Art. The Robert G Rifkind Collection*, Frederick S Wight Gallery, University of California, Los Angeles, 1977
- Rhodes Colin, *Primitivism and Modern Art*, Thames and Hudson, 1994
- Riess C, *Ascona. Geschichte des seltsamsten Dorfes der Welt*, Europa Verlag AG, Zurich, 3rd ed, 1977, (1st publ. 1964)
- Ringbom Sixten, *The Sounding Cosmos. A Study in the Spiritualism of Kandinsky and the Genesis of Abstract Painting*, Abo 1970 (Acta Academiae Abonensis Ser A, Vol 38, No 2)
- Rogoff Irit (ed), *The Divided Heritage. Themes and Problems in German Modernism*, Cambridge University Press, 1991

- Roskill Mark, *Klee, Kandinsky, and the Thought of Their Time. A Critical Perspective*, University of Illinois Press, Urbana and Chicago, 1992
- Roth Cecil (ed), *Jewish Art: An Illustrated History*, W H Allen, New York, 1961
- Rowedder Eva (ed), *Von der Heydt-Museum Wuppertal 1987. Skulpturensammlung*, Von der Heydt-Museum, Wuppertal, 1987
- Ruhrberg Karl, *Kunst im 20. Jahrhundert. Das Museum Ludwig-Köln*, Stuttgart, 1986
- von Saldern Axel, *Das Museum für Kunst und Gewerbe Hamburg 1869 - 1988*, Museum für Kunst und Gewerbe, Hamburg, 1988
- Salzmann Siegfried, *Das Wilhelm Lehmbruck-Museum Duisburg*, Verlag Aurel Bongers, Recklinghausen, 1981
- Sauerlandt Max, *Ausgewählte Schriften. Band 1: Reiseberichte 1925 - 1932*, ed & intro Heinz Spielmann, Verlag Hans Christians, Hamburg, 1971
- " *Ausgewählte Schriften. Band 2: Aufsätze und Referate 1912 - 1933*, ed Heinz Spielmann, Verlag Hans Christians, Hamburg, 1974
- " *Im Kampf um die moderne Kunst: Briefe 1902 - 1933*, ed Karl Dingelstedt, Albert Langen/Georg Müller Verlag, Munich, 1957
- Schapiro Theda,  
- *Painters and Politics. The European Avant-Garde and Society 1900 - 1925*, Elsevier Scientific Publishing Company, New York, Oxford and Amsterdam, 1976
- Scheyer E, 'The Shapes of Space: The Art of Mary Wigman and Oskar Schlemmer', *Dance Perspectives*, XLI, 1970
- Schippers K, *Holland Dada*, Querido, Amsterdam, 1974
- Schnapp Holger, *Die Folkwang-Idee von K E Osthaus*, Kunst- und Kulturgeschichte in Westfälischen Museen, Heft 2, Landschaftsverband Westfalen-Lippe/Landbildstelle Westfalen, Münster, 1984
- Schubert Dietrich, *Die Kunst Lehmbrucks*, Wernersche Verlagsgesellschaft Worms/Verlag der Kunst Dresden, 2nd revised and expanded edition 1990 (1st publ. 1981)
- Schulte Birgit, *Auf dem Weg zu einer handgreiflichen Utopie. Die Folkwang-Projekte von Bruno Taut und Karl Ernst Osthaus*, Neuer Folkwang Verlag, Karl Ernst Osthaus-Museum, Hagen, 1994
- " *Henry van de Velde in Hagen*, Hagen, 1992
- Schütze Karl-Robert, 'Charlotte Bara', *Mitteilungen des Vereins für die Geschichte Berlins*, LXXIII, 3, 1979, pp 320-22

- Schwartz K, *Jewish Artists in the 19th and 20th Centuries*, Philosophical Library, New York, 1949
- " *Jewish Sculptors*, Jerusalem Art Publishers, Jerusalem, 1954
- Singh Madanjeet, *Ajanta paintings of the sacred and secular*, Macmillan, New York, 1965
- Söhn Gerhart, *Moissej Kogan. Bausteine zu einer Monographie*, Edition GS, Düsseldorf, 1980
- Spencer Charles, Philip Dyer & Martin Battersby, *The World of Serge Diaghilev*, Paul Elek, London, 1974
- Spielmann Heinz, *Jugendstil. Justus Brinckmann und die Jugendstil-Sammlung des Museums für Kunst und Gewerbe in Hamburg*, Harenberg, Dortmund, 1983
- Stamm Rainer, 'Körperkunst. Lebensreform, Körperkultur und Ausdruckstanz in Hagen 1905 - 1920' in *Hagener Impuls*, Heft 7, April 1994, pp 15-20
- Stonge Carmen Luise, *Karl Ernst Osthaus: The Folkwang Museum and the Dissemination of International Modernism*, PhD diss, City University of New York, 1993, UMI Dissertation Services, Ann Arbor, Michigan, 1994
- Strauss H, *Die Kunst der Juden im Wandel der Zeit und Umwelt - das Judenproblem im Spiegel der Kunst*, Verlag Ernst Wasmuth, Tübingen, 1972
- Syamken Georg, *'Die dritte Dimension' - Plastiken, Konstruktionen, Objekte. Bestandskatalog der Skulpturenabteilung der Hamburger Kunsthalle*, Hamburg, 1988
- Szeemann Harald, *Monte Verità. Berg der Wahrheit. Lokale Anthropologie als Beitrag zur Wiederentdeckung einer neuzeitlichen sakralen Topographie*, Electra Editrice, nd
- Tafel Verena, 'Kunsthandel in Berlin vor 1945', *Berliner Kunstblatt*, (Sonderheft: Kunst Konzentriert), 1987, pp 195-225
- Thurn Hans Peter, *Der Kunsthändler. Wandlungen eines Berufes*, Hirmer Verlag, Munich, 1994
- Troy Nancy J, *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier*, Yale University Press, New Haven and London, 1991
- Vömel Alex, 'Alfred Flechtheim, Kunsthändler und Verleger', *Imprimatur*, Vol 5, 1967, pp 90-113

- Urban Martin, *Emil Nolde. Catalogue Raisonné of the Oil-Paintings. Volume One 1895 - 1914*, Sotheby's Publications, 1987
- Vriesen Gustav, *August Macke*, Stuttgart, 1957
- Warnod Jeanine, *La Ruche et Montparnasse*, Paris and Geneva, 1978
- Webster T B L, *Hellenistic Art*, Methuen, London, 1967 (1st publ. Holle Verlag, Baden-Baden, 1966)
- Weiss Peg, *Kandinsky in Munich. The Formative Jugendstil Years*, Princeton University Press, Princeton, New Jersey, 1979
- Werenskiold Marit, *The Concept of Expressionism. Origin and Metamorphoses*, Universitetsforlaget, Oslo, Bergen, Stavanger, Tromsø, 1984
- Wilhelm Karin, 'Die „Musterfabrik“. Büro- und Fabrikgebäude von Walter Gropius' in *Der westdeutsche Impuls 1900 - 1914. Kunst und Umweltgestaltung im Industriegebiet. Die Deutsche Werkbundaussstellung, Köln 1914*, (exh cat), Kölnischer Kunstverein, Köln, 24 Mar - 13 May 1984, pp 143-154
- " *Walter Gropius. Industriearchitekt*, Braunschweig/Wiesbaden, 1983
- Wilkinson Alan G, *The Sculpture of Jacques Lipchitz. A catalogue raisonné. Volume One: The Paris Years, 1910 - 1940*, Thames and Hudson, 1996
- Wigman M, 'The Extraordinary Thing Laban Gave to the Dance', *The New Era*, May 1959, pp 102-103
- " *The Language of Dance*, trans. Walter Sorrell, MacDonald & Evans Ltd, London, 1966
- Winskell Kate, 'The Art of Propaganda: Herwarth Walden and 'Der Sturm', 1914 - 1919', *Art History*, vol 18, no 3, Sept 1995, pp 315-344
- Zacharias Thomas, *Tradition und Widerspruch. 175 Jahre Kunstakademie München*, Munich, 1985
- Zadkine Ossip, *Le Maillet et le Ciseau. Souvenirs de ma vie*, Editions Albin Michel, Paris, 1968
- Zschietzschmann W, *Hellas and Rome. The Classical World in Pictures*, A Zwemmer Ltd, London, 1959

## EXHIBITION CATALOGUES (IN CHRONOLOGICAL ORDER)

- Hope Henry R, *The Sculpture of Jacques Lipchitz*, The Museum of Modern Art, New York, The Walker Art Center, Minneapolis & The Cleveland Museum of Art, April 1954
- Aronson Chil, *Oeuvres d'artistes juifs morts en déportation*, Galerie Zak, Paris, 28 Feb - 12 Mar 1955
- Anon, *Moïse Kogan, 1879 - 1942. Sculptures. Dessins. Gravures* (sic), Galerie Zak, Paris, 26 Nov - 17 Dec 1955
- Hering Dr K H & D M *Katalog Düsseldorfer Kaufleute sammeln moderne Kunst*. Noack, *Ausstellung zum 125 jährigen Bestehen der Industrie- und Handelskammer zu Düsseldorf 1831 - 1956*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 25 May - 15 June 1956
- Anon, *Wilhelm Lehmbruck, 1881 - 1919. Sculpture. Paintings. Drawings. Etchings*, Arts Council of Great Britain, London, 1957
- Werner O H and Günther Schade, *bunte erden in formender hand. Irdenware und Steinzeug vom Mittelalter bis zur Gegenwart*, Heft 14, Schriftenreihe der Staatlichen Galerie Moritzburg Halle (Saale), 1958
- Anon, *Moïse Kogan*, Clemens Sels-Museum, Neuss, 1 May - 3 Jul 1960
- Förster Otto H et al, *Antoine Bourdelle, 1861 - 1929*, Wallraf-Richartz-Kuratorium, Cologne, 1960
- Anon, *The Blue Rider Group*, The Tate Gallery, London, 30 Sept - 30 Oct 1960
- " *Erwerbungen der letzten Jahre: Zur Wiedereröffnung der Kunsthalle Bremen*, Kunsthalle Bremen, Bremen, 1961
- " *Europäische Kunst 1912: Zum 50. Jahrestag der Ausstellung des 'Sonderbundes westdeutscher Kunstfreunde und Künstler' in Köln*, Wallraf-Richartz-Museum, Köln, 12 Sept - 9 Dec 1962
- Schelling Konrad (ed), *Monumenta Judaica. 2000 Jahre Geschichte und Kultur der Juden am Rhein*, Kölnisches Stadtmuseum, 15 Oct 1963 - 15 Feb 1964
- Anon, *Moïsej Kogan*, Galerie Alex Vömel, Düsseldorf, 6 Jul - 31 Aug 1964
- " *Pariser Begegnungen 1904 - 1914. Café du Dôme. Académie Matisse. Lehmbrucks Freundeskreis*, Wilhelm Lehmbruck-Museum der Stadt Duisburg, Duisburg, 16 Oct - 28 Nov 1965



- " *Neue Kunst in der Schweiz zu Beginn unseres Jahrhunderts*, Kunsthaus Zürich, 19 Aug - 24 Sept 1967
- Eichenbaum Pola, *Memorial Exhibition Jewish Artists Who Perished in the Holocaust*, Tel-Aviv Museum, Helena Rubenstein Pavilion, Tel-Aviv, Apr - May 1968
- Hesse Herta, 'Henry van de Velde und sein Verhältnis zu Ruskin, Morris und der englischen Art Nouveau-Bewegung' in *Art Nouveau in England und Schottland*, Karl Ernst Osthaus-Museum, Hagen, Oct 19 - Dec 8, 1968
- Söhn Gerhart, *Vision Russe - Bilder und Graphiken russischer Künstler der klassischen Moderne*, Graphik Salon Gerhart Söhn, Düsseldorf, 25 Jan - 2 Mar 1974
- Anon, *Der Blaue Reiter und sein Kreis (Der Blaue Reiter und die Neue Künstlervereinigung München), Gemälde. Aquarelle. Zeichnungen. Graphik*, 24. Kunstaussstellung Villingen-Schwenningen, 26 Apr - 19 May 1975
- Henkels H (ed), *Otto en Adya Van Rees. Leven en Werk tot 1934*, Centraal Museum, Utrecht & Gemeentemuseum, The Hague, 1975
- Anon, *Auktion Bilder Skulpturen Grafik*, Galerie Schindler Bern, 14/15 Dec 1976
- Meyer Charles S, *Bakst Centenary 1876 - 1976*, The Fine Art Society, Edinburgh/London, 21 Aug - 9 Oct 1976
- Anon, *Memorial in Honor of Jewish Artists Victims of Nazism*, University of Haifa, Israel, 1978
- " *Von Ensor bis Ernst: Druckgraphik im Clemens Sels-Museum, Neuss*, Clemens Sels-Museum, Neuß, 1979
- " *Kogan*, Gemeentemuseum 'De Wieger', Deurne/Singermuseum, Laren, Netherlands, 1979/80
- Söhn Gerhart, *Moissej Kogan*, Graphik Salon Gerhart Söhn, Düsseldorf, May - Jun 1980
- Gollek Rosel, *Franz Marc 1880 - 1916*, Städtische Galerie im Lenbachhaus München/Prestel Verlag, 27 Aug - 26 Oct 1980
- Buddensieg T & H Rogge (eds), *Die Nützliche Künste. Gestaltende Technik und Bildende Kunst seit der Industriellen Revolution*, Berlin, 1981
- Anon, *Kandinsky in Munich 1896 - 1914*, Solomon R Guggenheim Museum, New York, 1982

- " *Hommage à Lehmbruck. Lehmbruck in seiner Zeit*, Wilhelm Lehmbruck Museum, Duisburg, 25 Oct 1981 - 3 Jan 1982
- ter Molen JR, RJ Duinker & AC Funk, *Frans Zwollo sr 1872 - 1945 en zijn tijd/und seine Zeit*, Museum Boymans-van Beuningen, Rotterdam, Gemeetemuseum Arnhem, Karl Ernst Osthaus Museum, Hagen, 18 April - 18 Oct 1982
- Barron Stephanie (ed), *German Expressionist Sculpture*, Los Angeles County Museum of Art, University of Chicago Press/Los Angeles County Museum of Art, 1983
- Herzogenrath Wulf, Dirk Teuber & Angelika Thiekötter (eds), *Der westdeutsche Impuls 1900 - 1914. Kunst und Umweltgestaltung im Industriegebiet: Die Deutsche Werkbund-Ausstellung, Cöln, 1914*, Kölnischer Kunstverein, Köln, 24 Mar - 13 May 1984
- Funk-Jones Anna-Christa and Johann Heinrich Müller (eds), *Der westdeutsche Impuls 1900-1914. Kunst und Umweltgestaltung im Industriegebiet. Die Folkwang-Idee des Karl Ernst Osthaus*, Karl Ernst Osthaus-Museum, Hagen, 25 Mar - 20 May 1984
- Anon, *Der westdeutsche Impuls 1900 - 1914. Kunst und Umweltgestaltung im Industriegebiet. Stadtentwicklung. Ausstellungen*, Von der Heydt-Museum, Wuppertal, 23 Mar - 20 May 1984
- Bollé Michael (ed), *Eldorado. Homosexuelle Frauen und Männer in Berlin 1850 -1950. Geschichte, Alltag und Kultur*, Fröhlich & Kaufmann/Berlin Museum, 26 May - 8 Jul 1984
- Hüneke Andreas, *Im Kampfum die moderne Kunst. Das Schicksal einer Sammlung in der 1. Hälfte des 20. Jahrhunderts*, Staatliche Galerie Moritzburg Halle, 29 Mar - 7 Oct 1985
- Joachimides CM, N Rosenthal & W Schmied (eds), *German Art in the 20th Century: Painting and Sculpture 1905 - 1985*, Royal Academy of Arts, London, Weidenfeld & Nicolson, London/Prestel-Verlag, Munich, 1985
- Silver Kenneth E and Romy Golan, *The Circle of Montparnasse: Jewish Artists in Paris 1905 - 1945*, Universe Books/Jewish Museum, New York, 1985
- Honisch Dieter et al, *1945 - 1985. Kunst in der Bundesrepublik Deutschland*, National Galerie, Staatliche Museen Preußischer Kulturbesitz, Berlin, 27 Sept 1985 - 21 Jan 1986
- Anon, *Pascin and Friends. Art of the Montparnasse Circle. Chagall. Delaunay. Lipchitz. Mané-Katz. Orloff. Rattner. Weber*, Louis Newman Galleries, Beverly Hills, California, Jun 19 - Jul 12 1986
- " *qu'est-ce que la sculpture moderne?*, Musée national d'art moderne, Centre Georges Pompidou, 3 Jul - 13 Oct 1986

- Schade Günther et al (eds), *Expressionisten. Die Avant-Garde in Deutschland 1905 - 1920*, Kupferstichkabinett, Stammhaus der Nationalgalerie, Berlin, 3 Sept - 16 Nov 1986, Henschelverlag Kunst und Gesellschaft, Berlin, DDR, 1986
- Brockhaus Christoph & Thorsten Rodiek (eds), *Das Bild der Frau in der Plastik des 20. Jahrhunderts*, Wilhelm Lehmbruck Museum der Stadt Duisburg, 4 May - 15 Jun 1986
- Apter-Gabriel R (ed), *Tradition and Revolution. The Jewish Renaissance in Russian Avant-Garde Art 1912 - 1928*, Israel Museum Jerusalem, 1987
- Peters Hans Albert & Stephan von Wiese (ed), *Alfred Flechtheim. Sammler, Kunsthändler, Verleger*, Kunstmuseum Düsseldorf, 1987
- Anon, *Der Querschnitt. Ein Schlüssel zur Galerie Vömel*, Galerie Vömel, Düsseldorf, 1987
- Schmidt Werner, *Künstler um Palucca*, Kupferstichkabinett Dresden, 1987
- Schuster Peter-Klaus (ed), *Nationalsozialismus und ‚Entartete Kunst‘*, exh cat, ‚Entartete Kunst‘: Dokumentation zum nationalsozialistischen Bildersturm am Bestand der Staatsgalerie moderner Kunst, Munich, 1987
- Anon, *Stationen der Moderne: die bedeutenden Kunstaussstellungen des 20. Jahrhunderts in Deutschland*, Berlinische Galerie, Nicolaische Verlagsbuchhandlung Benermann, Berlin, 1988
- Beloubek-Hammer Anita, *Mensch-Figur-Raum. Werke Deutsche Bildhauer des 20. Jahrhunderts*, Staatliche Museen zu Berlin, Nationalgalerie, 7 Sept - 30 Oktober 1988
- Barron Stephanie (ed), *German Expressionism 1915 - 1925. The Second Generation*, Prestel-Verlag, Munich/Los Angeles County Museum of Art, 1988
- Levy Thomas & Carl-Jürgen Tohmfor, *Das Café du Dôme und die Académie Matisse*, K F Schimper-Verlag, Schwetzingen, 1988
- Rudloff Martina, *Gerhard Marcks 1889 - 1981. Retrospektive*, Gerhard Marcks-Stiftung, Hirmer Verlag, Munich, 1989
- Lauz Walter Stephan, *Salon und Secession: Zeichnungen und Aquarelle 1880 - 1918*, Städtische Kunsthalle Mannheim, Weinheim: VCH: Alta Humaniora, 1989
- Heller Reinhold et al, *Art in Germany 1909 - 1936. From Expressionism to Resistance. The Marvin and Janet Fishman Collection*, Prestel Verlag, Munich/Milwaukee Art Museum, 1990
- Szeemann Harald, *Zum freien Tanz, zu reiner Kunst. Suzanne Perrottet (1889 - 1983). Mary Wigman (1886 - 1983)*, Museo Comunale di Arte Moderna Ascona, 15 Apr - 10 Jun 1990

- Bloch Peter, Sibylle  
Einholz & Jutta von  
Simson, *Ethos und Pathos. Die Berliner Bildhauerschule 1786 - 1914*,  
Skulpturengalerie der Staatlichen Museen Preußischer Kulturbesitz  
im Hamburger Bahnhof, 19 May - 29 Jul 1990 (2 vols)
- Kampf Avram, *Chagall to Kitaj. Jewish Experience in 20th-Century Art*, Barbican  
Art Gallery/Lund Humphries, London, 1990
- Happel Reinhold (ed), *Der Expressionismus und Westphalen*, Landesmuseum Münster,  
1990
- Barron S (ed), *Degenerate Art: the Fate of the Avant-Garde in Nazi Germany*, Los  
Angeles, 1991
- Tümpel Christian (ed), *Deutsche Bildhauer 1900 - 1945 Entartet*, Karl Robert  
Langewiesche Nachfolger, 1992, various venues in the Netherlands  
and Germany, 28 Sept 1991 - 15 Nov 1992
- Horst-Jörg L (ed), *Will Lammert (1892 - 1957). Plastik und Zeichnungen*, Akademie  
der Künste, Berlin, 1992
- Forde Gerard, *Paul Citroen and Erwin Blumenfeld 1919 - 1939*, Photographers'  
Gallery, London, 1993
- Müller Hedwig & Patricia  
Stöckemann, *"... jeder Mensch ist ein Tänzer". Ausdruckstanz in Deutschland  
zwischen 1900 und 1945*, Anabas Verlag, Gießen, 1993 to  
accompany exhib. *"Weltenfriebe - Jugendglück". Vom  
Ausdruckstanz zum Olympischen Festspiel*, Akademie der Künste,  
Berlin, 2 May -13 Jun 1993
- Rheeden Herbert van, Monique  
Stuers Feenstra & Bettina  
Rijkschroeff, *Paul Citroen. Kunstenaar. Docent. Verzamelaar*, Hannema-de  
Fundatie, Heino/Wijhe, 23 Apr - 26 Jun 1994, Uitgeverij Waanders,  
Zwolle/Hannema-de Stuers Fundatie, Heino/Wijhe, 1994
- Nesbitt Judith, *Venus Re-defined. Sculpture by Rodin, Matisse and Contemporaries*,  
Tate Gallery, Liverpool, London, 1994
- Wyder Bernard, *Lascito Nesto Jacometti. Nesto Jacometti Editore*, Pinacoteca Casa  
Rusca, Locarno, 1994
- " *Lascito Nesto Jacometti. Nesto Jacometti Collezionista*, Pinacoteca  
Casa Rusca, Locarno, 1995
- Vergo Peter & Felicity Lunn, *Emil Nolde*, Whitechapel Art Gallery, 8 Dec 1995 - 25 Feb 1996
- Adelsbach Karin & Andrea  
Firmenich (eds), *Tanz in der Moderne. Von Matisse bis Schlemmer*, Kunsthalle in  
Emden, Stiftung Henri und Eske Nannen, 26 Oct 1996 - 26 Jan  
1997/Haus der Kunst München, 6 Feb - 27 Apr 1997

## REFERENCE WORKS

- Anon, *Dictionary of 20th-Century Art*, Phaidon, London and New York, 1973
- " *The World of Learning 1991*, Europa Publications, London, 1990
- Benezit E, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Librairie Gründ, Tome 6, 1976
- Gordon D E, *Modern Art Exhibitions 1900 - 1916*, 2 vols, Munich, 1974
- Haftmann W, *Malerei des 20. Jahrhunderts*, Munich, 1954
- Hildebrandt Hans, *Die Kunst des 19. und 20. Jahrhunderts*, Akademische Verlagsgesellschaft Athenaion mbH, Wildpark-Potsdam, 1924
- Milner John, *A Dictionary of Russian and Soviet Artists 1420 - 1970*, Antique Collectors' Club, 1993
- Vollmer Hans (ed), *Thieme-Becker Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Vol 21, Verlag von E A Seemann, Leipzig, 1927
- Vollmer Hans, *Allgemeines Lexikon der bildenden Künstler des 20. Jahrhunderts*, Deutscher Taschenbuch Verlag, Oct 1992
- Walther Killy, *Deutsche Biographische Enzyklopädie. Band 3*, Wissenschaftliche Buchgesellschaft, Darmstadt, 1996

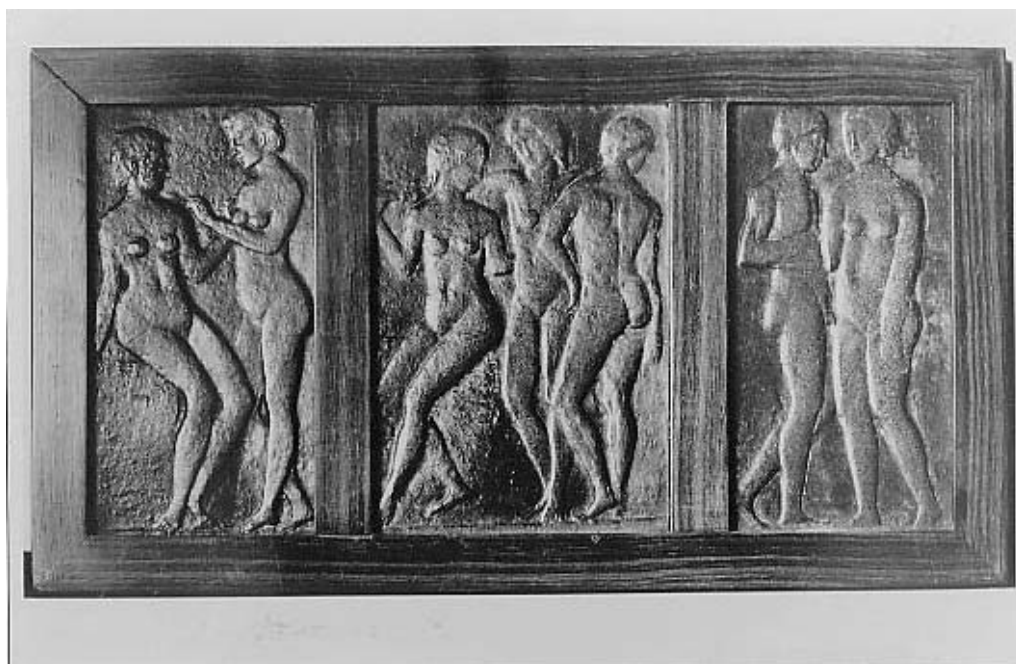


PLATE 1. *Das Goldene Zeitalter*, c 1909, bronze triptych, 16 x 9 cm, 16 x 11 cm + 16 x 9 cm, Städtische Galerie im Lenbachhaus, Munich (R/97)



PLATE 2. *Primavera*, 1909 or before, bronze relief, 17 x 26 cm, formerly Museum Folkwang Hagen (example in private collection) (reproduced in Otto Fischer, *Das Neue Bild*, Delphin-Verlag, Munich, 1912, plate XXVII) (R/104)



PLATE 3. *Kniende/Kniendes Mädchen*, 1910, wood, 93 cm (without base), formerly Museum Folkwang Hagen/Essen, lost in 1937 or during Second World War (reproduced in Otto Fischer, *Das Neue Bild*, Delphin-Verlag, Munich, 1912, plate XXIX) (F-ST/5)





PLATE 4. *Stehende Figur*, 1912 or before, terracotta, 9 cm; *Stehende*, 1912 or before, terracotta, 13.5 cm; *Kniende*, 1912 or before, terracotta, 9 cm and *Kniende*, 1912 or before, terracotta, 8 cm, all Staatliche Galerie Moritzburg Halle (photo: Klaus E Goltz) (examples of last two also in Museum für Kunst und Gewerbe, Hamburg) (F-ST/13, 14, 11 + 8)



PLATE 5. *Zwei Frauen*, 1913, artificial stone, formerly Museum Folkwang Hagen/Essen, lost in *Entartete Kunst* confiscations, 1937 (reproduced in Max Sauerlandt. *Ausgewählte Schriften. Band 2: Aufsätze und Referate, 1912 – 1933*, ed. Heinz Spielmann, Verlag Hans Christians, Hamburg, 1974, ill. 28) (R/163)



PLATE 6. *Zwei stehende Akte*, c 1910-11, bronze relief, 17 x 5 cm, Städtische Galerie im Lenbachhaus, Munich (R/112b)



PLATE 7. Vase, ? 1912 or before, carved red clay, h 14.5 cm, Museum für Angewandte Kunst, Cologne (photo: Rheinisches Bildarchiv, Cologne) (AA/1)



PLATE 8. *Medaille der Neuen Künstlervereinigung Münchens*, 1910, bronze, Ø 2.9 cm, Städtische Galerie im Lenbachhaus (R/105)

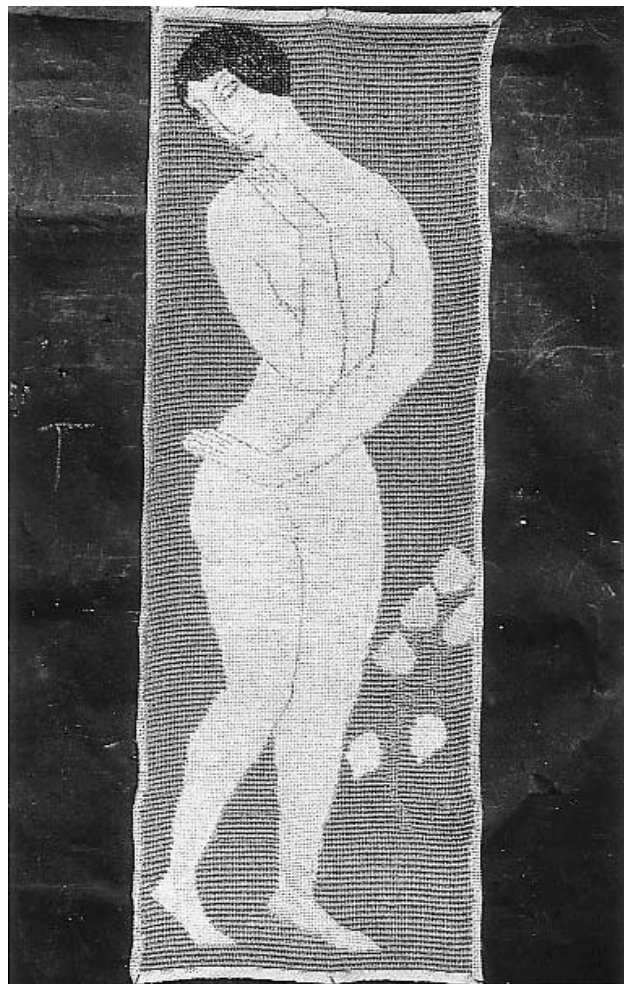


PLATE 9. *Mädchen mit Blütenzweig*, 1927, embroidery, 55.5 x 19 cm, Museum für Angewandte Kunst, Cologne (photo: Rheinisches Bildarchiv, Cologne) (AA/42)



PLATE 10. *Sitzendes Mädchen (Dreiviertelfigur)*, 1933, terracotta, h 17 cm, Museum Ludwig, Cologne (photo: Rheinisches Bildarchiv, Cologne) (F-ST/95)



PLATE 11. *Zwei Tänzende*, ? c 1919-22, woodcut on handmade paper, 32.8 x 22.7 cm on 41.4 x 31.4 cm, Wilhelm Lehmbruck Museum Duisburg (examples also held in other museums) (GW/85)





PLATE 12. *Tanzscene vor Tempel*, ? 1919-22, etching, 16.3 x 14.7 cm, Städtische Galerie im Lenbachhaus, Munich (GW/20)



PLATE 13. *Frauentorso*, 1927, bronze, h 35.5 cm, Museum Ludwig, Cologne (example also in Museum für Kunst und Gewerbe, Hamburg) (photo: Rheinisches Bildarchiv, Cologne) (F-SB/14)



PLATE 14. *Sitzender Frauenakt*, late 1920s/early 1930s, terracotta, 24 cm, Haags Gemeentemuseum, The Hague (F-ST/54)

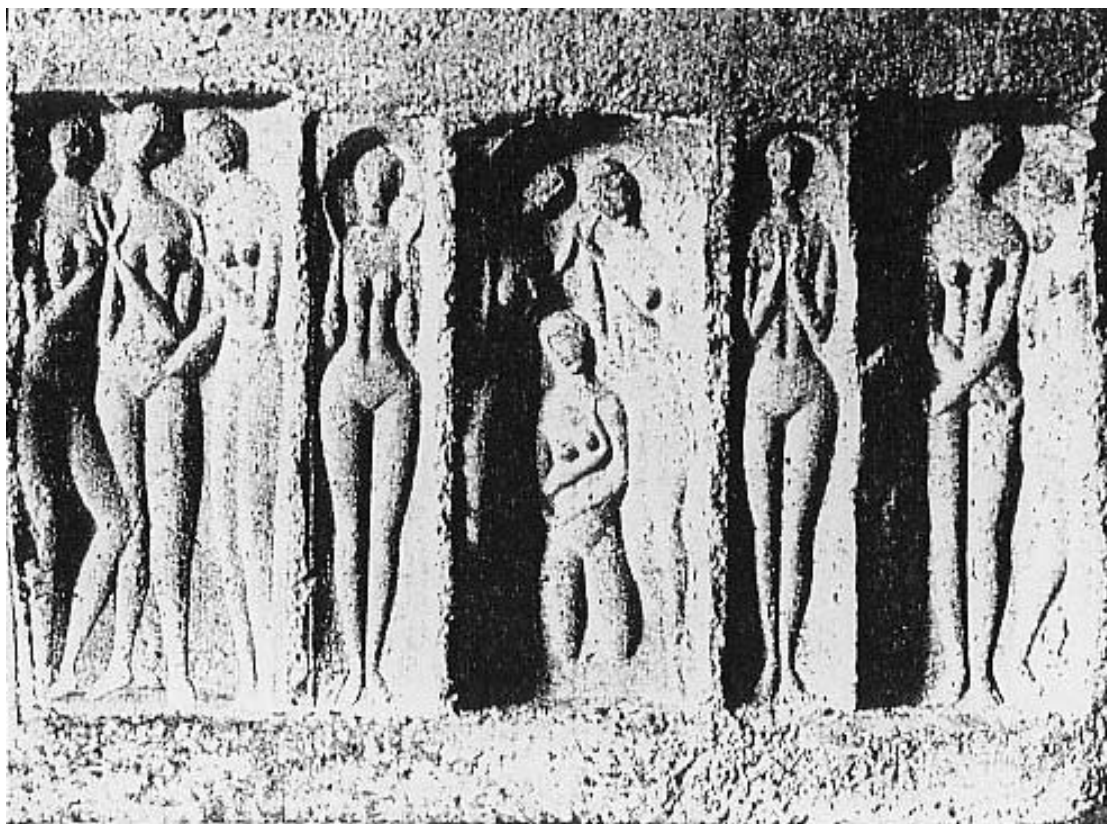


PLATE 15. Relief, 1922 or before, terracotta, dimensions unknown, formerly Georg Reinhart collection (reproduced in *Der Querschnitt*, 1922, p 187 and 1925, opp p 953) (R/175)



PLATE 16. Title page of Alfred Richard Meyer, *Charlotte Bara*, 1921 featuring Moïssy Kogan, *Tanzende Frau*, ? 1919-1921, linocut, dimensions unknown (GW/83)



PLATE 17. *Charlotte Bara*, 1919-1921, woodcut, dimensions unknown (reproduced in Alfred Richard Meyer, *Charlotte Bara*, 1921) (GW/82)



PLATE 18. *Hockender Akt/Erwartung*, ? c 1919-22, linocut, 35.2 x 24.5 cm on 40 x 28 cm, Pinacoteca Casa Rusca, Locarno (Nesto Jacometti bequest) (example also in Landesmuseum Oldenburg) (GW/86)

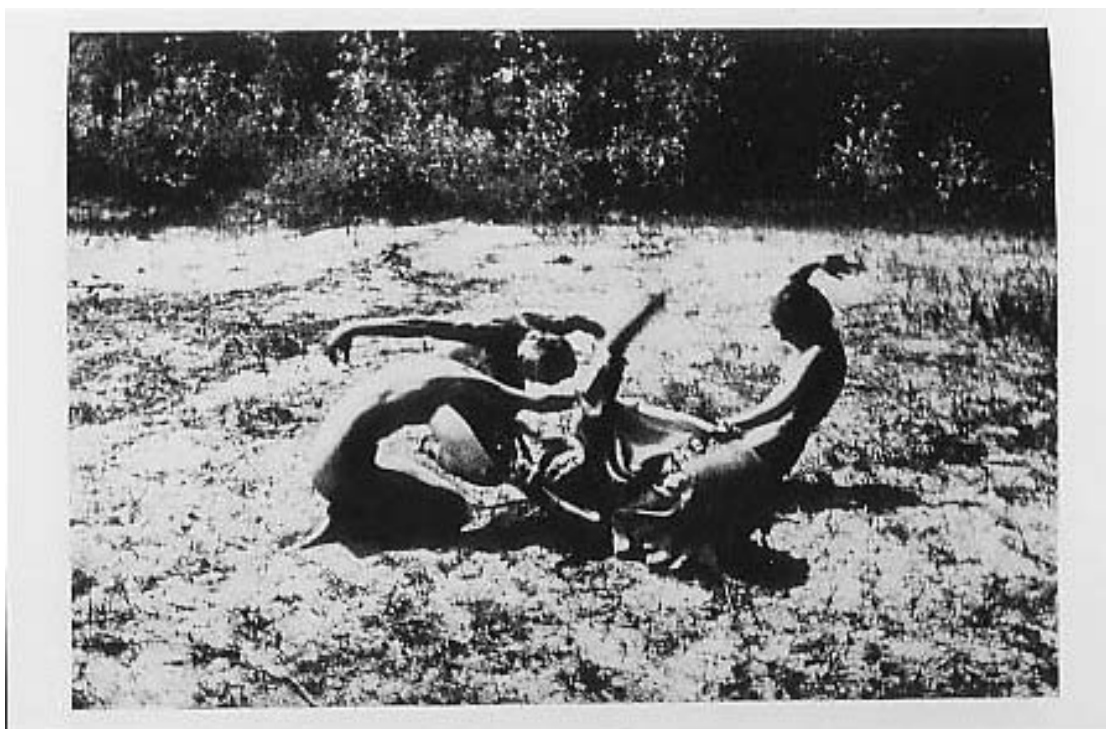


PLATE 19. Dance of Labanschule (reproduced in Hans Brandenburg, *Der Moderne Tanz*, Georg Müller, Munich, 1921)





PLATE 20. Mary Wigman (reproduced in Hans Brandenburg, *Der Moderne Tanz*, Georg Müller, Munich, 1921)



PLATE 21. *Tänzerin*, ? c 1919-21, ? woodcut/linocut, 31.5 x 13.2 cm, Städtische Galerie im Lenbachhaus (example also in Clemens-Sels Museum, Neuß) (GW/84)



PLATE 22. Emil Nolde, *Fliese mit der Darstellung zweier exotischer Tänzerinnen*, 1913, glazed ceramic, 26.5 x 20.7 cm, Staatliche Galerie Moritzburg Halle



PLATE 23. Charlotte Bara performing *Die versunkene Kathedrale* (reproduced in Alfred Richard Meyer, *Charlotte Bara*, 1921)



PLATE 24. Alexander Sacharoff (reproduced in Hans Brandenburg, *Der Moderne Tanz*, Georg Müller, Munich, 1921)



PLATE 25. Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, view of whole complex, 1914 (Bauhaus-Archiv, Berlin, photo: Bayer & Schmölz)

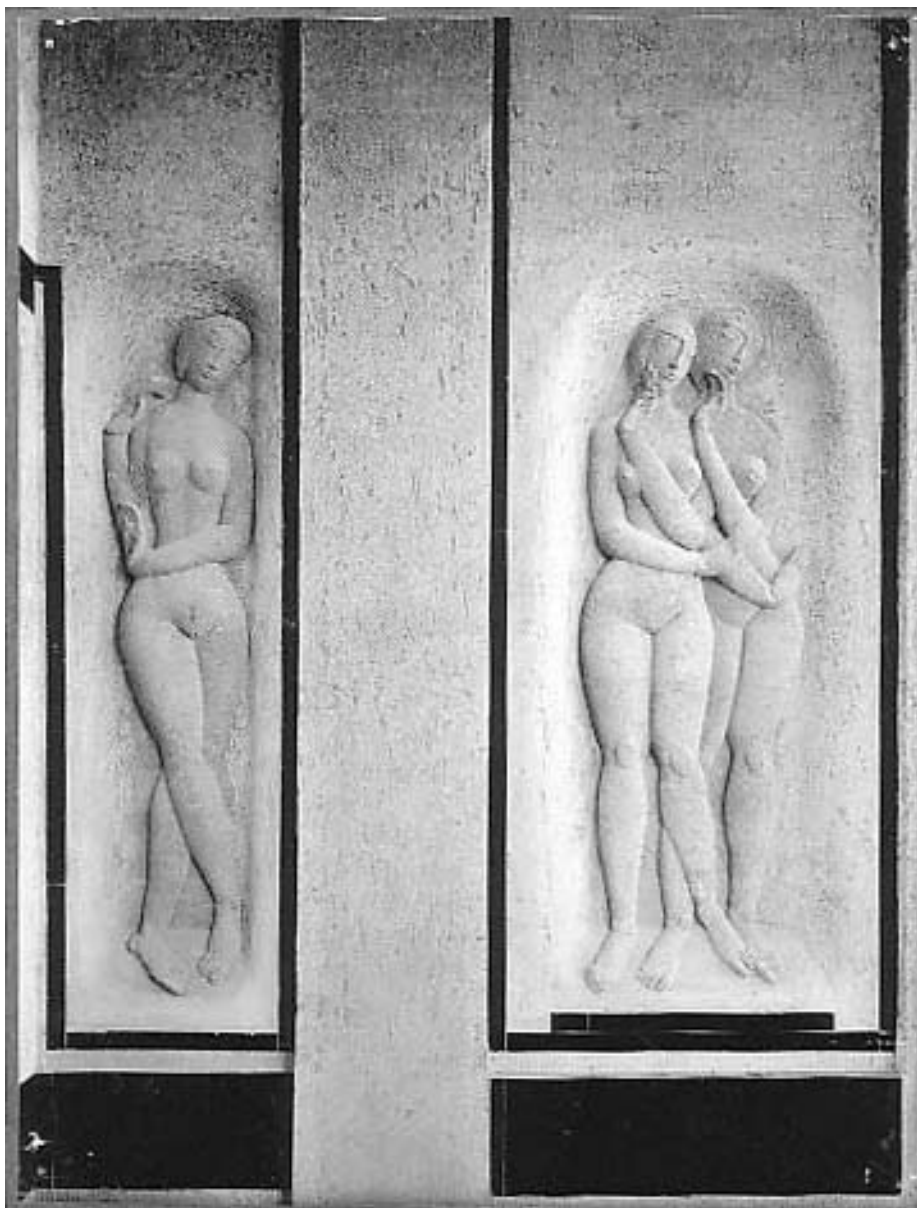


PLATE 26. Reliefs, 1913-14, artificial stone, c 200 x 218 cm, sited in *Vorraum* at entrance to lift, ground floor of Gropius & Meyer's office building, model factory complex for Werkbund Exhibition, Cologne, lost, presumed destroyed 1919 (photo: Bauhaus-Archiv, Berlin) (part of R/167)

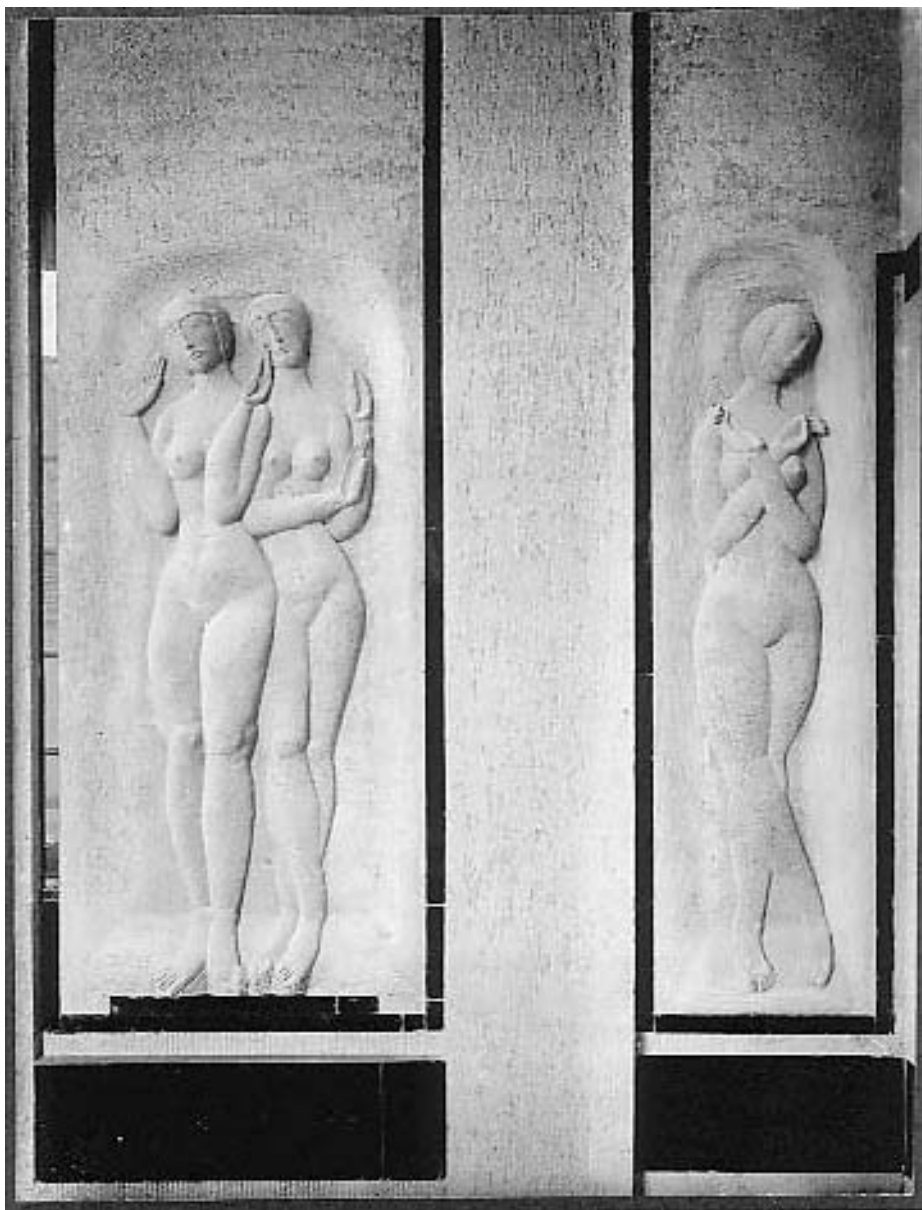


PLATE 27. Reliefs, 1913-14, artificial stone, c 200 x 218 cm, sited in *Vorraum* at entrance to lift, ground floor of Gropius & Meyer's office building, model factory complex for Werkbund Exhibition, Cologne, lost, presumed destroyed 1919 (photo: Bauhaus-Archiv, Berlin) (part of R/167)





PLATE 28. Office building façade with fountain by Georg Kolbe, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914 (photo: Bauhaus-Archiv, Berlin)



PLATE 29. Deutz-Pavillon with sculpture by Hermann Haller, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne, 1914* (photo: Bauhaus-Archiv, Berlin)



PLATE 30. Reliefs, 1913-14, artificial stone, c 200 x 218 cm, sited in *Vorraum* at entrance to lift, ground floor of Gropius & Meyer's office building, model factory complex for Werkbund Exhibition, Cologne, lost, presumed destroyed 1919 (photo: Bauhaus-Archiv, Berlin) (part of R/167)



PLATE 31. Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, side view of office building, 1914 (photo: Bauhaus-Archiv, Berlin)



PLATE 32. Gerhard Marcks, *Arbeitende Männer*, relief, 1914, artificial stone, 250 x 300 cm, entrance to office building, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914 (photo: Bauhaus-Archiv, Berlin)

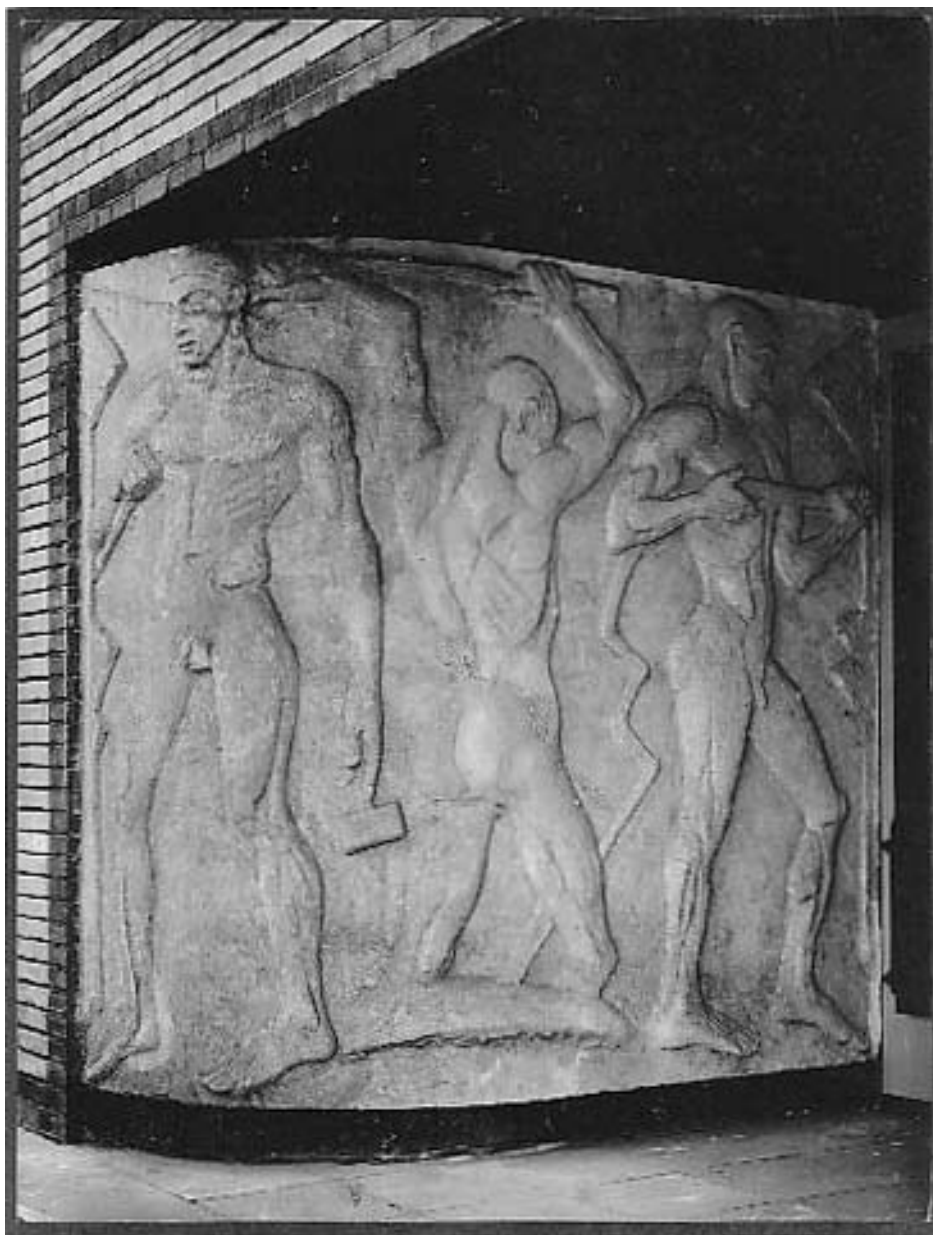


PLATE 33. Richard Scheibe, relief, 1914, artificial stone, 250 x 300 cm, entrance to office building, Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914 (photo: Bauhaus-Archiv, Berlin)

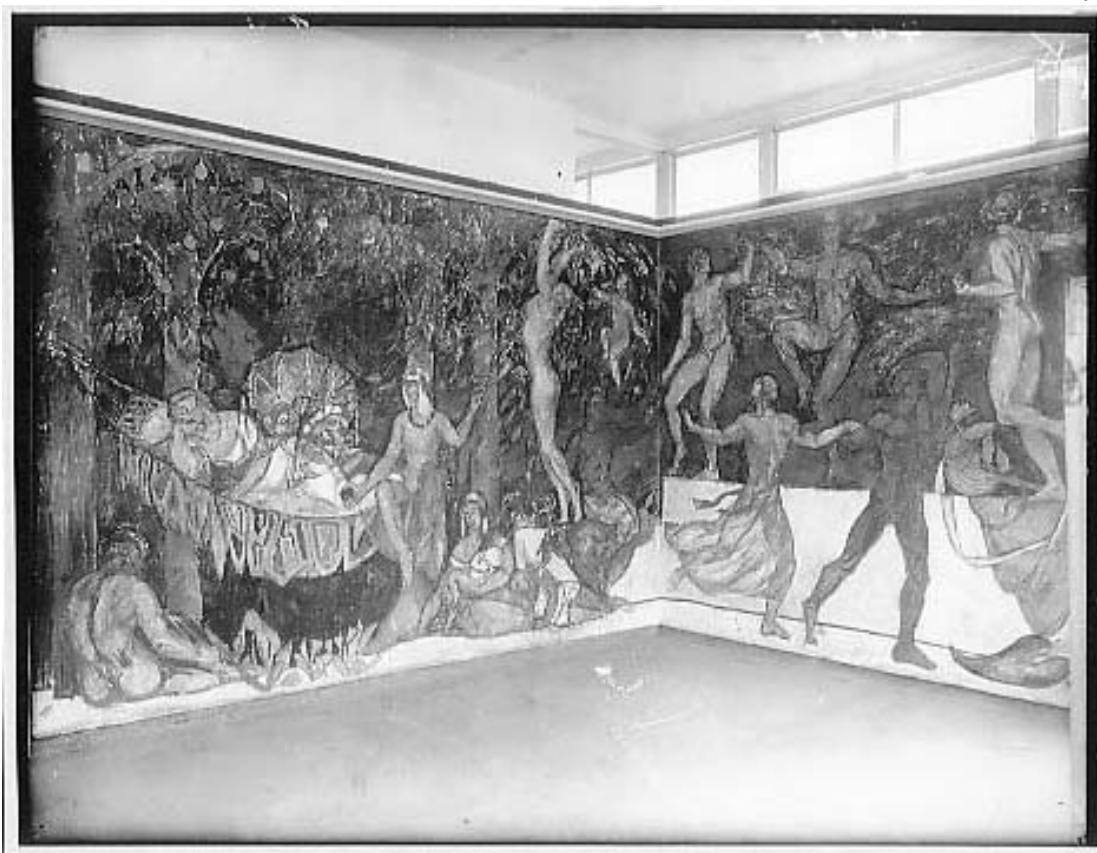


PLATE 34. Otto Hettner, mural, dimensions unknown, roof garden of Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914, presumed destroyed (photo: Bauhaus-Archiv, Berlin)

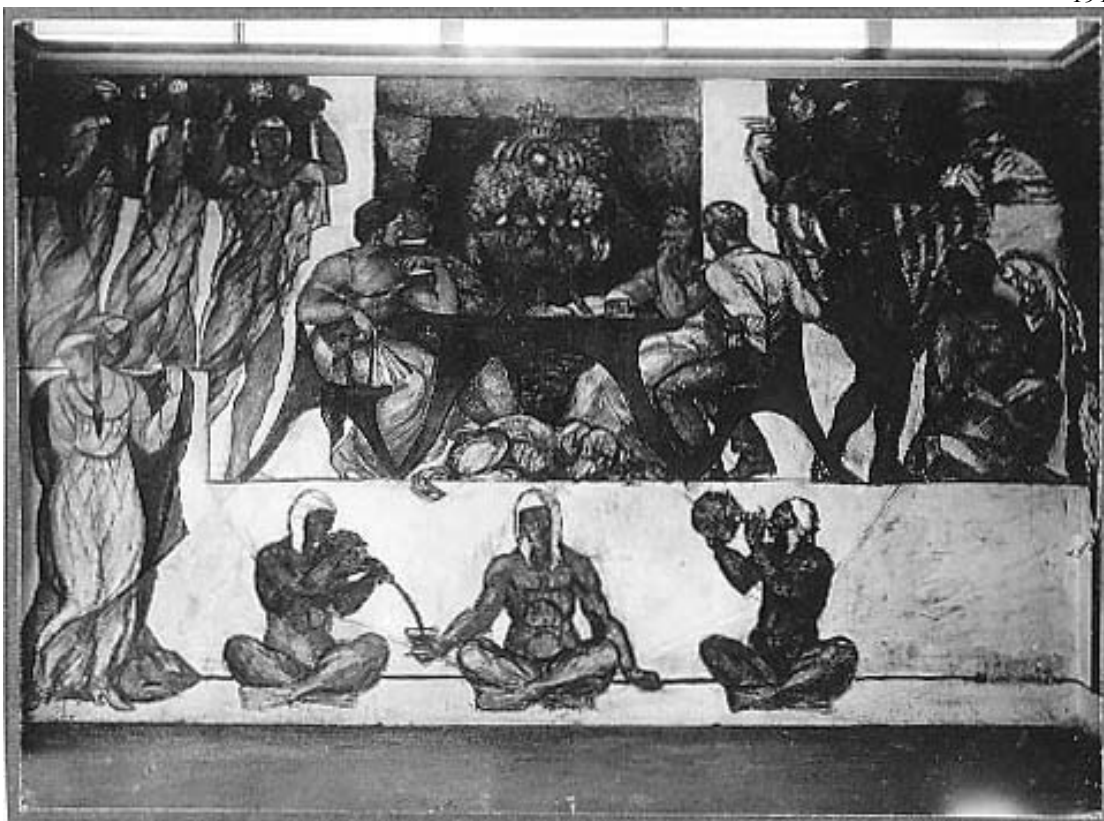


PLATE 35. Otto Hettner, mural, dimensions unknown, roof garden of Walter Gropius & Adolf Meyer, *Model Factory for the Werkbund Exhibition in Cologne*, 1914, presumed destroyed (photo: Bauhaus-Archiv, Berlin)



---

ARTISTIC RADICALISM AND RADICAL CONSERVATISM:  
MOÏSSY KOGAN AND HIS GERMAN PATRONS, 1903 - 1928

**Helen Shiner**

**VOLUME TWO**

**Dissertation submitted as part of the requirement for the degree of Master of Arts in History of Art and Design**

**University of Central England in Birmingham  
Institute of Art and Design  
Department of Art  
School of Theoretical & Historical Studies in Art and Design**

**May 1997**

---

## LIST OF CONTENTS

	page
VOLUME ONE	
List of Illustrations	4
Dedication	7
Acknowledgements	8
Introduction	9
Chapter One            Moïssy Kogan and German Sculpture	22
Chapter Two            Moïssy Kogan, his Dealers, Supporters and Patrons	48
Chapter Three          Moïssy Kogan and Karl Ernst Osthaus	75
Chapter Four <i>Lebensreform</i> and the Dance	100
Chapter Five            Reliefs for the 1914 Werkbund Exhibition	114
Conclusion	128
Bibliography	130
Illustrations	157
VOLUME TWO	
Appendices	3
1.    Exhibitions of Kogan's Works	4
2.    A Chronology of Kogan's Works	11
i)    free-standing sculpture in bronze	12
ii)    free-standing sculpture in terracotta, wood and other materials	29
iii)    reliefs, plaquettes, masks, coins and medals	75
iv)    applied art objects (vases, bowls, cut gems and textile work)	121
v)    graphic works: etchings, woodcuts and linocuts	133

		2
vi)	drawings and lithographs	173
vii)	gouache and watercolours	222
3.	A Chronology of Kogan's Life	223

## APPENDICES

## APPENDIX ONE

## EXHIBITIONS OF KOGAN'S WORK

**Solo Exhibitions**

Jun 1909	Exhibition of <i>Plaketten</i> at Museum Folkwang, Hagen (alongside work of Kandinsky and Jawlensky)
Jul 1909	Gemälde Galerie Heinemann, Munich
Feb 1914	Exhibition of Kogan's drawings, Grossherzogliches Museum für Kunst und Kunstgewerbe Weimar
May 1920	Exhibition of sculpture, embroideries and drawings, Graphischen Kabinett, Kunstmuseum Winterthur
1922	<i>Kogan</i> , Galerie Flechtheim, Düsseldorf
Jan 1923	Galerie Flechtheim, Berlin
15 Apr - 15 May 1923	Kaiser-Friedrich-Museum, Magdeburger Kunstverein <sup>1</sup>
1924	Audretsch, The Hague
12 Jan - Feb 1929	<i>Moissey Kogan. Skulpturen und Zeichnungen</i> , Galerie Flechtheim, Berlin
May 19 - Jun 1937	<i>Moissey Kogan. An Exhibition of Terracottas</i> , Brygos Gallery, London

**Group Exhibitions**

1 Oct - 8 Nov 1908	<i>Salon d'Automne</i> , Paris
Spring 1909	Berlin Secession
1 Oct - 8 Nov 1909	<i>Salon d'Automne</i> , Paris
27 Nov 1909 - 9 Jan 1910	<i>Ausstellung Zeichnender Künstler</i> , Berlin Secession

---

<sup>1</sup> Works shown by Kogan in this exhibition included *Rötelzeichnungen, Holzschnitte, Plastiken, Vasen und Stickereien*. His textile work was said to have been shown here for the first time in Germany (Ernst v. Niebelschütz, *Kunstchronik und Kunstmarkt*, 1922-23, p 588)

1 - 15 Dec 1909	Exhibition of <i>Neue Künstlervereinigung Münchens</i> , Moderne Galerie Thannhauser, Munich <sup>2</sup>
17 Dec 1909 - 20 Jul 1910	Vladimir Izdebsky's <i>International Salon</i> , Odessa/Kiev/St Petersburg/Riga <sup>3</sup>
3 Apr 1910 - ?	? Group exhibition, <i>Kunstverein Essen</i> , Grillohaus am Burgplatz, Essen <sup>4</sup>
mid 1910	<i>Exposition Internationale</i> , Brussels <sup>5</sup>
16 Jul - 9 Oct 1910	<i>Sonderbund westdeutscher Künstler</i> , Städtischer Kunstpalaast, Düsseldorf
1 - 14 Sept 1910	International exhibition of <i>Neue Künstlervereinigung Münchens</i> , Moderne Galerie Thannhauser, Munich <sup>6</sup>
1 Oct - Dec 1910	<i>Neue Secession: Graphische Ausstellung</i> , Galerie Maximilian Macht, Berlin
Dec 1910 - 1911	Vladimir Izdebsky's <i>International Salon II</i> , Odessa
Spring 1911	Berlin Secession
?Dec 1911	Exhibition of <i>Neue Künstlervereinigung Münchens</i> , Munich
1 Feb - 31 Mar 1912	Exhibition of <i>Deutscher Künstlerbund</i> , Kunsthalle Bremen
1912	Berlin Secession
7 Apr - Jun 1912	<i>Jahresausstellung</i> , Leipzig
25 May - 30 Sept 1912	<i>Sonderbund westdeutscher Künstler</i> , Cologne
1 Oct - 8 Nov 1912	<i>Salon d'Automne</i> , Paris
Oct 1912	<i>Neue Kunst. Erste Gesamtausstellung</i> , Galerie H Goltz, Munich

---

<sup>2</sup> From 12 April 1910 this exhibition was shown at the Elberfeld Museum later touring to Barmen, Brunn, Hamburg, Düsseldorf, Wiesbaden, Schwerin and Frankfurt.

<sup>3</sup> This exhibition featured Russian, German and French artists.

<sup>4</sup> Letter to Ada Nolde from Gertrud Osthaus 20.4.1910 (Karl Ernst Osthaus - Emil und Ada Nolde Briefwechsel)

<sup>5</sup> Kogan was represented with his marble bust *Schmerz* (F-ST/1) in the Room for a Reichskommissar, designed by Bernard Stadler, Paderborn of the *Werkstätten für die gesamte Wohnungs-Ausstattung*. He was also asked by the *Werkbund* to participate in a *Plaketten-Ausstellung*. His *Primavera* (R/104) and other plaquettes were very probably shown.

<sup>6</sup> This show toured to Karlsruhe (?), Mannheim (?) and in December to the Folkwang Museum, Hagen. In Jan 1911 the exhibition split between Cassirer, Berlin and the Kunstverein Leipzig.

Aug - Sept 1913	<i>Neue Kunst. II. Gesamtausstellung</i> , Galerie H Goltz, Munich
?Nov - Dec 1913	<i>Internationale Schwarz-Weiss-Ausstellung</i> , Vienna
15 Nov 1913 - 5 Jan 1914	<i>Salon d'Automne</i>
Dec 1913	<i>Hagener Künstler</i> , Museum Folkwang, Hagen
1914	<i>Deutscher Werkbund</i> Exhibition, Cologne
May - ? Aug 1914	<i>Ausstellung von Zeichnungen und Plastiken neuzeitlicher Bildhauer</i> , Kunsthalle Mannheim <sup>7</sup>
1921	Group Exhibitions at Bernheim jeune, Paris and Zurich
Jun 1921	<i>Die Künstler um Karl Ernst Osthaus, Zweite Gedächtnisausstellung</i> , Museum Folkwang, Hagen
Feb 1922	Group exhibition, Kunstmuseum Winterthur <sup>8</sup>
1922	Galerie Flechtheim, Berlin
Mar 1923	Group exhibition of Russian artists, Galerie Flechtheim, Berlin <sup>9</sup>
1923	<i>Freie Sezession</i> , Berlin
1924	<i>Kunst und Künstler bei Flechtheim. Graphik des Verlags der Galerie Flechtheim (und der Galerie Simon, Paris)</i> , Galerie Flechtheim, Düsseldorf/Berlin/Cologne/Frankfurt/Vienna/Galerie Simon, Paris
1925	<i>Exposition Internationale des Arts Décoratifs Industriels et Modernes</i> , Paris
1926	Berlin Secession
Jun - Sept 1926	<i>Internationale Kunstausstellung</i> , Dresden <sup>10</sup>

<sup>7</sup> Also shown at this exhibition were works by de Fiori, Gaul, Albiker, Barlach, Haller, Hoetger, Kolbe, Lehmbruck, Lörcher, Maillol, Minne, Nadelmann, Pechstein, Rodin, Sintenis and Steger. The exhibition was billed for May and June, but the organisers later planned to extend it until the beginning of August. (KEOA: F2/842/5, letter to Osthaus from Storck, dated 3 June 1914). It is not clear whether this extension in fact happened. Kogan appears to have visited in June of that year. He reports to Frau Osthaus that the exhibition is *sehr gut geworden*. (M Osthaus: K10/9-11, nd, (Munich, June 1914?))

<sup>8</sup> Also shown were works by Nolde, Hesse and Stöcklin. (Letter from Kogan to G Reinhart, nd (22/23 Dec 1921) - Stadtbibliothek Winterthur)

<sup>9</sup> This group show featured works by Elie Nadelmann, Moissej Kogan, Eugen Zak, Roman Kramstyk, Bobermann, Hossaïsson, Leon Zak and von Tschelitschew. (*Kunstchronik und Kunstmarkt*, 1922-23, p 497)

21 May 1926 - ?	<i>Salon des Tuileries</i> , Paris
1927	Brummer Gallery, New York
"	<i>Salon des Tuileries</i> , Paris
1928	<i>Salon des Tuileries</i> , Paris
1929	<i>Lebende deutsche Kunst aus rheinischem Privatbesitz</i> , Galerie Flechtheim, Düsseldorf
"	<i>Seit Cézanne in Paris</i> , Galerie Flechtheim, Berlin
"	Galerie Viktor Hartberg, Berlin
"	Duisburg (graphics and small-scale sculpture)
Jan 1930	<i>Sculpteurs et Dessins de Sculpteurs</i> , Galerie Zak, Paris <sup>11</sup>
1930	<i>Kleinplastik</i> , Galerie Flechtheim, Düsseldorf
20 Jan - 15 Feb 1932	Group Exhibition, Esher Surrey Gallery, The Hague <sup>12</sup>
8 - 30 Apr 1933	<i>Regierungskunst 1918 - 1933</i> , Kunsthalle Karlsruhe <sup>13</sup>
Mar - Apr 1934	<i>Tentoonstelling Moissy Kogan, Ottokar Coubine</i> , Kunsthandel J Goudstikker, Amsterdam
?27 Nov 1935 - 25 Jul 1937	<i>Schrenkenskammer</i> , Staatliche Galerie Moritzburg Halle <sup>14</sup>

---

<sup>10</sup> Showing in the sculpture section of this wide-ranging exhibition were works by Bourdelle, Degas, Despiau, Laurens, Maillol, Matisse, Renoir, Rodin, Haller, Picasso, Gutfreund, Manolo, Naum Gabo, Barlach, Belling, Breker, de Fiori, Gaul, Hoetger, Kolbe, Lehmbrock, Marcks, Schreibe, Sintenis, Steger, Albiker, Archipenko, Zadkine. Kogan and Zadkine were shown as Poles, Archipenko being the only one under the heading of Russia.

<sup>11</sup> This exhibition included *faïences de Kogan*, as well as work by Androusov, Arnold, Bourdelle, Mme de Bayser, Despiau, Gimond, Rossi, Manolo, Wlérick, Ilmari, Moryce Lipsyc and Malfray. (*L'Amour de l'art*, no 1, Jan 1930, p 60)

<sup>12</sup> This exhibition included works by Chagall, Bérard, Derain, Kisling, Kogan *et al* (F Meyer, *Marc Chagall. Life and Work*, New York, 1964, p 733, no 925). I am grateful to Adrian Hicken for providing me with this information.

<sup>13</sup> This exhibition was organised by Hans Adolf Bühler, himself an artist and the director of the Kunsthalle and the Kunstakademie Karlsruhe. Open to adults only, the display featured works by Beckmann, Campendonk, Corinth, Dix, Feininger, Liebermann, von Marées, the former Brücke artists, Hofer and Kogan amongst others. Schuster Peter-Klaus (ed), *Nationalsozialismus und ‚Entartete Kunst‘*, exh cat, *‚Entartete Kunst‘: Dokumentation zum nationalsozialistischen Bildersturm am Bestand der Staatsgalerie moderner Kunst*, Munich, 1987, p 98)

<sup>14</sup> The exhibition was organised by Hermann Schiebel, the acting director of the museum, as a permanent display of the modern art collection belonging to the museum. (*ibid*, p 101) It is likely that alongside works by Feininger, Nolde, Marc, Kandinsky, Kirchner and Kokoschka, pieces by Kogan may have been exhibited given the sizeable collection of his works there.



1936	<i>Hedendaagsche Hollandsche Schilderkunst</i> , The Netherlands
Feb 1938	<i>Entartete Kunst</i> exhibition, Berlin <sup>15</sup>
<b>Posthumous Exhibitions</b>	
?1947	Galerie Zak, Paris
1949	<i>Moderne Abteilung - Sammlung Haubrich</i> , Wallraf-Richartz-Museum, Cologne
1950	<i>Werke Europäischer Plastik</i> , Haus der Kunst, Munich
1951	<i>expressionisme. werken uit de verzameling haubrich in het wallraf-richartz-museum te keulen</i> , Stedelijk Museum, Amsterdam
1952	<i>L'Expressionisme dans le Musée Wallraf-Richartz de Cologne</i> , Brussels
1953	Stedelijk Museum, Amsterdam
1954	Musée National d'Art Moderne, Paris
1955	<i>Moderne Meister aus dem Wallraf-Richartz-Museum, Köln, Sammlung Dr J Haubrich</i> , Haus am Waldsee, Berlin
28 Feb - 12 Mar 1955	<i>Oeuvres d'artistes juifs morts en déportation</i> , Galerie Zak, Paris
26 Nov - 17 Dec 1955	<i>Moïse Kogan, 1879 - 1942. Sculptures. Dessins. Gravures</i> (sic), Galerie Zak, Paris
1958	<i>bunte erden in formender hand. Irdenware und Steinzeug vom Mittelalter bis zur Gegenwart</i> , Staatliche Galerie Moritzburg Halle, Halle (Saale)
1960	<i>Moïshe Kogan</i> , Clemens Sels-Museum, Neuß
1961	<i>Erwerbungen der letzten Jahre: Zur Wiedereröffnung der Kunsthalle Bremen</i> , Kunsthalle Bremen
6 Jul - 31 Aug 1964	<i>Moïssej Kogan</i> , Galerie Alex Vömel, Düsseldorf

---

<sup>15</sup> Kogan's work was added to this exhibition at the last minute along with the work of Richard Haizmann (Paul Ortwin Rave, *Kunstdiktatur im Dritten Reich*, Uwe M Schneede (ed), Argon Verlag, Berlin, revised ed 198 (1st publ. 1949), p 115f. It is not known whether his work continued to have a presence in the subsequent tour of the exhibition.

- 16 Oct - 28 Nov 1965 *Pariser Begegnungen 1904 -1914, Café du Dôme. Académie Matisse. Lehmbrucksfreundeskreis, Wilhelm Lehmbruck-Museum der Stadt Duisburg, Duisburg*
- Apr - May 1968 *Memorial Exhibition Jewish Artists Who Perished in the Holocaust, Tel-Aviv Museum, Helena Rubenstein Pavilion, Tel-Aviv*
- 1974 *Der Blaue Reiter im Lenbachhaus, Städtische Galerie im Lenbachhaus, Munich*
- 1973/74 *Vision Russe, Galerie Schindler, Berne & Kunstverein Heidelberg*
- 25 Jan - 2 Mar 1974 *Vision Russe - Bilder und Graphiken rüssischer Künstler der klassischen Moderne, Graphik Salon Gerhart Söhn, Düsseldorf*
- 26 Apr - 19 May 1975 *Der Blaue Reiter und sein Kreis (Der Blaue Reiter und die Neue Künstlervereinigung München). Gemälde. Aquarelle. Zeichnungen. Graphik, 24. Kunstaussstellung Villingen-Schwenningen*
- 1978 *Memorial in Honor of Jewish Artists Victims of Nazism, University of Haifa, Israel*
- 1979 *Von Ensor bis Ernst. Druckgraphik in Clemens Sels-Museum, Clemens Sels-Museum, Neuß*
- 1979/1980 *Kogan, Gemeentemuseum 'De Wieger', Deurne and Singermuseum, Laren, Netherlands*
- May - Jun 1980 *Moissey Kogan, Graphik Salon Gerhart Söhn, Düsseldorf*
- 25 Oct 1981 - 3 Jan 1982 *Hommage à Lehmbruck. Lehmbruck in seiner Zeit, Wilhelm Lehmbruck-Museum Duisburg*
- 1982 *Kandinsky in Munich 1896 - 1914, Solomon R Guggenheim Museum, New York*
- 1985 *The Circle of Montparnasse: Jewish Artists in Paris 1905 - 1945, The Jewish Museum, New York*
- 29 Mar - 7 Oct 1985 *Im Kampfum die moderne Kunst. Das Schicksal einer Sammlung in der 1. Hälfte des 20. Jahrhunderts, Staatliche Galerie Moritzburg Halle (Saale)*
- 1986/7 *Jüdische Künstler - jüdische Themen, Dr Baumberger-Haus, Rendsburg*

1987

*Alfred Flechtheim. Sammler, Kunsthändler, Verleger,*  
Kunstmuseum Düsseldorf, Düsseldorf

Autumn 1987

*Der Querschnitt. Ein Schlüssel zur Galerie Vömel,* Galerie  
Vömel, Düsseldorf

## APPENDIX TWO

## A CHRONOLOGY OF KOGAN'S WORKS

This chronological listing of Kogan's works does not pretend to be a *catalogue raisonné*. It was, however, based on a need for the purposes of this research to establish as much information as possible about extant and lost works by Moïssy Kogan. In many cases, nevertheless, information pertaining to works shown at exhibition has been entered in the listing, without the possibility of ascertaining to which works reference was being made. The titles accorded to Kogan's works have very often been cursory, when given at all. Titles are given in this listing in the language in which they appear in the relevant literature. Where varying dimensions are given for the same piece, both, or all, are given in the order in which the different examples of the work concerned appear in the chronology. Problems of identification are compounded by the fact that many museums have not photographed the works that they hold. This listing includes all sources of visual material as it appears in the literature found to date. \*An asterisk indicates that the work has been photographed by the holding museum. It must be acknowledged that many of the bronze versions of Kogan's work were probably not cast during his lifetime for cost reasons. They are, however, dated here according to stylistic criteria until further work is able to confirm casting details. It is inevitable that there is a degree of duplication in these listings. Future research including better access to the extant works and further identification of exhibition pieces, where possible, will narrow down the chronology. The reader is referred where appropriate to Gerhart Söhn's 'Materialien für ein Werkverzeichnis der Graphik', in his book *Moïssy Kogan. Bausteine zu einer Monographie*, as this is probably the most accessible visual source for works by Kogan. F-SB = free-standing sculpture in bronze; F-ST = free-standing sculpture in terracotta, wood or other material; R = relief; AA = work of applied art; GW = etching, woodcut or linocut; D = drawing or lithograph; P = painting in gouache or watercolour; ins.inf = insufficient information for dating purposes.

## i) FREE-STANDING SCULPTURE IN BRONZE

<b>No</b>	<b>F-SB/1-5</b>
<b>Title(s)</b>	
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1910 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	International Art Exhibition, Odessa, Salon 2, (Izdebsky 'International Salon II) 1910-11, nos 169-173
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/6</b>
<b>Title(s)</b>	<i>Porträtbüste/Portrait of a young woman</i> <sup>1</sup>
<b>Medium/a</b>	cast bronze
<b>Dimensions</b>	46 x 46 x 26 cm <sup>2</sup>
<b>Date</b>	1912 or before
<b>Museum Holding(s)</b>	Stedelijk Museum (Inv No BA 167)*
<b>Illustration(s)</b>	Fischer O, pl XXVIII
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1912, no 893 Deurne/Laren, 1979/80, no 18
<b>Provenance</b>	
<b>Notes</b>	unsigned, undated
<b>Literature</b>	
<b>No</b>	<b>F-SB/7</b>
<b>Title(s)</b>	<i>Little Nude</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	8¼" (21 cm)
<b>Date</b>	1923
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	private collection
<b>Notes</b>	Sold by Dr Ernst Hauswedell, Hamburg, 18 Nov 1967 for (\$450), DM 1.800,-
<b>Literature</b>	

<sup>1</sup> Shortly before this period Kogan had been working on a portrait bust of Frau Gertrud Osthaus. This had been commissioned in marble, but Kogan had experienced problems in finding suitable material. (M Osthaus: K 7, letter from Kogan to K E Osthaus, nd (probably July/August 1910)) It is possible that he might have carried the work out in an alternative material. It is conceivable that this might be work here proposed or a related piece. Certainly portraiture was rare in Kogan's oeuvre.

<sup>2</sup> The Deurne catalogue, 1979/80, gives the dimensions of this as 45 x 45 cm.

<b>No</b>	<b>F-SB/8</b>
<b>Title(s)</b>	<i>Staand naakt</i> (Standing Nude)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1924
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 3
<b>Provenance</b>	
<b>Notes</b>	? Related to F-SB/9 + 10
<b>Literature</b>	
<b>No</b>	<b>F-SB/9</b>
<b>Title(s)</b>	<i>Buste de Femme</i>
<b>Medium/a</b>	gilt bronze
<b>Dimensions</b>	83 cm
<b>Date</b>	(?) 1924 <sup>3</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Sotheby's cat, 20 May 1987, p 30, no 59
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	Signed, stamped with foundry mark <i>Velp Holl cire perdue</i> , 2/3. Price guide: £4,000-6,000. Related to F-SB/10 + F-ST/52. ? Related to F-SB/8.
<b>Literature</b>	
<b>No</b>	<b>F-SB/10</b>
<b>Title(s)</b>	<i>Nude</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	83 x 30 x 12 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Eichenbaum, no 107
<b>Exhibition(s)</b>	Tel-Aviv, 1968, no 107
<b>Provenance</b>	
<b>Notes</b>	2/6. Related to F-SB/9 + F-ST/52. ? Related to F-SB/8.
<b>Literature</b>	
<b>No</b>	<b>F-SB/11</b>
<b>Title(s)</b>	<i>Großer Frauenkopf</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	29 cm
<b>Date</b>	c 1925
<b>Museum Holding(s)</b>	

<sup>3</sup> The proposed dating is based on that of the terracotta version F-ST/52. Kogan stayed for extended periods in the Netherlands in 1924, 1928 and later. As this piece was cast in that country, it is reasonable to assume a related dating. Stylistically, the earliest date seems most appropriate.

<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 16
<b>Provenance</b>	
<b>Notes</b>	signed 3/6. Bronze version of F-ST/57.
<b>Literature</b>	
<b>No</b>	<b>F-SB/12</b>
<b>Title(s)</b>	<i>Mädchen im Faltenrock</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	22 cm <sup>4</sup>
<b>Date</b>	(?) mid-1920s <sup>5</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 65 ?Niehaus, 1936, p 39
<b>Exhibition(s)</b>	Neuß, 1960, no 10
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	related to F-ST/59 + F-SB/61
<b>Literature</b>	
<b>No</b>	<b>F-SB/13</b>
<b>Title(s)</b>	<i>Stehendes Mädchen (Torso)/Kleinplastik</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	28 cm
<b>Date</b>	1926 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Ilmari, 1927, p 358 Söhn, p 65
<b>Exhibition(s)</b>	Neuß, 1960, no 9
<b>Provenance</b>	private collection
<b>Notes</b>	bronze version of F-ST/60
<b>Literature</b>	
<b>No</b>	<b>F-SB/14a/b/c/d/e</b>
<b>Title(s)</b>	a/b) <i>Frauentorso/Torso eines Weibes</i> , c) <i>Nude</i> , d) <i>Baadster</i> (Bather), ?e) <i>Badende</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	a) 35.5 cm, b) 34.7cm, c) 35 x 15 x 15 cm
<b>Date</b>	1927 or before <sup>6</sup>
<b>Museum Holding(s)</b>	a) Museum Ludwig, Cologne (ML76/SK21)* b) Museum für Kunst und Gewerbe, Hamburg (1927.257)*

<sup>4</sup> The Deurne catalogue, 1979/80, gives the size of the piece as 23 x 5.5 cm.

<sup>5</sup> Stylistically this piece is a development of work by Kogan from the early 1920s, such as the relief in the Reinhart Collection (R/175), or indeed, of the bronze reliefs of 1910/11 (R/112 + 113). As it is in the Vecht Collection, one might wish to date it with reference to one of Kogan's stays in Holland. There is a terracotta version (F-ST/59).

<sup>6</sup> Söhn dates this as before 1929, Goudstikker as 1928.

<b>Illustration(s)</b>	a) Söhn, pp 52 + 65 Wallraf-Richartz, 1965, p 160
<b>Exhibition(s)</b>	b) Saldern, p ? a) Neuß, 1960, no 12 c) Tel-Aviv, 1968, no 109 d) Goudstikker, 1934, no 9 ? e) Flechtheim, 1929, no 10
<b>Provenance</b>	a) bought 1929 from artist (or possibly via Flechtheim?) b) bought for RM 1000,- in 1927 from artist, lost in <i>Entartete Kunst</i> confiscation in 1937 and repurchased 1996 from private ownership, North Rhine-Westphalia; c) further example held in Israel presumably?
<b>Notes</b>	a) signed on base: M Kogan, cast by Cire Valsuani Perdue d) Goudstikker catalogue states that examples are held in museums in Cologne and Hamburg ? related to F-SB/21
<b>Literature</b>	a) von der Osten, p 41; Söhn, p 60 e) Scheffler, <i>Kunst und Künstler</i> , 1929, p 244
<b>No</b>	<b>F-SB/15a/b</b>
<b>Title(s)</b>	<i>Kleinplastik/Staand vrouwelijk naakt</i> (Standing female nude)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	23 x 5 cm
<b>Date</b>	1927 or before <sup>7</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	a) Ilmari, p 357 (Photo Régis, Paris, 1927) b) Deurne/Laren, 1979/80, p 60
<b>Exhibition(s)</b>	b) Deurne/Laren, 1979/80, no 14
<b>Provenance</b>	b) private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/16</b>
<b>Title(s)</b>	<i>Torso</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	Paris, 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 11
<b>Provenance</b>	
<b>Notes</b>	Possible relation to F-SB/20 + 24
<b>Literature</b>	

<sup>7</sup> The Deurne catalogue, 1979, dates this as 1920s/30s.



<b>No</b>	<b>F-SB/17</b>
<b>Title(s)</b>	<i>Zittende</i> (Seated female figure)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	Paris, 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 10
<b>Provenance</b>	? Any relation to F-SB/22, 25 or 19
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/18a/b/c/d</b>
<b>Title(s)</b>	a) <i>Staande vrouw met opgeheven armen</i> (Standing woman with raised arms), b) <i>Stehendes Mädchen mit erhobenen Armen</i> , c) <i>Frau mit erhobenen Armen</i> , d) <i>Femmes aux mains levées</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	b) 49 x 17 cm
<b>Date</b>	a) Paris, 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	b) Söhn, p 65 d) Aronson, 1963
<b>Exhibition(s)</b>	a) Goudstikker, 1934, no 12 b) Neuß, 1960, no 13 c) Flechtheim, 1929, no 13 b) Deurne/Laren, 1979/80, no 52
<b>Provenance</b>	b) Vecht Collection
<b>Notes</b>	a), b) & c) may, therefore, be one and the same
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/19</b>
<b>Title(s)</b>	<i>Sitzender Torso</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	22.5 cm
<b>Date</b>	(?) late 1920s
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Levy/Tohmfor, p 18
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	Relates to F-ST/61. ? Relates to F-SB/17
<b>Literature</b>	
<b>No</b>	<b>F-SB/20</b>
<b>Title(s)</b>	<i>Torso I</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1929 or before

<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 9
<b>Provenance</b>	
<b>Notes</b>	Possibly related to F-SB/16, if so, dated Paris, 1928
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/21</b>
<b>Title(s)</b>	<i>Badende</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 10
<b>Provenance</b>	
<b>Notes</b>	? Related to F-SB/14
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/22</b>
<b>Title(s)</b>	<i>Sitzende</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 11
<b>Provenance</b>	
<b>Notes</b>	? Related to F-SB/17
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/23</b>
<b>Title(s)</b>	<i>Stehende Frau</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	Krefeld, 1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 12
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/24</b>
<b>Title(s)</b>	<i>Torso II</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	

<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 14
<b>Provenance</b>	
<b>Notes</b>	? Related to F-SB/16
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/25</b>
<b>Title(s)</b>	<i>Sitzende Frau</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 15
<b>Provenance</b>	
<b>Notes</b>	? Related to F-SB/17
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/26</b>
<b>Title(s)</b>	<i>Kleine Kniende</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 16
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/27</b>
<b>Title(s)</b>	<i>Torso mit Kopf</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	Krefeld, 1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 17
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as F-SB/14e
<b>No</b>	<b>F-SB/28a/b/c</b>
<b>Title(s)</b>	a) <i>Hockende Frau</i> /b) <i>Knieende III</i> /c) <i>Kniender Akt</i>
<b>Medium/a</b>	bronze

**Dimensions** 15.5 cm/15 cm/15.4 x 7.5 cm  
**Date** (?) 1929 or before<sup>8</sup>  
**Museum Holding(s)** a) Museum Ludwig (Inv No ML76/SK207)\*  
**Illustration(s)** a) von der Osten, 1965, p 162  
 c) Vömel, 1987, p 64  
**Exhibition(s)** b) Vömel, 1964, no 6  
 b) ? Flechtheim, 1929, no 16  
 c) Galerie Vömel, Düsseldorf, 1987, no 39  
**Provenance** a) Acquired 1960 from Galerie Zak, Paris for Dr Haubrich  
 Collection. 1976 transferred to Museum Ludwig  
**Notes** a) signed 1/6 right of base, M Kogan  
 b) signed 5/6  
 c) signed 4/6, for sale 1987 for DM 15.000,-  
 Related to F-ST/81, although without arms.

**Literature**

**No** **F-SB/29**  
**Title(s)** *Mädchen mit eingestützter Hand*  
**Medium/a** bronze  
**Dimensions** 19 cm  
**Date** (?) c 1930  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 14  
**Provenance**  
**Notes** signed 3/6  
 Related to F-ST/85

**Literature**

**No** **F-SB/30**  
**Title(s)** *Staannd meisje* (Standing girl)  
**Medium/a** bronze  
**Dimensions** 19 x 6 cm<sup>9</sup>  
**Date** c 1930<sup>10</sup>  
**Museum Holding(s)**  
**Illustration(s)** Deurne/Laren, p 12  
**Exhibition(s)** Deurne/Laren, 1979/80, no 15  
**Provenance** private collection  
**Notes** Related to F-ST/85  
**Literature**

**No** **F-SB/31**  
**Title(s)** *Weiblicher Halbakt*  
**Medium/a** bronze on marble plinth

<sup>8</sup> The 1987 Vömel catalogue dates this as c 1925, but this seems somewhat early stylistically.

<sup>9</sup> The dimensions given are based on a similar terracotta (F-ST/85).

<sup>10</sup> The dating is likewise based on the related terracotta piece.

<b>Dimensions</b>	34 cm (without plinth)
<b>Date</b>	(?) early-mid 1930s
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, M/J, 1980, title page
<b>Exhibition(s)</b>	Graphik Salon Gerhart Söhn, 1980, no 1
<b>Provenance</b>	
<b>Notes</b>	signed Kogan, 2/6. For sale 1980 for DM 6.500,-
<b>Literature</b>	
<b>No</b>	<b>F-SB/32</b>
<b>Title(s)</b>	<i>Knielende</i> (Kneeling Female Figure)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 21
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/33</b>
<b>Title(s)</b>	<i>Staannd vrouwenfiguurtje</i> (Small Standing Female Figure)/ <i>Frauenakt/Vrouwentors</i> (Torso of a Woman)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	37 x 10 cm
<b>Date</b>	Amsterdam, 1933
<b>Museum Holding(s)</b>	Museum Boijmans-van Beuningen, Rotterdam (BEK 1265)
<b>Illustration(s)</b>	Goudstikker, no 20 Deurne/Laren, p 13 Söhn, p 26
<b>Exhibition(s)</b>	Goudstikker, 1934, no 20 Deurne/Laren, 1979/80, no 17
<b>Provenance</b>	Gift to Museum by Mrs S Kramarsky in 1936
<b>Notes</b>	The Goudstikker example may not have been that purchased by Mrs Kramarsky. As in most cases of Kogan's bronze casts, there were probably 6 made in all.
<b>Literature</b>	
<b>No</b>	<b>F-SB/34</b>
<b>Title(s)</b>	<i>Knielende naakt met hoog kapsel</i> (Kneeling figure with raised hair-style)/ <i>Knielend naakt</i> (Kneeling nude)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	30 cm (28 x 8 cm)
<b>Date</b>	(?) c 1933 <sup>11</sup>
<b>Museum Holding(s)</b>	

<sup>11</sup> The dating is based on related works in terracotta and plaster (F-ST/84, 88 + 89).

<b>Illustration(s)</b>	Deurne/Laren, p 57
<b>Exhibition(s)</b>	? Goudstikker, 1934, no 21 Deurne/Laren, 1979/80, no 13
<b>Provenance</b>	private collection
<b>Notes</b>	related versions in terracotta and plaster F-ST/84, 88 and 89
<b>Literature</b>	
<b>No</b>	<b>F-SB/35</b>
<b>Title(s)</b>	<i>Stehendes Mädchen (Torso)</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	34 cm
<b>Date</b>	(?) c 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 65
<b>Exhibition(s)</b>	Neuß, 1960, no 11
<b>Provenance</b>	Collection of Dr Haubrich, Cologne (according to Neuß catalogue). No longer given in list of holdings of Museum Ludwig
<b>Notes</b>	? Related to F-SB/53 or 54
<b>Literature</b>	
<b>No</b>	<b>F-SB/36</b>
<b>Title(s)</b>	<i>Stehende (Torso)</i>
<b>Medium/a</b>	bronze on black marble plinth
<b>Dimensions</b>	41.8 cm (incl plinth)
<b>Date</b>	(?) mid-1930s <sup>12</sup>
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv No 1967/64)*
<b>Illustration(s)</b>	<i>Jahrbuch</i> , 14/15, ill 55
<b>Exhibition(s)</b>	
<b>Provenance</b>	bought 1967 for DM 2.800,-. Gift of Kunstgewerbe-Verein Hamburg.
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/37</b>
<b>Title(s)</b>	<i>Mädchenkopf</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	9 cm
<b>Date</b>	c 1936
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 8
<b>Provenance</b>	

<sup>12</sup> The Hamburg Museum dates this as c 1927. The dating given here stems from the closeness of this piece to late works by Kogan, especially F-ST/125.

**Notes** signed 1/6  
bronze version of F-ST/110

**Literature**

**No** **F-SB/38**  
**Title(s)** [*Figure*]  
**Medium/a** bronze  
**Dimensions** ? c 22 cm  
**Date** 1936 or before  
**Museum Holding(s)**  
**Illustration(s)** Niehaus, p 39  
**Exhibition(s)**  
**Provenance**  
**Notes** ? Related to F-SB/12  
**Literature**

**No** **F-SB/39**  
**Title(s)** *Kniende Frau*  
**Medium/a** bronze  
**Dimensions** 27 cm  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 2  
**Provenance**  
**Notes** signed 5/6  
**Literature**

**No** **F-SB/40**  
**Title(s)** *Knieende I*  
**Medium/a** bronze  
**Dimensions** 18 cm  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustrations**  
**Exhibition(s)** Vömel, 1964, no 4  
**Provenance**  
**Notes** signed 5/6  
**Literature**

**No** **F-SB/41**  
**Title(s)** *Kniende II*  
**Medium/a** bronze  
**Dimensions** 17.5 cm  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**

<b>Exhibition(s)</b>	Vömel, 1964, no 5
<b>Provenance</b>	
<b>Notes</b>	signed 5/6
<b>Literature</b>	
<b>No</b>	<b>F-SB/42</b>
<b>Title(s)</b>	<i>Rückenpartie (Torso) Halbfigur</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	16 cm (no base)
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 6
<b>Provenance</b>	
<b>Notes</b>	Monogramme MK. For sale 1980 for DM 3.500,-
<b>Literature</b>	
<b>No</b>	<b>F-SB/43</b>
<b>Title(s)</b>	<i>Weiblicher Torso (Halbfigur)</i>
<b>Medium/a</b>	bronze on marble plinth
<b>Dimensions</b>	28 cm (without plinth)
<b>Date</b>	ins.inf - (?) poss late 1920s
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 3
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 3
<b>Provenance</b>	
<b>Notes</b>	Monogramme MK. For sale 1980 for DM 5.800,-
<b>Literature</b>	
<b>No</b>	<b>F-SB/44</b>
<b>Title(s)</b>	<i>Rückenakt (Torso) Halbfigur</i>
<b>Medium/a</b>	bronze on marble plinth
<b>Dimensions</b>	12.5 cm
<b>Date</b>	vis.mat - (?) poss late 1920s
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 5
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 5
<b>Provenance</b>	
<b>Notes</b>	Monogramme MK. For sale 1980 for DM 3.750,-
<b>Literature</b>	Only other <i>Rückenakte</i> are F-SB/42 or F-ST/2
<b>No</b>	<b>F-SB/45</b>
<b>Title(s)</b>	<i>Weiblicher Torso (Halbfigur)</i>
<b>Medium/a</b>	bronze on marble plinth
<b>Dimensions</b>	22.5 cm (without plinth)
<b>Date</b>	vis.mat - (?) poss late 1920s
<b>Museum Holding(s)</b>	



**Illustration(s)** Düsseldorf, 1980, no 4  
**Exhibition(s)** Düsseldorf, 1980, no 4  
**Provenance**  
**Notes** Monogramme MK. For sale 1980 for DM 5.800,-  
**Literature**

**No** **F-SB/46**  
**Title(s)** *Vorgebeugte Frau*  
**Medium/a** bronze  
**Dimensions** 21 cm  
**Date** ins.inf

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 13  
**Provenance**  
**Notes** signed 3/6  
**Literature**

**No** **F-SB/47**  
**Title(s)** *Stehende ohne Arme*  
**Medium/a** bronze  
**Dimensions** 24 cm  
**Date** ins.inf

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 12  
**Provenance**  
**Notes** signed 4/6  
**Literature**

**No** **F-SB/48**  
**Title(s)** *Frauentorso*  
**Medium/a** bronze  
**Dimensions** 16 cm  
**Date** ins.inf

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 11  
**Provenance**  
**Notes** signed 1/6  
**Literature**

**No** **F-SB/49**  
**Title(s)** *Stehendes Mädchen*  
**Medium/a** bronze  
**Dimensions** 27.5 cm  
**Date** ins.inf

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 10  
**Provenance**  
**Notes** signed 1/6  
**Literature**

**No** **F-SB/50**  
**Title(s)** *Mädchentorso*  
**Medium/a** bronze  
**Dimensions** 39 cm  
**Date** ins.inf

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 9  
**Provenance**  
**Notes** signed 4/6  
**Literature**

**No** **F-SB/51**  
**Title(s)** *Sitzende*  
**Medium/a** bronze  
**Dimensions** 18 cm  
**Date** ins.inf

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 7  
**Provenance**  
**Notes** signed 3/6  
**Literature**

**No** **F-SB/52**  
**Title(s)** *Stehende*  
**Medium/a** bronze  
**Dimensions** 29 cm  
**Date** ins.inf

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vömel, 1964, no 3  
**Provenance**  
**Notes** signed 3/6  
**Literature**

**No** **F-SB/53**  
**Title(s)** *Standing nude*  
**Medium/a** bronze, dark patina  
**Dimensions** 13¼" (33.7 cm)

**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance** private collection  
**Notes** Sold Parke-Bernet Galleries, New York, 21 May 1969 for (\$375)  
 Same piece or similar to F-SB/54? ? related to F-SB/35

**Literature**

**No** **F-SB/54**  
**Title(s)** *Standing nude*  
**Medium/a** bronze, dark patina  
**Dimensions** 13¼" (33.7 cm)  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance** private collection  
**Notes** Sold Parke-Bernet Galleries, New York, 8 Oct 1969 for (\$200)  
 Same piece or similar to F-SB/53? ? related to F-SB/35

**Literature**

**No** **F-SB/55**  
**Title(s)** *Knielend meisje* (Kneeling girl)  
**Medium/a** bronze  
**Dimensions** 18 x 6 cm<sup>13</sup>  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Deurne/Laren, 1979/80, no 12  
**Provenance** private collection  
**Notes**  
**Literature**

**No** **F-SB/56**  
**Title(s)** *Knielend naakt* (Kneeling nude)  
**Medium/a** bronze  
**Dimensions** 19 x 6 cm

---

<sup>13</sup> There are two lists, which refer to the Deurne/Laren exhibition. One, provided by the Museum de Wieger, is a list of exhibited works (55 in number, plus drawings, woodcuts and etchings). The other, made available by Gerhart Söhn, is a longer list, which appears to be a preparatory listing of works potentially available for this exhibition. To some degree, without visual evidence, it has proved impossible to match up works on each list with those appearing on the other. The first list includes details of dimensions, the second of collectors' identities. Titles for the same work differ on each list and at times no distinction is made between reliefs and free-standing works.

<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 16
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/57</b>
<b>Title(s)</b>	<i>Meisjeskopje/Kop</i> (Small head of girl/Head)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	13 x 9 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 47
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/58</b>
<b>Title(s)</b>	<i>Twée naakten in hoek</i> (Two nudes ?) <sup>14</sup>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	16 x 7 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 43
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/59</b>
<b>Title(s)</b>	<i>Twée naakten in hoek</i> (Two nudes ?) <sup>15</sup>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	15 x 7 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 44
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

<sup>14</sup> It is possible that this is a bronze relief. The Deurne/Laren exhibit listing is rather unclear in this regard.

<sup>15</sup> *idem*.

<b>No</b>	<b>F-SB/60</b>
<b>Title(s)</b>	<i>Vrouwenbuste</i> (Bust of woman)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	14 x 7 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 42
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-SB/61</b>
<b>Title(s)</b>	<i>Staande figuur met gev hdn voor borst</i> (Standing figure with hands folded in front of breast)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	23 x 5.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 9
<b>Provenance</b>	private collection
<b>Notes</b>	? related to F-SB/12
<b>Literature</b>	
<b>No</b>	<b>F-SB/62</b>
<b>Title(s)</b>	<i>Mevrouw Wiegersma</i> (Mrs Wiegersma)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

ii) FREE-STANDING SCULPTURE IN TERRACOTTA, WOOD AND OTHER MATERIALS<sup>1</sup>

<b>No</b>	<b>F-ST/1</b>
<b>Title(s)</b>	<i>Schmerz</i>
<b>Medium/a</b>	marble
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, 1910, p 324 <i>Jahrbuch des Deutschen Werkbundes</i> , 1910(?), p 34 <sup>2</sup> <i>Exposition Internationale</i> , Brussels, 1910 <sup>3</sup>
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Lang-Danoli, 1910, p 325
<b>No</b>	<b>F-ST/2</b>
<b>Title(s)</b>	<i>Klassischer Rückenakt</i>
<b>Medium/a</b>	marble <sup>4</sup>
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	Other <i>Rückenakte</i> by Kogan are F-SB/42 + 44
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/3</b>
<b>Title(s)</b>	<i>Mädchentorso</i>
<b>Medium/a</b>	plaster <sup>5</sup>
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	

<sup>1</sup> It would appear from traceable works that Kogan used material such as wood, marble and plaster very infrequently. Better sense is made of the chronology of such works if they are included in this section.

<sup>2</sup> Two illustrations of this piece show it placed in the *Herrenzimmer*, designed by Max Heidrich, Paderborn, which was produced by the *Werkstätten Bernard Stadler*, also of Paderborn, for the *Exposition Internationale* Brussels, 1910. (*Jahrbuch des Deutschen Werkbundes*, 1910, p 34)

<sup>3</sup> This piece was shown in a room described as a Room for a Reichskommissar designed by Stadler - cf above. It was insured for MK 2.000,-. (Letter from Stadler to Kuth, 18 Jan 1910, KEOA: F1/756/9)

<sup>4</sup> The medium of this piece is apparent from letters held in the Karl Ernst Osthaus Archive: F1/572/14 and 15.

<sup>5</sup> *idem*.

<b>Literature</b>	as above
<b>No</b>	<b>F-ST/4</b>
<b>Title(s)</b>	<i>Une Egyptienne</i>
<b>Medium/a</b>	granite
<b>Dimensions</b>	
<b>Date</b>	early 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1909, no 863 <i>NKVM</i> , Dec 1910
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Neumann, 1910
<b>No</b>	<b>F-ST/5</b>
<b>Title(s)</b>	<i>Kniende/Kniendes Mädchen</i>
<b>Medium/a</b>	wood <sup>6</sup>
<b>Dimensions</b>	100 cm (93 cm without base)
<b>Date</b>	summer - late 1910
<b>Museum Holding(s)</b>	Museum Folkwang Hagen/Essen - now lost <sup>7</sup>
<b>Illustration(s)</b>	Fischer, pl XXIX Gordon, p 203, no 827 ?Gollek, p 403
<b>Exhibition(s)</b>	Berlin Secession, 1911, no 316 <i>NKVM</i> , 1911/12, no 49 <i>Sonderbund</i> , 1912, 597 <sup>8</sup>
<b>Provenance</b>	Museum Folkwang Hagen (1912 cat, no 23) <sup>9</sup> Museum Folkwang Essen (1929 cat, no 20) lost <sup>10</sup>
<b>Notes</b>	signed on base - M Kogan
<b>Literature</b>	<i>Rhein.-westf. Zeitung</i> , 21 Dec 1910

<sup>6</sup> In a letter to Osthaus of July 1910, Kogan speaks of wishing to carry out this work in pear wood. (M Osthaus: K7 - nd (after 7 July 1910))

<sup>7</sup> This was damaged in transit from the *Sonderbund* exhibition. The *empor gestreckten Fingerspitzen* were broken off. A claim for insurance was made and Mk 250,- was received in compensation. (KEOA: (Letter dated 16.1.1913 to Herrn W Klug, Kunsthandlung Abels, Cologne, KEOA: S 8)

<sup>8</sup> This was shown as a loan of the Museum Folkwang Hagen.

<sup>9</sup> Gordon refers to the 1912 catalogue of holdings of the Museum Folkwang Hagen, *Moderne Kunst. Plastik, Malerei, Graphik. Band I* as an exhibition catalogue. (Gordon D E, *Modern Art Exhibitions 1900 - 1916*, 2 vols, Munich, 1974) There was no such exhibition in Hagen of this name at this time.

<sup>10</sup> This sculpture does not appear on the lists of works confiscated by the *Entartete Kunst* committee in July and August 1937. Other important modern art holdings of the museum were stored in the bomb-proof *Archivkeller des Neuen Verwaltungsgebäude* belonging to the Krupp concern. Works stored in the museum cellars suffered flood damage in March 1945 and many pieces suffered as a consequence. These and other storage/hiding places were the victims of theft. ('Stadtchronik 1943' reproduced in Ulrike Köcke (ed), *Dokumentation zur Geschichte des Museum Folkwang 1912 - 1945*, Museum Folkwang Essen, 1983, p 153)

<b>No</b>	<b>F-ST/6</b>
<b>Title(s)</b>	<i>Büste</i>
<b>Medium/a</b>	marble <sup>11</sup>
<b>Dimensions</b>	
<b>Date</b>	1910 or after
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	mentioned as a commission - not known if it was ever completed <sup>12</sup>
<b>Literature</b>	
<b>No</b>	<b>F-ST/7</b>
<b>Title(s)</b>	<i>Kopf</i>
<b>Medium/a</b>	walnut
<b>Dimensions</b>	
<b>Date</b>	1911 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>NKM</i> , 1911/12, no 50
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/8a/b</b>
<b>Title(s)</b>	a) <i>Kniende</i> b) <i>Sitzendes nacktes Mädchen mit erhobener Linken</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	a) 8 cm b) 7.8 cm
<b>Date</b>	1912 or before <sup>13</sup>

<sup>11</sup> Kogan speaks in July 1910 of planning to order some Greek marble in order to carry out this work. He hopes *die Büste zu meinen schönsten Arbeiten zu gestalten*. (M Osthaus: K7 - nd (after 7 July 1910))

<sup>12</sup> In letter of 7 July 1910 from Osthaus to Kogan, Osthaus mentions having problems acquiring the material for this private commission. He asks Kogan to order the marble, which he will reimburse. (KEOA: F1/575/19) It is not clear whether this commission was in fact ever completed. It certainly did not feature in the holdings list for the Museum Folkwang in 1912, although it is likely that it was intended for private use.

<sup>13</sup> There has been much disagreement over the dating of this set of terracotta figures. Söhn (p 57) dates them as c 1920; *Das Kunstblatt* mentions the acquisition of *Acht kleine Figürchen (Terrakotta), 1918* ('Die ‚Kunst der Lebenden‘ in den Deutschen Museen', *Das Kunstblatt*, III, 1919 (Kraus Reprint, Nendeln/Liechtenstein, 1978, p 235)); Halle, 1958 has c 1920 (O H Werner & Günther Schade, *bunte erden in formender hand. Irdenware und Steinzeug vom Mittelalter bis zur Gegenwart*, Heft 14, Schriftenreihe der Staatlichen Galerie Moritzburg Halle (Saale), 1958; the Museum für Kunst und Gewerbe Hamburg dates most of Kogan's works, with certain exceptions, as c 1910 and finally Hüneke prefers, as does the author, a date of c 1912 (Andreas Hüneke, *Im Kampf um die moderne Kunst. Das*



<b>Museum Holding(s)</b>	a) Staatliche Galerie Moritzburg Halle (Inv No Ke 283)* b) Museum für Kunst und Gewerbe Hamburg (Inv No 1923.49)
<b>Illustration(s)</b>	a) Hüneke, 1985, p 29 b) Saldern, p?
<b>Exhibition(s)</b>	?a) or b) <i>Sonderbund</i> , 1912, <sup>14</sup> ?a) or b) <i>Salon d'Automne</i> 1912, no 894 <sup>15</sup> a) Halle, 1958, no 355 Halle, 1985, no 55
<b>Provenance</b>	b) ? Kunstmuseum Winterthur, May 1920 a) purchased Kunsthandlung Goltz, Munich, 1918 for Mk 100,- by Sauerlandt. b) bought from artist 24.7.1923 by Sauerlandt
<b>Notes</b>	not signed
<b>Literature</b>	Sauerlandt, <i>Genius</i> , 1919, p 258-9 Rewald, Galerie Zak catalogue, Paris, 1955
<b>No</b>	<b>F-ST/9a/b</b>
<b>Title(s)</b>	a) <i>Stehende/Figiürchen/Figur (Stehende)</i> b) <i>Mädchen im Faltenrock mit erhobenem Arm/Stehendes Mädchen mit Schleier</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	a) 13.5 cm b) 13 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	a) as above (Inv No Ke 287)* b) as above (Inv No 1923/48)
<b>Illustration(s)</b>	a) Sauerlandt, <i>Genius</i> , 1919, p 257 b) as above
<b>Exhibition(s)</b>	?a) or b) <i>Sonderbund</i> , 1912, ?a) or b) <i>Salon d'Automne</i> 1912, no 894 b) ? Kunstmuseum Winterthur, May 1920 a) Halle, 1958, no 357 Halle, 1985, no 58
<b>Provenance</b>	b) Neuß, 1960, no 14 a) as above b) as above
<b>Notes</b>	not signed, hollow
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/10a/b</b>
<b>Title(s)</b>	a) <i>Stehende/Figiürchen</i>

---

*Schicksal einer Sammlung in der 1. Hälfte des 20. Jahrhunderts*, Staatliche Galerie Moritzburg Halle, Halle, 29 Mar - 7 Oct 1985) - cf note 14.

<sup>14</sup> Eleven terracotta figures were shown by Kogan at the *Sonderbund* exhibition of this year (nos 1189-1199). It has, however, not been possible to verify which of the figures known were involved.

<sup>15</sup> Ten small terracotta figures were shown at the *Salon d'Automne* by Kogan. Again it is not possible to verify which were exhibited.

<b>Medium/a</b>	b) <i>Mädchen im Faltenrock mit gekreuzten Armen</i>
<b>Dimensions</b>	terracotta
<b>Date</b>	a) + b) 13.5 cm
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	a) as above (Inv No Ke 289)*
<b>Exhibition(s)</b>	b) as above (Inv No 1923.47)
	as above
	?a) or b) <i>Sonderbund</i> , 1912,
	?a) or b) <i>Salon d'Automne</i> 1912, no 894
	b) ? Kunstmuseum Winterthur, May 1920
	a) Halle, 1958, no 357
	Halle, 1985, no 60
	b) Neuß, 1960, no 15
<b>Provenance</b>	a) as above
	b) as above
<b>Notes</b>	as above
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/11a/b</b>
<b>Title(s)</b>	a) <i>Kniende</i>
	b) <i>Kleine Sitzende/Kniefigur eines ruhenden nackten Mädchens</i>
<b>Medium/a</b>	terracotta - reddish
<b>Dimensions</b>	a) 9 cm
	b) 9.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	a) as above (Inv No Ke 284)*
	b) as above (Inv No 1923.50)
<b>Illustration(s)</b>	as F-ST/8
<b>Exhibition(s)</b>	as F-ST/9
	a) Halle, 1958, no 355
	Halle, 1985, no 56
	b) Neuß, 1960, no 16
<b>Provenance</b>	a) as above
	b) as above
<b>Notes</b>	not signed
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/12a/b</b>
<b>Title(s)</b>	a) <i>Weiblicher Torso/Weiblicher Halbfigur</i>
	b) <i>Sitzendes nacktes Mädchen</i>
<b>Medium/a</b>	terracotta with very fine glaze
<b>Dimensions</b>	a) 27 cm
	b) 27.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	a) as above (Inv No 880)*
	b) as above (Inv No 1923.44).
<b>Illustration(s)</b>	a) as F-ST/9, p 254
	b) as above

<b>Exhibition(s)</b>	as F-ST/10 ? Mannheim, 1914, no 244 a) Halle, 1958, no 354 Halle, 1985, no 62
<b>Provenance</b>	a) as above, for RM 400,- b) Acquired 1923 as 'exchange'. Lost in <i>Entartete Kunst</i> confiscations.
<b>Notes</b>	not signed, hollow
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/13</b>
<b>Title(s)</b>	<i>Stehende Figur/Kleine Stehende</i>
<b>Medium/a</b>	terracotta - on small base
<b>Dimensions</b>	9 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	Staatliche Galerie Moritzburg Halle (Inv No Ke 286)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above Halle, 1958, no 356 Halle, 1985, no 57
<b>Provenance</b>	as F-ST/8a)
<b>Notes</b>	not signed
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/14</b>
<b>Title(s)</b>	<i>Stehende/Stehende Figur</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	13.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No 881)*
<b>Illustration(s)</b>	as F-ST/9
<b>Exhibition(s)</b>	as above Halle, 1958, no 356 Halle, 1985, no 61
<b>Provenance</b>	as above
<b>Notes</b>	not signed, base hollowed out, restored
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/15</b>
<b>Title(s)</b>	<i>Figur (Stehende)</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	13.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No Ke 288)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above Halle, 1985, no 59
<b>Provenance</b>	as above

<b>Notes</b>	not signed, hollow
<b>Literature</b>	
<b>No</b>	<b>F-ST/16</b>
<b>Title(s)</b>	<i>Kleine Sitzende mit angezogenen Beinen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	9 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv No 1923.45)
<b>Illustration(s)</b>	Sauerlandt, <i>Aufsätze. Bd 2</i> , ill 28 (right) Saldern, p ?
<b>Exhibition(s)</b>	<i>Sonderbund</i> 1912 <i>Salon d'Automne</i> , 1912, no 894 Neuß, 1960, no 19
<b>Provenance</b>	Bought from artist 24.7.1923
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/17</b>
<b>Title(s)</b>	<i>Kleine Stehende mit erhobenem Arm/Stehende Figur eines nackten Mädchens</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	6.4 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No 1923.51)
<b>Illustration(s)</b>	Saldern, p ?
<b>Exhibition(s)</b>	as above Neuß, 1960, no 20
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/18</b>
<b>Title(s)</b>	<i>Kleine Sitzende III/Kniefigur eines ruhenden nackten Mädchens mit hoch gescheiteltem Haar</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	9.3 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No 1923.46)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above Neuß, 1960, no 17
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	as above

<b>No</b>	<b>F-ST/19</b>
<b>Title(s)</b>	<i>Kleine Sitzende III</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	8 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as F-ST/16
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	Neuß, 1960, no 18
<b>Notes</b>	private collection
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/20</b>
<b>Title(s)</b>	<i>Terrakottafigürchen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	early 1912 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Berlin Secession 1912, no 311
<b>Provenance</b>	
<b>Notes</b>	very probably related to the above series of small terracotta figures held at Halle and Hamburg
<b>Literature</b>	
<b>No</b>	<b>F-ST/21 + 22</b>
<b>Title(s)</b>	<i>Kleinplastik (x 2)</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	early 1912 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Leipzig 1912, nos 879a + b
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>F-ST/23</b>
<b>Title(s)</b>	<i>Terrakotten</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	formerly Museum Folkwang Hagen <sup>16</sup>

<sup>16</sup> In a letter to Sauerlandt of 28 Jul 1919, Osthaus mentions the *Verlagskatalog 'Folkwang'* and the photographs of works by Kogan. It has not proved possible to locate a copy of this publication. Speaking

<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Hagener Künstler</i> , Dec 1913
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>F-ST/24</b>
<b>Title(s)</b>	<i>Torse d'une femme</i>
<b>Medium/a</b>	plaster
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1913, no 1091 ? Mannheim , 1914, no 247
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/25</b>
<b>Title(s)</b>	<i>Weiblicher Torso</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1914 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Mannheim, 1914, no 244
<b>Provenance</b>	
<b>Notes</b>	? related to F-ST/12
<b>Literature</b>	
<b>No</b>	<b>F-ST/26</b>
<b>Title(s)</b>	<i>Frauentorso</i>
<b>Medium/a</b>	plaster
<b>Dimensions</b>	
<b>Date</b>	1914 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Mannheim, 1914, no 247
<b>Provenance</b>	
<b>Notes</b>	? related to F-ST/24
<b>Literature</b>	

---

of the terracottas in the Museum's possession he says *es ist eine gewisse Anzahl davon hier vorhanden*. (KEOA: F2/190/3/1). Perhaps the payment of Mk 501,- on 7 Jan 1914 to Kogan from the Folkwang is for these pieces (KEOA: V25). It is likely that the works were very closely related to those in the Museums at Halle and Hamburg, which were purchases made by Sauerlandt.

**No** F-ST/27  
**Title(s)** *Staannd vrouwefiguurtje* (Standing female figure)  
**Medium/a** cement  
**Dimensions**  
**Date** Zurich, 1920  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Goudstikker, 1934, no 1  
**Provenance**  
**Notes**  
**Literature**

**No** F-ST/28-34  
**Title(s)** *7 Tonfigürchen*  
**Medium/a** terracotta  
**Dimensions**  
**Date** Switzerland, 1920  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Winterthur, May 1920<sup>17</sup>  
**Provenance**  
**Notes**  
**Literature**

**No** F-ST/34A  
**Title(s)** *kleine Rundplastik*<sup>18</sup>  
**Medium/a** terracotta  
**Dimensions**  
**Date** Lausanne, 1921  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**No** F-ST/35  
**Title(s)** *Knieender, weiblicher Akt*  
**Medium/a** terracotta  
**Dimensions** 28.5 cm

---

<sup>17</sup> Kogan speaks of exhibiting these terracottas at the Kunstmuseum Winterthur. He says that some of them were illustrated in *Genius*, by which he means in Sauerlandt's article on his work, 'Tonfigürchen', Vol 1, 1919, pp 254-259. (letter from Kogan to G Reinhart, Figino, 8 Mar 1920 - Stadtbibliothek Winterthur)

<sup>18</sup> This work was offered to G Reinhart in July 1921. Kogan suggested a price of Swiss frs 250 - 300,-. He stated that the mould was broken so that it would be a single example. (letter from Kogan to G Reinhart, Zurich, 15 Jul 1921 - Stadtbibliothek Winterthur)

<b>Date</b>	Switzerland, 1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Georg Reinhart Collection - 45P. Acquired 10 Oct 1921 from the artist <sup>19</sup>
<b>Notes</b>	
<b>Literature</b>	Reinhart, <i>Katalog</i> , 1922, p 35
<b>No</b>	<b>F-ST/36-45</b>
<b>Title(s)</b>	<i>10 Sculpturen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	Switzerland, 1921-early 1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Kunstmuseum Winterthur, Feb 1922
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/46</b>
<b>Title(s)</b>	<i>Terrakotta</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1922 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Der Querschnitt</i> , 1922, p 187
<b>Exhibition(s)</b>	Flechtheim, 1922
<b>Provenance</b>	Edelstein Collection, The Hague
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/47</b>
<b>Title(s)</b>	<i>Torso</i>
<b>Medium/a</b>	?terracotta
<b>Dimensions</b>	
<b>Date</b>	1922 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1922, p 465
<b>Exhibition(s)</b>	Hildebrandt, p 28
<b>Provenance</b>	?Flechtheim, 1922
<b>Notes</b>	
<b>Literature</b>	

---

<sup>19</sup> Reinhart paid frs 500,- for this piece. Kogan was living at Hadlaubstr. 17, Zurich at the time.



<b>No</b>	<b>F-ST/48</b>
<b>Title(s)</b>	<i>Weibliche Figur</i>
<b>Medium/a</b>	?terracotta
<b>Dimensions</b>	described as <i>Kleinplastik</i>
<b>Date</b>	1922 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1922, p 460
<b>Exhibition(s)</b>	?Flechtheim, 1922
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/49</b>
<b>Title(s)</b>	<i>Kauernde</i>
<b>Medium/a</b>	?terracotta
<b>Dimensions</b>	? also <i>Kleinplastik</i>
<b>Date</b>	1922 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1922, p 466
<b>Exhibition(s)</b>	? Flechtheim, 1922
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/50</b>
<b>Title(s)</b>	<i>Vrouwekop</i> (Head of a Woman)
<b>Medium/a</b>	terracotta (reddish)
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1924
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 2
<b>Provenance</b>	
<b>Notes</b>	Fired in Gouda. Probably identical to F-ST/51.
<b>Literature</b>	
<b>No</b>	<b>F-ST/51</b>
<b>Title(s)</b>	<i>Mädchenkopf</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	28 cm
<b>Date</b>	?1924
<b>Museum Holding(s)</b>	Clemens-Sels Museum*
<b>Illustration(s)</b>	Neuß, 1960, p 19
<b>Exhibition(s)</b>	?Goudstikker, 1934, no 2 Neuß, 1960, no 30 Duisburg, 1965, no 150
<b>Provenance</b>	

<b>Notes</b>	Probably identical to F-ST/50 <sup>20</sup>
<b>Literature</b>	
<b>No</b>	<b>F-ST/52</b>
<b>Title(s)</b>	<i>Torso</i>
<b>Medium/a</b>	?terracotta
<b>Dimensions</b>	? 83 cm <sup>21</sup>
<b>Date</b>	? 1924 <sup>22</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Der Querschnitt</i> , June 1925, opp p 449
<b>Exhibition(s)</b>	?Flechtheim, 1922 or 1923 ? Dresden, 1926, no 86 <sup>23</sup>
<b>Provenance</b>	Galerie Flechtheim, 1925 private collection in The Hague.
<b>Notes</b>	Bronze and gilt bronze versions: F-SB/10 + F/SB/9 and possibly F-SB/8.
<b>Literature</b>	
<b>No</b>	<b>F-ST/53</b>
<b>Title(s)</b>	<i>Frauenfigur (Kniestück)</i>
<b>Medium/a</b>	grogged clay ( <i>Schamotte</i> )
<b>Dimensions</b>	22.5 cm <sup>24</sup>
<b>Date</b>	c 1924/26
<b>Museum Holding(s)</b>	Haags Gemeentemuseum (Inv No B-2-1947)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 21
<b>Provenance</b>	Bought from collection of Jos. Gosschalk, 1947,
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/54</b>
<b>Title(s)</b>	<i>Sitzender Frauenakt</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	24 cm <sup>25</sup>
<b>Date</b>	c 1924/26 <sup>26</sup>
<b>Museum Holding(s)</b>	as above (Inv No B-1-1953)

<sup>20</sup> The Clemens-Sels Museum was unable to provide information from its inventories.

<sup>21</sup> Based on bronze and gilt bronze versions (F-SB/10 + 9).

<sup>22</sup> As the gilt bronze version was cast in the Netherlands, it probably dates from 1924 or 1928, the dates of Kogan's stays in that country. 1924 is perhaps more likely in stylistic terms and given the date of the article in *Der Querschnitt*, which features this work.

<sup>23</sup> No 861 at Dresden was described as being in *Kunststein*, h 1,00m.

<sup>24</sup> The Deurne catalogue gives this a size of 22 x 8 cm and records it erroneously as a holding of the Boijmans-van Beuningen Museum.

<sup>25</sup> The Deurne catalogue describes this as 24.5 x 6.5 cm in size.

<sup>26</sup> This is the date given by the museum. Stylistically, however, it accords better with works from the late 1920s and early 1930s.

<b>Illustration(s)</b>	Deurne/Laren, p 16 Söhn, p 36
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 34
<b>Provenance</b>	Acquired 1953 from Kunstzaal Santee Landweer, Amsterdam.
<b>Notes</b>	? related to F-ST/73
<b>Literature</b>	
<b>No</b>	<b>F-ST/55</b>
<b>Title(s)</b>	<i>Porträt Frau von Holtwang</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1925 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1925, p 324
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/56</b>
<b>Title(s)</b>	<i>Hockende mit erhobenem Arm/Steinplastik</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	15.5 cm
<b>Date</b>	1925 or before
<b>Museum Holding(s)</b>	Landesmuseum Oldenburg (Inv No 4121)
<b>Illustration(s)</b>	Goll, 1925, p 322
<b>Exhibition(s)</b>	<i>Exposition Internationale</i> , Paris, 1925 Neuß, 1960, no 26
<b>Provenance</b>	bought for M 100,- from Kunsthandlung Nierendorf, Düsseldorf
<b>Notes</b>	glazed, hollow
<b>Literature</b>	
<b>No</b>	<b>F-ST/57a/b/c/d</b>
<b>Title(s)</b>	a) + c) <i>Mädchenkopf/Frauenkopf</i> b) <i>Frauenkopf</i> d) <i>Vrouwekop</i> (Head of a Woman)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	30 cm (without base) <sup>27</sup>
<b>Date</b>	late 1925 or before <sup>28</sup>

<sup>27</sup> The Museum Ludwig and Halle examples do not have bases, whilst the Goudstikker example is on a rectangular plinth and the one in Rendsburg on a circular one.

<sup>28</sup> Rendsburg and Cologne date it c 1926, as does Söhn, whilst Goudstikker dates it Paris, 1927. Sauerlandt, *Der Kreis*, 1926, p 334 speaks of its purchase 6 months previously by the Cologne Museum. Presumably it was lost in *Entartete Kunst* confiscations, as the existing example in that museum was purchased in 1960.

<b>Museum Holding(s)</b>	a) Wallraf-Richartz Museum, Cologne. (Old Inv No 20(186)M). (Inv No ML76/SK204)* b) Staatliche Galerie Moritzburg Halle (Inv No Ke 879)* c) Museum für jüdische Kunst und Kultur Rendsburg (Inv No 1986/2032)
<b>Illustration(s)</b>	Sauerlandt, <i>Der Kreis</i> , 1926, p 336 Ilmari, 1927, p 360 Michel, 1928, p 291 Basler, 1928, p 13 Kubsch, 1928/9, p 250 Flechtheim, 1929 Goudstikker, 1934, p 360 a) Söhn, p 38 von der Osten, p 161 c) 'Das Museum für jüdische Kunst..', Neumünster, 1988, p 296
<b>Exhibition(s)</b>	<i>Salon des Tuileries</i> , May 1926 Flechtheim, 1929, no 1 Goudstikker, 1934, no 4 a) Neuß, 1960, no 34 <sup>29</sup> b) <i>Internationale Kunstausstellung Dresden</i> , 1926, no 863 <sup>30</sup> Halle, 1958, no 353 Halle, 1985, no 63 c) Rendsburg, 1986/7, one of nos 18-23
<b>Provenance</b>	a) Bought late 1925/early 1926. Lost in <i>Entartete Kunst</i> confiscations? Repurchased 1960 from Galerie Zak, Paris for Haubrich collection. 1976 transferred to Museum Ludwig. b) Bought 1926 for M 800,- from <i>Internationale Kunstausstellung Dresden</i> , 1926. c) Acquired with funds from Kultusministerium Kiel, 1986.
<b>Notes</b>	not signed, made in 2 halves and joined, hollow. Example in bronze: F-SB/11
<b>Literature</b>	Sauerlandt, <i>Der Kreis</i> , p 334 Ilmari, pp 56 + 360 Scheffler, <i>Kunst und Künstler</i> , 1929, p 244 von der Osten, 1965, p 40f
<b>No</b>	<b>F-ST/58</b>
<b>Title(s)</b>	<i>Weiblicher Torso</i>
<b>Medium/a</b>	<i>Kunststein</i>
<b>Dimensions</b>	100 cm
<b>Date</b>	1926 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Dresden, 1926, no 861

<sup>29</sup> Described as belonging to Galerie Zak at this point. The height is given as 29 cm.

<sup>30</sup> Or might this be the head belonging to no 861? (see F-ST/58, note 29) A confusion may lie in the fact that Sauerlandt refers both to the broken-off head and the bust as *Kopf*.

<b>Provenance</b>	
<b>Notes</b>	31
<b>Literature</b>	
<b>No</b>	<b>F-ST/59</b>
<b>Title(s)</b>	<i>Staande vrouwenfigur</i> (Standing Figure of a Woman)/ <i>Vrouw met gekruiste armen</i> (Woman with folded arms)
<b>Medium/a</b>	red clay/chamotte on black base
<b>Dimensions</b>	22 x 5.5 cm
<b>Date</b>	? mid-1920s <sup>32</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Deurne/Laren, p 20
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 10
<b>Provenance</b>	private collection
<b>Notes</b>	related to F-SB/12
<b>Literature</b>	
<b>No</b>	<b>F-ST/60</b>
<b>Title(s)</b>	<i>Weiblicher Torso/Kleinplastik</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1926 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Sauerlandt, <i>Der Kreis</i> , 1926, p 337 Michel, 1928, p 292 Schwartz, 1954, no 19 Aronson, 1963
<b>Exhibition(s)</b>	<i>Salon des Tuileries</i> , 1926 ?Flechtheim, 1929, nos 4 or 5
<b>Provenance</b>	
<b>Notes</b>	? Related to F-SB/13
<b>Literature</b>	Sauerlandt, <i>Der Kreis</i> , 1926, p 335
<b>No</b>	<b>F-ST/61</b>
<b>Title(s)</b>	a) <i>Sitzendes Mädchen/Sitzende (Torso)</i> b) <i>Sitzende</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	a) 22 x 6 x 8.5 cm b) 21.3 cm
<b>Date</b>	? 1926-28 <sup>33</sup>
<b>Museum Holding(s)</b>	a) Kunsthalle Hamburg (Inv No 1956/42)*

<sup>31</sup> Sauerlandt reports from Dresden, July 1926 that the head belonging to this torso had been broken off in transit to the exhibition. He hoped that the Museum at Halle might buy the head and arranged for it to go to Halle for a few days. (*Im Kampf*, p 228). See footnote 27.

<sup>32</sup> The Deurne/Laren catalogue, 1979, has 20s/30s.

<sup>33</sup> The Museum at Rendsburg has late 1920s.

	b) Museum für jüdische Kunst und Kultur Rendsburg (Inv No 1987/1163)*
<b>Illustration(s)</b>	a) Galerie Zak, 1955 Hamburg, 1959, p 192 Aronson, 1963, p 254 Söhn, pp 61 + 65 Syamken, p 245
<b>Exhibition(s)</b>	b) as F-ST/57c ? Goudstikker, 1934, no 5 a) Galerie Zak, 1955 Neuß, 1960, no 22 b) Rendsburg, 1986/7
<b>Provenance</b>	a) Acquired for Hamburger Kunstsammlungen 1956 <sup>34</sup> b) Acquired from estate of sculptor, Hebroni, with funds from Kultusministerium Kiel - in 1987?
<b>Notes</b>	Related to F-SB/19. ? Related to F/ST/73
<b>Literature</b>	Syamken, pp 244-5
<b>No</b>	<b>F-ST/62</b>
<b>Title(s)</b>	<i>Torso</i>
<b>Medium/a</b>	? terracotta
<b>Dimensions</b>	? c 33 cm
<b>Date</b>	1927
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Ilmari, 1927, p 359 Michel, 1928, p 293 <i>L'Amour de l'Art</i> , supplement, June 1928, p 15 <i>Salon des Tuileries</i> , 1928
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	related to F-ST/63 + 75
<b>Literature</b>	
<b>No</b>	<b>F-ST/63</b>
<b>Title(s)</b>	<i>Torso/Frauentorso</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	33.5 x 10 cm
<b>Date</b>	1927
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Kunst und Künstler</i> , 27, 1929, p 243 Engelmann, <i>Torso</i> , no 28 Deurne/Laren, p 28 Flechtheim, 1929, no 2 Deurne/Laren, 1979/80, no 2
<b>Exhibition(s)</b>	
<b>Provenance</b>	private collection
<b>Notes</b>	related to F-ST/62 + 75

<sup>34</sup> Syamken has *aus dem Nachlaß des Künstlers* (Syamken Georg, 'Die dritte Dimension' - Plastiken, Konstruktionen, Objekte. Bestandskatalog der Skulpturenabteilung der Hamburger Kunsthalle, Hamburg, 1988, p 244. Was this sold through the Galerie Zak, Paris?

<b>Literature</b>	Scheffler, <i>Kunst und Künstler</i> , 1929, p 244
<b>No</b>	<b>F-ST/64</b>
<b>Title(s)</b>	<i>Sitzende</i>
<b>Medium/a</b>	?terracotta
<b>Dimensions</b>	
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Ilmari, 1927, p 361
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	Figure related to F-ST/65, 66 + 68 in terms of posture with arms and full-length legs
<b>Literature</b>	
<b>No</b>	<b>F-ST/65</b>
<b>Title(s)</b>	<i>Weibliche Figur/Geknieltd vrouwelijk naakt</i> (Kneeling female nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	26.5 x 13.2 x 12 cm
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	private collection on loan to Museum de Wieger, Deurne (Inv No B87083)*
<b>Illustration(s)</b>	Deurne/Laren, p 11 ? Söhn, p 65
<b>Exhibition(s)</b>	?Neuß, 1960, no 24 (Vecht Collection) Deurne/Laren, 1979/80, ? no 3 or 6
<b>Provenance</b>	Long term loan to museum since 1987 from private holding
<b>Notes</b>	Closely related to F-ST/66 + 68, related to F-ST/67
<b>Literature</b>	
<b>No</b>	<b>F-ST/66</b>
<b>Title(s)</b>	<i>Weibliche Figur/Sitzender Torso/Nude</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	27 cm
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Ilmari, 1927, p 356 Michel, 1928, p 290 Roth, 1961, no 410, 875 ? Söhn, p 65
<b>Exhibition(s)</b>	? Neuß, 1960, no 24 (Vecht Collection)
<b>Provenance</b>	
<b>Notes</b>	Closely related to F-ST/65, related to F-ST/67 + 103
<b>Literature</b>	

<b>No</b>	<b>F-ST/67</b>
<b>Title(s)</b>	<i>Sitzender Torso</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	27 cm
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Kubsch, 1928/9, p 250 Flechtheim, 1929 (exh cat) Galerie Vömel, 1987, p 29
<b>Exhibition(s)</b>	Flechtheim, 1929, no 3 ?Goudstikker, 1934, no 5 ?Galerie Vömel, Düsseldorf, 1987, no 40
<b>Provenance</b>	private collection
<b>Notes</b>	related to F-ST/65, 66 + 68
<b>Literature</b>	as F-ST/63
<b>No</b>	<b>F-ST/68</b>
<b>Title(s)</b>	<i>Weibliche Figur, Sitzende</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	28 cm
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	Karl Ernst Osthaus Museum Hagen (Inv No K3336)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: MK. Made in two halves, join roughly disguised. Closely related to F-ST/65 + 66, related to F- ST/67
<b>Literature</b>	
<b>No</b>	<b>F-ST/69</b>
<b>Title(s)</b>	<i>Weiblicher Torso mit abgeflächter Rückseite</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	20 cm
<b>Date</b>	late 1920s <sup>35</sup>
<b>Museum Holding(s)</b>	Museum Ludwig, Cologne (Inv No ML76/SK213)*
<b>Illustration(s)</b>	von der Osten, 1965, p 163
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1960 form Galerie Zak, Paris for Haubrich Collection. 1976 transferred to Museum Ludwig
<b>Notes</b>	
<b>Literature</b>	von der Osten, p 41

---

<sup>35</sup> The Museum Ludwig dates this piece as c 1928 based on F-ST/63, but the dimensions and proportions are different and do not allow such a certain dating.



<b>No</b>	<b>F-ST/70</b>
<b>Title(s)</b>	<i>Akt (Fragment)/Weiblicher Torso, die Arme in die Hüften gestemmt</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	18 cm
<b>Date</b>	c 1928 <sup>36</sup>
<b>Museum Holding(s)</b>	Museum Ludwig (Inv No ML76/SK214)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 39
<b>Provenance</b>	Acquired 1960 from Galerie Zak, Paris for Haubrich Collection. Transferred 1976 to Museum Ludwig.
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/71</b>
<b>Title(s)</b>	<i>Bildnis Frau Elisabeth Stolterfoht</i>
<b>Medium/a</b>	Cement
<b>Dimensions</b>	30 cm
<b>Date</b>	c 1928
<b>Museum Holding(s)</b>	Museum für Kunst und Kulturgeschichte Lübeck (Inv No 1964/25) <sup>37</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Presumably acquired 1964
<b>Notes</b>	Frau Stolterfoht may have been a collector of Kogan's work <sup>38</sup>
<b>Literature</b>	
<b>No</b>	<b>F-ST/72</b>
<b>Title(s)</b>	<i>Naakt (Nude)</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 13
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<sup>36</sup> This is the Museum's dating. The author has not seen a reproduction of this piece.

<sup>37</sup> Unfortunately, the Museum für Kunst und Kulturgeschichte Lübeck was unable to provide information from its inventories. Information is based here on Söhn.

<sup>38</sup> In a letter to Kogan of 7 January 1930, Sauerlandt mentions that a Frau Stolterfoht had just delivered from Lübeck a vase by Kogan (AA/3) (Sauerlandt, *Im Kampf*, p 349)

<b>No</b>	<b>F-ST/73</b>
<b>Title(s)</b>	<i>Zittende</i> (Seated female figure)
<b>Medium/a</b>	terracotta <sup>39</sup>
<b>Dimensions</b>	
<b>Date</b>	1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 5
<b>Provenance</b>	
<b>Notes</b>	? related to F-ST/54
<b>Literature</b>	
<b>No</b>	<b>F-ST/74</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Torso</i>
<b>Medium/a</b>	grogged clay ( <i>Schamotte</i> )
<b>Dimensions</b>	15 cm
<b>Date</b>	c 1927 <sup>40</sup>
<b>Museum Holding(s)</b>	Museum Ludwig (Inv No ML76/SK209)*
<b>Illustration(s)</b>	von der Osten, p 163
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1960 from Galerie Zak, Paris for Haubrich Collection. 1976 transferred to Museum Ludwig.
<b>Notes</b>	
<b>Literature</b>	as F-ST/69
<b>No</b>	<b>F-ST/75</b>
<b>Title(s)</b>	<i>Torso</i>
<b>Medium/a</b>	<i>Kunststein</i>
<b>Dimensions</b>	32.7 cm
<b>Date</b>	1929 or before <sup>41</sup>
<b>Museum Holding(s)</b>	Museum für Kunst und Kulturgeschichte Lübeck (Inv No 1929/24)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Presumably bought 1929
<b>Notes</b>	related to F-ST/62 + 63
<b>Literature</b>	
<b>No</b>	<b>F-ST/76</b>
<b>Title(s)</b>	<i>Sitting Girl</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1929 or before

<sup>39</sup> Given in Goudstikker catalogue, 1934 as *wit gebakken klei*.

<sup>40</sup> Relates to F-ST/64. Museum Ludwig dates it as 1928-29, relating it to F-ST/67, which is also probable.

<sup>41</sup> A date of 1927 is also probable, but without documentary evidence, an earlier date than that given by the museum cannot be established.

<b>Museum Holding(s)</b>	Museum der Stadt Stettin (Inv No 804) - now lost
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1929. Disappeared during 2nd World War.
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/77</b>
<b>Title(s)</b>	<i>Vrouwekop</i> (Head of a Woman)
<b>Medium/a</b>	terracotta <sup>42</sup>
<b>Dimensions</b>	
<b>Date</b>	Düsseldorf, 1929
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 19
<b>Provenance</b>	
<b>Notes</b>	Very probably relates to F-ST/78 + 87
<b>Literature</b>	
<b>No</b>	<b>F-ST/78</b>
<b>Title(s)</b>	<i>Porträt einer jungen Künstlerin</i> <sup>43</sup>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	32 x 22.5 x 18 cm (without base)
<b>Date</b>	1929
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv No 1966.94)*
<b>Illustration(s)</b>	<i>Jahrbuch</i> , 12, p 220
<b>Exhibition(s)</b>	?Neuß, 1960, no 33 Vömel, 1964, no 26
<b>Provenance</b>	Commissioned 1929 by Paul Mulhaupt <sup>44</sup> ; collection of Alex Vömel, Düsseldorf; purchased 17.08.1966 for Museum for DM 2.500,-, gift of Kunstgewerbe-Verein in honour of 70th birthday of Herrn Eberhard Thost.
<b>Notes</b>	bought to replace losses in <i>Entartete Kunst</i> confiscations. Very probably related to F-ST/77 + 87
<b>Literature</b>	<i>Jahrbuch</i> , 12, p 220
<b>No</b>	<b>F-ST/79</b>
<b>Title(s)</b>	<i>Kleiner Torso I</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	

<sup>42</sup> The medium is given as *klei* in the Goudstikker catalogue.

<sup>43</sup> This has an alternative title of *Bildnis einer Schauspielerin*.

<sup>44</sup> Mulhaupt was a Düsseldorf industrialist, described as Kogan's patron by the Museum.

<b>Exhibition(s)</b>	Flechtheim, 1929, no 4
<b>Provenance</b>	
<b>Notes</b>	possibly related to F-ST/60
<b>Literature</b>	as F-ST/63
<b>No</b>	<b>F-ST/80</b>
<b>Title(s)</b>	<i>Kleiner Torso II</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 5
<b>Provenance</b>	
<b>Notes</b>	possibly related to F-ST/60
<b>Literature</b>	as F-ST/63
<b>No</b>	<b>F-ST/81</b>
<b>Title(s)</b>	<i>Kniendes Mädchen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	15 cm
<b>Date</b>	? 1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Neuß, 1960, p 20
<b>Exhibition(s)</b>	? Flechtheim, 1929, no 16
	Neuß, 1960, no 29
<b>Provenance</b>	private collection
<b>Notes</b>	related to F-SB/28a. ? Related to F-ST/117
<b>Literature</b>	
<b>No</b>	<b>F-ST/82 + 83</b>
<b>Title(s)</b>	<i>Akte</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Seit Cézanne</i> , Düsseldorf, 1929, nos 26-27
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/84</b>
<b>Title(s)</b>	<i>Statuette (weiblicher Akt)</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	24.5 x 7.7 x 5.5 cm
<b>Date</b>	? very late 1920s - before 1933

<b>Museum Holding(s)</b>	Wilhelm Lehbruck-Museum Duisburg (Inv No 847/1961)*
<b>Illustration(s)</b>	Duisburg, 1981, p 257, no 367
<b>Exhibition(s)</b>	Duisburg, 1965, no 153
<b>Provenance</b>	Acquired 1961
<b>Notes</b>	Unsigned. Related to F-ST/89 + plaster F-ST/88 + F-SB/34.
<b>Literature</b>	
<b>No</b>	<b>F-ST/85</b>
<b>Title(s)</b>	<i>Frauenfigur/Vrouwenfiguur</i> (Female figure)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	19.5 x 8 x 5 cm
<b>Date</b>	1930 <sup>45</sup>
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 51)*
<b>Illustration(s)</b>	Söhn, p 23 + p 65
<b>Exhibition(s)</b>	Neuß, 1960, no 25 Deurne/Laren, 1979/80, no 27
<b>Provenance</b>	
<b>Notes</b>	Signed, undated. Related to F-SB/29
<b>Literature</b>	
<b>No</b>	<b>F-ST/86</b>
<b>Title(s)</b>	<i>Mannelijk naakt, tors</i> (Male Nude, Torso) <sup>46</sup>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	30 x 8 cm
<b>Date</b>	1930s <sup>47</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Deurne/Laren, p 45
<b>Exhibition(s)</b>	?London, 1937, no 8 Deurne/Laren, 1979/80, no 8
<b>Provenance</b>	private collection
<b>Notes</b>	? Related to F-ST/116
<b>Literature</b>	
<b>No</b>	<b>F-ST/87</b>
<b>Title(s)</b>	<i>Porträtkopf</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	31 cm
<b>Date</b>	1932 <sup>48</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 33

<sup>45</sup> According to the Neuß, 1960 catalogue.

<sup>46</sup> There are very few examples in Kogan's oeuvre of the male nude, or, indeed, male figures at all.

<sup>47</sup> As note 31.

<sup>48</sup> This is the date given in the Neuß, 1960 catalogue.

<b>Provenance</b>	private collection
<b>Notes</b>	This is very probably F-ST/77, 78 or a closely related version of the same work.
<b>Literature</b>	
<b>No</b>	<b>F-ST/88</b>
<b>Title(s)</b>	<i>Kniender weiblicher Torso</i>
<b>Medium/a</b>	plaster
<b>Dimensions</b>	28 cm
<b>Date</b>	1933 or before
<b>Museum Holding(s)</b>	Museum Ludwig Cologne (Inv No ML76/SK206)*
<b>Illustration(s)</b>	<i>Bestandskatalog</i> , p 126
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1960 from Galerie Zak for Haubrich Collection. Transferred to Museum Ludwig 1976.
<b>Notes</b>	Related to F-SB/34, F-ST/84 + F-ST/89 as F-SB/28
<b>Literature</b>	
<b>No</b>	<b>F-ST/89</b>
<b>Title(s)</b>	<i>Kniende (Torso)</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	30 cm
<b>Date</b>	1933 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 65
<b>Exhibition(s)</b>	Neuß, 1960, no 28
<b>Provenance</b>	
<b>Notes</b>	Terracotta version of bronze F-SB/34. Related to plaster F-ST/88 + smaller terracotta F-ST/84
<b>Literature</b>	
<b>No</b>	<b>F-ST/90</b>
<b>Title(s)</b>	<i>Liegende Frauen (sic)</i> <sup>49</sup>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	20 x 10 x 6 cm
<b>Date</b>	? 1933 or before
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 2242)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? London, 1937, no 26
<b>Provenance</b>	
<b>Notes</b>	Unsigned, undated. ? Related to F-ST/137 and 138
<b>Literature</b>	
<b>No</b>	<b>F-ST/91</b>
<b>Title(s)</b>	<i>Liegende Frauen (sic)</i> <sup>50</sup>

<sup>49</sup> This might more properly be read as two standing women.

**Medium/a** grogged clay (*Schamotte*)  
**Dimensions** 15 x 9 x 4 cm  
**Date** ? 1933 or before  
**Museum Holding(s)** Stedelijk Museum Amsterdam (Inv No 349)\*  
**Illustration(s)**  
**Exhibition(s)** ? London, 1937, no 26  
**Provenance**  
**Notes** Unsigned, undated. Related to F-ST/92a)<sup>51</sup> ? Related to F-ST/137 + 138

**Literature**

**No** **F-ST/92a/b/c/d/e**  
**Title(s)** a) *Twee zittende vrouwen* (Two seated women)  
 b) *Vriendinnen* (Friends)  
 ? c) *Composition of Two Figures*  
 d) *Zwei sitzende Mädchen*  
**Medium/a** terracotta  
**Dimensions** 14.3 cm<sup>52</sup>  
**Date** Amsterdam, 1933  
**Museum Holding(s)** a) Museum Boijmans-van Beuningen Rotterdam (Inv No BEK 1266)\*  
**Illustration(s)** a) Deurne/Laren, p 17  
 b) Goudstikker, 1934, no 29  
 d) Söhn, p 65  
 e) Niehaus, 1936, p 39  
**Exhibition(s)** a) Deurne/Laren, 1979/80, no 28  
 b) Goudstikker, 1934, no 29  
 ? c) London, 1937, no 29  
 d) Neuß, 1960, no 27  
**Provenance** a) Gift to Museum by Mrs S Kramarsky, 1936  
 b) May possibly be same as above  
 d) private collection  
**Notes** Fired by Mej L Halpern, Amsterdam  
**Literature**

**No** **F-ST/93**  
**Title(s)** *Staannd naakt* (Standing Nude)  
**Medium/a** terracotta on base  
**Dimensions** 33 x 9 cm  
**Date** ?Amsterdam, 1933<sup>53</sup>  
**Museum Holding(s)**  
**Illustration(s)** Deurne/Laren, p 29

<sup>50</sup> It would seem that these two women are not lying down but rather are seated.

<sup>51</sup> This would appear to be a preparatory work for the related work in the collection of Museum Boijmans-van Beuningen Rotterdam. (F-ST/92a)

<sup>52</sup> The example shown at Neuß, 1960 was given as 13 cm in height. The Deurne exhibit was recorded as measuring 15 x 8.5 cm.

<sup>53</sup> As note 31.

<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 7
<b>Provenance</b>	private collection
<b>Notes</b>	Related to F-ST/94 (without base). ?Fired by Mej L Halpern of Amsterdam. ? Related to F-ST/114 without head
<b>Literature</b>	
<b>No</b>	<b>F-ST/94</b>
<b>Title(s)</b>	<i>Staand naakt</i> (Standing Nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	30 cm (approx)
<b>Date</b>	Amsterdam, 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Goudstikker, 1934, no 22
<b>Exhibition(s)</b>	Goudstikker, 1934, no 22
<b>Provenance</b>	
<b>Notes</b>	Fired by Mej L Halpern of Amsterdam. Related to F-ST/93 and F-ST/114 without head
<b>Literature</b>	
<b>No</b>	<b>F-ST/95</b>
<b>Title(s)</b>	a) <i>Sitzendes Mädchen (Dreiviertelfigur)</i> b) <i>Zittend figuurtje</i> (Small seated figure)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	17 cm
<b>Date</b>	Amsterdam, 1933 <sup>54</sup>
<b>Museum Holding(s)</b>	a) Museum Ludwig Cologne (Inv No ML76/SK211)*
<b>Illustration(s)</b>	Niehaus, 1936, p 39 a) von der Osten, p 162 b) Goudstikker, 1934, no 28 b) Goudstikker, 1934, no 28
<b>Exhibition(s)</b>	
<b>Provenance</b>	a) Acquired 1960 from Galerie Zak Paris for Haubrich Collection. 1976 transferred to Museum Ludwig.
<b>Notes</b>	Fired by Mej L Halpern of Amsterdam. It is, of course, possible that examples a) and b) are one and the same.
<b>Literature</b>	von der Osten, p 41
<b>No</b>	<b>F-ST/96</b>
<b>Title(s)</b>	a) <i>Zittend naakt</i> (Seated nude) b) <i>Torse d'une femme</i>
<b>Medium/a</b>	white fired clay
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	a) Goudstikker, 1934, no 23

<sup>54</sup> The Museum Ludwig Cologne has a date of c 1925-29. As the compiler of the Goudstikker catalogue gives details of where the piece was fired, the date given in this publication may be more likely.



<b>Exhibition(s)</b>	b) Aronson, p 251
<b>Provenance</b>	Goudstikker, 1934, no 23
<b>Notes</b>	Fired by Mej L Halpern of Amsterdam
<b>Literature</b>	
<b>No</b>	<b>F-ST/97</b>
<b>Title(s)</b>	a) <i>Biddende</i> (Praying Female Figure)
<b>Medium/a</b>	b) <i>Girl Praying</i>
<b>Dimensions</b>	terracotta <sup>55</sup>
<b>Date</b>	c 20-25 cm <sup>56</sup>
<b>Museum Holding(s)</b>	Amsterdam, 1933
<b>Illustration(s)</b>	Niehaus, 1936, p 39
<b>Exhibition(s)</b>	a) Goudstikker, 1934, no 26 (x 2)
<b>Provenance</b>	a) Goudstikker, 1934, no 26
<b>Notes</b>	b) London, 1937, no 10
<b>Literature</b>	Fired by Mej L Halpern of Amsterdam
<b>No</b>	<b>F-ST/98</b>
<b>Title(s)</b>	<i>Staan naakt</i> (Standing Nude)
<b>Medium/a</b>	white fired clay
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 25
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/99</b>
<b>Title(s)</b>	<i>Naakt met opgeheven armen</i> (Nude with raised arms)
<b>Medium/a</b>	white fired clay
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Goudstikker, 1934, no 24
<b>Exhibition(s)</b>	Goudstikker, 1934, no 24
<b>Provenance</b>	
<b>Notes</b>	Fired by Mej L Halpern of Amsterdam.
<b>Literature</b>	

---

<sup>55</sup> *idem.*

<sup>56</sup> As note 41.

<b>No</b>	<b>F-ST/100</b>
<b>Title(s)</b>	<i>Vrouwelijk naakt</i> (Female Nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	21 x 7.5 x 9 cm <sup>57</sup>
<b>Date</b>	? c 1933 <sup>58</sup>
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 61)*
<b>Illustration(s)</b>	Deurne/Laren, p 15
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 19
<b>Provenance</b>	
<b>Notes</b>	Unsigned, undated. Closely related to F-ST/101.
<b>Literature</b>	
<b>No</b>	<b>F-ST/101</b>
<b>Title(s)</b>	<i>Sitzende Frau</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	18 x 7 x 9 cm
<b>Date</b>	? c 1933
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 347)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	Unsigned, undated. Closely related to F-ST/100
<b>Literature</b>	
<b>No</b>	<b>F-ST/102</b>
<b>Title(s)</b>	<i>Sitzende Frau</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	18 x 9 x 8.5 cm
<b>Date</b>	?c 1933
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 348)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	Unsigned, undated.
<b>Literature</b>	
<b>No</b>	<b>F-ST/103</b>
<b>Title(s)</b>	<i>Sitzender Akt (Torso)/Sitzende mit angezogenem Bein (Torso)</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	37 cm
<b>Date</b>	? c 1933
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß*
<b>Illustration(s)</b>	Galerie Zak, 1955

<sup>57</sup> The Deurne catalogue listing gives dimensions of 22 x 7 cm for this.

<sup>58</sup> As note 31.

<b>Exhibition(s)</b>	Neuß, 1960, p 14 Söhn, p 32 Galerie Zak, Paris, 1955 Neuß, 1960, no 31
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/104</b>
<b>Title(s)</b>	<i>Kniendes Mädchen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	26.9 cm
<b>Date</b>	? c 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Vömel, 1964, opp title page
<b>Exhibition(s)</b>	Vömel, 1964, no 1
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/105</b>
<b>Title(s)</b>	[ <i>Torso</i> ]
<b>Medium/a</b>	? terracotta
<b>Dimensions</b>	
<b>Date</b>	? c 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Galerie Zak, 1955
<b>Exhibition(s)</b>	Galerie Zak, 1955
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	
<b>No</b>	<b>F-ST/106</b>
<b>Title(s)</b>	<i>Rustende</i> (Reclining Figure)
<b>Medium/a</b>	white fired clay
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1934
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, no 27
<b>Provenance</b>	
<b>Notes</b>	Fired by Mej L Halpern of Amsterdam. ? Related to F-ST/115.
<b>Literature</b>	
<b>No</b>	<b>F-ST/107</b>
<b>Title(s)</b>	<i>Naakt</i> (Nude)

<b>Medium/a</b>	terracotta
<b>Dimensions</b>	? c 53 cm <sup>59</sup>
<b>Date</b>	before 1936
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, 1936, p 156
<b>Exhibition(s)</b>	<i>Hedendaagsche Hollandsche Schilderkunst</i> , 1936, no 64
<b>Provenance</b>	
<b>Notes</b>	Closely related to F-ST/108
<b>Literature</b>	
<b>No</b>	<b>F-ST/108</b>
<b>Title(s)</b>	<i>Frauenfigur</i>
<b>Medium/a</b>	grogged clay ( <i>Schamotte</i> )
<b>Dimensions</b>	54.5 x 14 x 9.5 cm <sup>60</sup>
<b>Date</b>	before 1936
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 346)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 23 Deurne/Laren, 1979/80, no 53
<b>Provenance</b>	
<b>Notes</b>	Unsigned, undated. Closely related to F-ST/107.
<b>Literature</b>	
<b>No</b>	<b>F-ST/109</b>
<b>Title(s)</b>	<i>Torse de femme</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	37 x 14 x 16 cm
<b>Date</b>	1936 or before <sup>61</sup>
<b>Museum Holding(s)</b>	Musée Nationale, Paris (Inv No AM 892 S)*
<b>Illustration(s)</b>	Niehaus, 1936, p 39
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bought Musées Nationaux, 1950
<b>Notes</b>	It is very probable that this is one of the torsos shown at Brygos Gallery, London, 1937
<b>Literature</b>	
<b>No</b>	<b>F-ST/110</b>
<b>Title(s)</b>	<i>Kleiner Kopf/Frauenkopf</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	9 cm
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	Museum Ludwig Cologne (Inv No ML76/SK205)*
<b>Illustration(s)</b>	Niehaus, 1936, p 39 Söhn, p 65

<sup>59</sup> Based on dimensions given in Neuß, 1960 catalogue and closely related Stedelijk Museum holding.

<sup>60</sup> The Deurne catalogue gives measurements of 50 x 20 cm for this work.

<sup>61</sup> Based on photograph, p 39 in Niehaus, 1936. Museum gives ?1939 as the date of this work.

**Exhibition(s)** Neuß, 1960, no 38  
**Provenance** Acquired 1960 from Galerie Zak Paris for Haubrich Collection. Transferred 1976 to Museum Ludwig.  
**Notes** ? Related to F-SB/37. ? Related to F-ST/118  
**Literature** As F-SB/28

**No** **F-ST/111**  
**Title(s)** *Small figure with raised left arm (?)*  
**Medium/a** ? terracotta  
**Dimensions** ? c 8 cm  
**Date** 1936 or before  
**Museum Holding(s)**  
**Illustration(s)** Niehaus, 1936, p 39  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**No** **F-ST/112**  
**Title(s)** *Seated figure (?)*  
**Medium/a** ? terracotta  
**Dimensions** ? c 35 cm  
**Date** 1936 or before  
**Museum Holding(s)**  
**Illustration(s)** Niehaus, 1936, p 39  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**No** **F-ST/113**  
**Title(s)** *Seated half-figure (?)*  
**Medium/a** ? terracotta  
**Dimensions** ? c 16 cm  
**Date** 1936 or before  
**Museum Holding(s)**  
**Illustration(s)** Niehaus, 1936, p 39  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**No** **F-ST/114**  
**Title(s)** *Torso (?)*  
**Medium/a** ? terracotta  
**Dimensions** ? c 35 cm

<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, 1936, p 39
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? Related to F-ST/93 + 94
<b>Literature</b>	
<b>No</b>	<b>F-ST/115</b>
<b>Title(s)</b>	<i>Reclining Figure</i>
<b>Medium/a</b>	terracotta, tinted
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	London, 1937, np
<b>Exhibition(s)</b>	London, 1937, no 32
<b>Provenance</b>	
<b>Notes</b>	6 casts of this piece were available at the exhibition. ? Related to F-ST/106
<b>Literature</b>	London, 1937
<b>No</b>	<b>F-ST/116</b>
<b>Title(s)</b>	<i>Man's Torso</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 8 Amsterdam, 1953
<b>Provenance</b>	
<b>Notes</b>	? Related to F-ST/86. As above.
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/117</b>
<b>Title(s)</b>	<i>Kneeling Figure, Arms Outstretched</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 24
<b>Provenance</b>	
<b>Notes</b>	? Related to F-ST/81. As F-ST/115
<b>Literature</b>	As above

<b>No</b>	<b>F-ST/118</b>
<b>Title(s)</b>	<i>Head of Girl</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 4
<b>Provenance</b>	
<b>Notes</b>	? Related to F-ST/110 and F-SB/37. As F-ST/115
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/119</b>
<b>Title(s)</b>	<i>Kneeling Girl</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 23
<b>Provenance</b>	
<b>Notes</b>	As F-ST/115
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/120</b>
<b>Title(s)</b>	<i>Kneeling Figure</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 18
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/121</b>
<b>Title(s)</b>	<i>Kneeling Figure</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 17
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	As above

<b>No</b>	<b>F-ST/122</b>
<b>Title(s)</b>	<i>Kneeling Figure</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 16
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/123</b>
<b>Title(s)</b>	<i>Kneeling Figure</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 11
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/124</b>
<b>Title(s)</b>	<i>Figure of Girl Standing</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	? London, 1937, np <sup>62</sup>
<b>Exhibition(s)</b>	London, 1937, no 25
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/125</b>
<b>Title(s)</b>	<i>Girl Standing</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as above
<b>Exhibition(s)</b>	London, 1937, no 31
<b>Provenance</b>	
<b>Notes</b>	as above

---

<sup>62</sup> Either cat no 25 or 31 is illustrated.



<b>Literature</b>	as above
<b>No</b>	<b>F-ST/126</b>
<b>Title(s)</b>	<i>Torso</i>
<b>Medium/a</b>	terracotta, tinted
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	? London, 1937, np <sup>63</sup>
<b>Exhibition(s)</b>	London, 1937, no 1
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/127</b>
<b>Title(s)</b>	<i>Woman's Torso</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as above
<b>Exhibition(s)</b>	London, 1937, no 3
<b>Provenance</b>	
<b>Notes</b>	As above
<b>Literature</b>	As above
<b>No</b>	<b>F-ST/128</b>
<b>Title(s)</b>	<i>Torso of Girl</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as above
<b>Exhibition(s)</b>	London, 1937, no 9
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/129</b>
<b>Title(s)</b>	<i>Torso of Girl</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as above

---

<sup>63</sup> A single torso is illustrated in the catalogue, London, 1937. It may be cat no 1, 3, 9, 15, 20 or 29.

**Exhibition(s)** London, 1937, no 15  
**Provenance**  
**Notes** as above  
**Literature** as above

**No** **F-ST/130**  
**Title(s)** *Torso of Girl*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**  
**Illustration(s)** as above  
**Exhibition(s)** London, 1937, no 20  
**Provenance**  
**Notes** as above  
**Literature** as above

**No** **F-ST/131**  
**Title(s)** *Torso of Woman*  
**Medium/a** terracotta - tinted  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**  
**Illustration(s)** as above  
**Exhibition(s)** London, 1937, no 29  
**Provenance**  
**Notes** as above  
**Literature** as above

**No** **F-ST/132**  
**Title(s)** *Torso with Raised Arm*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** London, 1937, no 7  
**Provenance**  
**Notes** as above  
**Literature** as above

**No** **F-ST/133**  
**Title(s)** *Seated Figure*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before

<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 27
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/134</b>
<b>Title(s)</b>	<i>Seated Figure</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 19
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/135</b>
<b>Title(s)</b>	<i>Seated Figure of Girl</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 21
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/136</b>
<b>Title(s)</b>	<i>Girl Praying</i>
<b>Medium/a</b>	terracotta, tinted
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 12
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/137</b>
<b>Title(s)</b>	<i>Composition of Two Figures</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	

<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 26
<b>Provenance</b>	
<b>Notes</b>	as above. ? Related to F-ST/92
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/138</b>
<b>Title(s)</b>	<i>Group</i>
<b>Medium/a</b>	terracotta, tinted
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 28
<b>Provenance</b>	
<b>Notes</b>	as F-ST/115
<b>Literature</b>	as above
<b>No</b>	<b>F-ST/139</b>
<b>Title(s)</b>	<i>Torse de femme</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	22 x 6 x 4 cm
<b>Date</b>	1939 or before
<b>Museum Holding(s)</b>	Musée Nationale Paris (Inv No AM 830 S)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bought 1939 by State. (Attribution de l'Etat 1947)
<b>Notes</b>	As F-ST/109
<b>Literature</b>	
<b>No</b>	<b>F-ST/140</b>
<b>Title(s)</b>	<i>Femme accroupie/Nu assis</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	25 x 10 x 10 cm
<b>Date</b>	1939 or before
<b>Museum Holding(s)</b>	Musée Nationale Paris (Inv No AM 831 S)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bought around 1939 by State (Attribution de l'Etat 1947)
<b>Notes</b>	As above
<b>Literature</b>	
<b>No</b>	<b>F-ST/141</b>
<b>Title(s)</b>	<i>Nude</i>
<b>Medium/a</b>	terracotta

**Dimensions** 45 x 18 x 7 cm  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Tel-Aviv, 1968, no 108  
**Provenance**  
**Notes**  
**Literature**

**No** **F-ST/142**  
**Title(s)** *Stehender Akt (Torso)*  
**Medium/a** terracotta  
**Dimensions** 49 cm  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Neuß, 1960, no 35  
**Provenance** Galerie Zak, Paris  
**Notes**  
**Literature**

**No** **F-ST/143**  
**Title(s)** *Stehender Akt (Fragment)*  
**Medium/a** terracotta  
**Dimensions** 31 cm  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Neuß, 1960, no 40  
**Provenance** Galerie Zak, Paris  
**Notes**  
**Literature**

**No** **F-ST/144**  
**Title(s)** *Stehende (Torso)*  
**Medium/a** terracotta  
**Dimensions** 22 cm  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Neuß, 1960, no 37a  
**Provenance** private collection  
**Notes**  
**Literature**

**No** **F-ST/145**  
**Title(s)** *Sitzende*

<b>Medium/a</b>	terracotta
<b>Dimensions</b>	17 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 37
<b>Provenance</b>	Galerie Zak, Paris
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/146</b>
<b>Title(s)</b>	<i>Stehendes Mädchen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	14 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	? Söhn, p 65
<b>Exhibition(s)</b>	Neuß, 1960, no 36
<b>Provenance</b>	Galerie Zak, Paris
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/147</b>
<b>Title(s)</b>	<i>Weiblicher Torso mit angewinkelten Armen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	13.5 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	Museum Ludwig Cologne (Inv No ML76/SK212)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1960 from Galerie Zak, Paris for Haubrich Collection. Transferred 1976 to Museum Ludwig.
<b>Notes</b>	
<b>Literature</b>	As F-SB/28
<b>No</b>	<b>F-ST/148</b>
<b>Title(s)</b>	<i>Sitzendes Mädchen</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	23.5 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	? Haubrich Collection, Cologne <sup>64</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 21
<b>Provenance</b>	
<b>Notes</b>	This does not appear to remain in this collection
<b>Literature</b>	

<sup>64</sup> As given in catalogue to Neuß exhibition, 1960.

<b>No</b>	<b>F-ST/149</b>
<b>Title(s)</b>	<i>Kniende</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	21 x 8.5 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 32 Deurne/Laren, 1979/80, no 30
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	? Related to F-ST/100
<b>Literature</b>	
<b>No</b>	<b>F-ST/150</b>
<b>Title(s)</b>	<i>Staannd naakt</i> (Standing nude)
<b>Medium/a</b>	chamotte
<b>Dimensions</b>	20 x 7 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 31
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/151</b>
<b>Title(s)</b>	<i>Knielend naakt</i> (Kneeling nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	22 x 7 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 20
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/152</b>
<b>Title(s)</b>	<i>Zittend naakt</i> (Seated nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	27 x 14 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 3
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>F-ST/153</b>
<b>Title(s)</b>	<i>Zittend naakt</i> (Seated nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	27 x 14 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 6
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/154</b>
<b>Title(s)</b>	<i>Twée zittend naakten</i> (Two seated nudes)
<b>Medium/a</b>	terracotta rose
<b>Dimensions</b>	14 x 8.5 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 29
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/155</b>
<b>Title(s)</b>	<i>Vrouwelijk naakt</i> (Female nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	47 x 13 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 1
<b>Provenance</b>	private collection
<b>Notes</b>	? related to F-ST/141 or 142
<b>Literature</b>	
<b>No</b>	<b>F-ST/156</b>
<b>Title(s)</b>	<i>Geklede figuur</i> (Clothed figure)
<b>Medium/a</b>	terracotta - coloured
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	



<b>No</b>	<b>F-ST/157</b>
<b>Title(s)</b>	<i>Een figuur</i> (A figure)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	slightly damaged
<b>Literature</b>	
<b>No</b>	<b>F-ST/158</b>
<b>Title(s)</b>	<i>Staand vrouwenfiguurtje</i> (Small standing figure of a woman)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	slightly damaged
<b>Literature</b>	
<b>No</b>	<b>F-ST/159</b>
<b>Title(s)</b>	<i>Zittend vrouwelijk naakt</i> (Seated female nude)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>F-ST/160</b>
<b>Title(s)</b>	<i>Zittend figuur met opgetrokken been</i> (Seated figure with leg drawn up)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	? related to F-ST/103

**Literature**

**No** **F-ST/161**  
**Title(s)** *Zittend vrouwelijk naakt* (Seated female nude)  
**Medium/a** chamotte  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection  
**Notes**  
**Literature**

**No** **F-ST/162**  
**Title(s)** *Naakt* (Nude)  
**Medium/a** terracotta  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection  
**Notes**  
**Literature**

**No** **F-ST/163**  
**Title(s)** *Naakt* (Nude)  
**Medium/a** terracotta  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection  
**Notes**  
**Literature**

**No** **F-ST/164**  
**Title(s)** *Naakt* (Nude)  
**Medium/a** terracotta  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection

**Notes****Literature****No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****Notes****Literature****F-ST/165***Halbfigur eines Mädchens*

terracotta

27 cm

ins.inf

Galerie Vömel, Düsseldorf, 1987, no 40

private collection

**No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****Notes****Literature****F-ST/166***Sculpture*

ins.inf

Galerie Zak, 1955

## iii) RELIEFS, PLAQUETTES, MASKS, COINS AND MEDALS

<b>No</b>	<b>R/1</b>
<b>Title(s)</b>	<i>Greisenkopf nach Dürer</i>
<b>Medium/a</b>	plaquette - high relief
<b>Dimensions</b>	
<b>Date</b>	1903 - before 1909 <sup>1</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Lang-Danoli, p 325
<b>No</b>	<b>R/2</b>
<b>Title(s)</b>	<i>Les visions</i>
<b>Medium/a</b>	plaster <i>bas relief</i>
<b>Dimensions</b>	
<b>Date</b>	1908 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1908, no 1072 <sup>2</sup>
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/3</b>
<b>Title(s)</b>	<i>Les visions</i>
<b>Medium/a</b>	plaster <i>bas relief</i>
<b>Dimensions</b>	
<b>Date</b>	1908 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1908, no 1073 <sup>3</sup>
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/4</b>
<b>Title(s)</b>	<i>Les visions</i>
<b>Medium/a</b>	silver plaquette
<b>Dimensions</b>	
<b>Date</b>	1908 or before

<sup>1</sup> According to Lang-Danoli, *op cit*, p 325, this was one of Kogan's earliest works.

<sup>2</sup> This piece was shown separately in a display-case.

<sup>3</sup> This piece was shown with other works in a display-case.

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** *Salon d'Automne, 1908, no 1073<sup>4</sup>*  
**Provenance**  
**Notes**  
**Literature**

**No** **R/5**  
**Title(s)** *Les visions*  
**Medium/a** silver plaquette  
**Dimensions**  
**Date** 1908 or before

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** *Salon d'Automne, 1908, no 1073<sup>5</sup>*  
**Provenance**  
**Notes**  
**Literature**

**No** **R/6**  
**Title(s)** *Portrait*  
**Medium/a** bronze plaquette  
**Dimensions**  
**Date** 1908 or before

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** *Salon d'Automne, 1908, no 1073<sup>6</sup>*  
**Provenance**  
**Notes**  
**Literature**

**No** **R/7**  
**Title(s)** *Portrait*  
**Medium/a** bronze plaquette  
**Dimensions**  
**Date** 1908 or before

**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** *Salon d'Automne, 1908, no 1073<sup>7</sup>*  
**Provenance**  
**Notes**  
**Literature**

---

<sup>4</sup> *idem.*

<sup>5</sup> *idem.*

<sup>6</sup> *idem.*

<sup>7</sup> *idem.*

<b>No</b>	<b>R/8</b>
<b>Title(s)</b>	<i>Portrait</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	
<b>Date</b>	1908 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1908, no 1073 <sup>8</sup>
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/9</b>
<b>Title(s)</b>	<i>Portrait</i>
<b>Medium/a</b>	ivory plaquette
<b>Dimensions</b>	
<b>Date</b>	1908 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1908, no 1073 <sup>9</sup>
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/10</b>
<b>Title(s)</b>	<i>Portrait</i>
<b>Medium/a</b>	ivory plaquette
<b>Dimensions</b>	
<b>Date</b>	1908 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1908, no 1073 <sup>10</sup>
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/11</b>
<b>Title(s)</b>	<i>Siegel</i>
<b>Medium/a</b>	? bronze
<b>Dimensions</b>	
<b>Date</b>	Paris, 1908
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, p 330
<b>Exhibition(s)</b>	

---

<sup>8</sup> *idem.*

<sup>9</sup> *idem.*

<sup>10</sup> *idem.*

<b>Provenance</b>	
<b>Notes</b>	Includes inscription <i>Hugo Lang Danoli Paris 1908</i>
<b>Literature</b>	
<b>No</b>	<b>R/12</b>
<b>Title(s)</b>	<i>Der Rhythmus</i>
<b>Medium/a</b>	cast bronze <i>Medaille</i>
<b>Dimensions</b>	Ø 5.3 cm
<b>Date</b>	c 1908 - 09
<b>Museum Holding(s)</b>	Städtische Galerie im Lenbachhaus Munich (Inv No GMS 696)*
<b>Illustration(s)</b>	Solomon R Guggenheim Museum, New York, 1982, p 253 <sup>11</sup> Gollek, 1985, p 180, no 240
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1957 from Gabriele Münter-Stiftung
<b>Notes</b>	Round with imprinted octagon. Reverse blank. Related to R/99, which may have a reverse featuring an image, as shown Lang-Danoli, p 327
<b>Literature</b>	Lang-Danoli, p 328 (related works) Gollek, 1988, p 354
<b>No</b>	<b>R/13</b>
<b>Title(s)</b>	<i>Plakette mit 4 Figuren</i>
<b>Medium/a</b>	? bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	? Museum Folkwang Hagen <sup>12</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	This is probably R/96
<b>Literature</b>	
<b>No</b>	<b>R/14-18</b>
<b>Title(s)</b>	<i>5 Bronzereliefs</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	early 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Berlin Secession, Spring 1909, no 309
<b>Provenance</b>	
<b>Notes</b>	

<sup>11</sup> This work illustrated was incorrectly entitled *Medaille der Neuen Künstlervereinigung München*, which is a different work.

<sup>12</sup> This plaque was sent to the Folkwang by Kogan on 29 Jul 1909 (KEOA:F1/572/7).

**Literature**

<b>No</b>	<b>R/19-22</b>
<b>Title(s)</b>	<i>4 Bronzereliefs</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	early 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Berlin Secession, Spring 1909, no 310
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/23-31</b>
<b>Title(s)</b>	<i>Medaillen (x 9)</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	? formerly Staatliche Münzsammlung Munich <sup>13</sup>
<b>Illustration(s)</b>	Lang-Danoli, p 330
<b>Exhibition(s)</b>	Heinemann, Munich, 1909 ? <i>NKVM</i> , Munich, 1909, no 81
<b>Provenance</b>	
<b>Notes</b>	Probably related to R/39-50 and R/51-63
<b>Literature</b>	
<b>No</b>	<b>R/32-43</b>
<b>Title(s)</b>	<i>12 monnaies</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	formerly Museum Folkwang Hagen and Staatliche Münzsammlung Munich <sup>14</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Hagen, June 1909 <i>Salon d'Automne</i> , 1909, no 862 <sup>15</sup>
<b>Provenance</b>	
<b>Notes</b>	Probably related to R/30-38 + R/51-63
<b>Literature</b>	

<sup>13</sup> This plaquette corresponds to the one illustrated on the right-hand side of Lang-Danoli, *op cit*, p 327.

<sup>14</sup> This plaquette corresponds to Lang-Danoli, *ibid*, p 326 - middle.

<sup>15</sup> The Lenbachhaus holding of this plaquette is possibly a later (or earlier?) casting. Certainly, as Gollek, 1988, points out, the postures of the figures' arms differ from those in the relevant plaquette illustrated in Lang-Danoli, *ibid*, p 327 - left. As she says, the Lenbachhaus plaquette might be an imperfect casting. There is another example of it - R/20, in private hands in the Netherlands.



<b>No</b>	<b>R/44-56</b>
<b>Title(s)</b>	<i>13 Münzen</i>
<b>Medium/a</b>	? bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	NK/M, Munich, 1909, no 81a-n
<b>Provenance</b>	
<b>Notes</b>	Each was for sale for M 10,-. Probably related to R/30-38 + R/39-50
<b>Literature</b>	
<b>No</b>	<b>R/57</b>
<b>Title(s)</b>	<i>Bas relief</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	Museum Folkwang Hagen <sup>16</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Museum Folkwang, June 1909 <i>Salon d'Automne</i> , 1909, no 862 <sup>17</sup>
<b>Provenance</b>	
<b>Notes</b>	This was a gift of Kogan to the Museum <sup>18</sup>
<b>Literature</b>	
<b>No</b>	<b>R/58 + 59</b>
<b>Title(s)</b>	<i>2 bas reliefs</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>R/60-65</b>
<b>Title(s)</b>	<i>1 bas relief</i> <i>2 bas reliefs</i> <i>2 bas reliefs</i>

<sup>16</sup> The Städtische Galerie im Lenbachhaus dates this triptych as c 1908-09, but Lang-Danoli in 1910 refers to it as amongst *Schöpfungen der letzten Zeit*. (Lang-Danoli, *ibid* p 328)

<sup>17</sup> This would appear to have been an opinion shared by Sauerlandt, according to information given by Heinz Spielmann of Hamburg to Rosel Gollek (Gollek, 1988, p 354).

<sup>18</sup> This plaquette relates to the right-hand example on p 327 of Lang-Danoli.

<b>Medium/a</b>	<i>1 bas relief</i>
<b>Dimensions</b>	bronze
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Salon d'Automne</i> , 1909, no 862
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/66</b>
<b>Title(s)</b>	<i>Figürliche Vision</i>
<b>Medium/a</b>	? bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Gordon, p 165, no 491 Gollek, 1985, p 391, no 71
<b>Exhibition(s)</b>	<i>NKVM</i> , Munich, 1909, no 71 + tour including Museum Elberfeld (April 1910) + Kunstverein Barmen (May 1910)
<b>Provenance</b>	
<b>Notes</b>	On sale at above exhibition for M 150,-
<b>Literature</b>	
<b>No</b>	<b>R/67-75</b>
<b>Title(s)</b>	<i>Figürliche Visionen</i> (x 9)
<b>Medium/a</b>	? bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>NKVM</i> , Munich, 1909, nos 72-80 as above
<b>Provenance</b>	
<b>Notes</b>	All pieces were for sale for between M 250,- and M 50,- <sup>19</sup>
<b>Literature</b>	
<b>No</b>	<b>R/76-78</b>
<b>Title(s)</b>	<i>3 Plaketten</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	

<sup>19</sup> This plaquette is related to the middle example on p 326 of Lang-Danoli.

**Exhibition(s)** *XIX Ausstellung Zeichnende Künste*, Berlin Secession, 1909/1910, no 930

**Provenance**

**Notes**

**Literature**

**No**

**R/79-83**

**Title(s)**

? 5 *bas-reliefs*

**Medium/a**

bronze

**Dimensions**

**Date**

1909 or before

**Museum Holding(s)**

**Illustration(s)**

**Exhibition(s)**

Odessa/Kiev, 1909-10, nos 309-313<sup>20</sup>

Petersburg/Riga, 1910, nos 272-276<sup>21</sup>

**Provenance**

**Notes**

**Literature**

**No**

**R/84**

**Title(s)**

*Die Kunst*

**Medium/a**

bronze plaque

**Dimensions**

**Date**

Munich, 1909 or before

**Museum Holding(s)**

**Illustration(s)**

Lang-Danoli, p 326 (left top)

**Exhibition(s)**

? Heinemann, Munich, 1909

? *NKVM*, Munich, 1909

+ tour

**Provenance**

**Notes**

**Literature**

**No**

**R/85**

**Title(s)**

*Ein Grabmal*

**Medium/a**

bronze plaque

**Dimensions**

**Date**

Munich, 1909 or before

**Museum Holding(s)**

**Illustration(s)**

Lang-Danoli, p 326 (centre top)

**Exhibition(s)**

as above

**Provenance**

**Notes**

<sup>20</sup> A related work to this plaque is also reproduced in Lang-Danoli, p 326 - left. The position of the right leg of the left-hand girl has been altered somewhat.

<sup>21</sup> The Museum für Kunst und Gewerbe Hamburg dates this piece as Munich, 1908. It is not clear on what the dating is based. See note 16.

**Literature**

<b>No</b>	<b>R/86</b>
<b>Title(s)</b>	<i>Werbung</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, p 326 (right top)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/87 + 88</b>
<b>Title(s)</b>	<i>Rhythmische Studien</i> (x 2?)
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, p 326 (left + right below)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/89</b>
<b>Title(s)</b>	<i>Jugend</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, p 326 (centre below)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/90</b>
<b>Title(s)</b>	<i>Die Linie</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	? c 6 x 10 cm <sup>22</sup>
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	

---

<sup>22</sup> This would have been on Sauerlandt's visit to Paris, during which he notes, in a letter to his wife dated 27 June 1927, his purchases from Kogan to the tune of 11,000 marks. (*Im Kampf, op cit*, p 260).

<b>Illustration(s)</b>	Lang-Danoli, p 327 (top left)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/91</b>
<b>Title(s)</b>	<i>Der Tanz</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	? c 5.5 x 4 cm
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, p 327 (top right)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/92</b>
<b>Title(s)</b>	<i>Der Rhythmus</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	Ø 5.3 cm <sup>23</sup>
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, p 327 (? obverse and reverse shown - left and centre below)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	Related to R/12
<b>Literature</b>	
<b>No</b>	<b>R/93</b>
<b>Title(s)</b>	<i>Die Liebe</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	? Ø 5.3 cm <sup>24</sup>
<b>Date</b>	Munich, 1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Lang-Danoli, p 327 (below right)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<sup>23</sup> Sauerlandt speaks of wishing to hear of the cost of both *Primavera-Reliefs* brought to him from Paris by a Dr Feddersen. (report of 7 January 1930, *ibid*, p 349)

<sup>24</sup> The Museum Folkwang Hagen catalogue of 1912 describes its holdings, nos 77 and 78, as follows: *Zwei Triptychen mit figürl. Kompositionen. Bronze.* (Hagen cat, 1912, p 11)

**No** **R/94**  
**Title(s)** *Vergangenheit*  
**Medium/a** ? bronze plaquette  
**Dimensions**  
**Date** Munich, 1909 or before  
**Museum Holding(s)**  
**Illustration(s)** Lang-Danoli, p 328  
**Exhibition(s)** as R/100  
**Provenance**  
**Notes**  
**Literature** Lang-Danoli, p 328

**No** **R/95**  
**Title(s)** *Vision*  
**Medium/a** bronze plaquette  
**Dimensions**  
**Date** Munich, 1909 or before  
**Museum Holding(s)**  
**Illustration(s)** Lang-Danoli, p 329 (?)  
**Exhibition(s)** Fischer, p 40  
as above<sup>25</sup>  
**Provenance**  
**Notes**  
**Literature** Lang-Danoli, p 328

**No** **R/96a/b**  
**Title(s)** a) *Die Werbung*  
b) *Das Urteil des Paris/Mädchen*  
**Medium/a** bronze plaquette  
**Dimensions** b) 17.5 x 19 cm  
**Date** Munich, 1909 or before<sup>26</sup>

<sup>25</sup> On Osthaus's death the contents of the Museum Folkwang were sold to the city of Essen. Despite agreement otherwise, not all of the works in Osthaus's original collection were, in fact, transferred. The reason for the discrepancy may have been that Osthaus was forced to sell some of his collection during the First World War. It may well be that some of Kogan's works were included amongst those sold.

<sup>26</sup> In a letter to Osthaus of July 1910 Kogan thanked him for the essay by Dr Bode about bronze patina. Osthaus would seem to have suggested to Kogan that his plaquettes might benefit from being chased and from the addition of a patina. Kogan replied: *Vor 2 oder 3 Jahren hätte ich kaum Interesse für Technische Ausführungen. Ich betrachtete damals das Übertragen eines Kunstwerkes im Material als Konservierungsmittel gegen die Zerstörbarkeit der Zeit, und nicht als Vereinigung des Kunstwerkes gesteigert durch die Schönheit und Kostbarkeit des Materials.* He went on to admit that this attitude was a big mistake. He gave permission for Frans Zwollo, head of the metalwork department of the *Hagener Handfertigkeitsseminar*, to chase the plaquettes *trotz den vielen Mängel die dadurch aufgedeckt werden.* However, he asked that no patina be added, preferring the natural effects of time. It may be possible for the contemporary scholar to identify precisely which examples of these works underwent this further process and, therefore, to isolate which had belonged to the Folkwang collection. Kogan also mentioned in this letter that he intended to order from his foundry the missing plaquettes from the two triptychs in Osthaus's possession. It may be that the patron had sold on the

<b>Museum Holding(s)</b>	b) Staatliche Galerie Moritzburg Halle (Inv No III 390)*
<b>Illustration(s)</b>	Lang-Danoli, p 325 Söhn, p 58
<b>Exhibition(s)</b>	as above Halle, 1985, no 54
<b>Provenance</b>	Bought 1914 for M 225,- from <i>Neue Kunst</i> , Munich <sup>27</sup>
<b>Notes</b>	not signed
<b>Literature</b>	Lang-Danoli, p 328
<b>No</b>	<b>R/97a/b/c</b>
<b>Title(s)</b>	<i>Das Goldene Zeitalter</i>
<b>Medium/a</b>	bronze reliefs - triptych
<b>Dimensions</b>	a) 16 x 9 <sup>28</sup> b) 16 x 11 <sup>29</sup> c) 16 x 9 <sup>30</sup>
<b>Date</b>	c 1909 <sup>31</sup>
<b>Museum Holding(s)</b>	Städtische Galerie im Lenbachhaus Munich (Inv No G12782)*
<b>Illustration(s)</b>	a), b), c) Gollek, 1988, p 179, no 238 b) Gollek, 1982, p 179, no 238 Gollek, <i>Marc</i> , p 65, ill 40
<b>Exhibition(s)</b>	? <i>Sonderbund</i> , 1910, nos 232, 233 + 234 Duisburg, 1981-2, no 168
<b>Provenance</b>	Acquired 1961
<b>Notes</b>	Lang-Danoli speaks of the influence of Hans von Marées on this series of plaquettes and others of a similar date. <sup>32</sup> R/14c relates to R/20
<b>Literature</b>	Lang-Danoli, p 328 Gollek, 1988, p 354

---

original examples of these plaquettes, knowing that he could replace them. (M Osthaus - K 7: letter from Kogan to K E Osthaus, nd (July 1910?))

<sup>27</sup> As note 24.

<sup>28</sup> As note 25.

<sup>29</sup> Osthaus made a purchase of *Plaketten* by Kogan in May 1909. It is very probable that this triptych was amongst those bought. He was instrumental in Kogan's showing at the *Sonderbund* in 1910. Amongst works by Kogan chosen by Osthaus in May 1911, on behalf of the *Verband der Kunstfreunden in den Ländern am Rhein*, were *Ein Triptychon von 3 Bronzen (200,- Mk plus 150,- Mk plus 150,-)*. (KEOA: P 542/29)

<sup>30</sup> The Museum De Wieger, Deurne dates this as 1920s/30s.

<sup>31</sup> The Staatliche Münzsammlung Munich had *12 negativ in Gips geschnittene kleine figürliche Darstellungen. Bronzegüße*, which were lost during the war. (Söhn, *op cit*, p 63)

<sup>32</sup> In a letter to Osthaus dated 4 Jul 1909 Kogan mentions *12 Stück kleine Münzen*, which he is sending for the patron's approval, suggesting that if he does not wish to retain them, he might send them on to Graf Kessler. (KEOA: F1/572/3) On 16 March 1910 they were returned to the Museum Folkwang as unsuitable for the Exhibition in Brussels by the General-Verwaltung der Königlichen Museen at the Kaiser-Friedrich-Museum, Berlin. (KEOA: F1/418/19)

<b>No</b>	<b>R/98a/b/c</b>
<b>Title(s)</b>	<i>Das Goldene Zeitalter</i>
<b>Medium/a</b>	bronze reliefs - triptych
<b>Dimensions</b>	a) 16.6 x 11.3 cm <sup>33</sup> b) 17 x 9 cm <sup>34</sup> c) 16.6 x 9.9 cm <sup>35</sup>
<b>Date</b>	c 1909 <sup>36</sup>
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv Nos 1930.30; 1927.161 + 1930.31)*
<b>Illustration(s)</b>	c) Neuß, 1960, p 10
<b>Exhibition(s)</b>	? <i>Sonderbund</i> , 1910, nos 232, 233 + 234 Neuß, 1960, nos 1, 2 + 3 Duisburg, 1965, nos 146, 147 + 148
<b>Provenance</b>	b) Bought 1927 from artist <sup>37</sup> a) + c) Bought 18.02.1930 for RM 200,- each (?) <sup>38</sup>
<b>Notes</b>	
<b>Literature</b>	Lang-Danoli, p 328 Sauerlandt, <i>Im Kampf</i> , p 349
<b>No</b>	<b>R/99a/b/c</b>
<b>Title(s)</b>	<i>Das Goldene Zeitalter</i>
<b>Medium/a</b>	bronze reliefs - triptych
<b>Dimensions</b>	
<b>Date</b>	c 1909
<b>Museum Holding(s)</b>	Formerly Museum Folkwang Hagen nos 77 or 78 <sup>39</sup> left panel - as above: Hamburg c) (related) middle panel - as above: Munich b) + Hamburg b)
<b>Illustration(s)</b>	Lang-Danoli, p 326
<b>Exhibition(s)</b>	? Hagen, June 1909 ? Heinemann, Munich, 1909 ? <i>NKVM</i> , Munich, 1909 ? <i>Sonderbund</i> , 1910, nos 232, 233 + 234
<b>Provenance</b>	Museum Folkwang Hagen. Lost before transfer to Essen <sup>40</sup>
<b>Notes</b>	The whereabouts of an example of the right panel is not known <sup>41</sup>

<sup>33</sup> Shown in display-case with R/64 + R/67-72. One set belonged to the Folkwang Hagen and the other to the Staatliche Münzsammlung Munich, according to the *Salon d'Automne* catalogue. (Gordon, *op cit*)

<sup>34</sup> The Museum Folkwang catalogue of 1912 mentions *14 Plaketten mit figürlichen Kompositionen. Bronze und Silber* (Hagen cat, 1912, nos 79-92). This work probably forms part of that collection.

<sup>35</sup> as note 33.

<sup>36</sup> KEOA: F1/572/1.

<sup>37</sup> No 72: M 250,-; no 73: M 150,-; no 74: M 150,-; no 75: M 50,-; nos 76 + 77: M 150,- each; nos 78-80: M 50,- each.

<sup>38</sup> This was Vladimir Izdebsky's *International Salon*, which toured the work of Russian, German and French artists.

<sup>39</sup> *idem*.

<sup>40</sup> Based on relative sizes of examples illustrated in Lang-Danoli, *op cit*, p 327 and the dimensions of related work held by Städtische Galerie im Lenbachhaus, Munich.

<sup>41</sup> Based on size of related work held at the Städtische Galerie im Lenbachhaus, Munich.



<b>Literature</b>	Lang-Danoli, p 328
<b>No</b>	<b>R/100a/b/c</b>
<b>Title(s)</b>	<i>Das Goldene Zeitalter</i>
<b>Medium/a</b>	bronze reliefs - triptych
<b>Dimensions</b>	
<b>Date</b>	c 1909
<b>Museum Holding(s)</b>	Formerly Museum Folkwang Hagen nos 77 or 78 <sup>42</sup> left panel - as above: Munich c) (related) right panel - Hamburg a) + Munich c)
<b>Illustration(s)</b>	Lang-Danoli, p 327
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	Museum Folkwang Hagen <sup>43</sup>
<b>Notes</b>	The whereabouts of an example of the middle panel is not known.
<b>Literature</b>	as above
<b>No</b>	<b>R/101a/b/c</b>
<b>Title(s)</b>	<i>Triptychon aus dem goldenen Zeitalter</i>
<b>Medium/a</b>	bronze plaquettes
<b>Dimensions</b>	
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	probably Folkwang Museum Hagen <sup>44</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Hagen, June 1909 <i>Sonderbund</i> , 1910, no 232
<b>Provenance</b>	? Bought May 1909
<b>Notes</b>	Related to one of R/14-17. Probably R/16 or 17.
<b>Literature</b>	Hesse-Frielinghaus, 1980, np
<b>No</b>	<b>R/102a/b/c</b>
<b>Title(s)</b>	<i>Triptychon</i>
<b>Medium/a</b>	framed bronze plaquettes mounted on red velvet
<b>Dimensions</b>	a) 17 x 8.8 cm b) 16.7 x 11.4 cm c) 16.3 x 8.4 cm
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	

---

<sup>42</sup> *idem*.

<sup>43</sup> The Staatliche Galerie Moritzburg Halle dates this as 'before 1914'.

<sup>44</sup> This represents Sauerlandt's first purchase of a work by Kogan for the Museum at Halle. *Das Kunstblatt*, 1919 reports on purchases at Halle during the war and mentions a *Reliefplakette* entitled *Mädchen* bought in 1914 by Sauerlandt ('Die ‚Kunst der Lebenden‘ in den Deutschen Museen' in *Das Kunstblatt*, 1919 (Kraus Reprint, Nendeln/Liechtenstein, 1978, p 235)).

<b>Exhibition(s)</b>	Auktion Bilder Skulpturen Grafik, Galerie Schindler Bern, 14 Dec 1976, no 193
<b>Provenance</b>	Galerie Schindler Bern, 1976
<b>Notes</b>	Related to R/14-18.
<b>Literature</b>	
<b>No</b>	<b>R/103</b>
<b>Title(s)</b>	<i>Staannd paar</i> (Standing pair of figures)
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	17 x 9 cm
<b>Date</b>	1909 or before <sup>45</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Deurne/Laren, p 19
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 5
<b>Provenance</b>	private collection
<b>Notes</b>	signed below right: M Kogan. Related to R/14c
<b>Literature</b>	
<b>No</b>	<b>R/104</b>
<b>Title(s)</b>	<i>Primavera</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	17 x 26 cm
<b>Date</b>	1909 or before
<b>Museum Holding(s)</b>	Formerly Folkwang Museum Hagen <sup>46</sup>
<b>Illustration(s)</b>	Lang-Danoli, opp 328 Fischer, Pl XXVII Gordon, p 180, no 624 Gollek, 1988, p 399
<b>Exhibition(s)</b>	Heinemann, Munich, 1909 <i>NKVM</i> , Munich, 1910, no 69 Villingen-Schwenningen, 1975, no 68
<b>Provenance</b>	private collection
<b>Notes</b>	signed left side below
<b>Literature</b>	
<b>No</b>	<b>R/105</b>
<b>Title(s)</b>	<i>Medaille der Neuen Künstlervereinigung München</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	Ø 2.9 cm
<b>Date</b>	1910
<b>Museum Holding(s)</b>	Städtische Galerie im Lenbachhaus Munich (Inv No GMS 695)*
<b>Illustration(s)</b>	Gollek, 1985, p 180, no 241

<sup>45</sup> The pieces shown at the *NKVM* exhibition in 1909 are obviously close in terms of title to this work.

<sup>46</sup> In the 1912 catalogue this was given as no 76. Kogan offered it to Osthaus for Mk 200,- in May 1909. (KEOA: F1/572/1). By May 1911 it was priced at Mk 300,-, being bought for raffle purposes by the *Verband der Kunstfreunden in den Ländern am Rhein*. (KEOA: P 542/29).

<b>Exhibition(s)</b>	New York, 1982, no 283 <sup>47</sup>
<b>Provenance</b>	Acquired by means of Gabriele Münter-Stiftung in 1957.
<b>Notes</b>	smooth edge, inscription on reverse: <i>Neue Künstlervereinigung München 1910</i>
<b>Literature</b>	Gollek, 1988, p 354
<b>No</b>	<b>R/106</b>
<b>Title(s)</b>	<i>Zwei weibliche Akte</i>
<b>Medium/a</b>	silver <i>Medaille</i>
<b>Dimensions</b>	2.4 x 1.8 cm oval
<b>Date</b>	early 1910 <sup>48</sup>
<b>Museum Holding(s)</b>	Städtische Galerie im Lenbachhaus Munich (Inv No GMS 697)*
<b>Illustration(s)</b>	Gollek, 1988, p 180, no 242
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired as part of Gabriele Münter-Stiftung, 1957
<b>Notes</b>	reverse empty, related to R/107?
<b>Literature</b>	Gollek, 1988, p 354
<b>No</b>	<b>R/107</b>
<b>Title(s)</b>	
<b>Medium/a</b>	silver <i>Medaille</i>
<b>Dimensions</b>	
<b>Date</b>	early 1910 <sup>49</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? related to R/106
<b>Literature</b>	Gollek, 1988, p 354
<b>No</b>	<b>R/108</b>
<b>Title(s)</b>	<i>Kleine kameenartigen Reliefgüße</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	c 1910 <sup>50</sup>
<b>Museum Holding(s)</b>	formerly Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	

<sup>47</sup> However, *Der Rhythmus* was illustrated in the catalogue.

<sup>48</sup> 2 silver *Medaillen* are mentioned in a letter to Osthaus from Kogan. He asked that Herr Köpke (Director of the Hagener Gewerbeschule) send them on to him in Munich. This letter is undated but must date from no earlier than May 1910. (KEOA: F1/575/17)

<sup>49</sup> *idem*.

<sup>50</sup> Sauerlandt spoke of these as early works of Kogan - he did not say how many were held by the Museum. (Sauerlandt, 1974, *op cit*, p 299)

<b>Notes</b>	These may be works otherwise referred to <i>Medaille</i> .
<b>Literature</b>	Sauerlandt, 1974, p 299
<b>No</b>	<b>R/109</b>
<b>Title(s)</b>	<i>Aus dem goldenen Zeitalter</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	
<b>Date</b>	1910 or before
<b>Museum Holding(s)</b>	? possibly Museum Folkwang Hagen
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Sonderbund</i> , 1910, no 233
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/110</b>
<b>Title(s)</b>	<i>Aus dem goldenen Zeitalter</i>
<b>Medium/a</b>	bronze plaquette
<b>Dimensions</b>	
<b>Date</b>	1910 or before
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Sonderbund</i> , 1910, no 234
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/111</b>
<b>Title(s)</b>	<i>Hagener Gewerbe-Ausstellung</i>
<b>Medium/a</b>	silver <i>Medaille</i>
<b>Dimensions</b>	
<b>Date</b>	1910 <sup>51</sup>
<b>Museum Holding(s)</b>	Formerly Museum Folkwang Hagen (1912 cat, no 75)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Commissioned from artist presumably
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/112a/b</b>
<b>Title(s)</b>	a) <i>Stehende Mädchen</i> b) <i>Zwei stehende Akte</i>

<sup>51</sup> The commission for this *Medaille* is mentioned in a letter of 11 March 1910 to Kogan from Osthaus. (KEOA: F1/572/16) Gertrud Osthaus (?) wrote to Kogan on 26 July 1910 and said that she had received a copy of this *Medaille* from the *Vorstand* of the exhibition: *Das ist der einzige Vorzug meiner Stellung als Mitglied des Ausschusses in dieser Ausstellung und ich freue mich, dass ich auf diese Weise wenigstens ein Stück von Dir zur Erinnerung habe.* (KEOA: F1/575/20)

<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	a) 17.2 x 5.5 cm b) 17 x 5 cm
<b>Date</b>	? c 1911-12
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß* b) Städtische Galerie im Lenbachhaus Munich (Inv No G13346)*
<b>Illustration(s)</b>	a) Neuß, 1960, p 18 b) Gollek, 1988, p 180, no 239
<b>Exhibition(s)</b>	a) Neuß, 1960, no 5 Duisburg, 1965, no 149 b) Vömel, 1964, no 24
<b>Provenance</b>	b) Acquired 1964
<b>Notes</b>	b) signed (scratched in) below middle: Kogan, 1/6. On left outer edge: L THINOFF.dr.PARIS. Closely related to R/113
<b>Literature</b>	
<b>No</b>	<b>R/113</b>
<b>Title(s)</b>	<i>Zwei stehende Mädchenakte</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	17 x 5.7 x 1.8 cm
<b>Date</b>	? c 1911-12
<b>Museum Holding(s)</b>	Kunsthalle Hamburg (Inv No 1955/52)*
<b>Illustration(s)</b>	Hentzen, 1959, p 192 Söhn, p 20 Syamken, p 244
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1955
<b>Notes</b>	Reddish cast with fine patina and traces of hot gilding. Closely related to R/112
<b>Literature</b>	Hentzen, 1959, pp 192 + 196 Neuß, 1960, pp 18 + 27 Söhn, pp 20 + 59
<b>No</b>	<b>R/114</b>
<b>Title(s)</b>	a) <i>Tanzender weiblicher Akt</i> <sup>52</sup> b) <i>Femme dansant/Tanzendes Mädchen</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	a) 14.5 x 6.9 cm b) 14.6 x 7.1 cm
<b>Date</b>	? c 1911-12 <sup>53</sup>
<b>Museum Holding(s)</b>	a) Städtische Galerie im Lenbachhaus, Munich (Inv No G 14531)*

<sup>52</sup> The pieces bought for raffle purposes by the *Verband der Kunstfreunde in den Ländern am Rhein* included *drei Tänzerinnen (200,-Mk)*. (KEOA: P 542/29)

<sup>53</sup> The Staatliche Galerie im Lenbachhaus dates this as c 1908. A later date is more appropriate on stylistic grounds.

<b>Illustration(s)</b>	b) Staatliche Galerie Moritzburg Halle (Inv No III 712)*
<b>Exhibition(s)</b>	a) Gollek, 1988, p 179, no 237
<b>Provenance</b>	b) Vömel, 1964, no 19 a) Acquired 1971 b) Galerie Alex Vömel, 1964 private collection together with R/115 Villa Griesebach Auktionen, Auktion 23, 1991
<b>Notes</b>	a) signed below left (scratched in): Kogan, 3/6. Top side rounded off unevenly b) signed below left: Kogan, 2/6
<b>Literature</b>	Gollek, 1988, p 353
<b>No</b>	<b>R/115</b>
<b>Title(s)</b>	<i>Deux femmes debout/Zwei stehende Frauen</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	11 x 4.5 cm
<b>Date</b>	? c 1911-12
<b>Museum Holding(s)</b>	Staatliche Galerie Moritzburg Halle (Inv No III 711)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 18
<b>Provenance</b>	as b) above
<b>Notes</b>	signed: Kogan, 1/6 right below
<b>Literature</b>	
<b>No</b>	<b>R/116-129</b>
<b>Title(s)</b>	<i>14 Plaketten mit figürlichen Kompositionen</i>
<b>Medium/a</b>	bronze and silver
<b>Dimensions</b>	
<b>Date</b>	1912 or before <sup>54</sup>
<b>Museum Holding(s)</b>	formerly Museum Folkwang Hagen (1912 cat, nos 79-92) <sup>55</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? <i>Salon d'Automne</i> , 1908, no 1073 (silver works) ? Hagen, 1909 ? <i>Salon d'Automne</i> , 1909, no 862
<b>Provenance</b>	? bought May 1909 from artist
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/130</b>
<b>Title(s)</b>	<i>Plaketten</i>
<b>Medium/a</b>	
<b>Dimensions</b>	

<sup>54</sup> It is, of course, very probable that these plaquettes are included elsewhere in this chronology and might be dated earlier than this. They may form part of the purchases made by Osthaus in May 1909. They do not include the *Das goldene Zeitalter* triptychs, as these are listed separately.

<sup>55</sup> Again these may have been sold off during the war, as they were not transferred to Essen on Osthaus's death.

<b>Date</b>	1912 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Neue Kunst</i> , Munich, 1912, no 220
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/131-138</b>
<b>Title(s)</b>	<i>Plaketten</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1912 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Kunsthalle Bremen, Feb - Mar 1912, nos 436-443
<b>Provenance</b>	
<b>Notes</b>	On sale for M 300,-; 250,- (x 2); 150,- (x 4); 50,-
<b>Literature</b>	
<b>No</b>	<b>R/139</b>
<b>Title(s)</b>	<i>Maske</i>
<b>Medium/a</b>	plaster
<b>Dimensions</b>	23 cm
<b>Date</b>	1912
<b>Museum Holding(s)</b>	Museum Folkwang Essen (Inv No P 154)*
<b>Illustration(s)</b>	Essen, 1973, p 50, no 21 Söhn, p 14
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired after 1912 by Museum Folkwang Hagen Transferred to Museum Folkwang Essen 1922
<b>Notes</b>	? plaster version of R/140
<b>Literature</b>	Essen, 1929 cat, no 21 + Pl 21 Essen, 1973, p 50, no 21
<b>No</b>	<b>R/140</b>
<b>Title(s)</b>	<i>Frauenmaske</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	20.5 cm
<b>Date</b>	? c 1912
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 15
<b>Provenance</b>	
<b>Notes</b>	? bronze version of R/139
<b>Literature</b>	

**No** R/141-160  
**Title(s)** *Reliefs* (series of c 20 pieces)<sup>56</sup>  
**Medium/a** bronze  
**Dimensions** c 18 cm  
**Date** Jan-Feb 1913  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**No** R/161  
**Title(s)** *La Révélation de l'art mystique*  
**Medium/a** 4 terracotta *bas-reliefs*  
**Dimensions**  
**Date** 1913 or before  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** *Salon d'Automne, 1913, no 1092*  
**Provenance**  
**Notes**  
**Literature**

**No** R/162  
**Title(s)** *Medaillen*  
**Medium/a**  
**Dimensions**  
**Date** 1913 or before  
**Museum Holding(s)**

---

<sup>56</sup> In a letter to Gertrud Osthaus of 4 Feb 1913 Hugo Lang-Danoli spoke of a series of around 20 *winkligen und Kurvenreliefs* featuring 1, 2, 3 and 4 figures (c 46 figures in all). He stated that the reliefs were c 18 cm high and had been produced in the last fortnight. He would seem to have seen the *Negative* for these works, which he said Kogan was having cast in bronze, He described these as *phänomenale Urform*. He reported that Kogan wished that this series be *gross ausführen*. He continued: *Sie müssen unbedingt in einem grossen Raum zusammenstehen, gotische Raumplastik, einzeln nur Bruchstück*. Evidently Frau Osthaus had shared her wish for a space for contemplation, 'Ihren Tempel' as he terms it, with Lang-Danoli and he very strongly urged that she should choose Kogan's reliefs to assist this aim: *Suchen Sie in der Tat das Stärkste, zukünftigste der heutigen Kunst und wollen Sie eine entscheidende Tat dazu ausführen, Wollen Sie das grosszügige und nicht nach Kunsthändlerischen Gesichtspunkten "sammeln" so verklopfen Sie ruhig den Lehmbruck und den Nolde und den Mark sowie ähnliches Kunsthändlergut und wagen Sie jetzt das Entscheidene mit Kogan ...Es ist das Kristallisierteste unsere Kunst, über das der Weg weiter geht.*[sic] Lang-Danoli stressed that the decision should be made urgently, as Dr Kurt Wolff of the Deutsche Bank, Munich was expressing interest in Kogan's work. (M Osthaus: L 10, letter from Hugo Lang-Danoli to G Osthaus, dated Darmstadt, 4 Feb 1913) As it would seem that Frau Osthaus did not or could not decide to follow Lang-Danoli's suggestion in this regard, it may well be that they ended up in Wolff's possession. Wolff certainly is said to have had a large collection of Kogan's works. The works may very well be important precursors for the reliefs produced by Kogan for Gropius's building for the Werkbund Exhibition, 1914.



<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Purchased 16.10.13 by Herr Baron von Pechmann of the <i>Münchener Bund</i> , Munich via Museum Folkwang from Kogan <sup>57</sup>
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/163</b>
<b>Title(s)</b>	<i>Zwei Frauen</i>
<b>Medium/a</b>	<i>Kunststein</i> relief
<b>Dimensions</b>	113 x c 62 cm
<b>Date</b>	1913
<b>Museum Holding(s)</b>	Formerly Folkwang Hagen/Essen (1929 cat, no 22), now lost
<b>Illustration(s)</b>	Sauerlandt, <i>Aufsätze</i> , ill 29 Wilhelm, 1983, p 234, no 160 ? Freyer, <i>Museumskunde</i> , p 135
<b>Exhibition(s)</b>	
<b>Provenance</b>	Purchased July 7 1914 for MK 350,- from artist in Paris <sup>58</sup> 1922 Folkwang Essen
<b>Notes</b>	24/25.08.1937 confiscated with insurance value M 2.000,- signed: M Kogan, below left. This is clearly closely related stylistically both to plaster mask R/139 and wall reliefs R/167 and in terms of material to the latter.
<b>Literature</b>	Essen, 1983, p 131
<b>No</b>	<b>R/164</b>
<b>Title(s)</b>	<i>Plakette</i>
<b>Medium/a</b>	bronze
<b>Dimensions</b>	
<b>Date</b>	1914 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Weimar, 1914 <sup>59</sup> Mannheim, 1914, no 243
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/165</b>
<b>Title(s)</b>	<i>Stehende Frauen</i>
<b>Medium/a</b>	plaster

<sup>57</sup> KEOA: F2/778/1.

<sup>58</sup> In a letter of 11 Jul 1914 from Kuth to Doktor Reiche, Barmen, there is mention of a recent acquisition by the Folkwang Museum of one of Kogan's new large reliefs. (KEOA: F2/343/1)

<sup>59</sup> A plaquette was offered for sale at both exhibitions for MK 75,- net. Again it was provided via the Museum Folkwang as the property of the artist. It was probably the same piece on each occasion.

<b>Dimensions</b>	
<b>Date</b>	before May 1914
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Storck, p 33
<b>Exhibition(s)</b>	Mannheim, 1914, no 245 or 246
<b>Provenance</b>	
<b>Notes</b>	? related to R/166
<b>Literature</b>	
<b>No</b>	<b>R/166</b>
<b>Title(s)</b>	<i>Stehende Frauen</i>
<b>Medium/a</b>	plaster
<b>Dimensions</b>	
<b>Date</b>	before May 1914
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Mannheim, 1914, no 245 or 246
<b>Provenance</b>	
<b>Notes</b>	? related to R/165
<b>Literature</b>	
<b>No</b>	<b>R/167</b>
<b>Title(s)</b>	<i>4 Wandreliefs</i> (sited in <i>Bürogebäude</i> of Walter Gropius' Model Factory complex for the <i>Deutsche Werkbund-Ausstellung</i> , Cologne, 1914)
<b>Medium/a</b>	<i>Kunststein</i>
<b>Dimensions</b>	circa 2 m x 1 m (wide panels)/2 m x 62.9 cm (narrow panels), including framing tiles. Width of both friezes circa 218 cm <sup>60</sup>
<b>Date</b>	1913/early 1914
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Breuer, 1914, p 433 Wilhelm, 1983, p 234, ills 157, 158 + 159 Wilhelm, 1984, pp 147
<b>Exhibition(s)</b>	<i>Deutsche Werkbund-Ausstellung</i> , Cologne, 1914
<b>Provenance</b>	Site-specific commission by Osthaus in collaboration with Gropius Disappeared, presumed destroyed during 1st World War military appropriation of exhibition buildings.
<b>Notes</b>	

<sup>60</sup> In an undated letter (probably late 1913 or early 1914) Kogan gives the dimensions of the *drei Reliefs in Zementguß*, which he was planning, as 1.20 m x 60 cm, which do not seem to relate to the reliefs as seen in contemporary photographs. A postcard from Kogan to Herr Meyer-Schönbrunn, assistant at the Museum Folkwang refers to the delivery to Cologne of the negative reliefs: *3 Stück 2 Meter hochgroß* (sic). (KEOA: DWK/110/1). Despite having sight of this postcard, Wilhelm speaks of the reliefs in terms of the dimensions of the original maquettes. Clearly there were four reliefs eventually. Wilhelm presumes that Gropius commissioned the making of a fourth panel (Wilhelm, 1983, p 77). It would appear that he also suggested the increase in size from those dimensions mentioned in Kogan's earlier letter.

<b>Literature</b>	Wilhelm, 1981, pp Wilhelm, 1983, pp 76-77, 148-9, 299 Wilhelm, 1984, pp 143-154
<b>No</b>	<b>R/168-70</b>
<b>Title(s)</b>	<i>3 kleine Reliefs von weiblichen Akten</i> <sup>61</sup>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	18 x 3.5 cm
<b>Date</b>	St Prex, Lausanne, 1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired Jul 1921 from artist for sum of Swiss frs 375,- for Georg Reinhart Collection - 41P
<b>Notes</b>	very few examples made <sup>62</sup>
<b>Literature</b>	Reinhart, <i>Katalog</i> , p 35
<b>No</b>	<b>R/171</b>
<b>Title(s)</b>	[reliefs depicting single female figures]
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	? c 18 x 3.5 cm
<b>Date</b>	St Prex, Lausanne, 1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	similar to those acquired by Reinhart (R/168-70)
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>R/172</b>
<b>Title(s)</b>	[reliefs depicting groups of figures] <sup>63</sup>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	Zurich, 1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	

<sup>61</sup> From correspondence between Kogan and Reinhart it would appear that each of these reliefs featured a single female figure. (Letter from Kogan to Reinhart, Zurich, 15 Jul 1921 and letter from Reinhart to Kogan, 18 Jul 1921 - Stadtbibliothek Winterthur)

<sup>62</sup> *idem*. It is apparent from the correspondence that Kogan was hoping to persuade Reinhart that these reliefs might be produced on a much larger scale and be used as decoration of the *Buddha-Raum* in Reinhart's home. Reinhart had a large collection of non-European art, in particular Asiatic art. Kogan proposed for this room 4 reliefs each with a single female figure *mit den entsprechenden Gesten der Weihe und Andacht*. (letter from Kogan to Reinhart, St Prex, 1 Jul 1921 - Stadtbibliothek Winterthur)

<sup>63</sup> In a letter to Reinhart of 15 Jul 1921, Kogan mentioned that reliefs featuring several figures grouped together were being fired at the time of writing. (Letter from Kogan to Reinhart, Zurich 15 Jul 1921 - Stadtbibliothek Winterthur)

**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**No** **R/173 + 174**  
**Title(s)** *2 large reliefs*  
**Medium/a** ? terracotta  
**Dimensions**  
**Date** Zurich, early 1922  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Kunstmuseum Winterthur, Feb 1922  
**Provenance** Georg Reinhart, Mar 1922, purchased for frs 500,- each<sup>64</sup>  
**Notes** probably large-scale versions of R/168-71  
**Literature**

**No** **R/175**  
**Title(s)** *Relief*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1922 or before  
**Museum Holding(s)**  
**Illustration(s)** *Der Querschnitt*, 1922, p 187  
*Der Querschnitt*, 1925, opp p 953  
**Exhibition(s)** Flechtheim, 1922  
**Provenance** Galerie Bernheim jeune, Paris, 1922  
Reinhart Collection, Winterthur, 1925  
**Notes** This may be the same work or two examples of it.  
**Literature**

**No** **R/176**  
**Title(s)** *Stehender Akt*  
**Medium/a** plaster relief, concave<sup>65</sup>  
**Dimensions** 20.5 cm  
**Date** ? early 1920s  
**Museum Holding(s)** Museum für Kunst und Gewerbe Hamburg\*  
**Illustration(s)** Neuß, 1960, p 12  
**Exhibition(s)** Neuß, 1960, no 56  
**Provenance** ? Gift of the artist<sup>66</sup>

<sup>64</sup> Kogan suggested that these reliefs be mounted in Reinhart's garden. (letter from Kogan to Reinhart, Zurich, nd (end Feb 1922?) - Stadtbibliothek Winterthur). Herr Harry Joelson-Strohbach reports that these reliefs are still *in situ* in the garden and depict two female nudes (letter to the author, 30 April 1997). Alfred Flechtheim had stated that the reliefs were sited on the wall of a garage there, but this appears not, or no longer, to be the case. (Alfred Flechtheim, 'Ascona, Lausanne, Winterthur', *Der Querschnitt*, 10, 1929, reprinted in Haacke Wilmont & Alexander von Baeyer, *op cit*, p 196)

<sup>65</sup> This is described as a *Negativschnitt* by Sauerlandt, 1974, p 299.

<b>Notes</b>	
<b>Literature</b>	Sauerlandt, 1974, p 299
<b>No</b>	<b>R/177</b>
<b>Title(s)</b>	<i>Drei Akte</i>
<b>Medium/a</b>	plaster relief, concave <sup>67</sup>
<b>Dimensions</b>	20.5 cm
<b>Date</b>	? early 1920s
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 57
<b>Provenance</b>	? Gift of the artist <sup>68</sup>
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/178</b> <sup>69</sup>
<b>Title(s)</b>	<i>Het Laatste Avondmaal</i> (The Last Supper - Christ and Eleven Disciples)
<b>Medium/a</b>	concrete relief
<b>Dimensions</b>	21 x 35 x 10.5 cm <sup>70</sup>
<b>Date</b>	? c 1924 <sup>71</sup>
<b>Museum Holding(s)</b>	Museum Catharijne Convent Utrecht (Inv No ABM bs00854)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 55
<b>Provenance</b>	Gift of artist 1934 (?)
<b>Notes</b>	
<b>Literature</b>	Niehaus, 1936, p 42
<b>No</b>	<b>R/179</b>
<b>Title(s)</b>	<i>Weibliche Figur im Rock</i>
<b>Medium/a</b>	plaster relief, concave <sup>72</sup>
<b>Dimensions</b>	24.3 x 9 cm
<b>Date</b>	1925

<sup>66</sup> Sauerlandt spoke of two such works as gifts of the artist to the Museum in *Ausgewählte Schriften*, 1974, p 299. These works are evidently examples of the negative moulds, which Kogan prepared when producing works in relief or in the round.

<sup>67</sup> see note 66.

<sup>68</sup> See note 67.

<sup>69</sup> Jane Stewart kindly helped to locate this work.

<sup>70</sup> The Deurne catalogue, 1979/80, gives the dimensions of this work as 20 x 35 cm.

<sup>71</sup> Museum Catharijne Convent gives a date of (?) 1934, but Niehaus refers to it as *een vroeg werk* (an early work). Stylistically this piece should be dated earlier than that. A date of early 1920s might be proposed here to coincide with Kogan's stay in the Netherlands in 1924. There is nothing like this in terms of subject-matter within Kogan's oeuvre, although R/240 does display what might be taken as a figure with a halo surrounding her head.

<sup>72</sup> See note 66.

**Museum Holding(s)** Museum für Kunst und Gewerbe, Hamburg  
**Illustration(s)**  
**Exhibition(s)** Neuß, 1960, no 59  
**Provenance** ? Gift of the artist<sup>73</sup>  
**Notes**  
**Literature**

**No** **R/180**  
**Title(s)** *Sitzende Frau*  
**Medium/a** ceramic  
**Dimensions** 15 cm  
**Date** c 1925/29  
**Museum Holding(s)** Museum Ludwig/Haubrich Collection<sup>74</sup>  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** This is probably the same piece as R/240  
**Literature** Söhn, p 60

**No** **R/181**  
**Title(s)** *Mädchenkopf, Maske*  
**Medium/a** terracotta  
**Dimensions** 22 cm  
**Date** 1926 or before  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Dresden, 1926, no 862<sup>75</sup>  
**Provenance**  
**Notes** ? related to R/139 or 140  
**Literature** Söhn, p 60

**No** **R/182**  
**Title(s)** *Stehender Akt mit verschränkten Armen*  
**Medium/a** plaster relief, concave  
**Dimensions** 27.5 x 11 cm  
**Date** 1927  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Neuß, 1960, no 60  
**Provenance**  
**Notes**

<sup>73</sup> See note 67.

<sup>74</sup> This work is not mentioned in Cologne, 1965 or 1986. This information is based on Söhn, *op cit*, p 60.

<sup>75</sup> Sauerlandt seems to imply that this piece was not, in fact, displayed: *Von Kogans drei Stücken ist eins nicht ausgestellt, wohl weil man in Verlegenheit war, wie man die Terrakottamaske placieren sollte.*

## Literature

<b>No</b>	<b>R/183</b>
<b>Title(s)</b>	<i>Staannd naakt</i> (Standing Nude)
<b>Medium/a</b>	ceramic relief <sup>76</sup>
<b>Dimensions</b>	
<b>Date</b>	Paris, 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Goudstikker, 1934, no 7
<b>Exhibition(s)</b>	Goudstikker, 1934, no 7
<b>Provenance</b>	
<b>Notes</b>	? related to R/192
<b>Literature</b>	
<b>No</b>	<b>R/184</b>
<b>Title(s)</b>	<i>Zittende</i> (Seated Figure)
<b>Medium/a</b>	ceramic relief <sup>77</sup>
<b>Dimensions</b>	
<b>Date</b>	Paris, 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Flechtheim, 1929, no 7 Goudstikker, 1934, no 8
<b>Provenance</b>	
<b>Notes</b>	? related to R/190
<b>Literature</b>	
<b>No</b>	<b>R/185a/b</b>
<b>Title(s)</b>	a) <i>Badende/Kniende/Kauernde/Kniende mit vorgestrektem Bein</i> b) <i>Badende</i> c) <i>Naakt op den rug gezien</i> (Nude seen from behind) d) <i>Liggend vrouwelijk naakt</i> (Reclining female nude)/ <i>Voorovergebogen knielend naakt</i> (Stooped kneeling nude)
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	a) 29 x 38 x 3 cm b) 25 x 36 cm d) 27 x 36 cm
<b>Date</b>	Paris, 1928
<b>Museum Holding(s)</b>	a) Wilhelm Lehmbruck-Museum Duisburg (Inv No MV83/1929)* b) Museum für jüdische Kunst und Kultur Rendsburg (Inv No 1986/2033)*
<b>Illustration(s)</b>	<i>Kunst und Künstler</i> , 27, 1929, p 242

<sup>76</sup> The Goudstikker catalogue has *gebakken klei* (fired clay).

<sup>77</sup> *idem.*

	Kubsch, 1928/9, p 250 Sauerlandt, <i>Das Kunstblatt</i> , 1929, p 20 Goudstikker, 1934, no 6 Engelmann, <i>Torso</i> , no 27 a) Duisburg, 1981., p 257, no 366 b) 'Verfolgte jüdische Künstler', p 296 Flechtheim, 1929, no 8 Goudstikker, 1934, no 6 a) Neuß, 1960, no 42 Duisburg, 1965, no 152 b) Rendsburg, 1986/87 d) Deurne/Laren, 1979/80, no 35
<b>Exhibition(s)</b>	
<b>Provenance</b>	a) Permanent loan since 1929 of Museumverein Duisburg - acquired through Galerie Flechtheim? b) Acquired with funds of Kultusministerium Kiel, 1986 (?) d) private collection
<b>Notes</b>	unsigned
<b>Literature</b>	Sauerlandt, <i>Kunstblatt</i> , 1929, p 20 Scheffler, <i>Kunst und Künstler</i> , 27, 1929, p 244
<b>No</b>	<b>R/186</b>
<b>Title(s)</b>	<i>Komposition</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	
<b>Date</b>	1928 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 20
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Scheffler, <i>Kunst und Künstler</i> , 1929, p 244
<b>No</b>	<b>R/187</b>
<b>Title(s)</b>	<i>Drei Figuren</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	
<b>Date</b>	1928 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 19
<b>Provenance</b>	
<b>Notes</b>	? related to R/191
<b>Literature</b>	As R/186
<b>No</b>	<b>R/188</b>
<b>Title(s)</b>	<i>Zwei Frauen</i>
<b>Medium/a</b>	bronze relief



<b>Dimensions</b>	
<b>Date</b>	1928 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 18
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	As R/186
<b>No</b>	<b>R/189</b>
<b>Title(s)</b>	<i>Kniende</i>
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	
<b>Date</b>	1928 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 6
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	As R/186
<b>No</b>	<b>R/190</b>
<b>Title(s)</b>	<i>Sitzende</i>
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	
<b>Date</b>	1928 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Flechtheim, 1929, no 7
<b>Provenance</b>	
<b>Notes</b>	? related to R/184
<b>Literature</b>	As R/186
<b>No</b>	<b>R/191</b>
<b>Title(s)</b>	<i>Drei Frauenakte/Drie gratieën</i> (Three graces)
<b>Medium/a</b>	terracotta/chamotte relief
<b>Dimensions</b>	23 x 14 cm
<b>Date</b>	? c 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Deurne/Laren, p 32 Söhn, p 18
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 40
<b>Provenance</b>	private collection
<b>Notes</b>	? related to R/187
<b>Literature</b>	

<b>No</b>	<b>R/192</b>
<b>Title(s)</b>	<i>Stehender Akt</i>
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	46 x 16.5 cm
<b>Date</b>	1929
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 45
<b>Provenance</b>	private collection
<b>Notes</b>	? related to R/183
<b>Literature</b>	
<b>No</b>	<b>R/193</b>
<b>Title(s)</b>	<i>Stehender Akt mit ausgebreiteten Armen</i>
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	53.5 x 26 cm
<b>Date</b>	1929
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 43
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/194</b>
<b>Title(s)</b>	<i>Akt mit verschränkten Armen</i>
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	46 x 17.5 cm
<b>Date</b>	1929
<b>Museum Holding(s)</b>	Clemens-Sels Museum, Neuß*
<b>Illustration(s)</b>	Neuß, 1960, title page
<b>Exhibition(s)</b>	Duisburg, 1965, no 151 Neuß, 1960, no 44 Duisburg, 1965, no 151 New York, 1985, no 43
<b>Provenance</b>	
<b>Notes</b>	Signed: MK
<b>Literature</b>	
<b>No</b>	<b>R/195a/b/c</b>
<b>Title(s)</b>	<i>Tryptiek (Triptych)</i>
<b>Medium/a</b>	cement
<b>Dimensions</b>	
<b>Date</b>	Düsseldorf, 1929
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, nos 16, 17 + 18
<b>Provenance</b>	

**Notes****Literature****No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****Notes****Literature****No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****Notes****Literature****No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****R/196**

*Mädchenkopf im Profil/Vrouwekop* (Head of a Woman)/*Meisjeskop* (Head of a girl)

terracotta relief

20 x 19 cm<sup>78</sup>

Düsseldorf, 1929<sup>79</sup>

Clemens-Sels Museum, Neuß\*

Neuß, 1960, p 15

Goudstikker, 1934, no 15

Neuß, 1960, no 48

Deurne/Laren, 1979/80, no 38

The Goudstikker catalogue gives it as 'glazed' and says it was 'fired and glazed by Dressler of Grotenburg. This piece is a detail of R/197. ? related to R/251 or 275

**R/197**

*Große Liegende mit Spitzentuch/Rustende* (Reclining Woman)

terracotta relief (in 2 pieces)

58.5 x 82 cm

Düsseldorf, 1929<sup>80</sup>

Clemens-Sels Museum, Neuß\*

Goudstikker, 1934, no 14

Goudstikker, 1934, no 14

Neuß, 1960, no 47

private collection (in 1960)

then Clemens-Sels Museum

Fired by Dressler of Grotenburg. Related to R/196

**R/198**

*faïences*

1929 or before

Galerie Zak, Jan 1930

<sup>78</sup> The Deurne catalogue gives this as 20 x 18.5 cm.

<sup>79</sup> According to the Goudstikker catalogue.

<sup>80</sup> *idem*.

**Notes****Literature***L'Amour de l'art*, no 1, Jan 1930, p 60**No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****Notes****Literature****R/199***Kniender Mädchenakt (Torso)/Weiblicher Akt (Torso)*

terracotta relief

19 x 10.5 x 2 cm

? 1929/1930

Kunsthalle Bremen (Inv No 406 - 1960/2)\*

Söhn, p 46

Bremen, 1961, no 50

Bremen, 1981, no 12

Acquired 1960

unsigned

**No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****Notes****Literature****R/200***Stehender Mädchenakt*

terracotta relief

23.5 x 8 x 2 cm

? 1929/1930

Kunsthalle Bremen (Inv No 405 - 1960/1)\*

Bremen, 1961, p 38, no 51

Söhn, p 55

Bremen, 1961, no 51

Acquired 1960

signed below right: MK

**No****Title(s)****Medium/a****Dimensions****Date****Museum Holding(s)****Illustration(s)****Exhibition(s)****Provenance****Notes****Literature****R/201***Zittend naakt (Seated Nude)/Naakt met gekruiste benen  
(Nude with crossed legs)*bronze *Medaille*

Ø 6.3 cm

? c 1933<sup>81</sup>

Deurne/Laren, p 58

Deurne/Laren, 1979/80, no 23

private collection

? related to R/204-233

**No****Title(s)****R/202***Sitzende Frauenfigur/Zittend naakt met bloem (Seated nude  
with flower)*<sup>81</sup> The De Wiegler catalogue, 1979/80, dates this as 1920s/30s.

<b>Medium/a</b>	white terracotta relief
<b>Dimensions</b>	39 x 25 cm
<b>Date</b>	? c 1933
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 89)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 39
<b>Provenance</b>	
<b>Notes</b>	unsigned, undated. ? Related to R/203
<b>Literature</b>	
<b>No</b>	<b>R/203</b>
<b>Title(s)</b>	<i>Sitzender Akt</i>
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	38 x 24 cm
<b>Date</b>	? c 1933
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 46
<b>Provenance</b>	private collection
<b>Notes</b>	? Related to R/202
<b>Literature</b>	
<b>No</b>	<b>R/204-233</b>
<b>Title(s)</b>	<i>Munten en Medailles (Coins and Medailles)</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1934
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, nos 78-107
<b>Provenance</b>	
<b>Notes</b>	? related to R/201, 234 - 239 + 268-272
<b>Literature</b>	
<b>No</b>	<b>R/234</b>
<b>Title(s)</b>	<i>Vrouwefiguurkje (Small figure of a Woman)</i>
<b>Medium/a</b>	terracotta (stamped)
<b>Dimensions</b>	2.1 x 2 cm
<b>Date</b>	? mid-1930s
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 3948)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Goudstikker, 1934, one of nos 78-107
<b>Provenance</b>	
<b>Notes</b>	? related to R/204-233, unsigned, undated
<b>Literature</b>	

<b>No</b>	<b>R/235</b>
<b>Title(s)</b>	<i>Vrouwefiguurtje</i> (Small figure of a Woman)
<b>Medium/a</b>	? terracotta (stamped) <sup>82</sup>
<b>Dimensions</b>	? circa 2 x 2 cm
<b>Date</b>	? mid-1930s
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 3949)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>R/236</b>
<b>Title(s)</b>	<i>Standing Woman</i>
<b>Medium/a</b>	terracotta <i>Medaillon</i>
<b>Dimensions</b>	4.5 x 3.5 cm
<b>Date</b>	? mid-1930s
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No BA 350)*
<b>Illustration(s)</b>	Söhn, p 8 (below left)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	Deurne/Laren, 1979/80, no 37
<b>Notes</b>	'Cut <i>en creux</i> , pressed with clay'. as above
<b>Literature</b>	
<b>No</b>	<b>R/237</b>
<b>Title(s)</b>	<i>Dancing Woman</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	4 x 3 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No BA 351)*
<b>Illustration(s)</b>	as above (below right)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>R/238</b>
<b>Title(s)</b>	<i>Walking Woman</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	4.5 x 3.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No BA 352)*
<b>Illustration(s)</b>	as above (top right)
<b>Exhibition(s)</b>	as above

---

<sup>82</sup> The Stedelijk Museum did not provide details of this piece, but it appears to be very similar to the previous one. Information is, therefore, based on that work.

<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>R/239</b>
<b>Title(s)</b>	<i>Sitting Woman</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	5 x 4 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No BA 353)*
<b>Illustration(s)</b>	as above (top left)
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	
<b>No</b>	<b>R/240</b>
<b>Title(s)</b>	a) <i>Kniendes Mädchen mit Blume/Kniende mit Pflanze</i> b) <i>Madonna figuur met bloem</i> (Madonna figure with flower)/ <i>Vrouw met bloem</i> (Woman with flower)
<b>Medium/a</b>	ceramic, with green glaze
<b>Dimensions</b>	a) 14 x 7.6 cm b) 15 x 8 cm
<b>Date</b>	1935
<b>Museum Holding(s)</b>	a) Museum Ludwig Cologne (Inv No ML76/SK208)*
<b>Illustration(s)</b>	Niehaus, 1936, p 43, ill 5 Söhn, p 65
<b>Exhibition(s)</b>	Neuß, 1960, no 52 ? Deurne/Laren, 1979/80, no 11
<b>Provenance</b>	a) Galerie Zak Paris, 1960 b) private collection Purchased for Haubrich Collection 1960(?) Transferred to Museum Ludwig, 1976
<b>Notes</b>	Signed below left: MK 1935. ? Related to R/241 or 180 <sup>83</sup>
<b>Literature</b>	
<b>No</b>	<b>R/241</b>
<b>Title(s)</b>	<i>Mädchen mit Pflanze</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	13 cm
<b>Date</b>	? c 1935
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 23
<b>Provenance</b>	
<b>Notes</b>	signed, 1/6. ? Related to R/240

<sup>83</sup> This is very probably the same piece as R/241.

**Literature**

<b>No</b>	<b>R/242</b>
<b>Title(s)</b>	<i>Mask</i>
<b>Medium/a</b>	? terracotta
<b>Dimensions</b>	? c 16 cm
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, p 39
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	This would appear to depict a male face in classicising mode. ? Related to R/243

**Literature**

<b>No</b>	<b>R/243</b>
<b>Title(s)</b>	<i>Maske</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	18 cm
<b>Date</b>	? 1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 41
<b>Provenance</b>	private collection
<b>Notes</b>	? Related to R/242
<b>Literature</b>	

<b>No</b>	<b>R/244</b>
<b>Title(s)</b>	<i>Composition in Relief</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	London, 1937, no 33
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>R/245</b>
<b>Title(s)</b>	<i>Relief Composition</i>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	1937 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	



**Exhibition(s)** London, 1937, no 30  
**Provenance**  
**Notes**  
**Literature**

**No** **R/246**  
**Title(s)** *Figure in relief*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**

**Illustration(s)**  
**Exhibition(s)** London, 1937, no 22  
**Provenance**  
**Notes**  
**Literature**

**No** **R/247**  
**Title(s)** *Composition in relief*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**

**Illustration(s)**  
**Exhibition(s)** London, 1937, no 14  
**Provenance**  
**Notes**  
**Literature**

**No** **R/248**  
**Title(s)** *Composition in relief*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**

**Illustration(s)**  
**Exhibition(s)** London, 1937, no 13  
**Provenance**  
**Notes**  
**Literature**

**No** **R/249**  
**Title(s)** *Study of Girl in relief*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**

**Illustration(s)**  
**Exhibition(s)** London, 1937, no 6  
**Provenance**  
**Notes**  
**Literature**

**No** **R/250**  
**Title(s)** *Composition in relief*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** London, 1937, no 5  
**Provenance**  
**Notes**  
**Literature**

**No** **R/251**  
**Title(s)** *Head in relief*  
**Medium/a** terracotta  
**Dimensions**  
**Date** 1937 or before  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** London, 1937, no 2  
**Provenance**  
**Notes** ? related to R/196  
**Literature**

**No** **R/252**  
**Title(s)** *Sitzende*  
**Medium/a** terracotta relief, glazed  
**Dimensions** 14 x 17 cm  
**Date** ins. inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Neuß, 1960, no 51  
**Provenance** Galerie Zak Paris  
**Notes**  
**Literature**

**No** **R/253**  
**Title(s)** *Zwei Akte*  
**Medium/a** terracotta relief  
**Dimensions** 5.5 cm

<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 50
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/254</b>
<b>Title(s)</b>	<i>Stehender Akt</i>
<b>Medium/a</b>	terracotta relief
<b>Dimensions</b>	18 x 3.4 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 49
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/255</b>
<b>Title(s)</b>	<i>Zwei Mädchen</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	13 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 21
<b>Provenance</b>	
<b>Notes</b>	signed, 2/6
<b>Literature</b>	
<b>No</b>	<b>R/256</b>
<b>Title(s)</b>	<i>Knieende Frauengruppen</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	13.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 22
<b>Provenance</b>	
<b>Notes</b>	signed, 2/6
<b>Literature</b>	
<b>No</b>	<b>R/257</b>
<b>Title(s)</b>	<i>Gruppe, zwei Frauen I</i>
<b>Medium/a</b>	bronze relief

<b>Dimensions</b>	17 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 24
<b>Provenance</b>	
<b>Notes</b>	signed, 1/6
<b>Literature</b>	
<b>No</b>	<b>R/258</b>
<b>Title(s)</b>	<i>Gruppe, zwei Frauen II</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	16 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 25
<b>Provenance</b>	
<b>Notes</b>	signed, 1/6
<b>Literature</b>	
<b>No</b>	R/259
<b>Title(s)</b>	<i>Stehender Akt im Profil</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	15.5 x 3.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 4
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/260</b>
<b>Title(s)</b>	<i>Stehender Akt/Figuur im ronde vorm</i> (Figure in circular format)/ <i>Vrouwelijk naakt (gebogen)</i> (Female nude)
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	16.5 x 5.4 cm <sup>84</sup>
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 6 Deurne/Laren, 1979/80, no 45
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	
<b>Literature</b>	

<sup>84</sup> The De Wieger catalogue, 1979/80, gives this as 16 x 4 cm.

<b>No</b>	<b>R/261</b>
<b>Title(s)</b>	<i>Zwei sitzende Akte/2 figuren in ronde vorm</i> (2 figures in circular format)
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	16.5 x 6.6 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 8 Deurne/Laren, 1979/80, no 50
<b>Provenance</b>	Vecht Collection Amsterdam
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/262</b>
<b>Title(s)</b>	<i>Frau mit Vogel</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	18.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 17
<b>Provenance</b>	
<b>Notes</b>	signed, 1/6
<b>Literature</b>	
<b>No</b>	<b>R/263</b>
<b>Title(s)</b>	<i>Drei Akte</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	17.5 x 13.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 7
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/264</b>
<b>Title(s)</b>	<i>Drei Frauenakte</i>
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	11 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Vömel, 1964, no 20
<b>Provenance</b>	
<b>Notes</b>	signed, 2/6.

**Literature**

<b>No</b>	<b>R/265</b>
<b>Title(s)</b>	<i>Drei weibliche Figuren</i>
<b>Medium/a</b>	bronze relief on wood base
<b>Dimensions</b>	14.5 x 8 cm (without base)
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 2
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 2
<b>Provenance</b>	
<b>Notes</b>	signed: MK, 4/6. For sale 1980 for DM 4.200,-

**Literature**

<b>No</b>	<b>R/266</b>
<b>Title(s)</b>	<i>Sitzender Akt</i> (obverse) <i>2 stehende Akte</i> (reverse)
<b>Medium/a</b>	carved plaster
<b>Dimensions</b>	5.6 x 4.4 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 62
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>R/267</b>
<b>Title(s)</b>	<i>Sitzender Akt</i> (obverse) <i>Stehender Akt</i> (reverse)
<b>Medium/a</b>	carved plaster
<b>Dimensions</b>	Ø 6.8 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 61
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>R/268-272</b>
<b>Title(s)</b>	<i>5 Medailles/Kastje met vijf terracotta medailles</i> (Case with <i>5 Medailles</i> )
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	
<b>Date</b>	ins.inf

<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 36
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/273</b>
<b>Title(s)</b>	<i>Drie naakt figuren</i> (Three nude figures)
<b>Medium/a</b>	bronze
<b>Dimensions</b>	14.5 x 9 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 41
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/274</b>
<b>Title(s)</b>	<i>3 gratien</i> (Three graces)
<b>Medium/a</b>	bronze relief mounted on base
<b>Dimensions</b>	16.5 x 11.3 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 51
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/275</b>
<b>Title(s)</b>	<i>Kop/Meisjeskop</i> (Head/Head of girl)
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	20 x 17.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 4
<b>Provenance</b>	private collection
<b>Notes</b>	? related to R/196
<b>Literature</b>	
<b>No</b>	<b>R/276</b>
<b>Title(s)</b>	<i>Zittend naakt</i> (Seated nude)
<b>Medium/a</b>	silver coin
<b>Dimensions</b>	Ø 4.7 cm

<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 22
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/277</b>
<b>Title(s)</b>	<i>Twée naakten</i> (Two nudes)
<b>Medium/a</b>	oval bronze <i>Medaille</i>
<b>Dimensions</b>	5 x 4 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 24
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/278</b>
<b>Title(s)</b>	<i>Geklede figuur staand/Geklede vrouw</i> (Standing figure, clothed/Clothed woman)
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	26 x 8 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 48
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/279</b>
<b>Title(s)</b>	<i>Drie figuren/Drie gratieën</i> (Three figures/Three graces)
<b>Medium/a</b>	bronze relief
<b>Dimensions</b>	17 x 14 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 46
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	
<b>Literature</b>	



<b>No</b>	<b>R/280</b>
<b>Title(s)</b>	<i>Twee zwevende naakten</i> (Two swaying/floating nudes)/ <i>Twee naakt figuren</i> (Two nude figures)
<b>Medium/a</b>	bronze (relief?)
<b>Dimensions</b>	19 x 9 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 49
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/281</b>
<b>Title(s)</b>	<i>Staand naakt</i> (Standing nude)
<b>Medium/a</b>	relief
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Clemens-Sels Museum, Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/282</b>
<b>Title(s)</b>	<i>Drie figuren</i> (Three figures)
<b>Medium/a</b>	terracotta relief - triptych in wooden frame
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Vecht Collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>R/283</b>
<b>Title(s)</b>	
<b>Medium/a</b>	relief
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

## iv) APPLIED ART OBJECTS

## VASES AND BOWLS

<b>No</b>	<b>AA/1</b>
<b>Title(s)</b>	<i>Vase</i>
<b>Medium/a</b>	carved red clay
<b>Dimensions</b>	14.5 cm
<b>Date</b>	? 1912 or before <sup>1</sup>
<b>Museum Holding(s)</b>	Museum für Angewandte Kunst Cologne (Inv No MAK E3459)*
<b>Illustration(s)</b>	Söhn, p 12
<b>Exhibition(s)</b>	? <i>Salon d'Automne</i> , 1912, no 895 <sup>2</sup> Neuß, 1960, no 55
<b>Provenance</b>	Acquired Paris, 1929 <sup>3</sup>
<b>Notes</b>	
<b>Literature</b>	Sauerlandt, <i>Im Kampf</i> , p 349
<b>No</b>	<b>AA/2</b>
<b>Title(s)</b>	<i>Vasenmodell mit figürlichen Darstellungen</i>
<b>Medium/a</b>	plaster
<b>Dimensions</b>	25 cm
<b>Date</b>	? 1912 or before
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? <i>Salon d'Automne</i> , 1912, no 895 Neuß, 1960, no 58
<b>Provenance</b>	Acquired 1930 <sup>4</sup>
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>AA/3</b>
<b>Title(s)</b>	<i>Vase mit figürlichen Reliefs</i> <sup>5</sup>
<b>Medium/a</b>	terracotta
<b>Dimensions</b>	17.4 x 6.7 cm
<b>Date</b>	? 1912 or before

<sup>1</sup> The Museum für Angewandte Kunst Cologne gives a date of c 1910, which seems a little early stylistically to me.

<sup>2</sup> Three vases in *pierres fines* were shown by Kogan at the *Salon d'Automne* of this year.

<sup>3</sup> Sauerlandt confirms this acquisition date in a letter to Kogan (7 Jan 1930, *Im Kampf*, p 349), where he speaks of Wied having taken the vase to Cologne.

<sup>4</sup> This vase was brought to Sauerlandt by Dr Feddersen from Paris, as mentioned in the letter to Kogan, as well as, as he terms them, both *Primavera* reliefs. (In fact, these works were generally referred to as *Das Goldene Zeitalter*). Sauerlandt describes this vase as an *Onyx-Vase*. (*idem*)

<sup>5</sup> This vase features 3 pairs of women carved into the clay.

<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv No 1930.32)*
<b>Illustration(s)</b>	Neuß, 1960, p 11
<b>Exhibition(s)</b>	? <i>Salon d'Automne</i> , 1912, no 895
<b>Provenance</b>	Neuß, 1960, no 54
<b>Notes</b>	Acquired 18.02.1930 for RM 300,- from artist <sup>6</sup>
<b>Literature</b>	signed: M Kogan as above
<b>No</b>	<b>AA/4</b>
<b>Title(s)</b>	<i>Ceramik - Kommetje</i> (Ceramic - Small bowl)
<b>Medium/a</b>	terracotta with small black figures
<b>Dimensions</b>	
<b>Date</b>	Amsterdam, 1934
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	? Niehaus, 1936, p 39
<b>Exhibition(s)</b>	Goudstikker, 1934, no 77
<b>Provenance</b>	
<b>Notes</b>	? related to AA/5
<b>Literature</b>	
<b>No</b>	<b>AA/5</b>
<b>Title(s)</b>	<i>Small bowl</i> <sup>7</sup>
<b>Medium/a</b>	? terracotta
<b>Dimensions</b>	? c h 4 cm, Ø 8 cm
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, 1936, p 39
<b>Exhibition(s)</b>	? Goudstikker, 1934, no 77
<b>Provenance</b>	
<b>Notes</b>	? related to AA/4.
<b>Literature</b>	
<b>No</b>	<b>AA/6</b>
<b>Title(s)</b>	<i>Vase</i> <sup>8</sup>
<b>Medium/a</b>	? bronze
<b>Dimensions</b>	? c 13 cm
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, p 39
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<sup>6</sup> A Frau Stolterfoht of Lübeck delivered this vase to Sauerlandt. (Sauerlandt, *Im Kampf, op cit*)

<sup>7</sup> This work may not, of course, be by Kogan, but is seen amongst his pieces in the Niehaus article.

<sup>8</sup> *idem*.

## CUT GEMS

<b>No</b>	<b>AA/7</b>
<b>Title(s)</b>	<i>Petschaft mit Gemme</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1912-13 <sup>9</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift to Frau Osthaus, February 1913 <sup>10</sup>
<b>Notes</b>	Stone cut by Kogan set as signet by Henry Van de Velde
<b>Literature</b>	Hesse-Frielinghaus et al, 1971, p 206
<b>No</b>	<b>AA/8</b>
<b>Title(s)</b>	<i>Steinschnitt</i> in setting by Otto Stüber <sup>11</sup>
<b>Medium/a</b>	carnelian with nude
<b>Dimensions</b>	
<b>Date</b>	1910/11 <sup>12</sup>
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 105
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	? Sauerlandt, <i>Im Kampf</i> , p 219 Sauerlandt, <i>Ausgewählte Schriften</i> , 1974, p 299
<b>No</b>	<b>AA/9</b>
<b>Title(s)</b>	<i>Steinschnitt</i> in setting by Otto Stüber <sup>13</sup>
<b>Medium/a</b>	semi-precious stone with 2 figures
<b>Dimensions</b>	
<b>Date</b>	1910-11 <sup>14</sup>
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	

<sup>9</sup> This signet was given to Frau Osthaus on the occasion of her birthday on 10 February 1913. Osthaus is said to have acquired other gems cut by Kogan for his personal use. JLM Lauweriks also set stones by Kogan in his jewellery. (Hesse-Frielinghaus et al, 1971, p 206).

<sup>10</sup> KEOA: Kü/284/1.

<sup>11</sup> Sauerlandt mentions five stones cut by Kogan in the possession of the Museum für Kunst und Gewerbe Hamburg in 1929. He says they are *als Ringe oder Nadel in Silber und Gold gefaßt*. (Sauerlandt, *Ausgewählte Schriften. Bd 2, op cit*, p 299)

<sup>12</sup> I do not have any details about the reason for this dating or about the Museum's acquisition of this piece. In a letter to his wife of 14 May 1926, Sauerlandt mentions 2 cut stones, which Kogan had retained for himself, each with a figure on it. (*Im Kampf, op cit*, p 219)

<sup>13</sup> *idem*.

<sup>14</sup> *idem*.

<b>Exhibition(s)</b>	Neuß, 1960, no 104
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>AA/10</b>
<b>Title(s)</b>	<i>Stone set as ring by Schmidt-Rottluff</i> <sup>15</sup>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1926 or before
<b>Museum Holding(s)</b>	formerly Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	<sup>16</sup>
<b>Literature</b>	Sauerlandt, <i>Im Kampf</i> , p 220 Sauerlandt, <i>Ausgewählte Schriften</i> , 1974, p 299
<b>No</b>	<b>AA/11</b>
<b>Title(s)</b>	<i>Stone set as ring by Schmidt-Rottluff</i> <sup>17</sup>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1926 or before
<b>Museum Holding(s)</b>	formerly Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>AA/12</b>
<b>Title(s)</b>	<i>Stone set as ring by Schmidt-Rottluff</i> <sup>18</sup>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1926 or before
<b>Museum Holding(s)</b>	formerly Museum für Kunst und Gewerbe Hamburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	

<sup>15</sup> Sauerlandt reports that Kogan *die Fassungen von Schmidt-Rottluff sehr gut findet nach dem Original des Rings, den ich mithatte, und nach den Fotos der beiden anderen Stücke*. (letter to his wife, 15 May 1926, *Im Kampf*, *op cit*, p 220). These rings are very probably a commission of Sauerlandt's.

<sup>16</sup> Sauerlandt compares favourably Kogan's cut stone with classical examples he sees in the *Cabinet des Médailles* in the *Bibliothèque Nationale*, Paris. (*idem*).

<sup>17</sup> See note 13.

<sup>18</sup> *idem*.

<b>Literature</b>	as above
<b>No</b>	<b>AA/13</b>
<b>Title(s)</b>	<i>Fingerring mit hockendem Akt</i> (set by Nico Witteman)
<b>Medium/a</b>	silver
<b>Dimensions</b>	2.5 x 1.7 cm
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 103 Deurne/Laren, 1979/80, no 25
<b>Provenance</b>	Vecht Collection Amsterdam
<b>Notes</b>	
<b>Literature</b>	

## TEXTILE WORK

<b>No</b>	<b>AA/14-16</b>
<b>Title(s)</b>	<i>3 Stickereien</i>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	May 1915 or before
<b>Museum Holding(s)</b>	formerly Museum Folkwang Hagen
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Osthaus purchased these works for Mk 150,- each from Kogan via the Lausanne branch of Bernheim jeune on 10 May 1915 <sup>19</sup>
<b>Notes</b>	
<b>Literature</b>	Hesse-Frielinghaus et al, 1971, p 206
<b>No</b>	<b>AA/17-21</b>
<b>Title(s)</b>	<i>5 Stickereien</i>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	as above
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bernheim jeune Lausanne 1915 <sup>20</sup>
<b>Notes</b>	

<sup>19</sup> Osthaus had heard that Kogan was in great financial difficulties, but because of the war he was unable to help directly. He, therefore, arranged this purchase via the Swiss dealers (KEOA: F2/1347/44, 45 + 46). He was sent 8 *broderies* in all.

<sup>20</sup> These are the embroideries that Osthaus returned to Bernheim jeune.

## Literature

<b>No</b>	<b>AA/22</b>
<b>Title(s)</b>	<i>Stickerei</i>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	?1915 or before <sup>21</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	With, <i>Das Kunstblatt</i> , p 502
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	closely related to D/105-7
<b>Literature</b>	With, <i>Das Kunstblatt</i> , 1922
<b>No</b>	<b>AA/23</b>
<b>Title(s)</b>	<i>Stickerei</i>
<b>Medium/a</b>	embroidery <sup>22</sup>
<b>Dimensions</b>	
<b>Date</b>	?1915 or before
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv No 1925.204)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	purchased by Sauerlandt in 1925 on visit in May to Kogan in Paris, together with AA/39 <sup>23</sup>
<b>Notes</b>	related to AA/22
<b>Literature</b>	Sauerlandt, <i>Im Kampf</i> , p 211
<b>No</b>	<b>AA/24-27</b>
<b>Title(s)</b>	<i>4 Gobelinstickereien</i> <sup>24</sup>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1920 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Kunstmuseum Winterthur, May 1920
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<sup>21</sup> Because of the close relationship of this work with drawings dating from 1913, it is likely to be amongst the earliest of Kogan's embroideries.

<sup>22</sup> Sauerlandt refers to Kogan's embroidery as *petit-point-Stickerei*. (Sauerlandt, *Ausgewählte Schriften. Bd 2, op cit*, p 299)

<sup>23</sup> According to a letter by Sauerlandt to his wife of 17 May 1925. (*Im Kampf, op cit*, p 211)

<sup>24</sup> These were works that Kogan planned to show at this exhibition. (letter from Kogan to G Reinhart, 8 Mar 1920 - Stadtbibliothek Winterthur)

<b>No</b>	<b>AA/28</b>
<b>Title(s)</b>	<i>Stickereien</i> <sup>25</sup>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1920 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>AA/29</b>
<b>Title(s)</b>	<i>'ein gewebtes (Hand) Gobelin'</i> <sup>26</sup>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>AA/30</b>
<b>Title(s)</b>	<i>Stickerei</i>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1922 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1922, p 501
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	With, <i>Das Kunstblatt</i> , 1922

<sup>25</sup> These were works sent to G Reinhart for inspection a few days before the exhibition in Winterthur. They are, therefore, further works to those mentioned above. (letter from Kogan to G Reinhart, nd (c 6 May 1920) - Stadtbibliothek Winterthur). Reinhart replied: *Als Kompositionen finde ich sie ebenso schön wie Ihre Zeichnungen, aber letztere sind mir lieber, weil sie mit einfacheren Mitteln ebenso viel ausdrücken. Auch scheint mir das Sticken mehr eine Technik für Frauen.* (letter from Reinhart to Kogan, 8 May 1920 - Stadtbibliothek Winterthur)

<sup>26</sup> Kogan sent this work, amongst others, to Reinhart, admitting that he knew that the collector was *gegen diese Sachen*, but in the hope that the *ernst des Handwerks [sic]* might persuade him to see them in a different light.



<b>No</b>	<b>AA/31</b>
<b>Title(s)</b>	<i>Stickerei</i>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1922 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1922, p 501
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? related to AA/40
<b>Literature</b>	With, <i>Das Kunstblatt</i> , 1922
<b>No</b>	<b>AA/32</b>
<b>Title(s)</b>	<i>Twee staande naakten</i> (sic) (Two standing nudes) <sup>27</sup> <i>/Twee vrouwen in mauve boog</i> (Two women under mauve-coloured arch)
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	? c 1922 <sup>28</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Deurne/Laren, p 18
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80, no 33
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>AA/33</b>
<b>Title(s)</b>	
<b>Medium/a</b>	embroidery (several examples)
<b>Dimensions</b>	
<b>Date</b>	1922 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Magdeburg, 1923
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	<i>Kunstchronik und Kunstmarkt</i> , 1922-23, p 588
<b>No</b>	<b>AA/34</b>
<b>Title(s)</b>	<i>Figurale compositie</i> (Figurative composition)
<b>Medium/a</b>	embroidery - wool and silk
<b>Dimensions</b>	
<b>Date</b>	?1920 - 1924 <sup>29</sup>

<sup>27</sup> The women are seated, it appears.

<sup>28</sup> This image is very close to those published as *Original-Holzschnitte* in *Der Querschnitt durch 1922, Marginalien der Galerie Flechtheim*.

<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Goudstikker, 1934, no 73
<b>Exhibition(s)</b>	Amsterdam, 1934, no 73
<b>Provenance</b>	
<b>Notes</b>	Related to GW/94
<b>Literature</b>	
<b>No</b>	<b>AA/35-37</b>
<b>Title(s)</b>	<i>Figurale composities</i> (Figurative compositions)
<b>Medium/a</b>	emroidery - wool and silk
<b>Dimensions</b>	
<b>Date</b>	1920 - 1925
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, nos 74-76
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>AA/38</b>
<b>Title(s)</b>	<i>Stickerei</i>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1925 or before
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv No 1925.203)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as AA/23
<b>Notes</b>	
<b>Literature</b>	as AA/23
<b>No</b>	<b>AA/39</b>
<b>Title(s)</b>	<i>Bildwirkerei mit sitzendem Frauenakt/Sitzendes Mädchen</i>
<b>Medium/a</b>	embroidery <sup>30</sup>
<b>Dimensions</b>	26.5 x 14 cm (with fringing of c 4 cm at top + bottom)
<b>Date</b>	1925 or before
<b>Museum Holding(s)</b>	Landesmuseum Oldenburg (Inv No 4132)
<b>Illustration(s)</b>	? <i>Das Kunstblatt</i> , 1922, p 501
<b>Exhibition(s)</b>	<i>Exposition Internationale</i> , Paris, 1925
	Neuß, 1960, no 66
<b>Provenance</b>	Bought at <i>Exposition Internationale</i> , Paris, 1925
<b>Notes</b>	From Museum's decription probably related to AA/31

<sup>29</sup> The Goudstikker catalogue dates the 4 embroideries shown as between 1920 and 1925. This work relates to a woodcut/linocut, which Söhn dates *Ende 20er Jahre*, which are here, however, dated as 1920-22.

<sup>30</sup> The Neuß catalogue refers to it as *Gobelin*.

**Literature**

<b>No</b>	<b>AA/40</b>
<b>Title(s)</b>	<i>Weiblicher Kopf</i>
<b>Medium/a</b>	embroidery - wool on linen
<b>Dimensions</b>	16.7 x 17.7 cm
<b>Date</b>	mid-1920s? <sup>31</sup>
<b>Museum Holding(s)</b>	Städtische Galerie im Lenbachhaus Munich (Inv No G 13345)*
<b>Illustration(s)</b>	<i>Kandinsky in Munich</i> , 1982, p 105 Gollek, 1988, p 180, no 243
<b>Exhibition(s)</b>	New York-San Francisco, 1982, no 42
<b>Provenance</b>	Gift of Clothilde von Derp-Sacharoff, 1964
<b>Notes</b>	
<b>Literature</b>	Gollek, 1988, p 354, no 243
<b>No</b>	<b>AA/41</b>
<b>Title(s)</b>	<i>Mädchen mit Blütenzweig</i>
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	55.5 x 19 cm
<b>Date</b>	1927
<b>Museum Holding(s)</b>	Museum für Angewandte Kunst Cologne (Inv No MAK N1296)*
<b>Illustration(s)</b>	Neuß, 1960, p 12 Deurne/Laren, p 43 Söhn, p 16
<b>Exhibition(s)</b>	Neuß, 1960, no 64 Deurne/Laren, 1979/80, no 54
<b>Provenance</b>	Acquired Paris 1929
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>AA/42</b>
<b>Title(s)</b>	(Woman and Deer)
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, 1936, p 40
<b>Exhibition(s)</b>	

---

<sup>31</sup> This work is difficult to date. There does not appear to be anything like it within Kogan's oeuvre. As it was a gift of Clothilde von Derp-Sacharoff to this particular museum, it may well be that it dates from Kogan's Munich period. Nevertheless, in May 1915 Osthaus, when told by Bernheim jeune of embroideries by Kogan in the dealer's keeping, remarks that they must be a new departure of the artist, since he had not come upon them before. Given the intimacy of Kogan with Osthaus and his wife, it is unlikely that any of the embroideries date from much before 1915. Kogan did maintain contact with Sacharoff and his wife later in life.

<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Niehaus, 1936, pp 39-44
<b>No</b>	<b>AA/43</b>
<b>Title(s)</b>	<i>Herten</i> (Deer)
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, 1936, p 41
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>AA/44</b>
<b>Title(s)</b>	<i>Vrouw en hert</i> (Woman and Deer)
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, 1936, p 42
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>AA/45</b>
<b>Title(s)</b>	<i>Twée vrouwen</i> (Two women)
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Niehaus, 1936, p 43
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>AA/46</b>
<b>Title(s)</b>	(Woman and white cat)
<b>Medium/a</b>	embroidery
<b>Dimensions</b>	
<b>Date</b>	1936 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	

<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above, especially p 43
<b>No</b>	<b>AA/47</b>
<b>Title(s)</b>	<i>Mädchen mit Pflanze</i>
<b>Medium/a</b>	embroidery <sup>32</sup>
<b>Dimensions</b>	38 x 18.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 65
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>AA/48</b>
<b>Title(s)</b>	<i>Zwei Mädchen mit Baum</i>
<b>Medium/a</b>	embroidery (framed)
<b>Dimensions</b>	16.5 x 15.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 63
<b>Provenance</b>	Deurne/Laren, 1979/80, no 26
<b>Notes</b>	Vecht Collection
<b>Literature</b>	
<b>No</b>	<b>AA/49</b>
<b>Title(s)</b>	<i>Naaldwerk</i> (Needlework)
<b>Medium/a</b>	embroidery (framed)
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

---

<sup>32</sup> as note 30.

v) GRAPHIC WORKS<sup>1</sup>

<b>No</b>	<b>GW/1</b>
<b>Title(s)</b>	
<b>Medium/a</b>	graphic works
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Munich, 1913
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>GW/2-13</b>
<b>Title(s)</b>	
<b>Medium/a</b>	graphic works x 12
<b>Dimensions</b>	
<b>Date</b>	1914 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Mannheim, 1914, nos 231-242
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

## ETCHINGS

<b>No</b>	<b>GW/14</b>
<b>Title(s)</b>	<i>Weiblicher Akt</i>
<b>Medium/a</b>	etching
<b>Dimensions</b>	15 x 15 cm on 49 x 35 cm
<b>Date</b>	after 1920
<b>Museum Holding(s)</b>	Museum für jüdische Kunst und Kultur Rendsburg (Inv No 1986/2062)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Rendsburg, 1986
<b>Provenance</b>	Acquired 1986 with funds from Kultusministerium Kiel

---

<sup>1</sup> This chronology of graphic work is naturally heavily indebted to Gerhart Söhn's catalogue of such work in his *Bausteine zu einer Monographie*, 1980. Museums have often not photographed these works or drawings by Kogan and the author has only seen reproductions of a certain number. The Kogan/Georg Reinhart correspondence has confirmed her supposition that an earlier dating of many of the woodcuts/linocuts, than that supposed by Söhn, can be established. A more complete chronology will only be achieved if all museum holdings (and those in private collections) can be viewed.

<b>Notes</b>	signed below right: M Kogan, Paris
<b>Literature</b>	'Das Museum für jüdische Kunst...', Neumünster, p 297
<b>No</b>	<b>GW/15</b>
<b>Title(s)</b>	<i>Zwei sitzende Akte</i>
<b>Medium/a</b>	etching
<b>Dimensions</b>	14.3 x 14.3 cm
<b>Date</b>	c 1920
<b>Museum Holding(s)</b>	Wilhelm Lehmbruck Museum Duisburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	28. Auktion Ketterer, Stuttgart, 1957, no 473 Recklinghausen, 1958, no 85 Neuß, 1960, no 100
<b>Provenance</b>	acquired 1957 from Auktion Ketterer
<b>Notes</b>	on 37.5 x 26.7 cm paper, signed M Kogan on plate bottom left, 11/20 bottom left. ? related to GW/32
<b>Literature</b>	
<b>No</b>	<b>GW/16</b>
<b>Title(s)</b>	<i>Radierung</i> <sup>2</sup>
<b>Medium/a</b>	etching
<b>Dimensions</b>	
<b>Date</b>	before Oct 1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/17 + 18</b>
<b>Title(s)</b>	<i>2 Radierungen</i>
<b>Medium/a</b>	etching
<b>Dimensions</b>	
<b>Date</b>	1921 or before <sup>3</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Georg Reinhart
<b>Notes</b>	
<b>Literature</b>	

<sup>2</sup> This was offered to G Reinhart in Oct 1921 for a price of Swiss frs 50,-. (letter from Kogan to G Reinhart, nd (before 10 Oct 1921?) - Stadtbibliothek Winterthur)

<sup>3</sup> These etchings were selected from a number sent to Reinhart by Kogan in Dec 1921. (Letter from G Reinhart to Kogan, 21 Dec 1921 - Stadtbibliothek Winterthur)

<b>No</b>	<b>GW/19</b>
<b>Title(s)</b>	<i>Fest auf Lesbos</i>
<b>Medium/a</b>	etching
<b>Dimensions</b>	16 x 14 cm
<b>Date</b>	before 1924
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Düsseldorf/Berlin, 1924
<b>Provenance</b>	
<b>Notes</b>	? related to GW/20. Edition of 20, for sale 1924 for M 20,-
<b>Literature</b>	Söhn, p 89
<b>No</b>	<b>GW/20</b> (Söhn no 67)
<b>Title(s)</b>	<i>Tanzscene vor Tempel</i>
<b>Medium/a</b>	etching
<b>Dimensions</b>	16.3 x 14.7 cm
<b>Date</b>	? 1919-22
<b>Museum Holding(s)</b>	Städtische Galerie im Lenbachhaus Munich (Inv No G 13129)*
<b>Illustration(s)</b>	Gollek, 1988, p 182, no 249
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1963 with funds from the Gabriele Münter bequest.
<b>Notes</b>	signed bottom right under impression: M Kogan, 8/20. ? Related to GW/19
<b>Literature</b>	Söhn, p 90
<b>No</b>	<b>GW/21</b> (Söhn no 66)
<b>Title(s)</b>	<i>Daphnis and Chloe</i> (sic) <sup>4</sup>
<b>Medium/a</b>	etching
<b>Dimensions</b>	14.4 x 14.8 cm
<b>Date</b>	? early 1920s
<b>Museum Holding(s)</b>	Städtische Galerie im Lenbachhaus Munich (Inv No G 13128)*
<b>Illustration(s)</b>	Gollek, 1988, p 182, no 248
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1963 with funds from the Gabriele Münter bequest.
<b>Notes</b>	signed bottom left within circle: M Kogan and bottom right 16/20
<b>Literature</b>	Söhn, p 90
<b>No</b>	<b>GW/22a/b</b> (Söhn no 10)
<b>Title(s)</b>	<i>Hockendes Mädchen mit erhobenem Arm</i>
<b>Medium/a</b>	etching printed in red-brown ink
<b>Dimensions</b>	11.5 x 4 cm <sup>5</sup>

<sup>4</sup> This etching depicts 2 women! The title cannot, therefore, be Kogan's.



<b>Date</b>	? 1929 <sup>6</sup>
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß (Inv No Gr 348a)
<b>Illustration(s)</b>	Neuß, 1960, p 26 Deurne/Laren, p 10 Söhn, p 72
<b>Exhibition(s)</b>	Neuß, 1960, no 97 ? Deurne/Laren, 1979/80
<b>Provenance</b>	b) private collection
<b>Notes</b>	Söhn includes this in a series of etchings with plate-size c 16 x 15 cm on c 48 x 35 cm <i>Maschinenpapier</i> ; edition: 20; signed: M Kogan Paris
<b>Literature</b>	Söhn, pp 70 + 72
<b>No</b>	<b>GW/23a/b</b> (Söhn no 11)
<b>Title(s)</b>	<i>Sitzendes Mädchen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16.5 x 15 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	a) ? Clemens-Sels Museum (Inv No GR 348g)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 98
<b>Provenance</b>	b) private collection
<b>Notes</b>	as above, 1/20
<b>Literature</b>	as above
<b>No</b>	<b>GW/24</b> (Söhn no 14)
<b>Title(s)</b>	<i>Sitzender Akt</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 15 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 101
<b>Provenance</b>	private collection
<b>Notes</b>	as above
<b>Literature</b>	Söhn, pp 70 + 73
<b>No</b>	<b>GW/25</b> (Söhn no 17)
<b>Title(s)</b>	<i>Knieender weiblicher Akt</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	15 x 15 cm

<sup>5</sup> The dimensions of this piece are given incorrectly in the Neuß, 1960 catalogue as 12.2 cm on p 28 and as 16 x 15 cm in the list of exhibits, no 97.

<sup>6</sup> There is no reason to dispute Söhn's dating of these works, although stylistically they might be deemed slightly earlier. Söhn largely bases his dating on exhibits shown at the Kunsthandel Goudstikker in Amsterdam in 1934. Although fairly reliable, the Goudstikker catalogue did make some errors in dating works.

**Date** as above  
**Museum Holding(s)** Clemens-Sels Museum Neuß (Inv No Gr 348f)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** as above, signed below right, 4/20  
**Literature** as above

**No** **GW/26** (Söhn no 5)  
**Title(s)** *Zwei Frauen seitlich voreinander hockend*  
**Medium/a** as above  
**Dimensions** 11.2 x 6.7 cm  
**Date** as above  
**Museum Holding(s)**  
**Illustration(s)** Söhn, p 70  
**Exhibition(s)** Düsseldorf, 1980, no 28  
**Provenance**  
**Notes** as above  
**Literature** Söhn, p 70

**No** **GW/27** (Söhn no 6)  
**Title(s)** *Zwei Frauen nebeneinanderstehend*  
**Medium/a** as above  
**Dimensions** 13.2 x 6.7 cm  
**Date** as above  
**Museum Holding(s)**  
**Illustration(s)** Söhn, p 71  
**Exhibition(s)** Düsseldorf, 1980, no 29  
**Provenance**  
**Notes** as above  
**Literature** Söhn, pp 70 + 71

**No** **GW/28** (Söhn no 7)  
**Title(s)** *Zwei Frauen übereinanderhockend*  
**Medium/a** as above  
**Dimensions** 14 x 6.4 cm  
**Date** as above  
**Museum Holding(s)**  
**Illustration(s)** Söhn, p 71  
**Exhibition(s)** Düsseldorf, 1980, no 30  
**Provenance**  
**Notes** as above  
**Literature** as above

**No** **GW/29** (Söhn no 8)  
**Title(s)** *Zwei Frauen voreinanderhockend*  
**Medium/a** as above

<b>Dimensions</b>	11.8 x 8.8 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 71
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 31
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	as above
<b>No</b>	<b>GW/30</b> (Söhn no 9)
<b>Title(s)</b>	<i>Zwei Frauen schrägliegend</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	10.5 x 11.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 72
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 32
<b>Provenance</b>	
<b>Notes</b>	as above
<b>Literature</b>	Söhn pp 70 + 72
<b>No</b>	<b>GW/31</b> (Söhn no 12)
<b>Title(s)</b>	<i>Zwei knieende Akte</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 11.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß (Inv No Gr 348c)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 99
<b>Provenance</b>	
<b>Notes</b>	as above, signed bottom right, 1/20
<b>Literature</b>	as above
<b>No</b>	<b>GW/32</b> (Söhn no 13)
<b>Title(s)</b>	<i>Zwei sitzende Akte</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	14 x 14.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Neuß, 1960, no 100 ? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	as above, ? related to GW/15
<b>Literature</b>	Söhn, pp 70 + 73

<b>No</b>	<b>GW/33</b>
<b>Title(s)</b>	<i>Two kneeling nudes</i> <sup>7</sup>
<b>Medium/a</b>	etching
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan Paris, 6/20.
<b>Literature</b>	
<b>No</b>	<b>GW/34</b>
<b>Title(s)</b>	<i>Two girls</i>
<b>Medium/a</b>	etching
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	formerly Museum der Stadt Stettin
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bought 1929. Removed from inventory in 1937 in <i>Entartete Kunst</i> confiscations. Present whereabouts unknown.
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/35 (Söhn no 15)</b>
<b>Title(s)</b>	<i>Drei sitzende Akte</i>
<b>Medium/a</b>	as GW/22
<b>Dimensions</b>	16 x 15 cm
<b>Date</b>	as GW/22
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß (Inv No GR 348d)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 102
<b>Provenance</b>	
<b>Notes</b>	as GW/22, signed bottom right, 7/20
<b>Literature</b>	as GW/32
<b>No</b>	<b>GW/36a/b (Söhn no 16)</b>
<b>Title(s)</b>	a) <i>Drei stehende weibliche Akte/Die drei Grazien</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 15.2 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	a) Museum für Kunst und Kulturgeschichte Lübeck (Inv No 1929/38)*

<sup>7</sup> This image depicts a nude in the background with her arms down and a nude in the foreground with her arms crossed upwards.

	b) Clemens-Sels Museum Neuß (Inv No Gr 348e)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	a) signed: M Kogan bottom right, 3/20 bottom left b) signed: M Kogan, 5/20
<b>Literature</b>	as above
<b>No</b>	<b>GW/37</b>
<b>Title(s)</b>	<i>Gruppe zu Dreien</i> <sup>8</sup>
<b>Medium/a</b>	etching
<b>Dimensions</b>	9.8 x 7.8 cm
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	Museum Folkwang Essen (Inv No A717 - Cat 1929, p 70)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed and dedicated to Herrn Kubsch bottom right <sup>9</sup>
<b>Literature</b>	
<b>No</b>	<b>GW/38-42</b>
<b>Title(s)</b>	<i>Naakten (Nudes)</i>
<b>Medium/a</b>	<i>koude naald ?</i>
<b>Dimensions</b>	
<b>Date</b>	Düsseldorf, 1929
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, nos 64-68
<b>Provenance</b>	
<b>Notes</b>	These may be related to above examples.
<b>Literature</b>	
<b>No</b>	<b>GW/43</b>
<b>Title(s)</b>	<i>Torso</i>
<b>Medium/a</b>	etching
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

<sup>8</sup> Depicted are 2 female figures and 1 male figure.

<sup>9</sup> Kubsch wrote an article on Kogan: 'Der Bildhauer Moissej Kogan', *Die Kunstwanderer*, 1928/29, pp 258-260.

## WOODCUTS AND LINOCUTS

<b>No</b>	<b>GW/44</b>
<b>Title(s)</b>	<i>Zwei Frauen</i>
<b>Medium/a</b>	woodcut - black ink
<b>Dimensions</b>	16 x 6.4 cm
<b>Date</b>	1919 or before
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 62/6)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1962 ?
<b>Notes</b>	Dedication below: ' <i>Weihnachten 1919 - Figino von Kogan</i> ' <sup>10</sup>
<b>Literature</b>	
<b>No</b>	<b>GW/44A</b>
<b>Title(s)</b>	<i>Zwei weibliche Akte</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	15.8 x 5 cm
<b>Date</b>	1919 or before <sup>11</sup>
<b>Museum Holding(s)</b>	Museum für Gestaltung Zurich (Inv No 8365)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	The dimensions of this work are similar to the woodcuts in <i>Jizo</i>
<b>Literature</b>	
<b>No</b>	<b>GW/45</b>
<b>Title(s)</b>	<i>Two girls</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	13 _ x 12½" (33.2 x 32 cm)
<b>Date</b>	c 1920
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Sold by Kornfeld and Klipstein Berne, 1972 <sup>12</sup>
<b>Notes</b>	
<b>Literature</b>	Mayer E, 1973, vol VII, p 71

<sup>10</sup> In late 1919 Kogan was living in Figino near Lugano. He stayed there until May 1920.

<sup>11</sup> In a letter to G Reinhart, nd (autumn 1919?), Kogan mentioned that works of his were held by several museums including the Kunstgewerbemuseum in Zurich. The article by Sauerlandt, to which he also refers, as being in preparation, appeared in *Genius* in autumn 1919. (Letter from Kogan to G Reinhart, nd (Paris, autumn 1919?) - Stadtbibliothek Winterthur)

<sup>12</sup> This work was sold on 16 June 1972 for Sfrs. 300 (Mayer E, 1973, vol VII, p 71).

<b>No</b>	<b>GW/46</b>
<b>Title(s)</b>	<i>Kauernde Akte</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	25 x 19 cm
<b>Date</b>	1920
<b>Museum Holding(s)</b>	Wilhelm Lehmbruck Museum Duisburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	24. Auktion Ketterer Stuttgart, 1956, no 615 Recklinghausen, 1958, no 86
<b>Provenance</b>	acquired 1956 from Auktion Ketterer Stuttgart
<b>Notes</b>	on 41.5 x 31 cm paper, signed below right: M Kogan; monogramme within plate.
<b>Literature</b>	
<b>No</b>	<b>GW/47</b>
<b>Title(s)</b>	<i>Zwei Frauen</i>
<b>Medium/a</b>	linocut <sup>13</sup>
<b>Dimensions</b>	
<b>Date</b>	Jan-May 1921 <sup>14</sup>
<b>Museum Holding(s)</b>	Kunstmuseum Winterthur
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift of Georg Reinhart, 1921
<b>Notes</b>	
<b>Literature</b>	Reinhart, <i>Katalog</i> , 1922, p 53
<b>No</b>	<b>GW/48</b>
<b>Title(s)</b>	<i>Sitzende Frau</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	
<b>Date</b>	Jan-May 1921
<b>Museum Holding(s)</b>	Kunstmuseum Winterthur
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift of Georg Reinhart 1921
<b>Notes</b>	
<b>Literature</b>	as above

<sup>13</sup> As he was working on them, Kogan referred to this series of works as linocuts (letter to G Reinhart, 29 Jan 1921 - Stadtbibliothek Winterthur). The Kunstmuseum Winterthur follows Reinhart in calling them woodcuts.

<sup>14</sup> The Kunstmuseum Winterthur dates this as 1922, despite receiving the works as a gift in 1921! In Jan/early Feb 1921 Kogan sent 12 linocuts to Reinhart, who purchased seven works for a total of frs 500,- on 15 Feb. (letters from Reinhart to Kogan, 8 Feb, 11 Feb, 15 Feb 1921 - Stadtbibliothek Winterthur). Kogan informed his patron that the linocuts had all been made in Jan of that year. (Letter from Kogan to Reinhart, 17 Feb 1921 - Stadtbibliothek Winterthur) Later that same year he would also purchase other wood/linocuts from Kogan. It cannot be established from which purchase his gift to the Museum came. (see note 15.)

<b>No</b>	<b>GW/49</b>
<b>Title(s)</b>	<i>Drei Frauen</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	
<b>Date</b>	Jan-May 1921
<b>Museum Holding(s)</b>	Kunstmuseum Winterthur
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift of Georg Reinhart 1921
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>GW/50</b>
<b>Title(s)</b>	[Composition with 7 figures]
<b>Medium/a</b>	linocut
<b>Dimensions</b>	
<b>Date</b>	May 1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Georg Reinhart <sup>15</sup>
<b>Notes</b>	? very probably related to GW/87
<b>Literature</b>	
<b>No</b>	<b>GW/51-58</b>
<b>Title(s)</b>	
<b>Medium/a</b>	linocuts x 8
<b>Dimensions</b>	
<b>Date</b>	1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Georg Reinhart
<b>Notes</b>	
<b>Literature</b>	as GW/49
<b>No</b>	<b>GW/59-64</b>
<b>Title(s)</b>	
<b>Medium/a</b>	linocuts x 6 <sup>16</sup>

---

<sup>15</sup> G Reinhart spoke of a composition with seven figures amongst the linocuts sent to him from Kogan and his wish to purchase it. He also purchased 2 *grössere Holzschnitte auf gelblichem Papier (eine Einzelfigur und eine Komposition mit 3 Figuren)*, ferner 2 *kleinere in Rotdruck, wovon einer auf Silberpapier und der andere auf Japanpapier*. (letter from G Reinhart to Kogan, 1 June 1921 - Stadtbibliothek Winterthur) Later that year he gave three of these linocuts as a gift to the Kunstmuseum Winterthur.



<b>Dimensions</b>	
<b>Date</b>	1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/65 + 66</b>
<b>Title(s)</b>	
<b>Medium/a</b>	woodcuts x 2 <sup>17</sup>
<b>Dimensions</b>	
<b>Date</b>	mid - late 1921
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Georg Reinhart
<b>Notes</b>	
<b>Literature</b>	as GW/49
<b>No</b>	<b>GW/67</b>
<b>Title(s)</b>	<i>Akt</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	31.4 x 22 cm
<b>Date</b>	? c 1919-1922 <sup>18</sup>
<b>Museum Holding(s)</b>	formerly Museum für Kunst und Gewerbe Hamburg (Inv No E 1923.3)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift to museum 1923. Lost in <i>Entartete Kunst</i> confiscations 1937.
<b>Notes</b>	
<b>Literature</b>	Sauerlandt, <i>Im Kampf</i> , p 349 <sup>19</sup>

<sup>16</sup> These are linocuts that were sent to Reinhart but which he decided not to purchase. He described them thus: *3 Exemplare auf schwarzem Papier, ferner einen Probedruck in roter Farbe, 2 Exemplare in Schwarzdruck auf gelblichem Papier. (idem)*

<sup>17</sup> Reinhart purchased these woodcuts from a selection sent to him in Dec 1921. (letter from Reinhart to Kogan, 21 Dec 1921 - Stadtbibliothek Winterthur)

<sup>18</sup> The old inventory entry for this series of works, formerly held by the Museum für Kunst und Gewerbe Hamburg, gives a date of c 1910. Because of the frequent similarities in terms of dimensions and title to works apparently later stylistically, a date of 1919-1922 is proposed. These may well be related to works produced during Kogan's stay in Switzerland from 1919. It is conceivable that these works might even be datable to as early as 1915, when Kogan had previously stayed in Switzerland.

<sup>19</sup> In a letter to Kogan of 7 Jan 1930, Sauerlandt mentioned the possession of a number of *Linoleumdrücke* by Kogan, which were then hanging in the antique art department of the Museum in close proximity to black and red figure Attic vases.

<b>No</b>	<b>GW/68</b>
<b>Title(s)</b>	<i>Akt</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	31.5 x 25.6 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.4)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>GW/69</b>
<b>Title(s)</b>	<i>Zwei Akte</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	27 x 20 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.7)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>GW/70</b>
<b>Title(s)</b>	<i>Sitzendes nacktes Mädchen</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	25.2 x 20.5 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.10)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>GW/71</b>
<b>Title(s)</b>	<i>Nacktes Tänzerinnenpaar</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	24 x 30.5 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.12)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	as above

<b>No</b>	<b>GW/72</b>
<b>Title(s)</b>	<i>Mädchen in Kleidern</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	32.2 x 21.4 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.9)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	? related to GW/85
<b>Literature</b>	as above
<b>No</b>	<b>GW/73</b>
<b>Title(s)</b>	<i>Zwei Akte</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	34.5 x 24 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.6)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? related to GW/89
<b>Literature</b>	as above
<b>No</b>	<b>GW/74</b>
<b>Title(s)</b>	<i>Nacktes Paar am Boden</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	29 x 20.6 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.5)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	? related to GW/92
<b>Literature</b>	as above
<b>No</b>	<b>GW/75</b>
<b>Title(s)</b>	<i>Zwei sitzende nackte Mädchen</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	25.7 x 25.9 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.8)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	? related to GW/91
<b>Literature</b>	

<b>No</b>	<b>GW/76</b>
<b>Title(s)</b>	<i>Kauerndes nacktes Mädchen</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	34 x 23.5 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.2)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	? related to GW/93
<b>Literature</b>	as above
<b>No</b>	<b>GW/77</b>
<b>Title(s)</b>	<i>Drei kauernde Mädchen</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	26.5 x 23.4 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	as above (Inv No E 1923.11)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	? related to GW/95
<b>Literature</b>	as above
<b>No</b>	<b>GW/78 (Söhn no 20)</b>
<b>Title(s)</b>	<i>Zwei weibliche Akte hockend</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	13.2 x 5.5 cm on 21.2 x 12.5 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	Museum für jüdische Kunst und Kultur Rendsburg (Inv No 1986/2449)* <sup>20</sup>
<b>Illustration(s)</b>	<i>Der Querschnitt durch 1922</i> , Marginalien der Galerie Flechtheim <sup>21</sup> Söhn, p 74 <i>Verfolgte jüdische Künstler</i> , p 297
<b>Exhibition(s)</b>	Neuß, 1960, no 96 Rendsburg, 1986/7
<b>Provenance</b>	Gift of Herrn Manfred Sihle-Wissel, Brammer, 1986.
<b>Notes</b>	
<b>Literature</b>	Söhn, pp 73 + 74 'Das Museum für jüdische Kunst..', Neumünster, p 297

<sup>20</sup> Söhn states that single copies of this woodcut are not known. However, it would appear that such is not the case.

<sup>21</sup> Der Städtische Kunstsammlungen Düsseldorf holds this publication, which was shown at Neuß in 1960, no 96. It contains 4 *Original-Holzschnitte*.

<b>No</b>	<b>GW/79</b> (Söhn no 18)
<b>Title(s)</b>	<i>Zwei weibliche Akte stehend</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	13.5 x 5.5 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Der Querschnitt durch 1922</i> , Marginalien der Galerie Flechtheim Söhn, p 73 Neuß, 1960, no 96
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn, p 73
<b>No</b>	<b>GW/80</b> (Söhn no 19)
<b>Title(s)</b>	<i>Zwei weibliche Akte stehend (mit überschlagendem Bein)</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	16 x 5.5 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	? Museum für Gestaltung Zurich (Inv Nr 8365)
<b>Illustration(s)</b>	<i>Der Querschnitt durch 1922</i> , Marginalien der Galerie Flechtheim Söhn, p 74
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn, pp 73 + 74
<b>No</b>	<b>GW/81</b> (Söhn no 21)
<b>Title(s)</b>	<i>Sitzender männlicher Akt (mit ornamentalem Hintergrund)</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	18 x 7.9 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Der Querschnitt durch 1922</i> , Marginalien der Galerie Flechtheim Söhn, p 74
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>GW/82</b> (Söhn no 33)
<b>Title(s)</b>	<i>Tanzende Figur (mit knielangem Rock)</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	17.3 x 6.7 cm
<b>Date</b>	? c 1919-1921
<b>Museum Holding(s)</b>	

<b>Illustration(s)</b>	Meyer, <i>Charlotte Bara</i> , 1921
	Söhn, p 79
<b>Exhibition(s)</b>	Neuß, 1960, no 95
	Söhn, 1980, no 44
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn, pp 75 + 79
<b>No</b>	<b>GW/83</b> (Söhn no 39)
<b>Title(s)</b>	<i>Tanzende Frau</i>
<b>Medium/a</b>	linocut in brown <sup>22</sup>
<b>Dimensions</b>	30 x 11 cm
<b>Date</b>	? c 1919-1921
<b>Museum Holding(s)</b>	a) Museum für Gestaltung Zurich (Inv No 8364)
<b>Illustration(s)</b>	Meyer, <i>Charlotte Bara</i> , 1921, title page
	b) Söhn, p 80
<b>Exhibition(s)</b>	b) Düsseldorf, 1980, no 46
<b>Provenance</b>	
<b>Notes</b>	larger version of GW/109 in different medium
	a) signed: Kogan
<b>Literature</b>	as above
<b>No</b>	<b>GW/83A</b>
<b>Title(s)</b>	<i>Stehende Frauenfigur mit schleppendem Gewand</i> (sic)
<b>Medium/a</b>	woodcut in <i>Silberbronze auf Kupfergrund</i>
<b>Dimensions</b>	30.2 x 11 cm
<b>Date</b>	? 1919-1921
<b>Museum Holding(s)</b>	Museum für Gestaltung Zurich (Inv No 8366)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	larger version of GW/99 (Söhn no 23) in different coloured ink
<b>Literature</b>	
<b>No</b>	<b>GW/84</b> (Söhn no 38)
<b>Title(s)</b>	<i>Tänzerin</i>
<b>Medium/a</b>	linocut/woodcut <sup>23</sup>
<b>Dimensions</b>	a) 31.5 x 13 cm
	b) 31.5 x 13.2 cm
<b>Date</b>	? c 1919-1921
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß (Inv No Gr 328)
	b) Städtische Galerie im Lenbachhaus Munich (Inv No G 13127)*

<sup>22</sup> The Museum für Gestaltung Zurich gives the dimensions as 17 x 10 cm and describes the ink as gold in colour.

<sup>23</sup> Described as a linocut by Söhn, but as a woodcut by both holding museums.

<b>Illustration(s)</b>	Söhn, p 80 Gollek, 1988, p 181, no 245
<b>Exhibition(s)</b>	Neuß, 1960, no 84 ? Deurne/Laren, 1979/80
<b>Provenance Notes</b>	b) Acquired with funds from Münter bequest, 1963 signed below right a) 7/12 b) 2/12
<b>Literature</b>	Söhn, p 80 Gollek, 1988, p 354
<b>No</b>	<b>GW/85</b> (Söhn no 22)
<b>Title(s)</b>	<i>Zwei Tanzende</i>
<b>Medium/a</b>	woodcut <sup>24</sup> on hand-made paper
<b>Dimensions</b>	a) 33 x 21 cm b) 32.8 x 22.7 cm on 41.4 x 31.4 cm d) 32.8 x 22.8 cm e) 33 x 22.7 cm on 41.5 x 30 cm
<b>Date</b>	? c 1919-1922
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß b) Wilhelm Lehmbruck Museum Duisburg c) Museum Folkwang Essen (Inv No A46/56) d) Städtische Galerie im Lenbachhaus Munich (Inv No G 13126)* e) Museum für jüdische Kultur und Kulturgeschichte Rendsburg (Inv No 1986/2063)*
<b>Illustration(s)</b>	<i>Der Querschnitt</i> , June 1925, p 447 Flechtheim catalogue, 1929, title page Scheyer, p 16 Heidt, p 15 Deurne/Laren, p 46 Söhn, p 75 Gollek, 1988, p 181, no 246 'Das Museum für jüdische Kunst..', Neumünster, p 297 Flechtheim, 1929
<b>Exhibition(s)</b>	a) Neuß, 1960, no 87 Düsseldorf, 1980, no 33 e) Rendsburg, 1986/7
<b>Provenance</b>	b) Acquired 1983 for DM 1.100,- d) Bought with funds from Gabriele Münter bequest, 1963 e) Acquired 1986 with funds from the Kultusministerium Kiel. f) Example sold 1967 by Karl v Faber Munich g) private collection
<b>Notes</b>	This woodcut was published in Portfolio 4 of <i>Die Schaffenden</i> , 3. Jahrgang ? related to GW/72 a) signed below right: M Kogan, stamped <i>Die Schaffenden</i>

<sup>24</sup> Described as linocut by Museum für Kunst und Kulturgeschichte Rendsburg.

	b) signed below right: M Kogan; c) ? 3/10; d) 4/20 e) signed below right: Kogan Scheyer refers to this 'coloured woodcut' as part of a series called <i>Wigman Dances</i> . <sup>25</sup> Scheyer, p 16 Söhn, p 75
<b>Literature</b>	
<b>No</b>	<b>GW/86</b>
<b>Title(s)</b>	a) <i>Hockender Akt/Kauernde</i> b) <i>Erwartung</i>
<b>Medium/a</b>	linocut <sup>26</sup>
<b>Dimensions</b>	a) 35 x 25 on 46 x 34 cm paper b) 35.2 x 24.5 cm on 40 x 28 paper
<b>Date</b>	? c 1919-22 <sup>27</sup>
<b>Museum Holding(s)</b>	a) Landesmuseum Oldenburg (Inv No LMO 4.121B)* b) Pinacoteca Casa Rusca Locarno (Inv No LNJ 1099)*
<b>Illustration(s)</b>	<i>Der Querschnitt</i> , 1922, p 189 <i>Der Querschnitt</i> , 6 Jg, Heft 7, July 1926, title page Peters, p 271
<b>Exhibition(s)</b>	Flechtheim, 1922 Neuß, 1960, no 88 Düsseldorf, 1987, no 57
<b>Provenance</b>	a) Acquired 1925 b) Part of Nesto Jacometti legacy
<b>Notes</b>	signed M Kogan, Paris below right b) 1/25
<b>Literature</b>	
<b>No</b>	<b>GW/87</b> (Söhn no 50)
<b>Title(s)</b>	<i>Mädchengruppe zwischen Bäumen</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	19 x 34 cm
<b>Date</b>	?c 1919-22
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß (Inv No Gr 336/5)
<b>Illustration(s)</b>	Neuß, 1960, p 4 Duisburg, 1965, no 156 Söhn, p 84
<b>Exhibition(s)</b>	Neuß, 1960, no 82 Duisburg, 1965, no 156 Düsseldorf, 1980, no 49 ?Deurne/Laren, 1979/80
<b>Provenance</b>	an example was probably owned by Georg Reinhart <sup>28</sup>

<sup>25</sup> Scheyer, *op cit*, p 16, talks of the 'gold bronze tone' of this series of woodcuts of female dancers.

<sup>26</sup> Söhn refers to this as a linocut, whereas the Pinacoteca in Locarno calls it a *silographia* (xylograph).

<sup>27</sup> Oldenburg dates this c 1925, Söhn has 1926, Locarno c 1930. In fact it was reproduced in *Der Querschnitt*, 1922, p 189 and was shown at Flechtheim's gallery in the same year.



<b>Notes</b>	? related to GW/50
<b>Literature</b>	Söhn, p 84
<b>No</b>	<b>GW/88a/b</b> (Söhn no 43)
<b>Title(s)</b>	<i>Weiblicher Akt im Schneidersitz</i>
<b>Medium/a</b>	linocut <sup>29</sup>
<b>Dimensions</b>	28 x 20.1 cm
<b>Date</b>	? c 1919-22 <sup>30</sup>
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß (Inv No Gr 336/3)
<b>Illustration(s)</b>	Deurne/Laren, p 44 Söhn, p 82
<b>Exhibition(s)</b>	Neuß, 1960, no 89 ? Duisburg, 1965, no 159 ? Deurne/Laren, 1979/80
<b>Provenance</b>	b) private collection
<b>Notes</b>	signed: M Kogan below right, 24/25
<b>Literature</b>	Söhn, p 82
<b>No</b>	<b>GW/89</b>
<b>Title(s)</b>	<i>Liebepaar</i>
<b>Medium/a</b>	woodcut <sup>31</sup>
<b>Dimensions</b>	34.6 x 24.5 cm
<b>Date</b>	? c 1919-22 <sup>32</sup>
<b>Museum Holding(s)</b>	Kunsthalle Mannheim (Inv No G 4302-H)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1961 from Ernst Hauswedell Hamburg
<b>Notes</b>	signed right: M Kogan, left below 2/25 in pencil ? related to GW/73
<b>Literature</b>	
<b>No</b>	<b>GW/90</b> (Söhn no 44)
<b>Title(s)</b>	<i>Sitzende Akte (mit verschränkten Beinen)</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	28 x 20.5 cm
<b>Date</b>	? c 1919-22 <sup>33</sup>
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß (Inv No 336/9)
<b>Illustration(s)</b>	Söhn, p 82

<sup>28</sup> see note 15.

<sup>29</sup> Referred to as a woodcut in Museum De Wiegier's booklet *Kogan*, 1979/80.

<sup>30</sup> Söhn dates this as c 1927/28, which must be considered too late given its stylistic similarities to earlier pieces.

<sup>31</sup> The Kunsthalle Mannheim refers to this as a woodcut. It may, however, be another example of a linocut.

<sup>32</sup> This piece is similar in title and dimensions to GW/73. In stylistic terms, it might also be placed at around this date.

<sup>33</sup> Stylistically an earlier date than that given by Söhn is more appropriate.

<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	signed below right in border At side of image Kogan has written a word (in Cyrillic ?) -
<b>Literature</b>	Söhn, p 82
<b>No</b>	<b>GW/91</b> (Söhn no 45)
<b>Title(s)</b>	<i>Zwei hockende Akte (einer Rückenansicht)</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	26 x 26 cm
<b>Date</b>	? c 1919-22 <sup>34</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 82
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? related to GW/75
<b>Literature</b>	Söhn, p 82
<b>No</b>	<b>GW/92</b> (Söhn no 42)
<b>Title(s)</b>	<i>Sitzendes nacktes Paar/Liebespaar</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	29.6 x 20.7 cm
<b>Date</b>	? c 1919-22 <sup>35</sup>
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß (Inv No 336/4)
<b>Illustration(s)</b>	Söhn, p 81
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan below right, 13/25 ? related to GW/74
<b>Literature</b>	Söhn, p 81
<b>No</b>	<b>GW/93</b> (Söhn no 46)
<b>Title(s)</b>	<i>Hockender Akt</i>
<b>Medium/a</b>	linocut <sup>36</sup>
<b>Dimensions</b>	35 x 24 cm
<b>Date</b>	? c 1919-22 <sup>37</sup>
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß (Inv No Gr 336.1) b) Landesmuseum Oldenburg
<b>Illustration(s)</b>	Söhn, p 83
<b>Exhibition(s)</b>	Neuß, 1960, no 88 ? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	a) signed: M Kogan, 1/25. ? related to GW/76

---

<sup>34</sup> *idem.*

<sup>35</sup> *idem.*

<sup>36</sup> Referred to as a woodcut in the Neuß, 1960 catalogue.

<sup>37</sup> as note 33.

<b>Literature</b>	Söhn, p 83
<b>No</b>	<b>GW/94</b> (Söhn no 52)
<b>Title(s)</b>	<i>Zwei sitzende Akte</i>
<b>Medium/a</b>	linocut <sup>38</sup>
<b>Dimensions</b>	26 x 25.8 cm
<b>Date</b>	? c 1919-22 <sup>39</sup>
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	Neuß, 1960, back page Neuß, 1979, p 59 Söhn, p 85
<b>Exhibition(s)</b>	Neuß, 1960, no 80 Neuß, 1979, no 53 ? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	Related closely to AA/34 <sup>40</sup>
<b>Literature</b>	Söhn, p 85
<b>No</b>	<b>GW/95</b> (Söhn no 51)
<b>Title(s)</b>	a) <i>Drei Akte</i> <sup>41</sup> b) <i>Drei weibliche Akte</i>
<b>Medium/a</b>	linocut <sup>42</sup>
<b>Dimensions</b>	a) 27.5 x 23.5 cm b) 26.6 x 24.5 cm on 31.8 x 25.5 cm
<b>Date</b>	? c 1919-22 <sup>43</sup>
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß b) Wilhelm Lehmbruck Museum Duisburg
<b>Illustration(s)</b>	Söhn, p 84 Heidt, p 19
<b>Exhibition(s)</b>	b) Duisburg, 1965, no 158
<b>Provenance</b>	b) Acquired 1983 for DM 780,-
<b>Notes</b>	? related to GW/77 a) entitled <i>Lesbos</i> in Kogan's (?) hand, signed: M Kogan, 1/25 b) signed on rear (in another hand?): M Kogan
<b>Literature</b>	
<b>No</b>	<b>GW/96</b> (Söhn no 64)
<b>Title(s)</b>	<i>Diana</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	52 x 25 cm
<b>Date</b>	? c 1919-22

---

<sup>38</sup> as note 23.

<sup>39</sup> as note 33.

<sup>40</sup> This correspondence of imagery gives additional weight to the dating here.

<sup>41</sup> This work has been marked *Lesbos* in what appears to be Kogan's hand.

<sup>42</sup> As note 36.

<sup>43</sup> As note 33.

<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Düsseldorf/Berlin, 1924
<b>Provenance</b>	
<b>Notes</b>	Edition of 50, for sale 1924 for M 20,-. ? Related to GW/97
<b>Literature</b>	Söhn p 89
<b>No</b>	<b>GW/97a/b</b> (Söhn no 41)
<b>Title(s)</b>	<i>Mädchen mit Reh</i>
<b>Medium/a</b>	linocut <sup>44</sup> in black or olive brown
<b>Dimensions</b>	37.5 x 21.2 cm
<b>Date</b>	? c 1919-22
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß (Inv No Gr 246)
<b>Illustration(s)</b>	<i>Der Querschnitt</i> , VII Jahrgang, Heft 2, January 1927, title page Neuß, 1960, p 3 Neuß, 1979, p 58, no 52 Deurne/Laren, p 56 Söhn, p 81
<b>Exhibition(s)</b>	Neuß, 1960, no 81 Duisburg, 1965, no 154 Neuß, 1979, no 52 Düsseldorf, 1980, no 47 ? Deurne/Laren, 1979/80
<b>Provenance</b>	b) private collection
<b>Notes</b>	a) signed: M Kogan. ? related to GW/96
<b>Literature</b>	Söhn, p 81
<b>No</b>	<b>GW/98</b>
<b>Title(s)</b>	<i>Jizo</i>
<b>Medium/a</b>	poem by Karl With woodcut illustrations by Kogan
<b>Dimensions</b>	
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/99</b> (Söhn no 23)
<b>Title(s)</b>	<i>Stehende Frauenfigur mit schleppendem Gewand</i> (sic) <sup>45</sup>

<sup>44</sup> The Neuß, 1960 catalogue refers to this as a woodcut.

<sup>45</sup> This woodcut was amongst 12 illustrations produced by Kogan to accompany Karl With's poem *Jizo*, which was published in 1922 by the Museum Yi Yuan of Amsterdam and as part of a series by the Galerie Flechtheim. With dedicated the poem to Frau and Herrn Eduard von der Heydt of Amsterdam,

<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	16.5 x 9.2 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	With, <i>Jizo</i> , 1922 Söhn, p 75
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 34
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn, p 75
<b>No</b>	<b>GW/100</b> (Söhn no 24)
<b>Title(s)</b>	<i>Weiblicher Akt mit überschlagenem Bein (nach links sehend)</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	17.8 x 7.8 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	With, <i>Jizo</i> , 1922 Söhn, p 76
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 35
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn, pp 75 + 76
<b>No</b>	<b>GW/101</b> (Söhn no 25)
<b>Title(s)</b>	<i>Zwei stehende weibliche Akte mit erhobenen Händen</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	15.6 x 5.3 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as above <i>Das Kunstblatt</i> , 1922, p 462 Ferber, 1981, front cover
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 36
<b>Provenance</b>	
<b>Notes</b>	Monogramme on plate
<b>Literature</b>	as above

---

who owned the Museum Yi Yuan. The woodcuts were printed in olive by F A Lattmann in Goslar am Harz. 28.5 x 21.5 cm in size, this luxuriously-produced artist's book was limited to 56 copies, 46 of which were available for subscription. Kogan took a great deal of personal interest in the preparation of the woodcuts. All of the woodcuts are signed by Kogan and the imprint by both Kogan and With. (see Söhn, *op cit*, p 75). The Collection of Dr Haubrich of Cologne showed its copy of this publication at Neuß, 1960, no 95.

<b>No</b>	<b>GW/102a/b</b> (Söhn no 26)
<b>Title(s)</b>	a) <i>Stehender weiblicher Akt mit angewinkeltem Armen (nach rechts sehend)</i> b) <i>Stehender weiblicher Akt</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	a) 17.8 x 7.9 cm b) 17.9 x 7.9 cm on 28.5 x 20.7 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	b) Wilhelm Lehmbruck Museum Duisburg*
<b>Illustration(s)</b>	a) as GW/66 b) Heidt, p 19
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 37
<b>Provenance</b>	b) Acquired 1983 for DM 450,-
<b>Notes</b>	b) signed below right: M Kogan
<b>Literature</b>	as above
<b>No</b>	<b>GW/103</b> (Söhn no 27)
<b>Title(s)</b>	<i>Zwei weibliche Akte voreinander stehend (handhaltend)</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	15.6 x 5.5 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	With, <i>Jizo</i> , 1922 Söhn, p 77
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 38
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn pp 75 + 77
<b>No</b>	<b>GW/104a/b</b> (Söhn no 28)
<b>Title(s)</b>	a) <i>Weiblicher Akt mit ornamentalem Hintergrund</i> b) <i>Stehender weiblicher Akt</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	a) 17.8 x 7.9 cm b) 17.9 x 7.9 cm on 28.8 x 20.8 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	b) Wilhelm Lehmbruck Museum Duisburg*
<b>Illustration(s)</b>	as above Heidt, p 18
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 39
<b>Provenance</b>	b) Acquired 1983 for DM 450,-
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	as above

<b>No</b>	<b>GW/105</b> (Söhn no 29)
<b>Title(s)</b>	<i>Zwei stehende weibliche Akte mit erhobenen Händen</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	15.2 x 5.1 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as GW/69
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 40
<b>Provenance</b>	
<b>Notes</b>	monogramme (reversed) on plate
<b>Literature</b>	as above
<b>No</b>	<b>GW/106a/b</b> (Söhn no 30)
<b>Title(s)</b>	a) <i>Drei weibliche Akte (zwei liegend einer sitzend)</i> (sic) b) <i>Drei weibliche Akte</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	a) 10.5 x 16.4 cm b) 10.5 x 16.6 cm on 28.8 x 20.9 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	b) Wilhelm Lehmbruck Museum Duisburg*
<b>Illustration(s)</b>	With, <i>Jizo</i> , 1922 Söhn, p 78 b) Heidt, p 17
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 41
<b>Provenance</b>	b) acquired 1983 for DM 450,-
<b>Notes</b>	b) signed below right: M Kogan. ? related to GW/142
<b>Literature</b>	Söhn pp 75 + 78
<b>No</b>	<b>GW/107</b> (Söhn no 31)
<b>Title(s)</b>	<i>Weiblicher Akt stehend (Kopfnach links)</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	17.9 x 7.8 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	With, <i>Jizo</i> , 1922 Söhn, p 78
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 42
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	as above
<b>No</b>	<b>GW/108a/b/c</b> (Söhn no 32)
<b>Title(s)</b>	a) <i>Vier weibliche Akte mit ornamentalem Hintergrund</i>

<b>Medium/a</b>	b) <i>Vier weibliche Akte</i>
<b>Dimensions</b>	woodcut white on olive a) 10.3 x 16.7 cm b) 10.4 x 16.8 cm on 28.8 x 20.8 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	b) Wilhelm Lehmbruck Museum Duisburg* c) Clemens-Sels Museum Neuß (Inv No GR 320)
<b>Illustration(s)</b>	as above Heidt, p 16
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 43
<b>Provenance</b>	b) Acquired 1983 for DM 450,-
<b>Notes</b>	b) signed below right: M Kogan. Initials on plate.
<b>Literature</b>	as above
<b>No</b>	<b>GW/109</b> (Söhn no 34)
<b>Title(s)</b>	<i>Tanzende Figur (mit fußlangem Gewand)</i>
<b>Medium/a</b>	woodcut in olive
<b>Dimensions</b>	16 x 5.8 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	With, <i>Jizo</i> , 1922 Buchheim, <i>Der Blaue Reiter</i> , p 41 Söhn, p 79
<b>Exhibition(s)</b>	Neuß, 1960, no 95 Düsseldorf, 1980, no 45
<b>Provenance</b>	
<b>Notes</b>	smaller version of GW/83
<b>Literature</b>	as above
<b>No</b>	<b>GW/110</b> (Söhn no 35)
<b>Title(s)</b>	a) + d) <i>Mädchen mit Chrysantheme</i> b) <i>Mädchen mit Blume</i> c) <i>Frau mit Blume im Hintergrund</i> e) <i>Mädchen mit zwei Blumen</i>
<b>Medium/a</b>	linocut (white on black)/woodcut <sup>46</sup>
<b>Dimensions</b>	25 x 12 cm a) 25 x 12 cm on 41.2 x 31.7 cm c) 25 x 12 cm on 41.2 x 31 cm
<b>Date</b>	c 1923
<b>Museum Holding(s)</b>	a) Wilhelm Lehmbruck Museum Duisburg b) Clemens-Sels Museum Neuß (Inv No GR 39) c) Kunstmuseum Düsseldorf (Inv No 51/155G) d) Karl Ernst Osthaus Museum Hagen (Inv No K 3569) e) Städtische Galerie im Lenbachhaus Munich (Inv No G 12845)*

<sup>46</sup> Again Söhn has linocut as do the museums at Hagen and Duisburg, whereas the other museums describe it as a woodcut.



<b>Illustration(s)</b>	<i>Die Schaffenden</i> , 4 Jahrg., 2. Mappe Söhn, p 79 Gollek, 1988, p 181
<b>Exhibition(s)</b>	a) 24. Auktion Ketterer, Stuttgart, 1956, no 492 b) Neuß, 1960, no 79 b) ? Deurne/Laren, 1979/80
<b>Provenance</b>	a) Acquired 1957, Stuttgart c) Acquired 1951 from Körner Collection e) Acquired 1961
<b>Notes</b>	a) signed below right: M Kogan Paris. Stamped: Euphorion Verlag, Berlin
<b>Literature</b>	Söhn, p 79 Gollek, 1988, p 354

<b>No</b>	<b>GW/111</b>
<b>Title(s)</b>	
<b>Medium/a</b>	woodcuts
<b>Dimensions</b>	
<b>Date</b>	1923 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Magdeburger Kunstverein, 1923
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>GW/112</b> (Söhn no 48)
<b>Title(s)</b>	<i>Zwei knieende Mädchen (mit Baum links)</i>
<b>Medium/a</b>	linocut <sup>47</sup> in terracotta ink
<b>Dimensions</b>	25 x 19 cm
<b>Date</b>	? mid 1920s
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß (Inv No Gr 336/10)
<b>Illustration(s)</b>	Söhn, p 83
<b>Exhibition(s)</b>	Neuß, 1960, no 85
<b>Provenance</b>	
<b>Notes</b>	signed right: M Kogan Paris
<b>Literature</b>	Söhn, p 83

<b>No</b>	<b>GW/113</b> (Söhn no 49)
<b>Title(s)</b>	<i>Zwei Mädchen mit Baum rechts</i>
<b>Medium/a</b>	linocut <sup>48</sup> on brown paper
<b>Dimensions</b>	19 x 15.5 cm
<b>Date</b>	? mid 1920s
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß (Inv No Gr 336/6)
<b>Illustration(s)</b>	Söhn, p 84

---

<sup>47</sup> as note 44.

<sup>48</sup> *idem.*

<b>Exhibition(s)</b>	Neuß, 1960, no 83 ?Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	Söhn, p 84
<b>No</b>	<b>GW/114</b> (Söhn no 47)
<b>Title(s)</b>	a) + b) <i>Zwei hockende Mädchenakte</i> c) <i>Sitzende Akte</i> d) <i>Deux nus assis</i>
<b>Medium/a</b>	linocut <sup>49</sup> on yellowish vellum
<b>Dimensions</b>	a) 25 x 19 cm b) 25 x 19 on 40.4 x 31 cm c) 24.9 x 18.9 cm d) 24.8 x 19 on 41 x 31.5 cm
<b>Date</b>	? mid 1920s
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß (Inv No Gr 336/7) b) Landesmuseum Oldenburg (Inv No LMO 14.240)* c) Städtische Galerie im Lenbachhaus Munich (Inv No G 13125)* d) Pfalzgalerie Kaiserslautern
<b>Illustration(s)</b>	<i>Die Schaffenden</i> , 6.Jahrg., 1. Mappe <sup>50</sup> Söhn, p 83 c) Gollek, 1988, p 181, no 247 d) Gautherie-Kampka, 1993, no 20
<b>Exhibition(s)</b>	Neuß, 1960, no 86 Düsseldorf, 1980, no 48 ? Deurne/Laren, 1979/80
<b>Provenance</b>	b) Acquired 1980 c) Acquired 1963 with funds from Gabriele Münter bequest.
<b>Notes</b>	a) + c) signed below right: M Kogan, monogramme on plate d) signed below right
<b>Literature</b>	Bestandskatalog Kaiserslautern (1958), no 676 Bestandskatalog Kaiserslautern (1989), no 186 Gollek, 1988, p 354 Gautherie-Kampka, p 304
<b>No</b>	<b>GW/115</b>
<b>Title(s)</b>	<i>Zwei stehende Mädchenakte</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	27.7 x 23.9 cm on 48.2 x 35.7 cm
<b>Date</b>	c 1925 <sup>51</sup>

---

<sup>49</sup> *idem.*

<sup>50</sup> The Pfalzgalerie Kaiserslautern example is probably a separate issue, as it does not feature the Euphorion-Verlag stamp and the paper on which it is printed differs.

<sup>51</sup> This is the date given by the Museum.

<b>Museum Holding(s)</b>	Wilhelm Lehbruck Museum Duisburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	30 Auktion Ketterer, Stuttgart, 1957, no 494 Recklinghausen, 1958, no 87
<b>Provenance</b>	Acquired 1957 from Auktion Ketterer Stuttgart
<b>Notes</b>	signed below right: M Kogan Paris, monogramme on plate: MK. ? related to GW/124 or 125
<b>Literature</b>	? Söhn, p 85
<b>No</b>	<b>GW/116-119</b>
<b>Title(s)</b>	<i>Naakten</i>
<b>Medium/a</b>	lino-cuts
<b>Dimensions</b>	
<b>Date</b>	Paris, 1926 <sup>52</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Goudstikker, 1934, nos 69-72
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/120</b>
<b>Title(s)</b>	<i>Drei Frauen</i>
<b>Medium/a</b>	woodcut in yellowish-brown ink on yellowish paper
<b>Dimensions</b>	26.8 x 23.5 cm
<b>Date</b>	Paris, 1926
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 68/7)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1968 ?
<b>Notes</b>	signed below right: M Kogan Paris 1926.
<b>Literature</b>	
<b>No</b>	<b>GW/121 (Söhn no 56)</b>
<b>Title(s)</b>	a) <i>Zwei weibliche Akte</i> b) <i>Zwei weibliche Akte (sitzend knieend)</i>
<b>Medium/a</b>	linocut <sup>53</sup>
<b>Dimensions</b>	a) 27.6 x 23.4 cm on 47 x 34.7 cm

<sup>52</sup> Sauerlandt mentioned a bet into which Kogan entered, as a result of which he produced nearly 20 linocuts on one day. He reported seeing the plates lying around in Kogan's room and that one print from each plate had been left with the other party to the bet. *Nicht der Abdruck, der Schnitt ist das Original*. (Sauerlandt, *Der Kreis*, 1926, p 334). It is, of course, likely that further impressions would have been made from some if not all of these plates. The works exhibited at Goudstikker's Gallery may well have been amongst related works. It might be suggested that the most likely relevant 'series' of Kogan's works would be those 10 or so which he produced white on black. (GW/121-130). Naturally an earlier dating would follow for these works. Further research, if possible, is needed to verify this supposition.

<sup>53</sup> Referred to as a woodcut by the Clemens-Sels Museum Neuß.

<b>Date</b>	b) 27.5 x 23.5 cm ? 1926 <sup>54</sup>
<b>Museum Holding(s)</b>	a) Museum für jüdische Kunst und Kulturgeschichte Rendsburg (Inv No 1986/2064) b) Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	Söhn, p 86 'Das Museum für jüdische Kunst..', Neumünster, 1988, p 297
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 53 a) Rendsburg, 1986/7 b) Neuß, 1960, no 93
<b>Provenance</b>	a) Acquired 1986 with funds from the Kultusministerium Kiel
<b>Notes</b>	a) monogramme on plate, below right: MK b) monogramme on plate, below right, signed below right: M Kogan, Paris, 6/20
<b>Literature</b>	Söhn, pp 85 + 86 Neumünster, 1988, p 297
<b>No</b>	<b>GW/122</b> (Söhn no 58)
<b>Title(s)</b>	<i>Drei weibliche Akte</i>
<b>Medium/a</b>	linocut white on black
<b>Dimensions</b>	27.5 x 23.5 cm
<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß (Inv No Gr 1436/15) b) ? Karl Ernst Osthaus Museum Hagen (Inv No K 3573)
<b>Illustration(s)</b>	Neuß, 1960, p 23 Söhn, p 87
<b>Exhibition(s)</b>	a) Neuß, 1960, no 90 a) Duisburg, 1965, no 158
<b>Provenance</b>	
<b>Notes</b>	a) signed M Kogan, Paris, below right, 3/20
<b>Literature</b>	Söhn, pp 85 + 87
<b>No</b>	<b>GW/123</b> (Söhn no 53)
<b>Title(s)</b>	<i>Stehende Figur mit 5 Kreisen/Stehende Figur mit erhobenen Armen</i>
<b>Medium/a</b>	linocut white on black
<b>Dimensions</b>	27.3 x 23.4 cm on 46 x 35 cm
<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	Söhn, p 85
<b>Exhibition(s)</b>	Neuß, 1960, no 91

<sup>54</sup> The Museum in Rendsburg gives this work a date of c 1925/28. Söhn suggests a date of 1930s for the series of works to which this might belong on the basis that they are not mentioned in the literature. However, Sauerlandt referred to the possession of a number of *Linoleumdrücke* at the Museum für Kunst und Gewerbe Hamburg in a letter to Kogan of 7 Jan 1930 (*Im Kampf*, p 349). The Goudstikker catalogue details works of this nature dated Paris, 1926, which corroborates Sauerlandt's story. See note 52.

	Düsseldorf, 1980, no 50
<b>Provenance</b>	
<b>Notes</b>	not signed
<b>Literature</b>	Söhn, p 85
<b>No</b>	<b>GW/124</b> (Söhn no 54)
<b>Title(s)</b>	<i>Zwei tanzende weibliche Akte (eine Rückenansicht)</i>
<b>Medium/a</b>	linocut white on black
<b>Dimensions</b>	27.3 x 23.4 cm
<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	? Karl Ernst Osthaus Museum Hagen (Inv No K 3570)
<b>Illustration(s)</b>	Söhn, p 86
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 51
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn, pp 85 + 86
<b>No</b>	<b>GW/125</b> (Söhn no 55)
<b>Title(s)</b>	<i>Zwei stehende weibliche Akte</i>
<b>Medium/a</b>	linocut white on black
<b>Dimensions</b>	27.3 x 23.4 cm
<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	Söhn, p 86
<b>Exhibition(s)</b>	Neuß, 1960, no 92 Düsseldorf, 1980, no 52
<b>Provenance</b>	
<b>Notes</b>	not signed
<b>Literature</b>	Söhn, pp 85 + 86
<b>No</b>	<b>GW/126</b> (Söhn no 57)
<b>Title(s)</b>	<i>Zwei sitzende weibliche Akte mit Pflanzen</i>
<b>Medium/a</b>	linocut white on black
<b>Dimensions</b>	27.7 x 23.7 cm
<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 87
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 54
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	Söhn, pp 85 + 87
<b>No</b>	<b>GW/127</b> (Söhn no 59)
<b>Title(s)</b>	<i>Stehender weiblicher Akt mit Engel (3 sitzender Figuren im Hintergrund)</i>
<b>Medium/a</b>	linocut white on black
<b>Dimensions</b>	27.4 x 23.7 cm

<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 87
<b>Exhibition(s)</b>	Neuß, 1960, no 94 Düsseldorf, 1980, no 55
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	Söhn, pp 85 + 87
<b>No</b>	<b>GW/128</b> (Söhn no 60)
<b>Title(s)</b>	a) <i>Zwei sitzende weibliche Akte</i> c) <i>Zwei Mädchen</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	27.4 x 23.3 cm
<b>Date</b>	? 1926 <sup>55</sup>
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum Neuß b) ? Karl Ernst Osthaus Museum Hagen (Inv No K 3572)
<b>Illustration(s)</b>	c) Sauerlandt, <i>Aufsätze</i> , p 450
<b>Exhibition(s)</b>	Söhn, p 88 Düsseldorf, 1980, no 56 ? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	a) signed below right: M Kogan Paris, 3/20
<b>Literature</b>	Söhn, pp 85 + 88
<b>No</b>	<b>GW/129</b> (Söhn no 61)
<b>Title(s)</b>	a) <i>Drei weibliche Akte (zwei sitzend ein Rückenakt)</i> b) <i>Die drei Grazien, sitzend</i>
<b>Medium/a</b>	linocut/woodcut white on black <sup>56</sup>
<b>Dimensions</b>	a) 27.2 x 23.7 cm b) 27.1 x 23.9 cm
<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	a) Clemens-Sels Museum, Neuß b) Museum für Kunst und Kunstgewerbe Lübeck (Inv No 1929/37)*
<b>Illustration(s)</b>	Söhn, p 88
<b>Exhibition(s)</b>	? Duisburg, 1965, no 158 Düsseldorf, 1980, no 57
<b>Provenance</b>	b) Presumably acquired 1929 <sup>57</sup>
<b>Notes</b>	b) signed M Kogan, Paris, below right, 1/20, monogramme on plate - right-hand side
<b>Literature</b>	Söhn, pp 85 + 88

<sup>55</sup> Spielmann dates this as c 1910 in Sauerlandt, *Aufsätze*, p 450.

<sup>56</sup> The Lübeck Museum refers to this as a woodcut, whilst Söhn calls it a linocut.

<sup>57</sup> The Museum at Lübeck were unable to provide an inventory entry for any of its works by Kogan. The inventory number, however, might lead one to suspect such an acquisition date.

<b>No</b>	<b>GW/130</b>
<b>Title(s)</b>	<i>Die drei Grazien, stehend</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	27.1 x 27.3 cm
<b>Date</b>	? 1926
<b>Museum Holding(s)</b>	Museum für Kunst und Kunstgewerbe Lübeck (Inv No 1929/36)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Presumably acquired in 1929 <sup>58</sup>
<b>Notes</b>	signed M Kogan, Paris, below right and 1/20 below left
<b>No</b>	<b>GW/131 (Söhn no 62)</b>
<b>Title(s)</b>	<i>Zwei stehende weibliche Akte/Staande vrouwenfiguren (Standing female figures)</i>
<b>Medium/a</b>	linocut/woodcut <sup>59</sup>
<b>Dimensions</b>	16 x 12 cm
<b>Date</b>	? c 1928/1933 <sup>60</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Brygos Gallery, London, 1937, exh cat, title page <sup>61</sup> Deurne/Laren, p 31 Söhn, p 88
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	one example inscribed below <i>für Nele Wiegersma M Kogan</i>
<b>Literature</b>	Söhn, p 88
<b>No</b>	<b>GW/132 (Söhn no 63)</b>
<b>Title(s)</b>	<i>Zwei stehende weibliche Akte (mit Balkengrenzung links/rechts)/Staande vrouwenfiguren (Standing female figures)</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	c 16 x 12 cm
<b>Date</b>	? c 1928/1933 <sup>62</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Deurne/Laren, p 30 Söhn, p 89
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	one example inscribed below <i>für Henk vom Kogan</i>
<b>Literature</b>	Söhn, p 89

---

<sup>58</sup> *idem.*

<sup>59</sup> Museum de Wieger refers to this as as woodcut. (De Wieger, *Kogan, op cit*, p 61)

<sup>60</sup> Söhn dates this as *30er Jahre*.

<sup>61</sup> Although it did not apparently feature in the exhibition.

<sup>62</sup> as note 60.

<b>No</b>	<b>GW/133</b>
<b>Title(s)</b>	<i>Three Women</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	formerly Museum der Stadt Stettin
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bought 1929. Removed from inventory in 1937 in <i>Entartete Kunst</i> confiscations. Disappeared.
<b>Notes</b>	
<b>Literature</b>	
<b>Literature</b>	monogramme integral to plate below right
<b>No</b>	<b>GW/134</b>
<b>Title(s)</b>	<i>Zwei tanzende weibliche Akte</i>
<b>Medium/a</b>	linocut - white on black
<b>Dimensions</b>	
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	Karl Ernst Osthaus Museum Hagen (Inv No K3570)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? related to GW/124, if so ? 1926
<b>Literature</b>	
<b>No</b>	<b>GW/135</b>
<b>Title(s)</b>	<i>Zwei sitzende weibliche Akte</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	as above (Inv No K 3572)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? related to GW/126 or 128, if so ? 1926
<b>Literature</b>	
<b>No</b>	<b>GW/136</b>
<b>Title(s)</b>	<i>Drei weibliche Akte</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	as above (Inv No K 3573)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	



<b>Notes</b>	? related to GW/122, 129 or 130, if so ? 1926
<b>Literature</b>	
<b>No</b>	<b>GW/137</b>
<b>Title(s)</b>	<i>Frau mit Reh</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	42.5 x 25 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Museum Folkwang Essen (Inv No 6/54)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan, 5/25. ? related to GW/96 or 97
<b>Literature</b>	
<b>No</b>	<b>GW/138</b> (Söhn no 36)
<b>Title(s)</b>	<i>Hockender Mädchenakt</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	9.6 x 5.9 cm on <i>chamoix Bütten</i>
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	on handmade paper. Edition of 10
<b>Literature</b>	Söhn, p 80
<b>No</b>	<b>GW/139</b> (Söhn no 37)
<b>Title(s)</b>	<i>Zwei sich umarmende Akte</i>
<b>Medium/a</b>	linocut in brown
<b>Dimensions</b>	27.2 x 18.6 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	Monogramme on plate
<b>Literature</b>	Söhn, p 80
<b>No</b>	<b>GW/140</b>
<b>Title(s)</b>	<i>Hockende Akte</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	29 x 28.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	

<b>Exhibition(s)</b>	Duisburg, 1965, no 157
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>GW/141</b>
<b>Title(s)</b>	<i>Three Nudes</i>
<b>Medium/a</b>	linocut
<b>Dimensions</b>	47 x 35 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Tel-Aviv, 1968, no 112
<b>Provenance</b>	
<b>Notes</b>	signed, Paris, 6/20
<b>Literature</b>	
<b>No</b>	<b>GW/142</b>
<b>Title(s)</b>	<i>Three Nudes</i>
<b>Medium/a</b>	woodcut in olive-green
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	7 June 1969 Dr Ernst Hauswedell, Hamburg. Sold for \$82
<b>Notes</b>	? related to <i>Jizo</i> woodcuts - GW/106
<b>Literature</b>	Mayer, 1970, vol IV, p ?
<b>No</b>	<b>GW/143</b>
<b>Title(s)</b>	<i>Two dancers</i>
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Sold Karl v Faber, Munich, 8 June 1967, for \$45
<b>Notes</b>	
<b>Literature</b>	Mayer, 1968, vol II, p 44
<b>No</b>	<b>GW/144</b>
<b>Title(s)</b>	<i>Zwei Frauen</i>
<b>Medium/a</b>	woodcut in black
<b>Dimensions</b>	15.8 x 5.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 62/7)

<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan. Monogramme below left: MK. Dimensions similar to <i>Jizo</i> woodcuts
<b>Literature</b>	
<b>No</b>	<b>GW/145</b>
<b>Title(s)</b>	<i>Zwei Frauen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16.3 x 6 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	as above (Inv No 62/5)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan. Dimensions similar to <i>Jizo</i> woodcuts
<b>Literature</b>	
<b>No</b>	<b>GW/146</b>
<b>Title(s)</b>	<i>Twée stande vrouwen</i> (Two standing women)
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Haags Gemeentemuseum
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/147</b>
<b>Title(s)</b>	<i>Drie naakten</i> (Three nudes)
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Haags Gemeentemuseum
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/148</b>
<b>Title(s)</b>	<i>Twée naakte vrouwen</i> (Two nude women)
<b>Medium/a</b>	woodcut

<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Haags Gemeentemuseum
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/149</b>
<b>Title(s)</b>	<i>Naakt figuurtje</i> (Small nude figure)
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Haags Gemeentemuseum
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/150</b>
<b>Title(s)</b>	<i>Liggend naakt</i> (Reclining nude)
<b>Medium/a</b>	? woodcut on grey-green paper
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Clemens Sels Museum, Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	?Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/151</b>
<b>Title(s)</b>	? <i>en zittende naaktfiguur</i> (? and sitting nude figure)
<b>Medium/a</b>	woodcut
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>GW/152</b>
<b>Title(s)</b>	

**Medium/a** woodcut  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection  
**Notes** dedicated to Meinen lieben Freunden Schwarz und Elsa  
**Literature**

**No** **GW/153**  
**Title(s)** *2 x grafiek* (2 graphic works)  
**Medium/a**  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection  
**Notes** ? related to GW/131 + 132  
**Literature**

**No** **GW/154**  
**Title(s)**  
**Medium/a** woodcut  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection  
**Notes**  
**Literature**

**No** **GW/155**  
**Title(s)** *Drie naakten* (Three nudes)  
**Medium/a** woodcut  
**Dimensions**  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** ? Deurne/Laren, 1979/80  
**Provenance** private collection  
**Notes**  
**Literature**

vi) DRAWINGS<sup>1</sup>

<b>No</b>	<b>D/1</b>
<b>Title(s)</b>	<i>Handzeichnung</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1910 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neue Secession, Berlin, Graphische Ausstellung, 1910, no 46
<b>Provenance</b>	
<b>Notes</b>	for sale for Mk 150,-
<b>Literature</b>	
<b>No</b>	<b>D/2</b>
<b>Title(s)</b>	<i>Handzeichnung</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1910 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above, no 47
<b>Provenance</b>	
<b>Notes</b>	for sale for Mk 100,-
<b>Literature</b>	
<b>No</b>	<b>D/3-5</b>
<b>Title(s)</b>	<i>Zeichnungen x 3</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1910 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>NKVM</i> , 1910, nos 70-72
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/6</b>
<b>Title(s)</b>	<i>Zwei Mädchen</i>
<b>Medium/a</b>	Rötzeichnung
<b>Dimensions</b>	16 x 10.6 cm

<sup>1</sup> The majority of drawings by Kogan held in museums have not been photographed. Until they can all be viewed a fuller chronology will not be achievable. Nevertheless, a dating is here provided where possible. Work, which cannot be dated, is listed in order to facilitate future research work.

<b>Date</b>	c 1910 <sup>2</sup>
<b>Museum Holding(s)</b>	formerly Museum für Kunst und Gewerbe Hamburg (Inv No E 1923.17)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift of artist 1923. Lost in <i>Entartete Kunst</i> confiscations, 1937
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/7</b>
<b>Title(s)</b>	<i>Zwei Mädchen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	15 x 10.4 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No E 1923.16)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/8</b>
<b>Title(s)</b>	<i>Drei sitzende nackte Mädchen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 10.6 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No E 1923.15)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/9</b>
<b>Title(s)</b>	<i>Zwei kauernde nackte Mädchen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 9.4 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No E 1923.14)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	

<sup>2</sup> As with many other of the holdings of the Museum für Kunst und Gewerbe Hamburg, this piece is dated c 1910. In 1926 Sauerlandt reported holdings of early and later drawings at the Museum. In this case the dating is probably relatively accurate. Kogan made a gift of it and several others to the Museum.

<b>No</b>	<b>D/10</b>
<b>Title(s)</b>	<i>Zwei sitzende nackte Mädchen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 10.4 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above (Inv No E 1923.13)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/11-14</b>
<b>Title(s)</b>	<i>4 figürliche Kompositionen im Kreis</i>
<b>Medium/a</b>	lithographs <sup>3</sup>
<b>Dimensions</b>	13.2 x 13.2 cm
<b>Date</b>	1912
<b>Museum Holding(s)</b>	Museum Folkwang Hagen (1912 cat: nos 440-443)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed MK 12, possibly identical with D/15-18
<b>Literature</b>	Essen, 1929, no 539 Söhn, p 70
<b>No</b>	<b>D/15</b>
<b>Title(s)</b>	<i>Fünf Frauen (Kreiskomposition)</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	Ø 12.8 cm
<b>Date</b>	1912
<b>Museum Holding(s)</b>	formerly Museum Folkwang Hagen transferred to Museum Folkwang Essen, 1922 (Inv No C254)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed left MK 12. Related to D/21
<b>Literature</b>	
<b>No</b>	<b>D/16</b>
<b>Title(s)</b>	<i>Drei Frauen Kreiskomposition I</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	as above
<b>Date</b>	1912

<sup>3</sup> Söhn claims that there is no evidence in the literature of Kogan producing lithographs. The present research has also found no reference to such works by Kogan. Nevertheless, there are, amongst others, 'lithographs' in the Vecht collection (D/362-370), in the Nesto Jacometti bequest to the Pinacoteca Rusca, Locarno (D/265) and a work was sold as a lithograph by the Galerie Vömel in 1987 (D/371).



**Museum Holding(s)** as above, Essen (Inv No C 249)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** signed centre right: MK 12. Very closely related to D/17  
**Literature**

**No** **D/17**  
**Title(s)** *Drei Frauen Kreiskomposition II*  
**Medium/a** red chalk  
**Dimensions** as above  
**Date** 1912  
**Museum Holding(s)** as above, Essen (Inv No C 250)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** not signed, very closely related to D/16  
**Literature**

**No** **D/18**  
**Title(s)** *Drei Frauen Kreiskomposition III*  
**Medium/a** red chalk  
**Dimensions** as above  
**Date** 1912  
**Museum Holding(s)** as above, Essen (Inv No C 251)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** signed right: Kogan 1912. Related to D/21  
**Literature**

**No** **D/19 + 20**  
**Title(s)** *Zwei figürliche Kompositionen*  
**Medium/a** red chalk  
**Dimensions**  
**Date** 1912 or before  
**Museum Holding(s)** Museum Folkwang Hagen<sup>4</sup>  
Museum Folkwang Essen<sup>5</sup>  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance** gifts of the artist  
**Notes**  
**Literature**

---

<sup>4</sup> These two drawings were gifts of the artist as part of the *Ehrengabe zum 10. Jährigen Jubiläum des Folkwang-Museums (2 Juli 1912)*. The portfolio was presented in a *Karton dazu aus rotem Leder mit Goldverzierung*, designed by Prof Henry van de Velde and produced at the Weimar Kunstgewerbeschule.

<sup>5</sup> It is not clear which of the 13 other drawings held by the Museum Folkwang Essen were included in this portfolio.

<b>No</b>	<b>D/21</b>
<b>Title(s)</b>	<i>Zeichnung</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1912 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Fischer, 1912, p 44
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	related to D/15 + D/18
<b>Literature</b>	
<b>No</b>	<b>D/22</b>
<b>Title(s)</b>	<i>Fünf Frauenakte</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	16.3 x 32.7 cm
<b>Date</b>	1912 or before
<b>Museum Holding(s)</b>	formerly Museum Folkwang Hagen (1912 cat, no 317)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	not transferred to Essen, now in private collection?
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/23</b>
<b>Title(s)</b>	<i>Drei Frauen</i> (in circle)
<b>Medium/a</b>	red chalk on Japanpapier
<b>Dimensions</b>	20.9 x 15.2 cm
<b>Date</b>	1912
<b>Museum Holding(s)</b>	Kunsthalle Mannheim (Inv No G 743-H)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Hagener Künstler</i> , 1913 Weimar, 1914 Mannheim, 1914 Duisburg, 1981-2, no 167
<b>Provenance</b>	Kunsthandlung Goltz Munich Acquired 1917 for Kunsthalle
<b>Notes</b>	signed below left: MK 12. This is clearly related to Folkwang Hagen holdings of drawings in circle format
<b>Literature</b>	
<b>No</b>	<b>D/24</b>
<b>Title(s)</b>	<i>Drei stehende weibliche Akte</i>
<b>Medium/a</b>	red chalk sketch
<b>Dimensions</b>	12.5 x 8.5 cm on 20 x 15 cm <i>Maschinenpapier</i>
<b>Date</b>	? c 1912
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 24
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 24

<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan, for sale, 1980, for DM 725,-
<b>Literature</b>	
<b>No</b>	<b>D/25-39</b>
<b>Title(s)</b>	<i>Rundkompositionen on Japanpapier</i> (15 framed drawings) <sup>6</sup>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1912-1913
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Hagener Künstler</i> , 1913 <sup>7</sup> Weimar, 1914
<b>Provenance</b>	Kunstsalon H Goltz Munich, 1913
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/40</b>
<b>Title(s)</b>	<i>Zeichnungen</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Hagener Künstler</i> , 1913
<b>Provenance</b>	Herr Baron von Pechmann, Münchener Bund, Munich, Oct 1913 <sup>8</sup>
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/41</b>
<b>Title(s)</b>	<i>Zeichnungen</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? <i>Hagener Künstler</i> , 1913
<b>Provenance</b>	Karl Ernst Osthaus - private collection <sup>9</sup>

<sup>6</sup> There had been 16 framed drawings. One was bought by Kunsthalle Mannheim (D/23).

<sup>7</sup> There is an extensive correspondence between the Museum Folkwang and Goltz to secure the loan of these drawings for these exhibitions. One of Goltz's holdings inadvertently became muddled up amongst the Folkwang holdings. Before it could be isolated by the expert eyes of Frau Osthaus, permission was sought for it to be sent to Mannheim for exhibition in 1914. This may have been the drawing later purchased by that institution (D/23). (KEOA: F2/799/8-11, 15-20, 24).

<sup>8</sup> (KEOA: F2/778/1 + 2).

**Notes****Literature**

**No** **D/42**  
**Title(s)**  
**Medium/a** red chalk  
**Dimensions**  
**Date** 1913 or before  
**Museum Holding(s)**  
**Illustration(s)** Gordon, 1503, p 278  
**Exhibition(s)** Vienna, 1913, one of nos 259-264  
 Weimar, 1914<sup>10</sup>

**Provenance**  
**Notes**  
**Literature**

**No** **D/43-47**  
**Title(s)** *5 Kartons mit Rötzelzeichnungen*  
**Medium/a**  
**Dimensions**  
**Date** 1913 or before  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vienna, 1913, nos 259-264 (?)  
 Weimar, 1914<sup>11</sup>

**Provenance** 3 of the *Kartons* were in private hands  
**Notes**  
**Literature**

**No** **D/48-52**  
**Title(s)** *Rötzelzeichnungen*  
**Medium/a**  
**Dimensions**  
**Date** 1913 or before  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Vienna, 1913, nos 265-269  
 Weimar, 1914

**Provenance**  
**Notes**  
**Literature**

---

<sup>9</sup> Osthaus mentioned drawings in his own collection in a letter to Van de Velde, offering them for an exhibition of Kogan's drawings which Van de Velde had said he had wished to initiate in Weimar. (Letter of 5 Jan 1914, Kü/298/2)

<sup>10</sup> cf KEOA: F2/554/2 in which drawings showing at Vienna were promised for the Weimar exhibition. It may have been that only two of those shown at Vienna were forwarded to Weimar, perhaps the others having been sold. Certainly only two were added to the list originally offered (F2/554/4).

<sup>11</sup> see note 10.

<b>No</b>	<b>D/53</b>
<b>Title(s)</b>	<i>Zeichnung</i>
<b>Medium/a</b>	on <i>Japanpapier</i>
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Weimar, 1914
<b>Provenance</b>	Van de Velde, Feb 1914 <sup>12</sup>
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/54-57</b>
<b>Title(s)</b>	<i>Zeichnungen auf Japankarton x 4</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	Museum Folkwang Hagen <sup>13</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Weimar, 1914
<b>Provenance</b>	Presumably purchased after the 1912 catalogue was compiled
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/58</b>
<b>Title(s)</b>	<i>3 Blätter in einem Rahmen</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	Museum Folkwang Hagen <sup>14</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Weimar, 1914
<b>Provenance</b>	as above
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/59-63</b>
<b>Title(s)</b>	<i>Blätter auf Japankarton (x 5)</i>
<b>Medium/a</b>	
<b>Dimensions</b>	

<sup>12</sup> There is an account amongst the Folkwang papers addressed to Van de Velde and dated 2 Feb 1914 for a drawing by Kogan, for which he paid Mk 80,- (KEOA: R119/4). It would appear that Van de Velde had purchased one of the drawings from the Weimar exhibition.

<sup>13</sup> These drawings were amongst those sent to Weimar in January 1914, described as being *aus dem Besitz des Museum Folkwang*. Eleven drawings and *3 Blätter in einem Rahmen* were sent in all as Folkwang holdings; D/15-20 + 22 were presumably also sent to form part of this exhibition. (KEOA: F2/554/4)

<sup>14</sup> see note 13.

<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Weimar, 1914 <sup>15</sup>
<b>Provenance</b>	owned by the artist at time of exhibition, for sale for Mk 100,-, net Mk 85,-
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/64-75 + 76-84</b>
<b>Title(s)</b>	<i>12 im grauen Japanischen Karton gelegte Zeichnungen + 9 unter Glas</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1913 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Mannheim, 1914, nos 221-230 <sup>16</sup>
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/85</b>
<b>Title(s)</b>	<i>grand dessin à 14 figures</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1915 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bernheim Jeune, Lausanne, March 1915 <sup>17</sup>
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/86</b>
<b>Title(s)</b>	<i>grand dessin à 5 figures</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	as above

<sup>15</sup> The Museum Folkwang sent to Weimar 12 drawings by Kogan *aus dem Besitz des Künstlers*, in addition to those from its own holdings. D/37-43 were amongst those shown and owned at this point by Kogan. These are the remaining five. (KEOA: F2/554/4)

<sup>16</sup> Again the Folkwang acted as dealer for Kogan providing these drawings from which a choice of 10 was made for exhibition. The price for the *Blätter auf Japan* was Mk 100,- (net Mk 85,-) and Mk 102,- minus 15% for those under glass. Obviously many of the drawings shown at Weimar are probably exhibited again at Mannheim. It is difficult to determine which, however.

<sup>17</sup> This drawing was offered to Osthaus at 300,- fcs (KEOA: F2/1347/41). Osthaus had asked for embroideries to be sent for inspection and this, along with two other drawings, was sent in error. They were returned.

<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above <sup>18</sup>
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/87-91</b>
<b>Title(s)</b>	<i>5 dessins</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	as above
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above <sup>19</sup>
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/92</b>
<b>Title(s)</b>	<i>Zwei stehende Frauen II</i>
<b>Medium/a</b>	red chalk on tissue paper
<b>Dimensions</b>	20.6 x 15.3 cm
<b>Date</b>	? c 1913
<b>Museum Holding(s)</b>	Museum Folkwang Essen (Inv No C248) <sup>20</sup>
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan. Marked with <i>az 539h/29</i> (ref to Essen cat, 1929). Related to <i>Wandreliëf</i> (R/167) for Gropius' building, 1914, left-hand panel, left-hand side <sup>21</sup>
<b>Literature</b>	
<b>No</b>	<b>D/93</b>
<b>Title(s)</b>	<i>Drei stehende Frauen I</i>
<b>Medium/a</b>	red chalk on tissue paper
<b>Dimensions</b>	20.6 x 15.3 cm

<sup>18</sup> See note 17. This drawing was offered at 150,- fcs.

<sup>19</sup> See note 17. These drawings were offered at 100,- fcs each.

<sup>20</sup> The catalogue published by the Museum Folkwang Essen in 1929 details *17 Blätter mit ein- bis fünffiguren Kompositionen von Frauenakten. Davon 4 aus der ehemaligen Folkwangsammlung und zwei aus der Osthaus-Jubiläums-Kassette* (Essen, 1929, no 539). There remain 17 graphic works in the present Folkwang's holdings. It has been possible to identify the 4 from the original Folkwang collection, but it is unclear which of the remainder were part of the portfolio. Only two of the works are marked with the serial number *az 539h/29*, which would seem to refer to the 1929 catalogue. The Museum has not catalogued these drawings, so it is difficult to establish whether these are the original 17. In a letter to G Reinhart, nd (probably 1919), Kogan mentions that works of his are held at the Museum in Essen as well as in Hagen. (letter from Kogan to G Reinhart, nd - Stadtbibliothek Winterthur)

<sup>21</sup> This may be a preparatory drawing for the *Wandreliëfs* (R/167).

**Date** ? c 1913  
**Museum Holding(s)** as above (Inv No C238)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** signed below left: M Kogan. Marked *az 539h/29* (ref to Essen cat, 1929). The central figure's face resembles *Maske*, 1912 (R/139)

**Literature**

**No** **D/94**  
**Title(s)** *Drei stehende Frauen III*  
*Kleine Sitzende* (on reverse)  
**Medium/a** red chalk on tissue paper  
**Dimensions** 16.5 x 9.8 cm  
**Date** ? c 1913  
**Museum Holding(s)** as above (Inv No C240)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** Related to *Wandrelief* (R/167), Gropius' building, right-hand panel, right-hand side

**Literature**

**No** **D/95**  
**Title(s)** *Zwei stehende Frauen I*  
**Medium/a** red chalk on tissue paper  
**Dimensions** 20.8 x 14.8 cm  
**Date** ? c 1913-15  
**Museum Holding(s)** as above (Inv No C 247)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** signed below left: M Kogan  
**Literature**

**No** **D/96**  
**Title(s)** *Sitzende Frau*  
**Medium/a** red chalk  
**Dimensions** 17.9 x 15.8 cm on tissue paper  
**Date** ? c 1913-15  
**Museum Holding(s)** as above (Inv No C253)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes** signed below right: M Kogan  
**Literature**

**No** **D/97**



<b>Title(s)</b>	<i>Drei stehende Frauen</i>
<b>Medium/a</b>	red chalk <sup>22</sup>
<b>Dimensions</b>	16 x 13.2 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No C252)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/98</b>
<b>Title(s)</b>	<i>Vier stehende Frauen II</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	18.9 x 12.6 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No C 239)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	initialled top right
<b>Literature</b>	
<b>No</b>	<b>D/99</b>
<b>Title(s)</b>	<i>Sitzende Frauen I</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	16.4 x 7.6 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No C 241)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below centre: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/100</b>
<b>Title(s)</b>	<i>Zwei sitzende Frauen II</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	16.1 x 7.6 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No C 242)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below centre: M Kogan
<b>Literature</b>	

---

<sup>22</sup> ? On hand-made paper.

<b>No</b>	<b>D/101</b>
<b>Title(s)</b>	<i>Zwei knieende Frauen I</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	17.3 x 12.3 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No C 243)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed above left: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/102</b>
<b>Title(s)</b>	<i>Zwei knieende Frauen II</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	17 x 12.2 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No C 244)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed above left: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/103</b>
<b>Title(s)</b>	<i>Zwei knieende Frauen III</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	17 x 12.3 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No 245)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed above right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/104</b>
<b>Title(s)</b>	<i>Zwei knieende Frauen IV</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	17.2 x 12.3 cm
<b>Date</b>	? c 1913-15
<b>Museum Holding(s)</b>	as above (Inv No C 246)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed top right
<b>Literature</b>	

<b>No</b>	<b>D/105</b>
<b>Title(s)</b>	<i>Zwei sitzende Frauen</i>
<b>Medium/a</b>	red chalk on <i>Japanpapier</i>
<b>Dimensions</b>	16.7 x 13.1 cm
<b>Date</b>	1913
<b>Museum Holding(s)</b>	Kunsthalle Mannheim (Inv No G 741-H)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Weimar, 1914 ? Mannheim, 1914 Duisburg, 1981-2, no 165
<b>Provenance</b>	Acquired 1917 from Kunsthandlung Goltz Munich
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/106</b>
<b>Title(s)</b>	<i>Zwei sitzende Frauen</i>
<b>Medium/a</b>	red chalk on <i>Japanpapier</i>
<b>Dimensions</b>	16.9 x 13.2 cm
<b>Date</b>	1913
<b>Museum Holding(s)</b>	Kunsthalle Mannheim (Inv No G 742-H)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Weimar, 1914 ? Mannheim, 1914 Duisburg, 1981-2, no 166
<b>Provenance</b>	as above
<b>Notes</b>	signed below left
<b>Literature</b>	
<b>No</b>	<b>D/107</b>
<b>Title(s)</b>	<i>Zwei weibliche Akte</i>
<b>Medium/a</b>	brown pencil on <i>Japanpapier</i>
<b>Dimensions</b>	probably c 17 x 13 cm
<b>Date</b>	1913
<b>Museum Holding(s)</b>	Pfalzgalerie Kaiserslautern (Inv No 56/54)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Weimar, 1914 ? Mannheim, 1914
<b>Provenance</b>	
<b>Notes</b>	signed above right
<b>Literature</b>	Bestandskatalog Kaiserslautern (1958), no 675 Bestandskatalog Kaiserslautern (1989), no 185
<b>No</b>	<b>D/108</b>
<b>Title(s)</b>	<i>Zwei sitzende Frauen</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	14.5 x 9.5 cm

**Date** 1919 or before<sup>23</sup>  
**Museum Holding(s)** Kunstmuseum Winterthur  
**Illustration(s)**  
**Exhibition(s)** ? Kunstmuseum Winterthur, May 1920  
**Provenance** Georg Reinhart bequest 1956  
**Notes** unsigned  
**Literature** Reinhart, *Katalog*, 1922, p 47, no Z 116

**No** **D/109**  
**Title(s)** *Zwei sitzende Frauen*  
**Medium/a** as above  
**Dimensions** 16 x 11 cm  
**Date** as above  
**Museum Holding(s)** as above  
**Illustration(s)**  
**Exhibition(s)** as above  
**Provenance** as above  
**Notes** as above  
**Literature** as above, no Z 117

**No** **D/110**  
**Title(s)** *Zwei sitzende Frauen*  
**Medium/a** as above  
**Dimensions** 14.5 x 13.5 cm  
**Date** as above  
**Museum Holding(s)** as above  
**Illustration(s)**  
**Exhibition(s)** as above  
**Provenance** as above  
**Notes** as above  
**Literature** as above, no Z 118

**No** **D/111**  
**Title(s)** *Drei kauernde Frauen*  
**Medium/a** as above  
**Dimensions** 16 x 12.5 cm  
**Date** as above  
**Museum Holding(s)** as above  
**Illustration(s)**  
**Exhibition(s)** as above  
**Provenance** as above  
**Notes** as above

---

<sup>23</sup> Kogan wrote to thank G Reinhart for the purchase of drawings in early Jan 1920. He asked for the right to publish them, mentioning his intention of sending his *Manuscript* and drawings to the Kurt Wolff Verlag. In the same letter he expressed his pleasure at the purchase: *Es ist für den Künstler ein grosser Trost zu wissen dass seine Schöpfungen Zwiesgespräche der Einsamkeit, doch noch die Kraft besitzen auch noch anderen Menschen was zu sein, Sie in das melodische Schweben zu versetzen, zarte träumerische Rythmen auszulösen.* [sic] (letter from Kogan to G Reinhart, Figino/Lugano, 13 Jan 1920 - Stadtbibliothek Winterthur)

<b>Literature</b>	as above, no Z 119
<b>No</b>	<b>D/112</b>
<b>Title(s)</b>	<i>Zwei stehende Frauen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	21 x 14.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	as above
<b>Notes</b>	signed below right: MK
<b>Literature</b>	as above, no Z 120
<b>No</b>	<b>D/113</b>
<b>Title(s)</b>	<i>Zwei sitzende Frauen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 11 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	as above
<b>Notes</b>	unsigned
<b>Literature</b>	as above, no Z 121
<b>No</b>	<b>D/114</b>
<b>Title(s)</b>	<i>Zwei sitzende Frauen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	14 x 9.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	as above
<b>Notes</b>	as above
<b>Literature</b>	as above, no Z 122
<b>No</b>	<b>D/115</b>
<b>Title(s)</b>	<i>Zwei stehende Frauen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 9 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	as above
<b>Notes</b>	as above
<b>Literature</b>	as above, no Z 123

<b>No</b>	<b>D/116</b>
<b>Title(s)</b>	<i>Zwei sitzende Frauen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	16 x 11 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	as above
<b>Notes</b>	as above
<b>Literature</b>	as above, no Z 124
<b>No</b>	<b>D/117</b>
<b>Title(s)</b>	<i>Zwei kauernde Frauen</i>
<b>Medium/a</b>	as above
<b>Dimensions</b>	15.5 x 9.5 cm
<b>Date</b>	as above
<b>Museum Holding(s)</b>	as above
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	as above
<b>Provenance</b>	as above
<b>Notes</b>	as above
<b>Literature</b>	as above, no Z 125
<b>No</b>	<b>D/118-72</b>
<b>Title(s)</b>	<i>55 Zeichnungen</i>
<b>Medium/a</b>	drawings
<b>Dimensions</b>	
<b>Date</b>	Mar 1920 or before <sup>24</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Kunstmuseum Winterthur, May 1920
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/173</b>
<b>Title(s)</b>	<i>Feuille 17 (Four Women)</i>
<b>Medium/a</b>	pencil
<b>Dimensions</b>	6.8 x 3.6 cm
<b>Date</b>	1922
<b>Museum Holding(s)</b>	Musée National, Paris (Inv No: AM 81-65-913(17))*

<sup>24</sup> These drawings were mentioned in a letter from Kogan to Reinhart as being those that the artist would show, should an exhibition be granted him at the Kunstmuseum Winterthur. He asked the collector whether those already in his possession might be shown alongside them. (letter from Kogan to G Reinhart, Figino, 8 Mar 1920 - Stadtbibliothek Winterthur)

<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	in <i>carnet</i> belonging to Nina Kandinsky. Bequest of Nina Kandinsky 1981
<b>Notes</b>	signed below left
<b>Literature</b>	
<b>No</b>	<b>D/174</b>
<b>Title(s)</b>	<i>Sitzender Frauenakt</i>
<b>Medium/a</b>	red pencil
<b>Dimensions</b>	29.5 x 23.2 cm
<b>Date</b>	Paris, 1924
<b>Museum Holding(s)</b>	Museum Ludwig, Cologne (Inv No ML/Z 1925/96)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Bought from artist 1925
<b>Notes</b>	signed below left: M Kogan, Paris, 1924
<b>Literature</b>	
<b>No</b>	<b>D/175</b>
<b>Title(s)</b>	<i>Hurkend naakt</i> (Crouching Nude)
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	? c 1924
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Deurne/Laren, p 14
<b>Exhibition(s)</b>	Deurne/Laren, 1979-80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/176</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Akt im Rechtsprofil</i>
<b>Medium/a</b>	black chalk on <i>dünnem, leicht vergilbtem Papier</i>
<b>Dimensions</b>	56.2 x 44.9 cm
<b>Date</b>	Paris, 1925
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 62/477)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	? Acquired 1962
<b>Notes</b>	signed below left: M Kogan, Paris 1925, S
<b>Literature</b>	
<b>No</b>	<b>D/177</b>
<b>Title(s)</b>	<i>Nach links sitzender weiblicher Akt mit verschränkten Armen</i>
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	
<b>Date</b>	1925

**Museum Holding(s)** Kunsthalle Hamburg (Inv No b1947/150)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance** ? Acquired 1947  
**Notes**  
**Literature**

**No**  
**Title(s)** **D/178**  
**Medium/a** *Rötelzeichnung*  
**Dimensions** red chalk  
**Date** 1925 or before  
**Museum Holding(s)**  
**Illustration(s)** *Das Kunstblatt*, 1925, p 326  
**Exhibition(s)**  
**Provenance**  
**Notes** signed below right: M Kogan  
**Literature**

**No**  
**Title(s)** **D/179**  
**Medium/a** (Standing Woman in left profil)  
**Dimensions**  
**Date** 1925 or before  
**Museum Holding(s)**  
**Illustration(s)** *Das Kunstblatt*, 1925, p 323  
**Exhibition(s)**  
**Provenance**  
**Notes** signed below left: M Kogan  
**Literature**

**No**  
**Title(s)** **D/180-184**  
**Medium/a** *Naakten (Nudes)*  
**Dimensions** black chalk  
**Date** Paris, 1925  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Goudstikker, 1934, nos 30-34  
**Provenance**  
**Notes**  
**Literature**

**No**  
**Title(s)** **D/185**  
**Medium/a** *Weiblicher Akt*  
**Dimensions** charcoal  
**Date** 50.3 x 33.3 cm  
 1925



<b>Museum Holding(s)</b> (Inv	formerly Museum für Kunst und Gewerbe Hamburg No 1296.81)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift 1926. Lost in <i>Entartete Kunst</i> confiscations, 1937
<b>Notes</b>	? related to D/203
<b>Literature</b>	
<b>No</b>	<b>D/186</b>
<b>Title(s)</b>	<i>Stehender weiblicher Akt (mit erhobenem Arm)</i>
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	40 x 30 cm <sup>25</sup>
<b>Date</b>	c 1925
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 30 Levy/Tohmfor, p 18
<b>Exhibition(s)</b>	Düsseldorf, 1974, no 46 Düsseldorf, 1980, no 10
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan. For sale in 1974 for DM 975,-
<b>Literature</b>	
<b>No</b>	<b>D/187</b>
<b>Title(s)</b>	<i>Zwei weibliche Aktfiguren</i>
<b>Medium/a</b>	lead pencil and chalk
<b>Dimensions</b>	38 x 29 cm
<b>Date</b>	1927
<b>Museum Holding(s)</b>	Museum für Kunst und Gewerbe Hamburg (Inv No 1927.262)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Gift 1927. Lost in <i>Entartete Kunst</i> confiscations, 1937
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/188</b>
<b>Title(s)</b>	<i>Liegender Mädchenakt</i>
<b>Medium/a</b>	brown chalk on handmade paper
<b>Dimensions</b>	30 x 39.9 cm
<b>Date</b>	Paris, 1927
<b>Museum Holding(s)</b>	Museum Ludwig, Cologne (Inv No ML/Z 1951/113)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired for Haubrich <i>Stiftung</i> , 1946
<b>Notes</b>	signed below right: M Kogan, Paris, 1927

<sup>25</sup> The 1974 catalogue gives the dimensions as 39 x 14 cm and entitles it *Stehender Frauenakt*.

## Literature

<b>No</b>	<b>D/189</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Akt</i>
<b>Medium/a</b>	chalk
<b>Dimensions</b>	
<b>Date</b>	1927
<b>Museum Holding(s)</b>	Kunsthalle Hamburg (Inv No b 1947/122)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	? Acquired 1947
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/190</b>
<b>Title(s)</b>	<i>Mädchenakt</i>
<b>Medium/a</b>	red chalk on handmade paper
<b>Dimensions</b>	39.6 x 30.2 cm
<b>Date</b>	c 1927
<b>Museum Holding(s)</b>	Museum Ludwig, Cologne (Inv No ML/Z 1951/127)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired for Haubrich <i>Stiftung</i> , 1946
<b>Notes</b>	signed below right: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/191</b>
<b>Title(s)</b>	<i>Liegender Mädchenakt</i>
<b>Medium/a</b>	red chalk on handmade paper
<b>Dimensions</b>	29.7 x 39.5 cm
<b>Date</b>	1927
<b>Museum Holding(s)</b>	Museum Ludwig, Cologne (Inv No ML/Z 1951/126)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	signed below right: M Kogan 1927
<b>Literature</b>	
<b>No</b>	<b>D/192</b>
<b>Title(s)</b>	<i>Weiblicher Akt</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Deutsche Kunst und Dekoration</i> , Jan 1928, p 295
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below left: M Kogan Paris
<b>Literature</b>	

<b>No</b>	<b>D/193</b>
<b>Title(s)</b>	<i>Liegende</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Deutsche Kunst und Dekoration</i> , Jan 1928, p 294
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/194</b>
<b>Title(s)</b>	
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	
<b>Date</b>	1927 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1927, p 355
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/195</b>
<b>Title(s)</b>	<i>Kniende mit vorgestrecktem Bein</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	46.5 x 30.5 cm
<b>Date</b>	1928
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 74
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/196</b>
<b>Title(s)</b>	
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1928 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Der Querschnitt</i> , Dec 1928, p 844
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>D/197</b>
<b>Title(s)</b>	
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1928 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Basler, 1928, p 39
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below left: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/198</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Rückenakt (nach links)</i>
<b>Medium/a</b>	bistre
<b>Dimensions</b>	39.7 x 29.8 cm
<b>Date</b>	Paris, 1928
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 59/652)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan, Paris 1928. Annotation in Cyrillic
<b>Literature</b>	
<b>No</b>	<b>D/199</b>
<b>Title(s)</b>	<i>Zeichnung</i>
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	? c 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Vömel, 1964, back page
<b>Exhibition(s)</b>	Düsseldorf, 1964, one of 27-60
<b>Provenance</b>	
<b>Notes</b>	signed below left: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/200</b>
<b>Title(s)</b>	<i>Liegende</i>
<b>Medium/a</b>	red chalk on handmade paper
<b>Dimensions</b>	20 x 30 cm on 29.5 x 39.5 cm
<b>Date</b>	? c 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 20
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 20
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan, for sale for DM 825,-
<b>Literature</b>	

<b>No</b>	<b>D/201</b>
<b>Title(s)</b>	(Seated Female Nude, one knee bent up)
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	? c 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Galerie Zak exh cat, 1955, title page
<b>Exhibition(s)</b>	Galerie Zak, 1955
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/202</b>
<b>Title(s)</b>	<i>Liegender weiblicher Akt (mit aufgestütztem Kopf)</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	
<b>Date</b>	? c 1928
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 10
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 12
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/203</b>
<b>Title(s)</b>	
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	
<b>Date</b>	1929 or before <sup>26</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Das Kunstblatt</i> , 1929, p 19
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	? related to D/185
<b>Literature</b>	Sauerlandt, <i>Im Kampf</i> , p 211
<b>No</b>	<b>D/204 + 205</b>
<b>Title(s)</b>	<i>Akt[e]</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	<i>Seit Cézanne</i> , 1929, nos 153-4

<sup>26</sup> If, however, this is the drawing (D/185) which Sauerlandt had at Hamburg from 1926 and to which this would appear to correspond in terms of title and dimensions, then an earlier date is more appropriate.

<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/206</b>
<b>Title(s)</b>	(Standing Figure - full length, left profile in heeled shoes)
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	
<b>Date</b>	? as above
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan Paris. Relates to D/203
<b>Literature</b>	
<b>No</b>	<b>D/207</b>
<b>Title(s)</b>	<i>Mädchenakt</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	39.4 x 29.6 cm
<b>Date</b>	c 1929
<b>Museum Holding(s)</b>	Museum Ludwig, Cologne (Inv No ML/Z 1932/65)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	gift of the artist to Haubrich Collection
<b>Notes</b>	signed below left: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/208</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Rückenakt</i>
<b>Medium/a</b>	brown chalk on handmade paper
<b>Dimensions</b>	29.7 x 39.6 cm
<b>Date</b>	c 1929
<b>Museum Holding(s)</b>	Museum Ludwig, Cologne (Inv No ML/Z 1929/41)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	bought from Hermann Abels, Cologne
<b>Notes</b>	not signed
<b>Literature</b>	
<b>No</b>	<b>D/209</b>
<b>Title(s)</b>	<i>Nude, Reclining Woman</i>
<b>Medium/a</b>	red chalk/sanguine
<b>Dimensions</b>	30 x 40 cm
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	formerly Museum der Stadt Stettin (Inv No 795)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	

**Provenance** Acquired 1929. Removed from inventory in 1937 in *Entartete Kunst* confiscations. Present whereabouts unknown.

**Notes**

**Literature**

**No** **D/210**  
**Title(s)** *Nude, Reclining Woman*  
**Medium/a** sanguine  
**Dimensions** 40 x 30 cm  
**Date** 1929 or before  
**Museum Holding(s)** formerly Museum der Stadt Stettin (Inv No 794)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance** as above  
**Notes**  
**Literature**

**No** **D/211**  
**Title(s)** *Nude, Sitting Woman*  
**Medium/a** sanguine  
**Dimensions** 30 x 40 cm  
**Date** 1929 or before  
**Museum Holding(s)** formerly Museum der Stadt Stettin (Inv No 796)  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance** as above  
**Notes**  
**Literature**

**No** **D/213**  
**Title(s)** *Groote naakt (Large Nude)*  
**Medium/a** black chalk  
**Dimensions**  
**Date** Düsseldorf, 1929  
**Museum Holding(s)**  
**Illustration(s)** Goudstikker, 1934, no 52  
**Exhibition(s)** Goudstikker, 1934, no 52  
**Provenance**  
**Notes**  
**Literature**

**No** **D/214-24**  
**Title(s)** *Groote naakten (Large Nudes)*  
**Medium/a** black chalk  
**Dimensions**  
**Date** Düsseldorf, 1929  
**Museum Holding(s)**  
**Illustration(s)**

<b>Exhibition(s)</b>	Goudstikker, 1934, nos 53-63
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/225</b>
<b>Title(s)</b>	(Male Nude)
<b>Medium/a</b>	
<b>Dimensions</b>	
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	<i>Kogan</i> , Flechtheim, 1929
<b>Exhibition(s)</b>	Flechtheim, 1929
<b>Provenance</b>	
<b>Notes</b>	one of very few male nudes within Kogan's oeuvre
<b>Literature</b>	
<b>No</b>	<b>D/226</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Rückenakt</i>
<b>Medium/a</b>	chalk
<b>Dimensions</b>	80 x 51.9 cm
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	Museum für Kunst und Kunstgewerbe Lübeck (Inv No 1929/153)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/227</b>
<b>Title(s)</b>	<i>Stehender weiblicher Akt</i>
<b>Medium/a</b>	chalk
<b>Dimensions</b>	57.2 x 59 cm
<b>Date</b>	1929 or before
<b>Museum Holding(s)</b>	Museum für Kunst und Kunstgewerbe Lübeck (Inv No 1929/154)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below left: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/228</b>
<b>Title(s)</b>	<i>Knieende</i>
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	
<b>Date</b>	? c 1929
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Söhn, p 40
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 8



**Provenance**  
**Notes**  
**Literature**

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/229**  
*Stehender weiblicher Akt*  
charcoal  
156 x 64 cm  
? c 1929

Levy/Tohmfor, p 19

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/230**  
*Stehender weiblicher Akt*  
charcoal  
156 x 64 cm  
? c 1929

Levy/Tohmfor, p 19

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/231**  
*Sitzender Akt*  
red chalk  
40 x 30 cm  
? c 1929  
Clemens-Sels Museum Neuß  
Neuß, 1960, p 16  
Neuß, 1960, no 76

signed centre left below: M Kogan

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**

**D/232**  
*Schreitender Akt*  
red chalk  
39 x 29.5 cm  
? c 1929  
Clemens-Sels Museum Neuß  
Neuß, 1960, p 17  
Neuß, 1960, no 71

signed below right: M Kogan

**Literature**

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/233**  
 (Woman in high-heeled shoes)  
 red chalk  
 ? c 1929  
 Clemens-Sels Museum Neuß

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**

**D/234**  
 (Seated nude, arms backwards)  
 red chalk  
 ? c 1929  
 Clemens-Sels Museum Neuß

signed below right: M Kogan, annotated *150* in pencil  
 below right corner

**Literature**

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/235**  
 (Seated woman in chemise and high-heeled buttoned shoes)  
 red chalk  
 ? c 1929  
 Clemens-Sels Museum Neuß

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**

**D/236**  
 (Nude Bather?)  
 red chalk  
 ? c 1929  
 Clemens-Sels Museum Neuß

Notes  
Literature

**No** **D/237**  
**Title(s)** *Naakt* (Nude)  
**Medium/a** red/brown chalk  
**Dimensions**  
**Date** Paris, 1930  
**Museum Holding(s)**  
**Illustration(s)** Goudstikker, 1934, no 35  
**Exhibition(s)** Goudstikker, 1934, no 35  
**Provenance**  
**Notes** signed below left : M Kogan Paris  
**Literature**

**No** **D/238-53**  
**Title(s)** *Naakten* (Nudes)  
**Medium/a** red/brown chalk  
**Dimensions**  
**Date** Paris, 1930  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Goudstikker, 1934, nos 36-51  
**Provenance**  
**Notes**  
**Literature**

**No** **D/254**  
**Title(s)** *Naar rechts lopend vrouwenfigur* (Female figure walking to right)  
**Medium/a** drawing  
**Dimensions** 41 x 27 cm  
**Date** Paris, 1930  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Deurne/Laren, 1979/80  
**Provenance** Vecht collection  
**Notes** signed below left  
**Literature**

**No** **D/255**  
**Title(s)** *Vrouwelijk naakt* (Female nude)  
**Medium/a** drawing  
**Dimensions** 39.5 x 29.5 cm  
**Date** Paris, 1930  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Deurne/Laren, 1979/80  
**Provenance** Vecht collection

Notes	signed below right
Literature	
<b>No</b>	<b>D/256</b>
<b>Title(s)</b>	<i>Vrouwelijk naakt</i> (Female nude)
<b>Medium/a</b>	drawing
<b>Dimensions</b>	39.5 x 29.5 cm
<b>Date</b>	Paris, 1930
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	signed below right
Literature	
<b>No</b>	<b>D/257</b>
<b>Title(s)</b>	<i>Liegender weiblicher Rückenakt</i>
<b>Medium/a</b>	red chalk on beige paper
<b>Dimensions</b>	31.3 x 44.7 cm
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 69/207)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	? Bought 12 June 1969, Kornfeld + Klipstein, Berne <sup>27</sup>
<b>Notes</b>	signed below right: M Kogan
Literature	
<b>No</b>	<b>D/258</b>
<b>Title(s)</b>	<i>Stehender weiblicher Rückenakt</i>
<b>Medium/a</b>	red chalk on beige paper
<b>Dimensions</b>	48.3 x 31.4 cm
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 69/206)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	as above
<b>Notes</b>	signed below right: M Kogan Paris
Literature	
<b>No</b>	<b>D/259</b>
<b>Title(s)</b>	<i>Stehender weiblicher Akt</i>
<b>Medium/a</b>	brown chalk on <i>Maschinenpapier</i>
<b>Dimensions</b>	47.5 x 13 cm on 48.5 x 32 cm
<b>Date</b>	? c 1930

<sup>27</sup> A pair of *Nudes* in violet chalk was sold by Kornfeld & Klipstein on 12 June 1969 for Sfs 1,200. Their dimensions almost exactly correspond to this drawing and the following one (12 3/8 x 17½ ins/ 31.5 x 44.5 cm and 19 x 12 3/8 ins/48.4 x 31.5 cm).

<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 11
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 11
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan Paris, for sale, 1980, for DM 1.200,-
<b>Literature</b>	
<b>No</b>	<b>D/260</b>
<b>Title(s)</b>	<i>Stehender Akt</i>
<b>Medium/a</b>	red chalk on handmade paper
<b>Dimensions</b>	39.5 x 10 cm on 39.5 x 29.5 cm
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 18
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 18
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan, for sale, 1980, for DM 825,-
<b>Literature</b>	
<b>No</b>	<b>D/261</b>
<b>Title(s)</b>	<i>Junge Frau, Akt II</i>
<b>Medium/a</b>	brown chalk on handmade paper
<b>Dimensions</b>	20 x 38 cm on 29.5 x 39.5 cm
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 15
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 15
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan, for sale, 1980, for DM 775,-
<b>Literature</b>	
<b>No</b>	<b>D/262</b>
<b>Title(s)</b>	<i>Stehender Rückenakt</i>
<b>Medium/a</b>	red chalk on handmade paper
<b>Dimensions</b>	38 x 12 cm on 40 x 29.5 cm
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 14
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 14
<b>Provenance</b>	
<b>Notes</b>	signed M Kogan Paris, for sale, 1980, for DM 675,-
<b>Literature</b>	
<b>No</b>	<b>D/263</b>
<b>Title(s)</b>	<i>Liegender weiblicher Akt (mit aufgestütztem Kopf)</i>
<b>Medium/a</b>	brown crayon on handmade paper
<b>Dimensions</b>	14 x 31 cm on 29.5 x 39.5 cm

<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 23
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 23
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan, for sale, 1980 for DM 825,-
<b>Literature</b>	
<b>No</b>	<b>D/264</b>
<b>Title(s)</b>	<i>Rückenakt</i>
<b>Medium/a</b>	brown chalk on handmade paper
<b>Dimensions</b>	17.5 x 38 cm on 29.5 x 39.5 cm
<b>Date</b>	? c 1930
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Düsseldorf, 1980, no 21
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 21
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan Paris, for sale, 1980, for DM 875,-
<b>Literature</b>	
<b>No</b>	<b>D/265</b>
<b>Title(s)</b>	<i>Nu</i>
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	29.8 x 23 cm
<b>Date</b>	c 1935 ?
<b>Museum Holding(s)</b>	Pinacoteca Casa Rusca Locarno (Inv No LNJ 110)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Nesto Jacometti bequest
<b>Notes</b>	signed below left: M Kogan, not numbered
<b>Literature</b>	
<b>No</b>	<b>D/266</b>
<b>Title(s)</b>	<i>Nu de Dos/Femme Nue Debout, Vue de Dos</i>
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	158 x 63.5 cm
<b>Date</b>	1939?
<b>Museum Holding(s)</b>	Musées Nationaux Paris (Inv No AM 1891 D)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Acquired 1954
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/267-299</b>
<b>Title(s)</b>	<i>Zeichnungen</i> (x 33)
<b>Medium/a</b>	
<b>Dimensions</b>	

<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Düsseldorf, 1964, nos 27-60 <sup>28</sup>
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/300</b>
<b>Title(s)</b>	<i>Aktskizze</i>
<b>Medium/a</b>	red chalk on fine handmade paper
<b>Dimensions</b>	28 x 16 cm on 29 x 23.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 27
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan, for sale, 1980, for DM 875,-
<b>Literature</b>	
<b>No</b>	<b>D/301</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Akt (mit abgewandten Händen)</i>
<b>Medium/a</b>	on raised handmade paper
<b>Dimensions</b>	46 x 29.5 cm on 46 x 35 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 26
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan Paris, for sale, 1980, for DM 1.250,-
<b>Literature</b>	
<b>No</b>	<b>D/302</b>
<b>Title(s)</b>	<i>Drei weibliche Akte im Kreis</i>
<b>Medium/a</b>	red chalk sketch on <i>Maschinenpapier</i>
<b>Dimensions</b>	12.5 x 10.5 cm on 20 x 15 cm
<b>Date</b>	ins.inf <sup>29</sup>
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Düsseldorf, 1980, no 25
<b>Provenance</b>	
<b>Notes</b>	signed: M Kogan, for sale, 1980, for DM 725,-
<b>Literature</b>	

<sup>28</sup> With the exception of D/199.

<sup>29</sup> The dimensions and circular format might suggest an early dating.

- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**
- D/303**  
*Liegender Akt von vorn*  
brown chalk on handmade paper  
24 x 39.5 cm on 29.5 x 39.5 cm
- Düsseldorf, 1980, no 22
- signed: M Kogan, for sale, 1980, for DM 875,-
- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**
- D/304**  
*Gebückter Akt*  
brown crayon  
32 x 18 cm on 38 x 26 cm  
ins.inf
- Düsseldorf, 1980, no 19
- signed: M Kogan, for sale, 1980, for DM 825,-
- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**
- D/305**  
*Sitzender weiblicher Akt (mit aufgestütztem Arm)*  
brown chalk on handmade paper  
33 x 24 cm on 39.5 x 29.5 cm  
ins.inf
- Düsseldorf, 1980, no 17
- signed: M Kogan, Paris, for sale, 1980, for DM 825,-
- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**
- D/306**  
*Liegende*  
red chalk on handmade paper  
23 x 37 cm on 29.5 x 39.5 cm  
ins.inf
- Düsseldorf, 1980, no 16
- signed: M Kogan, Paris, for sale, 1980, for DM 900,-



- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**
- D/307**  
*Stehender weiblicher Akt*  
red chalk on handmade paper  
39.5 x 17 cm  
ins.inf  
  
Düsseldorf, 1980, no 13  
  
signed: M Kogan, for sale, 1980 for DM 1.250,-
- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
  
**Literature**
- D/308**  
*Sitzender weiblicher Akt (auf Hocker)*  
charcoal on handmade paper  
38 x 22.5 cm on 39.5 x 29.5 cm  
ins.inf  
  
Düsseldorf, 1980, no 9  
  
signed: M Kogan, Paris, for sale, 1980 for DM 1.250,-
- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**
- D/309**  
*Stehender weiblicher Akt*  
charcoal mounted on linen  
155 x 50 cm  
ins.inf  
  
Düsseldorf, 1980, no 7  
  
signed, for sale, 1980, for DM 5.750,-
- No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**
- D/310**  
*Standing Nude*  
brownish chalk on paper  
39 x 26 cm  
ins.inf  
  
Tel-Aviv, 1968, no 110  
  
signed lower right

- |   |  |
|---|--|
| <b>No</b><br><b>Title(s)</b><br><b>Medium/a</b><br><b>Dimensions</b><br><b>Date</b><br><b>Museum Holding(s)</b><br><b>Illustration(s)</b><br><b>Exhibition(s)</b><br><b>Provenance</b><br><b>Notes</b><br><b>Literature</b> | <b>D/311</b><br><i>Sitting Nude</i><br>brownish chalk on paper<br>37 x 27 cm<br>ins.inf<br><br>Tel-Aviv, 1968, no 111<br><br>signed lower left, Paris                          |
| <b>No</b><br><b>Title(s)</b><br><b>Medium/a</b><br><b>Dimensions</b><br><b>Date</b><br><b>Museum Holding(s)</b><br><b>Illustration(s)</b><br><b>Exhibition(s)</b><br><b>Provenance</b><br><b>Notes</b><br><b>Literature</b> | <b>D/312</b><br><i>Sitzender Akt mit aufgestütztem Arm</i><br>red chalk<br>38 x 30 cm<br>ins.inf<br>Clemens-Sels Museum Neuß<br><br>Neuß, 1960, no 78<br><br>signed below left |
| <b>No</b><br><b>Title(s)</b><br><b>Medium/a</b><br><b>Dimensions</b><br><b>Date</b><br><b>Museum Holding(s)</b><br><b>Illustration(s)</b><br><b>Exhibition(s)</b><br><b>Provenance</b><br><b>Notes</b><br><b>Literature</b> | <b>D/313</b><br><i>Liegender Akt</i><br>red chalk<br>30 x 40 cm<br>ins.inf<br>Clemens-Sels Museum Neuß<br><br>Neuß, 1960, no 77  |
| <b>No</b><br><b>Title(s)</b><br><b>Medium/a</b><br><b>Dimensions</b><br><b>Date</b><br><b>Museum Holding(s)</b><br><b>Illustration(s)</b><br><b>Exhibition(s)</b><br><b>Provenance</b><br><b>Notes</b><br><b>Literature</b> | <b>D/314</b><br><i>Stehender Akt</i><br>red chalk<br>46.5 x 30.5 cm<br>ins.inf<br>Clemens-Sels Museum Neuß<br><br>Neuß, 1960, no 75  |

<b>No</b>	<b>D/315</b>
<b>Title(s)</b>	<i>Sitzender Akt</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	40 x 30 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 73
<b>Provenance</b>	
<b>Notes</b>	signed below left: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/316</b>
<b>Title(s)</b>	<i>Rückenakt</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	40 x 29 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Clemens-Sels Museum Neuß
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 72
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/317</b>
<b>Title(s)</b>	<i>Sitzender Akt</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	46.5 x 36 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Wilhelm Lehmbruck Museum Duisburg
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	24 Auktion Ketterer, Stuttgart, 1956, no 614 Neuß, 1960, no 70
<b>Provenance</b>	Acquired 1956
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/318</b>
<b>Title(s)</b>	<i>Akt mit angezogenem Bein</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	22 x 14 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 69
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>D/319</b>
<b>Title(s)</b>	<i>Zwei sitzende Akte/Zwei weibliche Aktfiguren</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	15.5 x 12 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No A 25222)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 68
<b>Provenance</b>	
<b>Notes</b>	unsigned
<b>Literature</b>	
<b>No</b>	<b>D/320</b>
<b>Title(s)</b>	<i>Sitzende Frau I</i>
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	48 x 30 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	Heidelberg/Berne, 1974, no 147
<b>Exhibition(s)</b>	Heidelberg/Berne, 1974, no 147
<b>Provenance</b>	
<b>Notes</b>	signed
<b>Literature</b>	
<b>No</b>	<b>D/321</b>
<b>Title(s)</b>	<i>Sitzende Frau II</i>
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	48 x 30 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	as above, no 148
<b>Exhibition(s)</b>	as above, no 148
<b>Provenance</b>	
<b>Notes</b>	signed
<b>Literature</b>	
<b>No</b>	<b>D/322</b>
<b>Title(s)</b>	<i>Weibliches Bildnis</i>
<b>Medium/a</b>	red chalk on <i>gelblichem, liniertem Leinenpapier</i>
<b>Dimensions</b>	27.4 x 21.1 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 61/197)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	

<b>No</b>	<b>D/323</b>
<b>Title(s)</b>	<i>Kniender weiblicher Akt von vorn</i>
<b>Medium/a</b>	brown chalk
<b>Dimensions</b>	30.8 x 20.2 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 60/295)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/324</b>
<b>Title(s)</b>	<i>Sitzender weiblicher Akt (nach links)</i>
<b>Medium/a</b>	black chalk
<b>Dimensions</b>	56.3 x 43.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Kunsthalle Bremen (Inv No 54/309)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below left: M Kogan Paris
<b>Literature</b>	
<b>No</b>	<b>D/325</b>
<b>Title(s)</b>	<i>Ruhender weiblicher Akt</i>
<b>Medium/a</b>	chalk
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Kunsthalle Hamburg (Inv No b 1960/93)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	? Acquired 1960
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/326</b>
<b>Title(s)</b>	<i>Stehender weiblicher Akt (Marga)</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Kunsthalle Hamburg (Inv No a 1956/98)
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	? Acquired 1956
<b>Notes</b>	
<b>Literature</b>	

<b>No</b>	<b>D/327</b>
<b>Title(s)</b>	<i>Weiblicher Rückenakt</i>
<b>Medium/a</b>	brown chalk
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Städtische Kunstsammlungen Chemnitz
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/328</b>
<b>Title(s)</b>	<i>Drei stehende weibliche Akte</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Städtische Kunstsammlungen Chemnitz
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed above left: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/329</b>
<b>Title(s)</b>	<i>Weiblicher hockender Akt</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Städtische Kunstsammlungen Chemnitz
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	signed below right: M Kogan
<b>Literature</b>	
<b>No</b>	<b>D/330</b>
<b>Title(s)</b>	<i>Standing Nude</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	15 <sup>3</sup> / <sub>4</sub> x 11 <sup>3</sup> / <sub>4</sub> ins (40 x 30 cm)
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	sold Karl v Faber Munich, 23 May 1969 for \$125
<b>Notes</b>	
<b>Literature</b>	Mayer, 1970, vol IV, p 172

<b>No</b>	<b>D/331</b>
<b>Title(s)</b>	<i>Standing Nude</i>
<b>Medium/a</b>	charcoal
<b>Dimensions</b>	15½ x 8 7/8 ins (39.5 x 22.7 cm)
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Sold Dr Ernst Hauswedell Hamburg, 7 June 1969 for \$100
<b>Notes</b>	
<b>Literature</b>	Mayer, 1970, vol IV, p 172
<b>No</b>	<b>D/332</b>
<b>Title(s)</b>	<i>Three Women</i>
<b>Medium/a</b>	red chalk
<b>Dimensions</b>	6 1/8 x 5 1/8 ins (15.7 x 13.2 cm)
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	Sold Hauswedell & Nolte Hamburg, 15 June 1973 for \$303
<b>Notes</b>	
<b>Literature</b>	Mayer, 1974, vol VIII, p 203
<b>No</b>	<b>D/333-50</b>
<b>Title(s)</b>	
<b>Medium/a</b>	18 drawings (in portfolio) <sup>30</sup>
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/351</b>
<b>Title(s)</b>	<i>3 naakten</i> (3 nudes)
<b>Medium/a</b>	drawing on Japan paper
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

<sup>30</sup> This portfolio of drawings was exhibited in a box together with graphic works and a watercolour.

<b>No</b>	<b>D/352</b>
<b>Title(s)</b>	
<b>Medium/a</b>	drawing
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/353</b>
<b>Title(s)</b>	<i>Liggend naakt</i> (Reclining Nude)
<b>Medium/a</b>	drawing
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/354</b>
<b>Title(s)</b>	<i>Staand naakt</i> (Standing nude)
<b>Medium/a</b>	drawing
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/355</b>
<b>Title(s)</b>	<i>Twee naakten</i> (Two nudes)
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	



<b>No</b>	<b>D/356</b>
<b>Title(s)</b>	<i>Vrouwelijk naakt</i> (Female nude)
<b>Medium/a</b>	drawing
<b>Dimensions</b>	39 x 30 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/357</b>
<b>Title(s)</b>	<i>Vrouwelijk naakt</i> (Female nude)
<b>Medium/a</b>	drawing
<b>Dimensions</b>	27.5 x 21.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/358</b>
<b>Title(s)</b>	<i>Vrouwelijk naakt</i> (Female nude)
<b>Medium/a</b>	drawing
<b>Dimensions</b>	40 x 30 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/359</b>
<b>Title(s)</b>	<i>Vrouwelijk naakt op de rug gezien</i> (Female nude seen from behind)
<b>Medium/a</b>	drawing
<b>Dimensions</b>	39.5 x 30 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	
<b>Literature</b>	

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/360**  
*Vrouwelijk naakt* (Female nude)  
drawing  
40 x 27.3 cm  
ins.inf

? Deurne/Laren, 1979/80  
Vecht collection

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/361**  
drawing (framed)  
36.5 x 27 cm  
ins.inf

? Deurne/Laren, 1979/80  
Vecht collection

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/362**  
*Twee vrouwen* (Two women)  
lithograph  
45.5 x 35 cm

? Deurne/Laren, 1979/80  
Vecht collection  
signed below left: MK, 2/20

**No**  
**Title(s)**  
**Medium/a**  
**Dimensions**  
**Date**  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)**  
**Provenance**  
**Notes**  
**Literature**

**D/363**  
*Vrouwelijk naakt* (Female nude)  
lithograph in brown  
38.9 x 13.6 cm  
ins.inf

? Deurne/Laren, 1979/80  
Vecht collection

**No**

**D/364**

<b>Title(s)</b>	<i>Twee vrouwen</i> (Two women)
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	40.5 x 28 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	signed below right
<b>Literature</b>	
<b>No</b>	<b>D/365</b>
<b>Title(s)</b>	<i>Vrouwenfiguren met engel</i> (Female figures with angel)
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	46 x 35 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	signed below left, 2/20, ? related to GW/135
<b>Literature</b>	
<b>No</b>	<b>D/366</b>
<b>Title(s)</b>	<i>Drie vrouwenfiguren</i> (Three female figures)
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	46 x 35 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	signed below right, 2/20
<b>Literature</b>	
<b>No</b>	<b>D/367</b>
<b>Title(s)</b>	<i>Drie vrouwenfiguren</i> (Three female figures)
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	36.5 x 28 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	signed below right, 3/25
<b>Literature</b>	
<b>No</b>	<b>D/368</b>
<b>Title(s)</b>	<i>Twee vrouwenfiguren</i> (Two female figures)

<b>Medium/a</b>	lithograph
<b>Dimensions</b>	45.5 x 35 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	<b>D/369</b>
<b>Title(s)</b>	<i>Vrouwenfiguur</i> (Female figure)
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	signed below right, 14/25
<b>Literature</b>	
<b>No</b>	<b>D/370</b>
<b>Title(s)</b>	<i>Twee vrouwenfiguren in een cirkel</i> (Two female figures in a circle)
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	38 x 26.5 cm
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	Vecht collection
<b>Notes</b>	8/20
<b>Literature</b>	
<b>No</b>	<b>D/371</b>
<b>Title(s)</b>	<i>Sitzender Akt</i>
<b>Medium/a</b>	lithograph
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Galerie Vömel, Düsseldorf, 1987, no 34
<b>Provenance</b>	
<b>Notes</b>	signed, for sale 1987 for DM 300,-
<b>Literature</b>	
<b>No</b>	<b>D/372</b>
<b>Title(s)</b>	

**Medium/a** drawing  
**Dimensions** 19 x 34.8 cm  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Galerie Vömel, Düsseldorf, 1987, no 35  
**Provenance**  
**Notes** signed, for sale 1987 for DM 850,-  
**Literature**

**No** **D/373**  
**Title(s)** *Mädchenakt*  
**Medium/a** chalk  
**Dimensions** 13.2 x 10.2 cm  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Galerie Vömel, Düsseldorf, 1987, no 36  
**Provenance**  
**Notes** signed, for sale 1987 for DM 750,-  
**Literature**

**No** **D/374**  
**Title(s)** *Sitzender Akt*  
**Medium/a** chalk  
**Dimensions** 13.1 x 10.2 cm  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Galerie Vömel, Düsseldorf, 1987, no 37  
**Provenance**  
**Notes** signed, for sale 1987 for DM 750,-  
**Literature**

**No** **D/375**  
**Title(s)** *Akt*  
**Medium/a** chalk  
**Dimensions** 13.1 x 10.2 cm  
**Date** ins.inf  
**Museum Holding(s)**  
**Illustration(s)**  
**Exhibition(s)** Galerie Vömel, Düsseldorf, 1987, no 38  
**Provenance**  
**Notes** signed, for sale 1987 for DM 750,-  
**Literature**

**No** **D/376**  
**Title(s)**

<b>Medium/a</b>	drawing
<b>Dimensions</b>	
<b>Date</b>	ins.inf
<b>Museum Holding(s)</b>	Staatliche Graphische Sammlung Munich
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	
<b>Provenance</b>	
<b>Notes</b>	
<b>Literature</b>	

## vii) GOUACHE AND WATERCOLOURS

<b>No</b>	P/1
<b>Title(s)</b>	<i>Mädchenkopf/Frauenporträt</i>
<b>Medium/a</b>	gouache
<b>Dimensions</b>	26.9 x 20.4 cm
<b>Date</b>	? c 1912-14
<b>Museum Holding(s)</b>	Stedelijk Museum Amsterdam (Inv No A 6095)*
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	Neuß, 1960, no 67 ? Deurne/Laren, 1979/80
<b>Provenance</b>	
<b>Notes</b>	signed : M Kogan Paris
<b>Literature</b>	
<b>No</b>	P/2
<b>Title(s)</b>	
<b>Medium/a</b>	watercolour <sup>1</sup>
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	
<b>No</b>	P/3
<b>Title(s)</b>	
<b>Medium/a</b>	watercolour (in frame)
<b>Dimensions</b>	
<b>Date</b>	
<b>Museum Holding(s)</b>	
<b>Illustration(s)</b>	
<b>Exhibition(s)</b>	? Deurne/Laren, 1979/80
<b>Provenance</b>	private collection
<b>Notes</b>	
<b>Literature</b>	

---

<sup>1</sup> see Drawings, note 30.

## APPENDIX THREE

## CHRONOLOGY OF KOGAN'S LIFE

24 (12) May 1879	Born Orgejev, Bessarabia, Russia as Jewish citizen. Parents are Lithuanian emigrés, operating as grain and wine merchants in Orgejev.
before 1903	Training as chemist at technical school in Odessa/Winterthur(?). Kogan and his brother choose careers as artists.
1903	To Munich. Registers as pupil of W Rümman at Munich Academy for one semester from 13 May. Mainly self-taught.
1904	Meets Sacharoff. Interest in applied art, especially Obrist-Debschitz movement.
late 1904/1905	First visit to Paris. Rodin's encouragement persuades him to continue as sculptor.
1908	First participation at <i>Salon d'Automne</i> . Gives contact address at <i>La Ruche</i> , where he probably maintains a studio for a number of years.
1909	Initial participation in exhibitions of Berlin Secession. Address in Munich: Alfonstraße 9iv. Joins <i>Neue Künstlervereinigung München</i> . Friendship with von Werefkin, Jawlensky, Kandinsky and Wolfskehl. Invited to serve on jury of <i>Salon d'Automne</i> . Osthaus makes first purchases (May). Exhibits them at Museum Folkwang, Hagen (Jun) alongside works of Kandinsky and Jawlensky (first recorded solo exhibition). Exhibition at Galerie Heinemann Munich (Jul).



- First visit to Hagen (Aug), then trip to Idar-Oberstein for brief apprenticeship in gem-cutting at Osthaus' expense. Subsequent trip to Paris (Sept).
- Shows at *Salon d'Automne*. Continued jury service from this year.
- Participation in first *NKVM* exhibition and Isdebsky's *International Salon* (Dec - Jan 1910).
- Visit to Darmstadt (Dec).
- Article about Kogan published by *Deutsche Kunst und Dekoration* (1909-10).
- 1910
- Move to Hagen (Jan) to teach modelling at Osthaus' planned *Handfertigkeitseminar*. Various commissions in Hagen.
- Purchase by Osthaus for Kogan of *Graviermaschine* for semi-precious stone work.
- After failure of Osthaus' project, return to Munich (May).
- Works shown at *Exposition Internationale* in Brussels.
- Participation in *Sonderbund* Exhibition.
- Monthly payment (from Jul) of 150,- M by Osthaus to be repaid in work.
- Participation in second *NKVM* and Isdebsky shows (Dec - Jan 1911).
- Moves to Paris (autumn). Living at Hôtel du Sport, Rue Bréa.
- 1911
- Shows at Berlin Secession.
- Sociétaire of *Salon d'Automne*.
- Exhibits with *NKVM*.
- 1912
- Shows at Berlin Secession.
- Member of *Deutscher Werkbund*.
- Short period spent teaching modelling at van de Velde's *Kunstgewerbeschule* in Weimar.
- Participation in exhibition of *Deutscher Künstlerbund* in Bremen (Feb - Mar).
- Participation in *Sonderbund* exhibition in Cologne (May - Sept).

- Returns to Paris, studio in *La Ruche*. Procures accommodation there for Chagall.
- Exhibits at *Salon d'Automne* and sponsors Chagall's debut with Delaunay and Le Fauconnier.
- Participates in Hans Goltz's *I. Gesamtausstellung, Neue Kunst*, Gallery, Munich (Oct).
- 1913
- Living at 18 rue du Moulin-de-beurre, Paris.
- Visit to Darmstadt (Feb).
- Marriage to Nini Bickel.
- Shows at *II. Gesamtausstellung*, Munich (Aug/Sept).
- Participates in group exhibition at Museum Folkwang (Dec).
- Also exhibits at *Salon d'Automne* and *Internationale Schwarz-Weiss-Ausstellung*, Vienna.
- 1914
- Solo exhibition of drawings, Grossherzogliches Museum Weimar (Feb).
- Participation in *Ausstellung neuzeitlicher Bildhauer*, Mannheim (May-Aug).
- Produces reliefs for Gropius/Meyer Model Factory at *Deutschen Werkbund* exhibition, Cologne.
- Visits Hagen, Darmstadt and Munich (May/Jun).
- Visit to Orgejeff, Southern Russia (Jun/Jul).
- Sauerlandt purchases first work by Kogan for Halle.
- 1915
- Several months spent in Switzerland, in Ascona (Mar) and Lausanne (autumn).
- Osthaus purchases three tapestries through Lausanne branch of Bernheim jeune.
- Return to Paris (autumn).
- 1916
- Birth of daughter, Leano (20 Jul).
- Six months activity as factory worker and several years as printer in Paris (until 1919).

- 1917 - 1919 Osthau attempts to rescue from destruction reliefs from Gropius/Meyer building complex.
- 1919 Kogan reported as having died serving in Russian Legion on French side.  
First contact with Georg Reinhart.  
Osthau attempts to help Kogan financially via Tanner of Galerie Bernheim Jeune in Zurich (Oct).  
Sauerlandt's first article on Kogan appears in *Genius*.  
Sauerlandt purchases set of terracotta figures for Hamburg.  
Visits van de Velde in Uttwil, then living with friends in Ascona (Dec).  
Contacts Sauerlandt for first time.
- 1920 Birth of second child (Jan).  
Living in Figino, Lugano. Reinhart makes first purchases.  
Living in Zurich (from May).  
Solo exhibition at Kunstmuseum Winterthur.
- 1921 Living near Locarno, then in Ascona (Feb).  
Death of Osthau (Apr).  
Living at St Prex, Lausanne (Jun) and Zurich (Jul).  
Participation in group exhibitions at Bernheim jeune galleries, Paris and Zurich.  
Visits Georg Reinhart for first time in Winterthur.  
Participation in memorial exhibition *Die Künstler um Karl Ernst Osthaus* at Museum Folkwang Hagen (Jun).
- 1922 Group exhibition, Kunstmuseum Winterthur.  
Reinhart purchases large reliefs, later installed in his garden.  
Moves to Berlin, near Potsdamer Bridge.  
Solo exhibition at Galerie Flechtheim, Berlin.  
Produces woodcuts for Karl With's *Jizo*. Sets and prints publication in Goslar.

- Meets Sauerlandt for first time in Berlin (Oct).  
With's article on Kogan published in *Das Kunstblatt*.  
Woodcuts by Kogan included in portfolio *Die Schaffenden* (1921/22 and 1923/24).
- 1923                      Exhibition at Galerie Flechtheim, Berlin (Jan) and Magdeburger Kunstverein (Apr-May).  
Reported as living in Hagen.
- 1924                      Extended stay in Holland. Meets Hendrik Wiegiersma, Deurne (?).  
Return to Paris.  
Exhibition at Audretsch Gallery, The Hague.
- 1925                      Living at Hôtel du Sport, Rue Bréa.  
Election to post of Vice-President of sculpture section of *Salon d'Automne*.  
Participation in the *Exposition Internationale des arts décoratifs*, Paris.  
Poem by Kogan published by Paul Westheim.  
Takes Sauerlandt to meet Maillol at Marly-le-Roi (May).  
Purchase of Kogan's tapestries by Sauerlandt for Hamburg.  
Article on Kogan by Ivan Goll in *Das Kunstblatt*.
- 1926                      Sauerlandt has cut stones by Kogan set as rings by Schmidt-Rottluff.  
Participation in *Internationale Kunstausstellung Dresden* and at *Salon des Tuileries*.  
Spends time with Sauerlandt in Paris (May).  
Article by Sauerlandt on Kogan (Aug) in *Der Kreis*.  
*Der Querschnitt* publishes Kogan's article on the *Café du Dôme*.  
Sauerlandt attacked by German artist for sponsoring Kogan.
- 1927                      Included in group exhibition at Brummer Gallery, New York.  
Article by Ilmari on Kogan in *Das Kunstblatt*.

- Sauerlandt visits Kogan in Paris. Buys works to sum of 66,000 frs, including *Frauentorso*.
- 1928 Prolonged stay in Holland.  
Articles about Kogan by Michel in *Deutsche Kunst und Dekoration* (Jan) and by Straus-Ernst in *Der Querschnitt* (Dec).  
Article by Kubsch in *Die Kunstwanderer* (1928/29).
- 1929 Article on Kogan by Sauerlandt in *Das Kunstblatt* (Jan). Kogan spends time with Sauerlandt in Berlin.  
Short article by Scheffler in *Kunst und Künstler*.  
Solo exhibition at Galerie Flechtheim, Berlin (Jan-Feb).  
Living at Cité Falguière.  
Exhibition at Galerie Viktor Hartberg Berlin and in Duisburg.  
Meets Sauerlandt in Essen. Sauerlandt reports up-turn in Kogan's fortunes and recognition.  
Resident in Paris and Hagen.  
Commissioned by Paul Multhaupt, Düsseldorf industrialist to make portrait head of *Künstlerin/Schauspielerin*.  
Visit to Monte Verità, Ascona (with Schmidt-Rottluff?).  
Moves to Düsseldorf from Paris.
- 1930 Reported as being in Paris, Düsseldorf and Berlin.  
Sauerlandt purchases vases and reliefs for Hamburg.
- 1932 Visits Berlin.
- 1933 Shares studio with Van Hall and Havermans in sculptors' centre in old vicarage in Sloterdijk, Holland.  
Work included in *Regierungskunst 1918 - 1933* at Kunsthalle Karlsruhe (precursor of *Entartete Kunst* exhibition).  
Dismissal of Sauerlandt (Apr).

