

CABARETS & CLUBS IN MODERN ART

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- This talk is inspired by the exhibition 'Into the Night: Cabarets and Clubs in Modern Art' held at the Barbican, London in 2019-20.
- **What exactly was a cabaret?** They were small, informal venues where people could relax and where normal social conventions were forgotten or mocked. They became the haunt of artists and intellectuals who would meet and experiment with new forms of artistic expression.
- They emerged at the end of the nineteenth century in Paris and spread across Europe at the turn of the century.
- **When we think of cabaret we think of the *Folies-Bergère*, the *Moulin Rouge* and, of course, Liza Minnelli (pronounced 'lie-zah') in the film *Cabaret*...**

NOTES

- **Cabarets and Clubs in Modern Art, 1880s to 1930s.** Based on **Into the Night: Cabarets and Clubs in Modern Art** (Barbican), bought £30. From the 1880s to the 1930s.
 - The cabaret is 'a place where the conviction that "I am nothing and I should be everything" takes shape ... a place where the revolution is born'.

- Gino Severini, *Dancer No. 5*, 1915-16
- Photo Severini at Marlborough Gallery
- Georges Seurat, *Le Chahut*, 1889-90
- Henri Toulouse-Lautrec, *At the Moulin Rouge*, 1892-95, Art Institute of Chicago
- Otto Dix, *Metropolis*, 1928

Paris - The Chat Noir 1880-90s

Vienna - Cabaret Fledermaus 1907-13

London - Cave of the Golden Calf, 1912-14

Zurich - Cabaret Voltaire, 1916

Moscow - Cafe Pittoresque, 1918

Rome - Bal Tic Tacand Cabaret Del Diavolo, 1921-22

Strasbourg L'Aubette, 1928

Berlin - Weimar Clubs and cabarets, 1920s and 30s. After WWI the social and cultural upheavals in Germany saw an unprecedented rise of clubs and cabarets.

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<https://www.newstatesman.com/the-barbican-into-the-night-cabaret-clubs-modern-art>

<https://youtu.be/rqvy7uxSHfM> (YouTube 45 min talk on Weimar)

<https://artblart.com/2020/01/10/european-research-tour-exhibition-into-the-night-cabarets-and-clubs-in-modern-art-at-the-barbican-art-gallery-uk-part-1/>

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PARIS

Paul Merwart, *The Chat Noir Cabaret*, 1886, pen and black ink, brush and black ink wash, highlighted with white on paper, 30.1 × 46.9 cm, Musée Carnavalet, Paris



Paul Merwart, *The Chat Noir Cabaret: The First Scene from the Shadow Play 'The Epic'*, designed by Caran d'Ache, 1886, pen and black ink, brush and black ink wash, highlighted with white on paper, 30.1 × 46.9 cm, Musée Carnavalet, Paris

- And this is it, the **first modern cabaret** is thought to be ***Le Chat Noir*** or ***The Black Cat***. It opened in 1881 in Montmartre as a nightclub where the customers sat at tables and drank alcohol while they were entertained by performers on a small stage who often **mocked social conventions**. A master of ceremonies would introduce the act and interact with well-known customers.
- The success of *The Black Cat* was guaranteed when a group of radical young writers and artists arrived *en masse*. It quickly outgrew its first and second sites and moved into the premises shown here at 12 **Rue Victor-Massé**.
- I talked about **mocking social conventions**, the attitude pervading many of the performances was known as ***fumisme*** (pronounced 'fume-is-ma'), a **type of mocking humour** that attacked the values and morality of conventional society. It was a **barrage of biting satire, practical jokes**

and general mischief but it was also was self-deprecating.

Although the French word "fumisme" literally means "chimney sweep", it can also mean joker, crackpot or fraud. The performers were called The Inconsistent (*Les Incohérents*) and were the forerunner of Dada, which we come back to later.

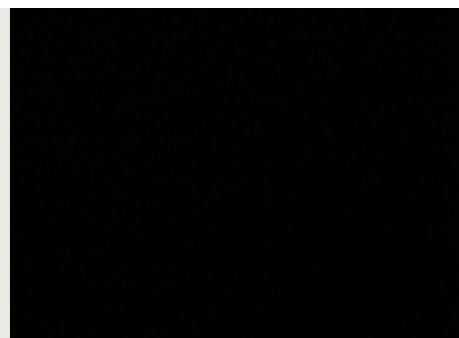
- There were other acts such as the one you can see here, a **Chinese shadow theatre** as well as exhibitions, monologues and dance routines.
- It derived in some ways from the much larger music hall entertainment. Music hall is a type of British theatrical entertainment that was popular from the early Victorian era, beginning around 1850 and it developed from entertainment within saloon bars in public houses in the 1830s. The cabaret is a return to that more intimate environment and so is a combination of saloon bar and music hall entertainment and it became popular with radicals and artists. The entertainment was designed to be **shocking**, in some ways, **anticipating Dada** which, as we shall see, developed out of the cabaret scene.
- An important element particularly in England was **burlesque**, a type of humour that mocks a serious work or subject through caricature and exaggeration.
- Victorian music halls faded away after 1918 because of **increasing competition from cinema but cabaret continued**. In Paris the primary audience became visitors attracted by its reputation for **risqué entertainment**. By the 1930s, burlesque entertainment, particularly in America became **less to do with biting satire and more to do with striptease** although many strip clubs were closed in the 1940s and 50s. But I get ahead of myself.

REFERENCES

- <https://paris10.sitehost.iu.edu/ParisOSS/D14Montmartre/d9CateSpirito fMontmartre.pdf>



Théophile-Alexandre Steinlen, *Reopening of the Cabaret du Chat Noir*, 1896, lithograph, 134.5 x 94.7 cm, Victoria and Albert Museum



Gaumont Studios, *Danse Serpentine* (Paola Werther dancing in the style of Loïe Fuller), 1900, hand-coloured 35mm film, transferred to digital

Théophile-Alexandre Steinlen (1859-1923), *Reopening of the Cabaret du Chat Noir*, 1896, lithograph, 134.5 x 94.7 cm, Victoria and Albert Museum

Gaumont Studios, *Danse Serpentine* (Paola Werther dancing in the style of Loïe Fuller), 1900, hand-coloured 35mm film, transferred to digital

- This period from about 1875 to 1914 was known as **La Belle Époque** ('Beautiful Epoch') and it was a period of optimism and technical, scientific, and artistic achievements. It was named retrospectively following the horrors of the World Wars after which it was seen nostalgically as a time of peace and prosperity. The reality was different as there was a large underclass in France living in slums or as rural peasants but the prosperous rich had never had it so good and looked for new forms of entertainment such as the cabaret.
- This poster for **The Black Cat** was produced by **Théophile-Alexandre Steinlen** (1859-1923, pronounced 'schtine-len'), a **Swiss-born French Art Nouveau painter** and printmaker. He studied in Lausanne and then took a job as a textile designer in eastern France before he was encouraged to move to Montmartre in Paris (in 1881). In Paris he was introduced to the artistic crowd at The Black Cat and that led to a

commission to produce posters. He had **a great affection for cats** which figure in many of his works and his art **influenced other artists including Pablo Picasso** who arrived in Paris in 1900.

- A long, long list of famous men and women patronised *The Black Cat* included Claude Debussy, Emile Zola, Jules Verne, Alexandre Dumas, Louis Pasteur, Paul Signac, August Strindberg, and Henri de Toulouse-Lautrec.
- (CLICK) This is one of the acts they came to watch at The Black Cat by Paola Werther, who is dancing in the style of Loïe Fuller (1862-1928, pronounced 'lowee fuller') who I will talk about next.

Notes

- "Upon arriving in Montmartre the young artist became an active member of the burgeoning artistic and literary circle centered at Le Chat Noir, the now famous tavern where an active group of artists including Puvis de Chavannes, Edgar Degas, Toulouse-Lautrec, authors Emile Zola, J.K. Huysmans, Edmond de Goncourt, Jules Verne, Alexandre Dumas, scientist Louis Pasteur, Panama Canal engineer Ferdinand de Lesseps, photographer Félix Nadar, and songwriters, actors and composers like Aristide Bruant, among many others, spent hours drinking, playing, performing and debating. The founder of Le Chat Noir, Rodolphe Salis, invited Steinlen to produce illustrations for Le Chat Noir, a namesake periodical featuring political comics, song lyrics, illustrations to literary works, and other social commentary." (<https://denison.edu/campus/museum/wh/49143>)



Jules Chéret (1836-1932), *Folies Berger: La Loïe Fuller*, 1893, poster



Jules Chéret (1836-1932), *Folies Berger: La Loïe Fuller*, 1893, poster

- Loïe Fuller (1862-1928, pronounced 'lowee fuller'), c. 1901, American actress and dancer, a pioneer of modern dance and theatrical lighting. She went on stage when she was four to perform "Mary had a Little Lamb" and she received thunderous applause and never looked back. She toured America and was told she would be well received in Paris so she travelled there. (CLICK) She became a regular performer at the Folies Bergère with works such as *Fire Dance*, Fuller became the embodiment of the Art Nouveau movement and she held many patents for stage lighting, coloured gels and garments. Unfortunately, although there are films of her impersonators, as we just saw, she refused to allow herself to be filmed.
- The dancer of this period you have probably heard of is Isadora Duncan, well Loïe Fuller introduced **her to Paris** only to be eclipsed by her. Although, Fuller is still remembered in dance circles and there is an occasional tribute performance. In 2016 a film was made about her life called **The Dancer**.
- This poster was designed by Jules Chéret a French painter and lithographer who became a master of La Belle Époque poster and he has

been **called father of the modern poster**. He trained in Paris and then in London where he was influenced by British poster design. On his return to Paris he created posters for many cabarets, music halls and theatres. For many years he was known as the "**father of women's liberation**" (*History and Development of Advertising*, 1929) as his women are **joyous, elegant and lively** and this became a type found in Paris and able to engage in **previously taboo activities such as wearing low-cut dresses and smoking in public**. We shall late return to the reality of life in Paris for most women at this time.

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https://en.wikipedia.org/wiki/Loie_Fuller

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Édouard Manet (1832-1883), *A Bar at the Folies-Bergère*, 1882, Courtauld Gallery, London



Édouard Manet (1832-1883), *A Bar at the Folies-Bergère*, 1882, 96 × 130cm, Courtauld Gallery, London

- The ***Folies Bergère*** opened in **1869** but did not reach the height of its fame until the 1890s. It became **renowned for extravagant costumes and nude dancers**. (CLICK) Perhaps the most famous was Josephine Baker, an African-American singer, dancer and entertainer who **caused a sensation** by dancing wearing a costume consisting only of a skirt made of artificial bananas and little else. I wondered about showing you this video but it makes the attitudes of the period clear and acts as a contrast with the following. (CLICK)
- This is one of the most **famous paintings at the Courtauld Gallery** which captures a rather different mood. It is called *A Bar at the Folies-Bergère* and it is by Édouard Manet and is the last major work he painted. It has been the subject of numerous interpretations. I could spend an hour on this painting alone and perhaps next year I will do just that.
- Note that there is a mirror behind the barmaid and it reflects a balcony on which people are talking and looking at a stage. The man reflected in the mirror should be in front of us or perhaps it is us?

- Have you noticed the legs of a trapeze artist top left who added excitement to the performance. The lighting is electric and the *Folies-Bergère* was one of the first venues in Paris to be fitted with electric lights which had only been commercially produced by the Edison Electric Light Company two years previously.
- Manet frequently went there and made sketches but this work was produced in his studio where a barmaid from the *Folies-Bergère* called Suzon posed for him.
- There is a book called *12 Views of Manet's Bar* that has a chapter for each of a dozen of the many more interpretations that art historians have developed over the years. I will briefly mention just four so you can see the range of this complex painting, which was one of the last Manet painted:
 - **Marxist interpretation.** Many interpretations revolve around the meaning of the reflection in the mirror being incorrect. It is a mirror behind the women and the man we see reflected on the right should be visible in front of us. We know from X-ray analysis that Manet's moved the reflection of the barmaid several times to make it less and less correct. Many barmaids at the *Folies-Bergère* were prostitutes. As her reflection is not 'correct' it has been suggested it represents a memory or an alter ego. She is offering herself to a client and so turning herself into a capitalist commodity and like all commodities she aims to produce desire through representation. It is a study of the effects of capitalism and consumerism. The bar in front of her is full of other commodities, beer, champagne, peppermint liqueur and oranges.
 - **Feminist interpretation** is that women were limited into the jobs they could take on and so many were forced into prostitution. It was well known at the time that the *Folies-Bergère* barmaids could be bought along with a drink. However, this could not be admitted in polite society and so none of the critics mention this aspect of the painting. Manet is exposing the hypocrisy and drawing our attention the exploitation of women, which he had

also previously done in his well-known painting *Olympia*.

- **Psychological interpretation.** Then there is her expression. Another historian (B.R. Collins, 'The Dialectics of Desire, the Narcissism of Authorship') interprets the barmaid's look as "day dreaming", "coldly detached", "tired and glum", "absent, weary, dispirited" and another (T.J. Clark, *The Painting of Modern Life*) categorises the look as "not quite focused on anything" all of which creates a rejection reinforced by the hard textures combined with an availability resulting in a "drama of invitation and denial". This, he suggests, highlights the theme of the painting "**the psychological gap between the sexes**", not a result, **as Baudelaire claims**, of women's stupidity, but because of their Otherness.
- **Political interpretation.** Another interpretation brings in politics. The presence of English Bass Pale Ale rather than German beer has been taken as signifying that this is an anti-German painting as it is only a decade since the Franco-Prussian War.

NOTES

- Art historical interpretation. As most of the painting is a reflection in a mirror and a mirror is a flat surface presenting an illusion of the world so the painting is about the illusory nature of painting. It is Manet's final work and he could be making a comment on his life's work. Plato criticised artists for taking us further away from the true reality of things by creating an illusion.
- T. J. Clark thinks that an artist uses new techniques, novel perspectives and subjects to put established belief under pressure and this creates public hostility and inflamed reactions. He argues that in those things not mentioned but left unsaid in reviews we can learn something about what really matters to a society. Prostitution was not mentioned in the press reviews as it cuts across normal class boundaries as it exposes the self to someone seen as inferior, it is not something that is talked about.

- S. Levine speculates on the possible links between the barmaid, whose name is Suzon as an un-biblical Susannah “longing for sexual knowledge” and as a woman “who awakened his memory of his mother’s happy smile of sensual rapture.”
- Charles Baudelaire (1821-1867), *The Voyage VI*:
Woman, the vile slave, haughty and stupid,
Self-worshipper straight-faced, self-lover unabashed;
Man, the tyrant, greedy, lazy, hard and grasping,
Slave unto a slave and gutter in the sewer;

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- <https://courtauld.ac.uk/highlights/a-bar-at-the-folies-bergere/>



Vincent van Gogh (1853-1890), *Le Moulin de la Galette*, 1886, 46 x 38cm, Carnegie Museum of Art, Pittsburgh

The Moulin Rouge

Vincent van Gogh (1853-1890), *Le Moulin de la Galette*, 1886, 46 x 38cm, Carnegie Museum of Art, Pittsburgh

- Perhaps the **most famous cabaret in Paris** at this time was ***The Moulin Rouge***. It was notorious for allowing **lewd dancing** and, like the *Folies-Bergère*, for employing prostitutes as waitresses and dancers. It opened in **1889** and is best known for being the birthplace of the **can-can** although as we shall see that isn't strictly correct.
- Montmartre had a bohemian village atmosphere and the founder of *The Moulin Rouge*, Josphe Oller created a risqué venue where the rich could come and '**slum it**'. (CLICK) At this time Montmartre still had **working windmills** and it still has two standing windmills today. Three years before **Van Gogh (1853-1890) arrived in Paris in 1886** and stayed with his brother near this windmill which was then on the outskirts of Paris. (If you are thinking of Renoir's *Bal du Moulin de la Galette*, 1876, then that was nearby.)
- 1889, when The Moulin Rouge opened, was the time of the **Universal Exhibition and the building of the Eiffel Tower**. Visitors came from all

over the world and **flocked to see the sights** including *The Moulin Rouge*. Paris became seen as both embodying the **spirit of progress and decadence**, a place where anything goes.

- (CLICK) In 1900 a **giant wooden elephant** was added to the club's garden which had a room in its stomach for even more intimate dances. You can see the windmill in the background and the elephant. I assume this was staged for the camera as so many of the audience are turned towards us and no one has a meal or even a drink. As one woman in the background is holding an umbrella it might even be raining.

REFERENCES

- <https://frenchmoments.eu/windmills-of-montmartre-paris/>



La Goulue, c. 1890

Henri de Toulouse-Lautrec, *Moulin Rouge: La Goulue*, 1891, The Met



Henri de Toulouse-Lautrec, *Moulin Rouge: La Goulue*, 1891, The Met, Lautrec's first poster for the Moulin Rouge.

La Goulue, the stage name of Louise Weber (1866-1929). Known as la Goulue ('The Glutton') as she would guzzle patrons' drinks while dancing. She was also called Queen of Montmartre.

- On 26 October 1890, His Royal Highness the Prince of Wales, the future Edward VII, was on a private visit to Paris and booked a table to see Louise Weber, known by her stage name La Goulue, The Glutton (1866-1929, pronounced "la goo-loo") whose reputation had already crossed the Channel. Recognising him, La Goulue, with her leg in the air and her head in her skirts, spontaneously called out "**Hey, Wales, the champagne's on you!**".
- (CLICK) This poster is by Toulouse Lautrec and one of his paintings was displayed near the entrance (which we will see in the next but one slide) and he became a fixture. He was commissioned to create this six-foot-tall advertisement and it launched his poster making career and made him famous overnight. He turned a spotlight on the crowded dance floor of the nightclub and its star performers, the so-called "**boneless**" **acrobat and**

dancer Valentin le Désossé ('boneless', pronounced 'luh day-sos-ay') and **La Goulue**, whose cancan skirts were lifted at the finale of the can-can (chahut, pronounced 'cha-oo').

- It is a four-colour lithograph and about 3,000 copies were made. 'No-Bones' Valentin was a wine merchant turned can-can dancer who entertained the crowds with his seemingly elastic body and acrobatic dance moves.
- La Goulue is drawn using just a few lines and the white of her petticoats contrasts with the black silhouette of the audience. Toulouse Lautrec's novel and bold style which was a **sudden break with the text-heavy posters** of the time. Note that **this poster pre-dates the other two we have already seen** and was very influential on poster design. This was Lautrec's first attempt at lithography and it made him a **star overnight**.

NOTES

Louise Weber (1866-1929, aged 62), La Goulue was known for guzzling patrons drinks while she was dancing. She was called the **Queen of Montmartre**. It is believed she was born to a Jewish family in Alsace. Her mother worked in a laundry and when Louise was 16 she sneaked off to dance halls wearing the dresses of the wealthy that she borrowed from the laundry. She was taken under the wing of **Jacques Renaudin** (1843–1907), who worked under the stage name Valentin le Désossé and they danced at the Moulin Rouge when it first opened and became **instant stars**. She became the toast of Paris and the highest paid entertainer of her day. She tried to increase her fame and fortune by taking her act round France but it was not successful and **she turned to drink** and returned to Montmartre where she sold peanuts and cigarettes on the street corner near the Moulin Rouge. Few recognised the former Queen of Montmartre and she died a year later.



Henri Toulouse-Lautrec (1864-1901), *Jane Avril Leaving the Moulin Rouge*, 1892, 84.3 × 63.4cm, Wadsworth Atheneum Museum of Art, Connecticut



Henri Toulouse-Lautrec (1864-1901), *Jane Avril at the Jardin de Paris*, 1893, lithograph printed in five colours, 129.1 × 93.5 cm, The Met

Henri Toulouse-Lautrec (1864-1901), *Jane Avril Leaving the Moulin Rouge*, 1892, 84.3 × 63.4cm, Wadsworth Atheneum Museum of Art, Connecticut

Henri Toulouse-Lautrec (1864-1901), *Jane Avril*, 1893, lithograph printed in five colours, 129.1 × 93.5 cm, The Met, probably the Jardin de Paris on the Champs-Élysées

- **Jane Avril was a lifelong friend of Toulouse-Lautrec** and she commissioned him to produce this poster to advertise her performance at the **Jardin de Paris in 1893**.
- To create this print, Lautrec used several lithographic stones, one for each colour. He creates a bold composition using a **radically skewed perspective**, severe cropping, flattened forms, and sinuous lines—such as those describing her frilly costume. The “cancan” kick of Avril’s leg, one of her signature dance moves, finds an echo in the vertical thrust of the double-bass, gripped by an unseen musician. The scroll of the cello has been cleverly extended to frame the picture and the neck has become almost organic in form. Avril doesn't look too happy being there she looks as if she is performing for our benefit not hers. (CLICK) She was not regarded at the time as a conventional beauty and was described as

having a nanny goat face and she had a nervous twitch that made her screw up her nose like a rabbit.

- Hired by the Moulin Rouge nightclub in 1889, within a few years she headlined at the Jardin de Paris, one of the major cafés-concerts on the Champs-Élysées. In 1895, La Goulue ("The Glutton") and the most famous dancer in Paris, left the Moulin Rouge, and Avril was chosen to replace her. Graceful, soft-spoken, and melancholic, Avril gave a dance presentation that was the opposite of the very boisterous La Goulue.
- As we see here the can-can was **performed at this time by individuals** not by troupes of dancers. The can-can became a popular music hall dance in the 1840s and was **often performed in brothels**. By the 1890s, it was **possible to earn a living as a full-time dancer** and stars such as La Goulue and Jane Avril emerged, who were highly paid for their appearances at the Moulin Rouge and elsewhere. The dance was very active with an **explosive entrance often through a paper wall or down a rope or slide and was full of cartwheels, splits and high kicks**.
- By the way, part of the excitement of the can-can at the Moulin Rouge was the **exotic underwear of the dancers**. The **police would visit** to check the performers were wearing underwear and that the standard open drawers of this period, which were not stitched together between the legs, were not being worn.

REFERENCES

<https://www.metmuseum.org/toah/works-of-art/32.88.15/>



Henri Toulouse-Lautrec, *Equestrienne (At the Cirque Fernando)*, 1887-88, 100.3 x 161.3cm, Art Institute of Chicago



Henri Toulouse-Lautrec, *At the Moulin Rouge*, 1892-95, 123 x 141 cm, Art Institute of Chicago

Henri Toulouse-Lautrec (1864-1901), *At the Moulin Rouge*, 1892-95, 123 x 141 cm, Art Institute of Chicago

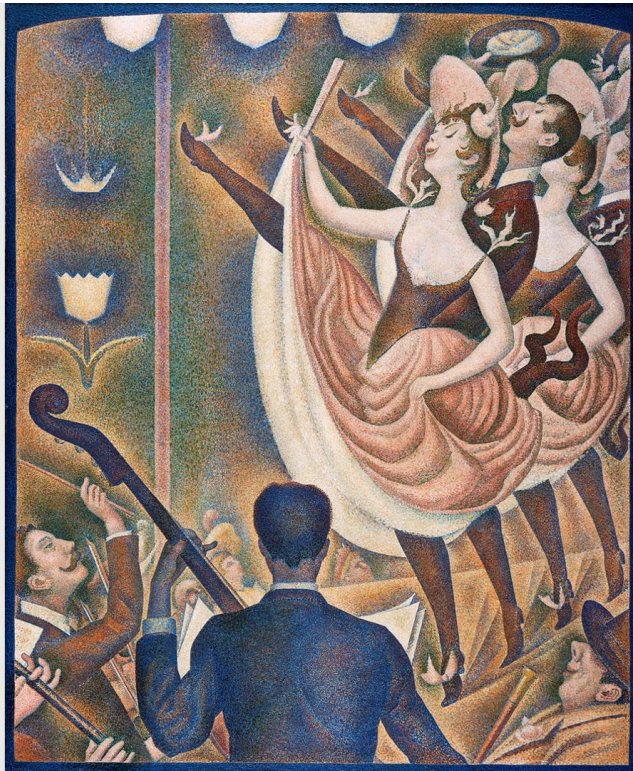
Henri Toulouse-Lautrec, *Equestrienne (At the Cirque Fernando)*, 1887-88, 100.3 x 161.3cm, Art Institute of Chicago

- Henri de Toulouse-Lautrec was associated with the Moulin Rouge from its opening. (CLICK) This is the painting I mentioned, *Equestrienne (At the Cirque Fernando)* that the owner bought as a **decoration for the foyer**.
- (CLICK) This is *At the Moulin Rouge* with portraits of the nightclub's **regulars**, including **himself**—the figure in the **center background**—accompanied by his **cousin, physician Gabriel Tapié de Céleyran**. **Dancer La Goulue** arranges her hair behind the table where **Jane Avril** socializes. **Singer May Milton** peers out from the right edge of the painting, her face harshly lit and **acid green**. At some point, Toulouse-Lautrec or his dealer **cut down the canvas to remove Milton**, perhaps because her strange appearance made the work hard to sell. Whatever the reason, **by 1914 the cut section had been reattached** to the painting.[1]

REFERENCES

- 1 <https://www.artic.edu/artworks/61128/at-the-moulin-rouge> (Art Institute of Chicago)

Georges Seurat, *Le Chahut*, 1889-90, 170 x 141 cm,
Kröller-Müller Museum, The Netherlands



Georges Seurat, *Le Chahut*, 1889-90, 170 x 141 cm, Kröller-Müller Museum, The Netherlands

- This is **Seurat's *Le Chahut*** (pronounced "Luh cha-oo" (The Can-can, 'chahut' literally 'ruckus or uproar')).
- It shows the Can-can being performed at the ***Moulin Rouge***. The modulation of light and shade is obtained by the use of small dots of colour, a technique known as **Pointillism**, a style of brushwork based on tiny contrasting dots of paint, or it is sometimes called **Divisionism** which is more concerned with the colour theory on which the colour of the dots is based. Seurat used contrasting dots next to each other that **merged at a distance** into the colour he wanted but which resulted in a **vibrant or shimmering image**.
- The painting was influential on later artists, Symbolists, Fauvists, Futurists and Cubists because it is **steeped in the theories of colour and line of the period**. At this time **line and colour were associated with meaning**, for example, **horizontal lines mean calmness** and by further association equilibrium and wisdom. **Angled lines, like the dancers legs, imply dynamism** and by further association gaiety and voluptuousness. The

painting is not abstract but **schematic**. The term **schematic means that the image is naturalistic but omits elements not necessary to the intended purpose or meaning**. The painting has flat planes and a lack of perspective partly influenced by **Japanese prints**. At the same time as it is mathematical and precise its subject matter is sexually provocative with its flying skirts with the suggestion of male voyeurism indicated by the figure at the bottom right described by Seurat's friend as a "**half-randy**" observer.

NOTES

- In children's drawing development the first stage is scribbling and the second stage preschematic. It is described by Victor Lowenfeld and it typically occurs in children during the ages of 4 to 6. It is followed by the schematic stage (6-9). Others refer to the preschematic and schematic stages as the period of symbolism.

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<https://krollermuller.nl/en/georges-seurat-le-chahut>



Gino Severini, aged 30, in 1913 at the opening night of his solo exhibition at the Marlborough Gallery, London



Gino Severini, *Dancer No. 5*, 1915-16, Pallant House Gallery, Chichester

Gino Severini, *Dancer No. 5*, 1915-16, Pallant House Gallery, Chichester

Gino Severini, aged 30, in 1913 at the opening night of his solo exhibition at the Marlborough Gallery, London

- This is by Gino Severini who was influenced by George Seurat (1859–1891) whom he **greatly admired** in terms of both subject matter and technical approach, noting in his autobiography: “**I looked to Seurat as my point of departure and my master**”.
- Severini was a Futurist and it was in 1909 that Filippo Tommaso Marinetti published his *Manifesto of Futurism* in the French newspaper *Le Figaro*. He rejected everything in the past and admired speed, technology, youth and violence and therefore fast cars, aeroplanes and the industrial city. He dismissed art critics and good taste and gloried in science. He said, “**One of the main causes of our artistic decline lies beyond doubt in the separation of art and science**”.
- “A key concept was that of ‘**universal dynamism**’ and in a world in constant flux, the Futurist’s aim was to render ‘**dynamic sensation**’ itself in the work of art.” (Pallant House Gallery website)

- Futurists believed that art should take its inspiration from the ‘**tangible miracles of contemporary life**’. This notion was expanded upon in the *Technical Manifesto of Futurist Painting*, written by Umberto **Boccioni** (1882–1916, pronounced 'botch-e-oni')) and published two months later in April 1910. However, this programme did not specify any particular style and the various artists involved used different techniques to express their ideas including Divisionism and Cubism.
- Severini was the first to come into contact with Cubism and following a visit to Paris in 1911 the Futurist painters **adopted the methods of the Cubists**. Cubism offered them a means of analysing energy in paintings and expressing dynamism.

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https://en.wikipedia.org/wiki/Gino_Severini

<https://pallant.org.uk/artwork-in-focus-danseuse-no-5-by-gino-severini/>

VIENNA



Bertold Löffler (1874-1960),
*Poster for Cabaret
Fledermaus*, 1907, lithograph,
62.8 x 43.6 cm, The Albertina
Museum, Vienna



A recreation of the bar space at the Barbican exhibition

Bertold Löffler (1874-1960, pronounced 'ler-fler') *Poster for Cabaret Fledermaus*, 1907, lithograph, 62.8 x 43.6 cm, The Albertina Museum, Vienna

A recreation of the bar space at the Barbican exhibition.

- **Switching now from Paris to Vienna.** The *Fledermaus Cabaret* ('The Bat Cabaret') was founded in 1907 on the initiative of the Vienna Workshop, a cooperative of artisans, including its founding member and patron (Fritz Wärndorfer).
- An unassuming basement was turned into a dazzlingly elegant bar space by means of a mosaic consisting of 7,000 majolica (pronounced 'muh-yo-luh-kuh') panels that covered the walls, bar and cloakroom. Everything was designed in meticulous detail including the cutlery, ashtrays, stationery and even pins the staff wore.
- Although the Art Nouveau interior was planned by Josef Hoffmann and the execution was carried out by the Vienna Workshop a number of well-known artists were also involved, including **Gustav Klimt and Oskar Kokoschka**.

- The poster is by **Bertold Löffler** (1874-1960, pronounced 'ler-fler'), a painter and designer who studied in Vienna and the year he produced this poster he became professor at the Vienna School of Applied Arts.
- The colourful bar led to a whitewashed auditorium with a traditional stage and boxes for the audience. Live performance was at the heart of the cabaret including **satirical plays, shadow theatre and avant garde dance**. There were **poetry readings and musical performances ranging from the humorous to the decadent**.

NOTES

- Bertold Löffler was born in 1874 in Nieder-Rosenthal in Bohemia. From 1890 to 1900 Bertold Löffler studied at the Vienna School of Applied Arts with Franz von Matsch, Carl Otto Czeschka and Kolo Moser. From 1900, he worked as a painter and illustrator. In 1906, Löffler founded the "Wiener Keramik" together with Michael Powolny, which entered into a sales community with the Wiener Werkstätte and merged with the "Gmundner Keramik" in 1913 to form the "United Viennese and Gmundner Keramik". In 1907, the "Wiener Keramik" equipped the wardrobe and bar room of The Bat Cabaret and participated in the artistic design of Palais Stoclet in Brussels. In the same year, Löffler took over the management of the specialist class for painting and the workshop for printing processes at the Vienna School of Applied Arts, where he worked as a professor until 1935. His artistic complete work for the Wiener Werkstätte includes: postcards, commercial graphics, jewelry, ceramics, costumes and illustrations.
- **Majolica** is a richly coloured, heavyweight clay pottery that is coated with enamel, ornamented with paints, and, finally, glazed. The name is likely derived from the Spanish island of Majorca. An earlier term used from the mid-15th century onwards was maiolica. After the distinction between 'i' and 'j' was first made clear in the King James Bible of 1629 maiolica was increasingly anglicised as majolica.

LONDON

Wyndham Lewis,
Kermesse, 1912,
gouache, watercolour,
pen and black ink, black
wash and graphite on
paper, 30.2 x 30.5 cm,
Yale Centre for British Art



A NIGHT IN THE CAVE OF THE GOLDEN CALF.



A Night in the Cave of the Golden Calf 4 July
1912 in *The Daily Mirror*

Wyndham Lewis, *Kermesse*, 1912, gouache, watercolour, pen and black ink, black wash and graphite on paper, 30.2 x 30.5 cm, Yale Centre for British Art

A Night in the Cave of the Golden Calf 4 July 1912 in *The Daily Mirror*

The decoration was by Spencer Gore, Charles Ginner, Wyndham Lewis, Jacob Epstein and Eric Gill made a phallic looking statue of a calf for the foyer

- In London a cabaret called ***A Night in the Cave of the Golden Calf*** was created by Frida Strindberg. It was in Heddon Street just off Regent Street and existed for only two years 1912-14 just before the outbreak of World War I. It epitomised decadence and the golden calf refers to the Biblical story of impermissible worship. It went bankrupt in 1914 but its name lived on. It became a Post Office and is now a bar.
- It quickly became a haunt for the wealthy and aristocrats as well as bohemian artists and it introduced London to new concepts of nightlife and provided a solid model for future nightclubs.
- It was decorated by Spencer Gore in Russian Ballet-inspired murals, with

contributions by Jacob Epstein and Wyndham Lewis; Eric Gill designed the club's motif, a phallic Golden Calf, symbol of biblical dissipation and idolatry. Here the cult of Wilde could continue to worship. The club's self-advertised aim was to be '**a place given up to gaiety**', its art-subversive interiors '**brazenly expressive of the libertarian pleasure principle ...**'

- One writer wrote "**At the root of these evils lay the name of Oscar Wilde, still unspoken in polite households. He may have been dead for more than a decade, but Wilde's decadence endured.**" It was described in one sensational divorce trial as an unsuitable place for a respectable married woman to visit.
- Notable visitors included Ezra Pound, Katherine Mansfield, Ford Madox Ford, Augustus John and Wyndham Lewis. Percy Wyndham Lewis (1882-1957) was the writer, painter and critic who co-founded the Vorticist movement in England.

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Wyndham Lewis, *Indian Dance*, 1912, chalk and watercolour on paper, 27.3 x 29.2 cm, Tate



Wyndham Lewis, *Indian Dance*, 1912, chalk and watercolour on paper, 27.3 x 29.2 cm, Tate, purchased 1955

- The club brought together popular dance, ragtime jazz and the visual arts. Isadora Duncan (1877/78-1927) the American dancer was associated with the scene and renowned for the sensuality of her dancing and she inspired Nina Hamnett (1890-1956) artist and model and 'Queen of Bohemia' who danced naked at the club.
- This is a watercolour by Wyndham Lewis of one of the acts. A description of the acts in *The Times* read:

"On the opening night there will be dances from Goya's '[Los] Caprichos', (pronounced 'cap-reach-os') Morris and hieratic (i.e. stylized, restrained) dances, and a scene from a Breton 'Wake' of quite Hogarthian character. Spanish gypsies will sing their old mysterious lore – a feature entirely new to any English stage."

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- *The Times* article continued, "The reigns of Charles II and the Georges will supply each their particular quota of mirth and song. The more serious

note will be struck in works by Bantock, Delius, Lapara, Fried, Mistral, Moret and in the form of modern English poetry drama and satire. The opening night performances included songs by the Norwegian singer Bokken Larsson, a description of the club by a mythical 'Cook's Man', piano jests by Mr. Dalhousie Young, cabaret songs by M. Rienzi and M. Percy, two barefoot dances by Miss Margaret Morris, Indian musicians and much else"

- Nina Hamnett was flamboyantly unconventional, and openly bisexual, She once danced nude on a Montparnasse café table just for the "hell of it". She drank heavily, was sexually promiscuous, and kept numerous lovers and close associations within the artistic community. Very quickly, she became a well-known bohemian personality throughout Paris and modelled for many artists. She knew Modigliani, Pablo Picasso, Serge Diaghilev, Jean Cocteau, Walter Sickert, Augustus John, Dylan Thomas and many others. On her first night in Paris she went to the cafe *La Rotonde* and the man next to her introduced himself as '**Modigliani, painter and Jew**'.

ZURICH



Marcel Janco (1895-1984), Postcard of Marcel Janco's lost painting *Cabaret Voltaire*, 1916, postcard, 15 x 10 cm

Marcel Janco (1895-1984), Postcard of Marcel Janco's lost painting *Cabaret Voltaire*, 1916, postcard, 15 x 10 cm

Zurich - Cabaret Voltaire, 1916

- This postcard is of a lost painting by Marcel Janco called **Cabaret Voltaire**. This was one of the most famous cabarets in the art world as it was the **birthplace of Dada which led to Surrealism**, one of the most influential art movements of the twentieth century.
- In the Cabaret Voltaire artists who sought refuge from the war joined together in collective confusion and frustration, using their practices to attack, question, deconstruct, and parody the systems that brought them to war in the first place.
- Marcel Janco was a **Romanian and Israeli artist, architect and art theorist**. He grew up in Bucharest in a supportive and wealthy Jewish family. The family travelled widely around Europe and after the start of World War I he went to Zurich initially to study chemistry, architecture and drawing. He **met Hugo Ball** who was performing at the Malerei building which soon became known as **Cabaret Voltaire**. As he couldn't sell his paintings he **earned a living as a cabaret performer** singing **Romanian**

folk songs and playing the accordion.



Hugo Ball in Cubist Costume, 1916, unknown photographer, Swiss National Library

Emmy Hennings with Doll, c. 1916, unknown photographer, Swiss National Library



Hugo Ball in Cubist Costume, 1916, unknown photographer, Swiss National Library

Emmy Hennings with Doll, c. 1916, unknown photographer, Swiss National Library

- **Hugo Ball (1886-1927) was essentially the founder of the Dada movement in Europe in Zurich in 1916.** He was born in Germany and studied sociology and philosophy before moving to Berlin in 1910 to **become an actor.** He volunteered to **join the army but was rejected on medical grounds** but after the invasion of Belgium he was **disillusioned and regarded the war as a mistake.** He was **considered a traitor and left Germany for Zurich** with the **poet Emmy Hennings** whom he would later marry. In 1916 he wrote the ***Dada Manifesto*** with his views on the terrible state of society and the **rejection of any philosophy or religion that claimed any form of ultimate truth.** He died when he was only 41 of stomach cancer in Switzerland.

ROME



Rome - Bal Tic Tac and Cabaret Del Diavolo, 1921-22



The ceiling of Bal Tic Tac

Rome - Bal Tic Tac and Cabaret Del Diavolo, 1921-22

- **The restaurant Bal Tic Tac was founded in 1921** on the initiative of **Filippo Marinetti the founder of Futurism**. The owner asked the **Futurist Giacomo Balla** (1871-1958), painter, sculptor, set designer and author to decorate the interior in a completely futuristic way. Although Balla was one of the leading avant garde artists at the time he agreed to do the work for a tiny sum. The **work was lost for a century**, hidden by a false ceiling and wallpaper and was then discovered on the ground floor of a building owned by the Bank of Italy.
- The style, or is it humour, of the Futurists is illustrated by **Marinetti's condemnation pasta**. He described pasta is “**an absurd Italian gastronomic religion**” and eating it caused “**pessimism, nostalgic inactivity and neutralism**”. Another Futurist wrote, “**spaghetti poisons us**” and “**our thoughts wind round each other, get mixed up and tangled like the vermicelli we have taken in**”. The Futurists recommended eating rice instead.

Fortunato Depero (1892-1960), Invitation to Cabaret Del Diavolo, 1921-22



Fortunato Depero (1892-1960), Invitation to Cabaret Del Diavolo, 1921-22

- Another **significant club in Rome opened the following year**. The interior was designed by **Fortunato Depero** (1892-1960, pronounced 'day-pear-o') and took direct inspiration from Dante's Divine Comedy, and the three sections of the narrative poem Inferno (hell), Purgatorio (purgatory) and Paradiso (heaven).
- The club had several levels reflecting these realms, with Paradise being light blue, Purgatory featuring green furniture and Inferno featuring black furniture and red lighting. The furniture on each level was made up of tables and chairs crafted with shapes of flames, hearts, lances and pyramids The calling card for the club reads '**Everyone to Hell!!!**' (Tutti all'inferno!!!)" (Barbican Centre, Facebook entry)

STRASBOURG

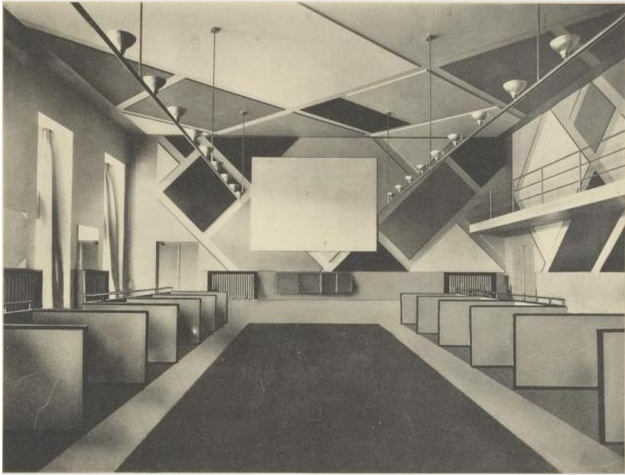


Photo 1929 Café L'Aubette, dance hall, Strasbourg, 1928, Theo van Doesburg Restored 2016

Café L'Aubette, dance hall, Strasbourg, 1928, designed by Theo van Doesburg

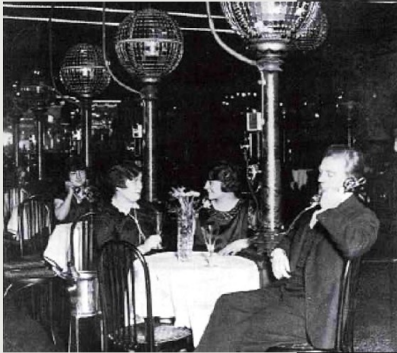
- Just to briefly mention this dance hall decoration in Strasbourg as it has been described as "the Sistine Chapel of abstract art". The building was designed by three artists who each worked on a different section.
- **Theo van Doesburg was in charge of the two cafés and two dance halls**, his wife Sophie Taeuber for the entrance aisle, tearoom, and two bars, and Jean Arp for the basement, the passage, and billiard room. And all three artists worked together designing the stairwell. It was heavily influenced by Piet Mondrian and is an expression of the De Stijl (which means 'the Style', pronounced 'Der stayl') also called Neoplasticism, movement.
- The building was restored and is now open as a historical landmark.

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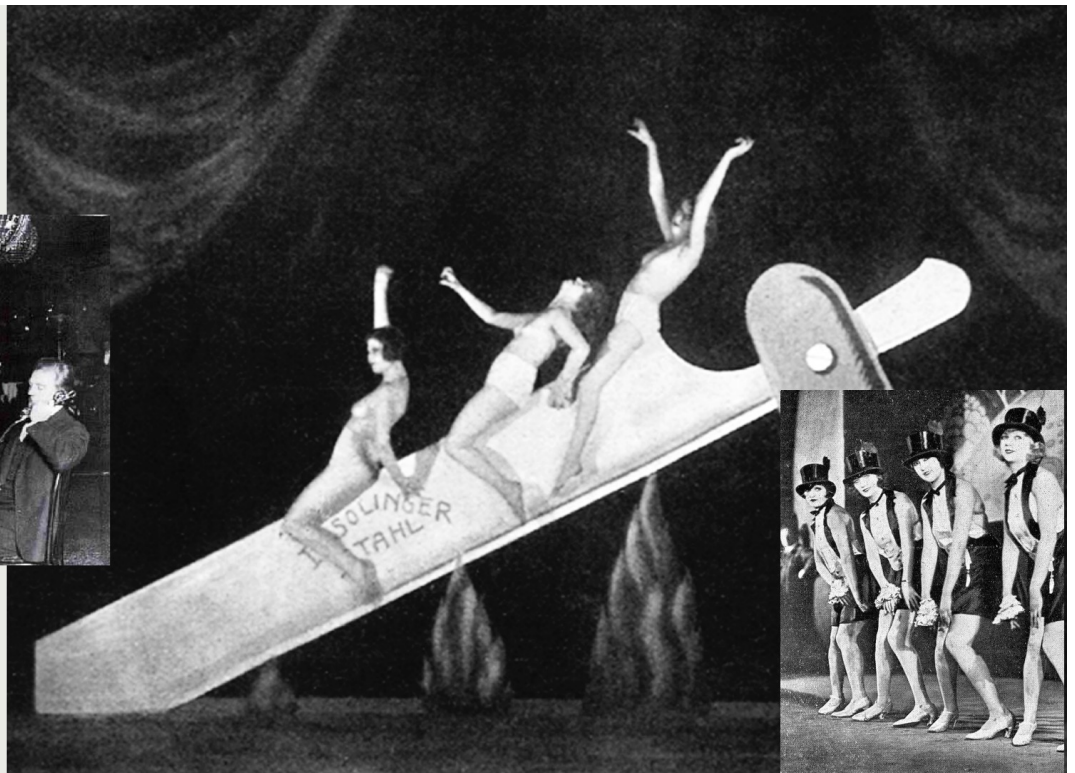
- De Stijl, also called Neoplasticism, was a Dutch art movement founded in 1917 by a group of painters, sculptors, decorative artists, and architects who rejected the mainstream art of the period in favour of abstraction.

One of the. Leaders of the group was Theo van Doesburg, a self-educated artist and architect. Paintings, buildings and furniture were purely abstract with simplified composition using black, white and the primary colours. It was also the name of a journal published by van Doesburg and the other principal member of the group was Piet Mondrian. Van Doesburg often worked in collaboration with other artists as he believed that the works of an individual artist were egocentric.

BERLIN



A performance of 'Slide on the Razor', part of Herman Haller Revue's 'Under and Over', Berlin, 1923



A performance of 'Slide on the Razor', part of Herman Haller Revue's 'Under and Over', Berlin, 1923

Berlin - Weimar Clubs and cabarets, 1920s and 30s

- We finish with perhaps **the most famous location for nightclubs and cabaret—Berlin between the wars.**
- Following their defeat the German monarchy collapsed and the **Weimar Republic was formed in 1919**. Until Hitler became chancellor in 1933 **Berlin gained a reputation for being the bawdiest and degenerate city in Europe**. Let me quote from the Christies's website "Its cabaret acts were outrageously explicit, and its brothels were infamous. It is said that cocaine could be bought in the city's nightclubs for half the price of a decent dinner." (<https://www.christies.com/features/10-things-to-know-about-George-Grosz-7883-1.aspx>)
- The Weimar Republic **removed restrictions** and a period of social liberalisation took place in the cities. As we have seen cabaret was something that had been established in Paris some forty years before but it took off in Berlin. The entertainment revolved around themes of **sexual liberation** and **political satire** of all any any party or political leader.

Many Germans became concerned that the cabaret culture was **undermining German moral values**.

- For the wealthy it was an exciting period. **Women were given the right to vote in 1919** and a new style of what was called the '**New Woman**' developed with masculine clothes and short hair. The New Woman would visit cabarets and bars and many saw her as symbolising modernity and progress but others saw her as a dangerous threat to German society. We shall see that for the majority of women the reality was very different.

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Otto Dix (1891-1969, aged 77), *Anita Berber*, 1925

Atelier d'Ora (Dora Kallmus), Anita Berber and Sebastian Droste performing 'Night of the Borgias', 1922, Berlin

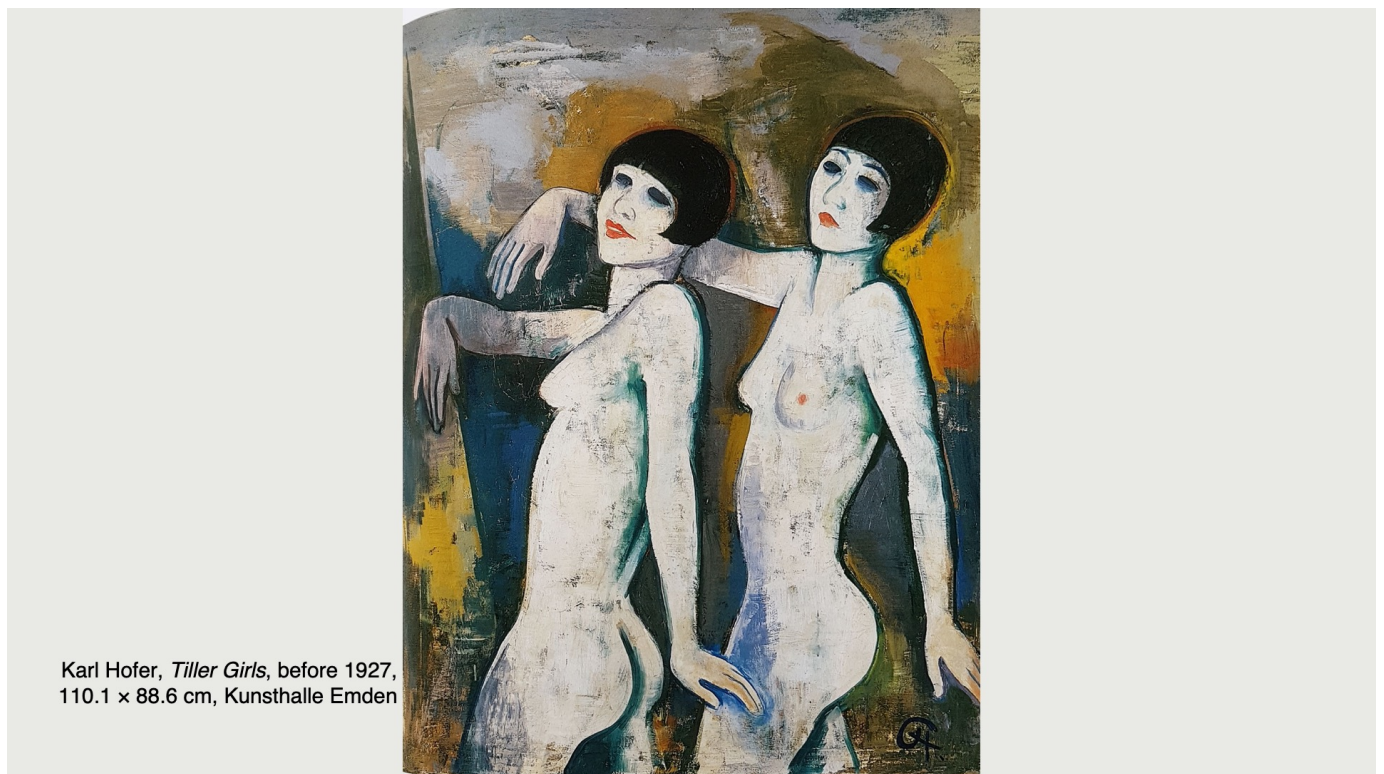
- Anita Berber (1899-1928) was raised by her grandmother in Dresden and moved to Berlin when she was 16. She started as a cabaret dancer and by 1918 was working in film and over the next seven years she **appeared in twenty-five films**. She broke every convention of the period, her short hair was regarded as scandalously androgynous and she had love affairs with both men and women. She is said to have **dated the young Marlene Dietrich**. **In 1919 she began dancing in the nude**. In one performance she appeared **naked on stage except for high heels and a monkey round her neck**. She danced bizarre erotic fantasies fuelled by a mixture of ether, chloroform, cognac and morphine. The painting by Otto Dix conveys the exotic feel of her performance. The public lost interest in her extremes and she died a pauper in 1928 aged just 29 of tuberculosis although there was a rumour she overdosed on morphine.

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Karl Hofer, *Tiller Girls*, before 1927, 110.1 × 88.6 cm, Kunsthalle Emden

Karl Hofer, *Tiller Girls*, before 1927, 110.1 × 88.6 cm, Kunsthalle Emden

- The Tiller Girls were a popular act. They were first formed by John Tiller in Manchester in 1889 and by the 1920s there were several 'Tiller' troupes in various major cities. The impresario Herman Haller hired them to perform in Berlin and soon other troupes were formed but **Haller's Tiller Girls** slogan was "**Often copied—never equalled**". What singled them out was the **dynamism and precision** and they received rave reviews.
- Although **they were British** they were commonly **misidentified as American** and held up as examples of its machine-age aesthetic. One writer found their identical and precise movements symbolised the industrialisation and mechanisation of the age and it removed any eroticism by reducing their individual body parts to what he called a "**mass ornament**".
- A leading theatre critic wrote "**The American [sic] Girls are a sight worth seeing and a standard to follow ... Beauty on stage, not through nakedness, but through motion**". (Peter Jelavich, *Berlin Cabaret*, Harvard University Press, 2009, pp. 175-186)
- As far as I know **Haller's Tiller Girls did not dance naked** so Hofer may

be showing a different troupe of Tiller Girls and those who did perform naked usually stood in a static tableaux. **The Tiller Girls were presented as 'New Women', sexless with short hair, slim bodies and precise mechanical performances.** They were presented as young, self-assured and independent but as I said the reality was very different. If they could get work, women received low pay, worked long hours and had no chance of career advancement.



Jeanne Mammen (1890-1976), *Untitled (Vor dem Auftritt) (Before the Performance)*, c. 1928, watercolour and pencil, 33.5 x 25.5 cm, Stadtmuseum, Berlin



Jeanne Mammen (1890-1976), *Sie repräsentiert! (She Represents!)*, published in *Simplicissimus*, vol. 32, no. 47, 20 February 1928, 38.4 x 28.5 cm, Stadtmuseum Berlin

Jeanne Mammen (1890-1976), *Untitled (Vor dem Auftritt) (Before the Performance)*, c. 1928, watercolour and pencil, 33.5 x 25.5 cm, Stadtmuseum, Berlin

Jeanne Mammen (1890-1976), *Sie repräsentiert! (She Represents!)*, published in *Simplicissimus*, vol. 32, no. 47, 20 February 1928, 38.4 x 28.5 cm, Stadtmuseum Berlin

- **Jeanne Mammen** (1890-1976, pronounced 'j'hon ma-men') was a German painter who was born and worked in Berlin. She studied in Paris, Brussels and Rome and was influenced by Symbolism, Art Nouveau and the Decadent movement. When the First World War started she and her family **fled Paris and she returned to Berlin with no money**. She found work as a **commercial artist** working in fashion and designing movie posters. She became known for her **illustrations of Berlin society** and she **often depicted women**—from self-important socialites to street singers and prostitutes. She said she found Berlin brutal and hierarchical compared with Paris. Her work is often compared with that of George Grosz (pronounced 'gros' or 'gross') and Otto Dix.
- She worked for satirical magazines including *Simplicissimus* (simply-cis-

imus) as we see on the right.

- **In 1933 the Nazi condemned her work as 'Jewish' and banned it.**

The Nazis also opposed her blatant disregard for the appropriate female submissiveness and much of her work included images of lesbians. Amazingly she survived, **she continued to produce art and worked through the Second World War in Berlin**, earning money from designing advertisements, refusing to exhibit her work and selling second-hand books from a handcart. She would sit quietly in cafés drawing human behaviour. She once said, "**I have always wanted to be just a pair of eyes, walking through the world unseen, able to see others**". She even experimented with Cubism and Expressionism, a dangerous activity as it was condemned as degenerate by the Nazis. When she died in Germany in 1976 she was an important artist there but she was not recognised internationally until she was included in a Tate exhibition in 2018 called *Magic Realism: Art in Weimar Germany 1919-33*.



Otto Dix (1891-1969), *Metropolis*, 1927-28, 181 x 404 cm, Kunstmuseum Stuttgart, Stuttgart

Otto Dix (1891-1969), *Metropolis*, 1927-28, 181 x 404 cm, Kunstmuseum Stuttgart, Stuttgart

- This is a well-known work by Otto Dix called *Metropolis*. It shows three nighttime scenes from the Weimar Republic that make it clear that behind the glamour there was an **enormous dark side**.
 - In the middle panel a dance bar shows how the wealthy entertain themselves. A jazz band plays while a couple are dancing the Shimmy, where the body is held still and the shoulders move back and forth. The women are wearing expensive jewellery and fashionable dresses.
 - In the left panel a double amputee watches as prostitutes flaunt themselves while a soldier, possibly dead lies on the cobbles.
 - The right panel shows a group of high-class prostitutes who stroll past a soldier with no legs begging in the street.
- Otto Dix shows how the war veterans were marginalised and despised while the wealthy who made fortunes from the war have non-stop entertainment. The lack of work meant that **many formerly middle-class**

women are forced by their economic circumstances to work as prostitutes. Society was **reduced to the super-rich and the unemployed** who survived by begging and prostitution.

- **German hyperinflation in this period is legendary.** Paper money became worthless, people had to carry sacks of money and prices increased during the day. In 1919, one loaf of bread cost 1 mark; by 1923, the same loaf of bread cost 100 billion marks.

NOTES

- The political problems In Germany following World War I meant that the middle-class suffered through taxation and unemployment and society reduced to the unemployed and the super rich. The super rich lived for the day and adopted a hedonistic lifestyle. The unemployed look for simple solution and blamed the political elite. A large part of the unemployed were the disabled from WWI. The middle-class had to survive by begging and prostitution.
- This triptych by Otto Dix shows a cross section of society at the time. The centre panel shows the super rich enjoying themselves in a nightclub while in the left and right panels the streets outside are full of beggars, the disabled and prostitution. The left panel shows the lowest forms of prostitution and the right panel shows a different class of prostitute.
- Otto Dix was a German painter and printmaker known for his harsh depictions of war and the Weimar Republic. As a child he worked in the studio of his cousin, who was a painter. Between 1906 and 1910 he painted his first landscapes and he then entered the Dresden Academy of Applied Arts. He enthusiastically volunteered when the war started and became a non-commissioned officer at a machine gun post on the Western front where he took part in the Battle of the Somme. He was then transferred to the Eastern front in Russia and in 1918 he was transferred back to the Western front for the German Spring Offensive. He earned the Iron Cross and was wounded in the neck. He was profoundly effected by what he saw in the war and represented his experiences in many paintings. He returned to

Dresden where he met George Grosz and both were influenced by Dada and German Expressionism. His 1923 painting *The Trench* showing dismembered bodies caused such a furore that it was hidden behind a curtain. He drew attention to the bleaker side of life, unsparingly depicting prostitution, violence, old age and death. *Metropolis* is one of his most famous paintings. When the Nazis came to power in Germany, they regarded Dix as a degenerate artist and had him sacked from his post as an art teacher at the Dresden Academy. He continued by painting only landscapes but his 'degenerate' paintings were discovered and he was arrested on a trumped up charge but later released.

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George Grosz (1893-1959),
Schönheit, dich will ich preisen
(*Beauty, Thee Will I Praise*), 1923,
offset lithograph, 35.8 × 26.3 cm,
Berlin



George Grosz (1893-1959), *Schönheit, dich will ich preisen* (*Beauty, Thee Will I Praise*), from *Ecce Homo*, 1922-23, offset lithograph, 35.8 × 26.3 cm, Berlin

- This final image is one of the illustrations from **George Grosz's** book ***Ecce Homo*** (pronounced 'ek-ay homo') in which he saw himself continuing the **satirical tradition of William Hogarth**. It was not so much satire for either artist but a realistic reporting of the society around them.
- ***Ecce Homo*** caused a **furore in Germany** to the extent that Grosz applied for a **gun license** to defend himself. The book was a **vicious satire of post-war German life**, with politicians, capitalists, prostitutes, mutilated veterans, beggars, and drunks in various states of despair, lust, and rage. The **German government banned it** and Grosz was taken to court on the charge that **52 of the book's 100 images were pornographic**. He was found guilty and fined 6,000 marks.
- **Grosz left Germany in 1933** just before Hitler became Chancellor and travelled to **New York**. In Germany he was labelled as degenerate and his work was seized and destroyed. He was a **successful artist in America** and when he was stripped of his German citizenship in 1938 he became

an **American citizen**. In the **1950s he started to drink heavily** and decided to return to Germany in 1959. Two months later, after a heavy night of drinking he **fell down the stairs and died** aged 65.

NOTES

- Numerous plates from *Ecce Homo* were confiscated and banned. This may be why the following year he spent an extended time in Paris. He frequented and drew the Dingo American Bar which had just opened. It was an all night bar frequented by English-speaking artists and it is where Ernest Hemingway first met F. Scott Fitzgerald two weeks after the publication of *The Great Gatsby* and a few months before Grosz drew the bar.



- We have come a long way from *The Black Cat*, *The Folies-Bergère*, the *Moulin Rouge*. Through Vienna and London and on through Cabaret Voltaire in Zurich, to Rome and Strasbourg and finally the extremes of Berlin in the 1920s.
- Later cabaret evolved into night clubs and today has become a much tamer form of entertainment.