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LEFT AND RIGHT: POLITICS AND IMAGES OF MOTHERHOOD IN WEIMAR GERMANY

By Michelle Vangen

At the end of the nineteenth century, the concept of motherhood was gaining increasing importance in the German social consciousness. Entwined with theories of German nationalism and linked to contemporary population debates, politics, and concerns over women's changing social roles, the subject came to hold great political, social and cultural significance by the time of the Weimar Republic. Paralleling this growing public concern during the opening decades of the twentieth century was the burgeoning interest the subject was afforded in the visual arts. Representations of mothers and children appeared frequently in the work of artists active during the Weimar period, between 1918 and 1933. Despite displaying a great diversity of style and intent, many of these artists had in common a tendency to use the figure of the mother as a means to address a variety of issues, so that during the 1920s, it became the bearer of multiple political and social meanings that were often contradictory.

During the years of the Weimar Republic, the image of the mother was appropriated by both the political left and right. Left-leaning artists such as Otto Dix and Georg Schrimpf used the trope of the mother as a tool to engage with contemporary social and political issues, while Paula Modersohn-Becker's earlier representations of motherhood were appropriated by some on the political right to promote a nationalist cultural agenda. This discussion expands upon an issue within the Weimar discourse on which little has been written.¹

The focus on motherhood during the opening decades of the twentieth century was in part the result of an upsurge of nationalistic sentiment following Germany's unification in 1871. Entwined with this sense of nationalism was the concept of the "health of the nation," which depended in large part upon a steady production of newborns to increase the population.² The effects of industrialization as well as the increasing availability of contraceptive devices had caused Germany to experience a declining birth rate. Seen together with the high death tolls of first the Franco-Prussian War and then later World War I, this decline was viewed by many as a serious threat, a "population crisis." So deep was the concern, that attempts were made to bring motherhood under state control and to encourage women to bear multiple children.³

The issue of motherhood was also intricately intertwined with debates on women's changing social roles. By the 1920s

women had made major advances toward greater equality. Throughout the war years women had infiltrated the work force in great numbers and, with the establishment of the Weimar Republic they were given the right to vote. Inevitably, their increasing public presence called into question the traditional domestic order which placed women in the private roles of wife and mother. As many women began to advocate their belief that motherhood was a choice and not their natural purpose in life, there was widespread public reaction and debate.

During the Weimar era motherhood became highly politicized. Polarized by issues such as the population crisis and the need for welfare and child care services, political parties of all stripes appropriated the figure of the mother for their own ends. The parties on the right, believing in the need to battle against their perceived notion of the sexual "immorality" of the times, championed the image of the mother as preserver of morality and the family. For those on the left, it provided a useful tool in their battle for improved welfare services as well as in their critique of the capitalist system.⁴

Rife with political and social significance and a multiplicity of meanings, the trope of the mother proved well suited to the art being produced during the Weimar years, when the predominant artistic trend was a return to figuration after years of experimentation with abstraction. Much of this representational art has been grouped together under the blanket term *Neue Sachlichkeit* (most commonly translated as The New Objectivity), coined by the art critic and director Gustav Hartlaub for the 1925 exhibition bearing that name. He went on to divide the *Neue Sachlichkeit* into two main categories—a right-wing classical branch consisting of works devoted to timeless imagery, and a left-wing or verist branch consisting of political and socio-critical art.⁵

Clearly, several of the artists included in the first *Neue Sachlichkeit* exhibition were interested in various left-wing concerns. In their hands the trope of the mother became a political tool used to address many of the social issues that dominated the Weimar years. Otto Dix, one of the most prolific producers of images of mothers in the early twenties, is often placed within this left-wing branch. Although his specific politics are still widely debated by scholars (he never joined a political party), he was involved with a number of revolutionary art groups, including Berlin Dada with its strong



Fig. 1. Otto Dix, *Mother and Child* (1921), oil on canvas, 47" x 32". Staatliche Kunstsammlungen, Dresden.

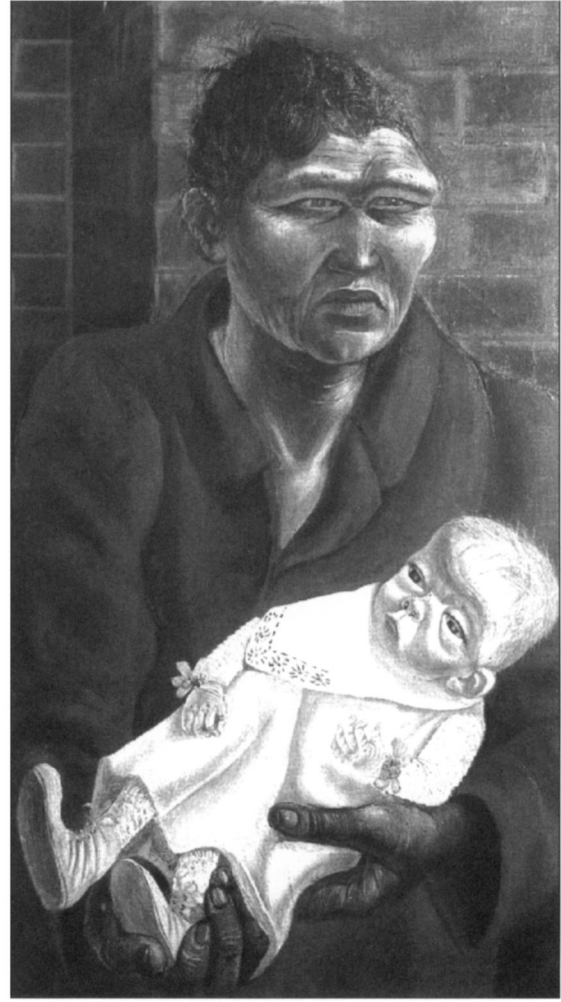


Fig. 2. Otto Dix, *Mother and Child* (1923), oil on plywood, 31 3/4" x 18". Galerie der Stadt Stuttgart.

ties to anarcho-Communism, and many of his paintings from this time deal with left-wing subject matter and were intended as critical commentaries on life in the Weimar Republic.⁶ Two paintings titled *Mother and Child* (1921; Fig. 1, and 1923; Fig. 2) can be viewed in this light.⁷ Although both works take maternity as their subject matter, the greater issue is a critical examination of the economic inequality suffered by many during the Weimar years.

The critical edge to both of these works is immediately apparent through an analysis of the type of mother Dix portrayed. Their simple clothing and the industrial settings proclaim their status as members of the poor, urban working class. Both are haggard and sickly and stare off into the distance with vacant expressions. Neither painting extols the bliss of motherhood. Rather, these mothers appear worn out by the physical hardships of working class life and exhausted by the stress of raising children in such dire circumstances.

Such portrayals were not uncommon during the years of the Republic. By the early twenties the suffering, working class mother was a standard trope frequently used by the German Communist Party (KPD) to symbolize the repression of the proletariat. Following the idea that such women were doomed

to suffer under a tyranny of childbearing (denied as they were the contraceptive devices and medical information and procedures available to women of the middle class), these images symbolized class repression and the inhumanity of capitalism. They were employed by many artists, including Käthe Kollwitz (1924: Fig. 3) and Rudolf Schlichter, to create political propaganda, often for the KPD's fight against the abortion laws that existed during the Republic.⁸

While Communist artists used images of motherhood for the straightforward political purpose of attacking capitalism, Dix's mothers were intended to draw attention to the living conditions of the urban, working class poor. The difference can be seen in their manner of representation. Artists such as Schlichter tended to create generalized images of poor mothers in non-specific settings whose power was derived chiefly through the contrast between the proletarian mother and her bourgeois oppressors. Dix, on the other hand, drew the subjects for his two paintings from actual working class women. According to one of his students, the artist preferred to base his paintings on real people, particularly those who were "marked by their lot in life."⁹ Additionally, Dix has placed them in specific settings, with run-down buildings.

Thus the two works appear as actual portrayals of the experience of being a destitute mother in one of Weimar Germany's many big cities.

Dix's intention to create social criticism rather than matter-of-fact transcriptions of reality is made evident by his characteristic use of exaggeration to draw attention to these mothers' plight. In both works the figures are ghastly, with unnatural coloring, furrowed skin, protruding veins, and shriveled bodies. The artist's exaggeration of detail causes every physical defect and sign of malnutrition and poverty to command the viewer's attention. Dix also has altered the physical characteristics of his figures somewhat to emphasize particular qualities. An initial pencil sketch for the 1921 *Mother and Child* shows a short, squat woman, obviously pregnant and exhausted. In the final painting, however, Dix lengthened the woman's body, giving her a more painfully malnourished look, and added a child on top of her pregnant belly, thus rendering her situation even more desperate. In these works Dix used the trope of the mother as social criticism: the exhausted, downtrodden mother serves to symbolize the poor urban working class and the terrible conditions of their life.

Georg Schrimpf, whose art appears to have been aimed more at creating romantic, timeless imagery than at directly engaging with politics, is often placed within the right wing or classical branch of the *Neue Sachlichkeit*. Still, Schrimpf was a member of the German Communist Party and one of the founders of the Action Committee, a group of revolutionary artists established in Munich in 1919.¹⁰ Much of his post-1919 work appears to engage the contemporary political and social theory of Gustav Landauer, whose *Call to Socialism*, first printed in 1911 and republished in 1919, called for a pacifist revolution through spiritual and economic renewal, for society to escape the evils of modern capitalism and to attain the state of an agrarian utopia.¹¹ Many of Schrimpf's works of the twenties and thirties repeat the mother-and-child motif, intended to symbolize the peace and contentment possible in Landauer's vision of rural working class bliss.

Schrimpf's depictions of motherhood, as seen in *Midday Rest* (1922; Fig. 4) are idyllic. A mother and child lie in a loving embrace, sleeping peacefully in a serene, idealized landscape. From the tranquil figures and napping dog to the sunny skies and meandering stream, the work exudes a sense of calm and contentment. Humanity and nature coexist in harmony reflecting an agrarian utopia founded in part upon Landauer's theories.¹² This becomes more apparent through the emphasis on the issue of class. The mother in *Midday Rest* wears a simple peasant dress and headscarf. Such attributes are readily apparent in many of Schrimpf's mother-and-child images from the twenties, which sometimes include barns and other rural buildings in the background.¹³

Analyzed in the context of Germany's increasing urbanization, works such as *Midday Rest* can be seen as illustrating the possibility of an alternative Germany, one favoring agriculture and rural living over industry and urban life. Using the trope of the mother to symbolize the bliss of an agrarian utopia, Schrimpf did not draw upon actual experiences of maternity as Dix did in his paintings. Rather, he developed a type of mother and child—



Fig. 3. Käthe Kollwitz, *Down with the Abortion Paragraph* (1924), lithograph poster made for the German Communist Party.

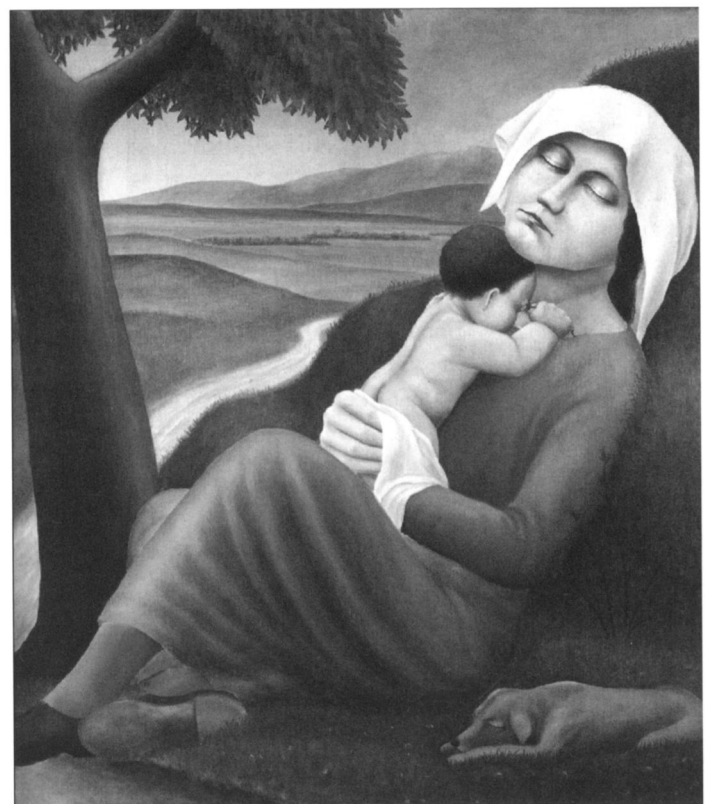


Fig. 4. Georg Schrimpf, *Midday Rest* (1922), oil on canvas, 24" x 21 3/4". Kunstmuseum im Ehrenfeld, Düsseldorf.

characterized by plump, healthy bodies, idealized features, sweet expressions, and an air of contentment—whose appearance varies little throughout his work. As artists such as Dix and Schrimpf explored the political and social potential of the figure

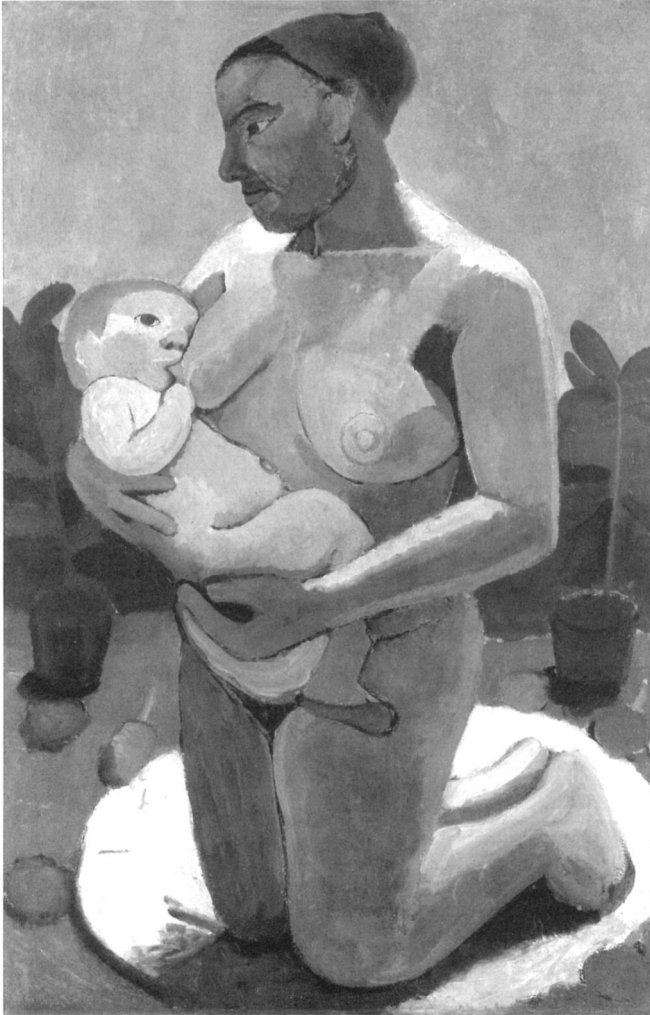


Fig. 5. Paula Modersohn-Becker, *Kneeling Mother with Child at Her Breast* (1906), on canvas, 44 1/2" x 29". Nationalgalerie Berlin.

of the mother, art critics and collectors also became interested in the subject. The Weimar years saw a renewed interest in earlier representations of motherhood, which critics then reexamined within a contemporary context in an attempt to imbue them with new cultural meanings. One artist whose work was reinterpreted in this manner was Paula Modersohn-Becker (1876-1907).

Modersohn-Becker, a member of the artists' colony at Worpswede, died at a young age, and her art appears to have received little critical response until the 1920s. Ironically, Modersohn-Becker was first known for her writing rather than as a painter—her letters and journals were published posthumously, in 1917, in book form.¹⁴ Their immense popularity was partly responsible for the renewed interest in her art. By the midyears of the Weimar Republic, Modersohn-Becker's work had become quite well known. She was acknowledged as one of Germany's pioneering modernists, and her work was promoted by important art dealers such as J.B. Neumann and Alfred Flechtheim.

Throughout her brief career Modersohn-Becker was a prolific producer of images of mothers and children, and it was these representations that were most frequently singled out for examination during the Weimar years.¹⁵ Walter Müller-

Wulckow, in the introduction to his 1927 catalogue of Modersohn-Becker's work, wrote that, although the artist's subjects ranged from still lifes to landscapes, her true power lay in her depictions of people, particularly women and children. It was these works that offered the viewer the most intense expression of the artist's psychological richness.¹⁶

Some critics attempted to read Modersohn-Becker's mother and child images within the context of the contemporary debates on motherhood. Specifically, much of these writings aligned her and her work with the belief that motherhood was women's natural role and highest purpose in life.¹⁷ Her paintings, they wrote, revealed "the fervor of motherly love" and expressed a "deep womanly quality."¹⁸ Critics tended to dwell upon what they saw as Modersohn-Becker's fascination with motherhood and her tragic death in childbirth, letting such biographical information color their readings of her work.¹⁹ The artist, thus, "fulfilled her fate as a woman when she gave birth to her daughter," and her work possessed "womanly-motherly" qualities.²⁰

The most extreme reinterpretation of Modersohn-Becker's work at this time, however, had little to do with the issue of motherhood but, rather, was the result of the nationalist cultural theories of the entrepreneur and art enthusiast Ludwig Roselius,²¹ whose interest in art stemmed in part from his personal cultural vision. An extreme nationalist and later a Nazi sympathizer, he believed in the superiority of the Germanic civilization and culture.²² In the wake of Germany's humiliating defeat in 1918, it became Roselius' lifelong goal to bring about a renewal of the German people and to reignite their sense of cultural and spiritual superiority. In particular, he wished to reinvigorate the Nordic artistic tradition and to initiate a renaissance of "authentic" German culture, one free from foreign corruption. Toward this goal, he engaged in a major architectural and cultural project in the city of Bremen during the 1920s. He purchased all of the buildings along the medieval Böttcherstrasse, turning many into artist workshops and museums intended to display his collections of German art and artifacts. The street was converted into a cultural center and propaganda set piece intended to acquaint the public with his nationalistic cultural vision.²³

Among the museums on the Böttcherstrasse was the Paula Becker-Modersohn Haus, which opened in June of 1927. According to recent accounts, Roselius began collecting Modersohn-Becker's work around 1920.²⁴ Most likely he was initially drawn to the artist for her involvement with the Worpswede artists' colony and her depictions of the north German peasantry. He may have been influenced by Bernhard Hoetger, an expressionist sculptor and architect who collaborated with Roselius on the Böttcherstrasse project and who had been a personal friend of the late artist. The museum promoted Modersohn-Becker as the creator of a new kind of art. Roselius praised her stylistic innovations, particularly her use of simplicity to create monumental imagery. While other critics of the time also focused on Modersohn-Becker's stylistic achievements, calling her one of Germany's pioneering modernists, Roselius had different interests in line with his nationalistic intentions. Through a series of public talks and publications, he held up Modersohn-Becker as an example of a

true Nordic artist, one whose work represented the beginning of a new and superior Germanic artistic tradition.²⁵ His message of the dawn of a new era of German art was further conveyed through the design of the museum itself. From its cast-iron railings to its decorative brickwork, the building was covered in disks representative of the sun whose light was meant to symbolize the cultural renaissance of Germany.

Within this context, Modersohn-Becker's images of mothers, among the best-known of her works at this time (and already linked to a conservative agenda) took on new meaning. Although Roselius himself never singled these works out for discussion, he owned several of the artist's most innovative representations of motherhood, including *Reclining Mother and Child* of 1906 (Pl. 1) and *Kneeling Mother with Child at Her Breast* (1907; Pl. 10 and Fig. 5).²⁶

Kneeling Mother and Child lent itself particularly well to reinterpretation according to Roselius's cultural theories. Although not a direct reference to the German people, the innovative painting could be read as an example of a new direction in German art. With its lack of detail, limited use of modeling, and flat planes of color, the painting stylistically broke free from past artistic traditions. More importantly, Modersohn-Becker's manner of depicting motherhood was itself highly unconventional at the time she created the work. Unlike a more traditional painting of the subject, such as Fritz Mackensen's *Madonna of the Moors* of 1892 (See p. 9, Fig. 10) with its peasant mother and child posed in a manner reminiscent of the Virgin and Child, Modersohn-Becker's painting presents figures who are blatantly naked, entirely lacking in Christian significance, and possess a more anonymous, timeless quality. Regardless of what the artist herself had originally intended with such works, in Roselius's hands her images of mothers became powerful symbols of a new direction in Nordic art, signifying the reinvigoration of the Germanic cultural tradition.

The very fact that Modersohn-Becker's representations of motherhood were used as propaganda to promote nationalism while those of Dix and Schrimpf functioned as a form of leftist social commentary is indicative of the political, social, and cultural significance these images came to acquire during the years of the Weimar Republic. As artists and critics on the political left and right actively explored the potential of the subject in visual culture, it became the bearer of a multiplicity of meanings. The trend continued into the National Socialist era, where Nazi art abounded with images of buxom, blond-haired, blue-eyed mothers and their children as symbols of Aryan racial superiority. Ironically, by 1935 Modersohn-Becker's mothers, once championed as examples of a new Nordic art, were derided as lacking a "sensitive, maternal-womanly quality"²⁷ and were lowered to the status of "degenerate" art, thus exemplifying the constant reinterpretation of representations of motherhood. •

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Notes

1. The most thorough examination of the trope of the mother in Weimar art can be found in Marsha Meskimmon, *We Weren't Modern Enough: Women Artists and the Limits of German Modernism* (Berkeley: Univ. of California Press, 1999), 75-119. Meskimmon's discussion, however, focuses on women artists and thus ignores representations of motherhood by male artists of the day.
2. According to Cornelia Osborne "At this time national fertility became the yardstick by which the Wilhelmine authorities measured national health and vitality." Cornelia Osborne, *The Politics of the Body in Weimar Germany: Women's Reproductive Rights and Duties* (Ann Arbor: Univ. of Michigan Press, 1992), xii.
3. It is important to note that during the Weimar era, quality, not just quantity, was emphasized in government population policies, compared with earlier Wilhelmine policies, which were aimed at increasing the birth rate.
4. Such a division into left- vs. right-wing attitudes is, of course, greatly simplified. In some instances, approaches to the concept of motherhood varied within individual political parties, and at times attitudes on the left and right might even converge.
5. See G. F. Hartlaub, "Zum Geleit," *Neue Sachlichkeit: Deutsche Malerei seit dem Expressionismus* (Mannheim: Städtische Kunsthalle, 1925); trans. and quoted in Rose-Carol Washton Long, ed., *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism* (Berkeley and Los Angeles: Univ. of California Press, 1993): 290-92. The term *Neue Sachlichkeit* remains a source of scholarly contention, as does Hartlaub's classification of artists and their work. Some Marxist scholars have associated *Neue Sachlichkeit* art with the acceptance of a ruthless capitalism as well as the rise of fascism in the thirties. One of the most thorough discussions can be found in Dennis Crockett, *German Post-Expressionism: The Art of the Great Disorder 1918-1924* (University Park: Pennsylvania State Univ. Press, 1999), 1-6.
6. Beginning with Hartlaub, Dix has been considered a leading member of the left wing branch of the *Neue Sachlichkeit*. The problem that so many scholars have grappled with, then, is not Dix's classification as a verist, but rather how his work relates to party politics. His lack of membership in the Communist party as well as his professed disdain for party politics have led scholars such as Linda McGreevy, in *The Life and Works of Otto Dix: German Critical Realist* (Ann Arbor, MI: UMI Research Press, 1981) to discuss Dix as a "critical realist" whose work reveals an ethical—not a political—outrage. This stands in contrast to the image of Dix as a politically radical artist. Further complicating the issue is Dix's somewhat conservative approach to the craft of painting during the twenties. See Frank Whitford, "The Revolutionary Reactionary," in *Otto Dix: 1891-1969* (London: Tate Gallery Publications, 1992), 11-23.
7. Scholarly interpretations of these two works differ in regard to political vs. sociocritical intent. A discussion of the 1921 *Mother and Child* in the Tate Gallery catalogue for the 1992 Dix retrospective presents the painting as a "biting political statement"; see *Otto Dix: 1891-1969*, 106. Brigitte Reinhardt describes the 1923 *Mother and Child* as realistically characterizing the situation of the socially disadvantaged, in her, "Dix—A Painter of Facts," in *Otto Dix: Bestandskatalog/Inventory Catalogue* (Stuttgart: Galerie der Stadt Stuttgart, 1989), 36.
8. Atina Grossman, "Abortion and Economic Crisis: The 1931 Campaign against Paragraph 218 in Germany," *New German Critique* 14 (Spring, 1978): 119-37; Meskimmon, *We Weren't Modern Enough*, 106-112; Osborne, *The Politics of the Body in Weimar Germany*, 156-201.
9. *Otto Dix: 1891-1969*, 106.
10. Schrimpf's interest in alternative modes of living and a new social order led to his involvement with the Life Reform Movement, centered in Ascona, Switzerland, and to his membership in groups

such as the anarchist Gruppe Tat and the Action Committee. It is through these activities that he would have become aware of Landauer's theories. See Crockett, *German Post-Expressionism*, 98-104; and Ulrich Gerster, "Kontinuität und Bruch. Georg Schrimpf zwischen Räterepublik und NS-Herrschaft," *Zeitschrift für Kunstgeschichte* 63 (2000): 532-35.

11. For more on Landauer, see Eugene Lunn, *Prophet of Community: The Romantic Socialism of Gustav Landauer* (Berkeley and Los Angeles: Univ. of California Press, 1973).
12. A recent interpretation reads the painting as showing the impossibility of the unity of man and nature, i.e., the formal separation of the monolithic form of the woman from the miniaturized landscape setting reveals that the idyllic harmony of man with nature is a construction and is no longer possible. See Gerster, "Kontinuität und Bruch," 540-41.
13. That more apparent markers of class appeared in Schrimpf's work of the twenties may reflect a shift from a more general desire for social change to one more firmly grounded in Landauer's concept of an agrarian utopia. His *Maria's Dream/The Miracle* (1917) depicts a naked woman and child in a generalized tropical paradise, while *Woman and Children with a Bird* (1922) portrays a peasant family, as indicated by the clothing and rural setting.
14. Excerpts from Modersohn-Becker's letters and journals were initially published in the periodical *Die Güldenammer*, appearing in five different issues between January and May of 1913. They were published in book form beginning in 1917, with the expanded and definitive edition, edited by Sophie Dorothea Gallwitz, appearing in 1920. The 1920 edition became a bestseller and went through numerous printings during the following decade.

15. Gillian Perry, *Paula Modersohn-Becker: Her Life and Work* (New York and London: Harper & Row, 1979), 62.

16. Walter Müller-Wulckow, *Die Paula Becker-Modersohn-Sammlung des Ludwig Roselius in der Böttcherstrasse in Bremen* (Bremen: Angelsen-Verlag, 1927), 17.

17. This may have been in part due to the publication and subsequent popularity of Modersohn-Becker's letters and journals. Adina Lerner has argued in her thesis "Profiting from the Legacy of Paula Modersohn-Becker: the Paula Becker-Modersohn Haus on the Böttcherstrasse" (MA thesis, Univ. of Michigan, 1990) that the first few published versions of Modersohn-Becker's letters and journals were highly abridged and carefully edited in order to present an image of Modersohn-Becker as a patriotic and dutiful wife and mother. According to Lerner, in a time when traditional notions of motherhood were under attack, the conservative editor of the letters and journals, Sophie Dorothea Gallwitz, purposefully shaped Modersohn-Becker's writings to focus on her thoughts about children and her longing for motherhood, and deleted references to her marital troubles in order to create a personality who reflected the "proper" role of a young German woman. As the letters and journals were responsible for the interest Modersohn-Becker's art received during the twenties, it is not surprising that art critics presented a similar image of Modersohn-Becker as a more traditional woman who lovingly created images of mothers and children.

18. "The fervor of motherly love" was used by Müller-Wulckow in his introduction to the 1927 Böttcherstrasse catalogue, and "deep womanly quality" was used by Oscar Schürer in "Paula Modersohn-Becker," *Der Cicerone* (1923).

19. Schürer even opened his article on Modersohn-Becker with a few comments on her death in childbirth.

20. Müller-Wulckow, *Die Paula Becker-Modersohn-Sammlung*, 18; Ludwig Justi, *Von Corinth bis Klee* (Berlin: Verlag von Julius Bard, 1931), 96.

21. The wealthy Roselius, founder of Kaffee Hag, developed the first patented process for decaffeinating coffee.

22. Although not a member of the National Socialist Party; Roselius openly supported its leader, Adolf Hitler, and its nationalist agenda.

23. The Böttcherstrasse project also served Roselius's international business interests—his Kaffee Hag headquarters as well as a branch of the German-American Bank were located on the street. See Susan Henderson, "Böttcherstrasse: The Corporatist Vision of Ludwig Roselius and Bernhard Hoetger," *The Journal of Decorative and Propaganda Arts* 20 (1994): 165-81.

24. It is not known exactly when Roselius started collecting Modersohn-Becker's work, though 1920 is the date suggested by Maria Anczykowski in her essay "Ludwig Roselius, das Paula-Becker-Modersohn Haus und seine Sammlung," in *Paula Modersohn-Becker in Bremen: Die Gemälde aus den Sammlungen der Kunsthalle Bremen, der Paula-Modersohn-Becker Stiftung, und der Kunstsammlung Böttcherstrasse* (Bremen: Paula Modersohn-Becker Stiftung, 1996), 20-29.

25. See Ludwig Roselius, "Rede zur Einweihung des Paula-Becker-Modersohn-Hauses," in *Reden und Schriften zur Böttcherstrasse in Bremen* (Bremen: Verlag G.A. v. Halem, 1932), 41-53.

26. Roselius financed several publications on the Paula Becker-Modersohn Haus, written by Walter Müller-Wulckow, who discussed Modersohn-Becker and her work as maternal and essentially feminine. Installation photographs reveal that the exhibition layout also focused attention on her representations of mothers and children. Works such as *Kneeling Mother and Child* and *Self-Portrait on Her 6th Wedding Day* (which Müller-Wulckow interpreted as revealing the artist's longing for motherhood) were isolated in niches and lit dramatically by overhead lighting.

27. *Das Schwarze Korps*, (21 August, 1935).

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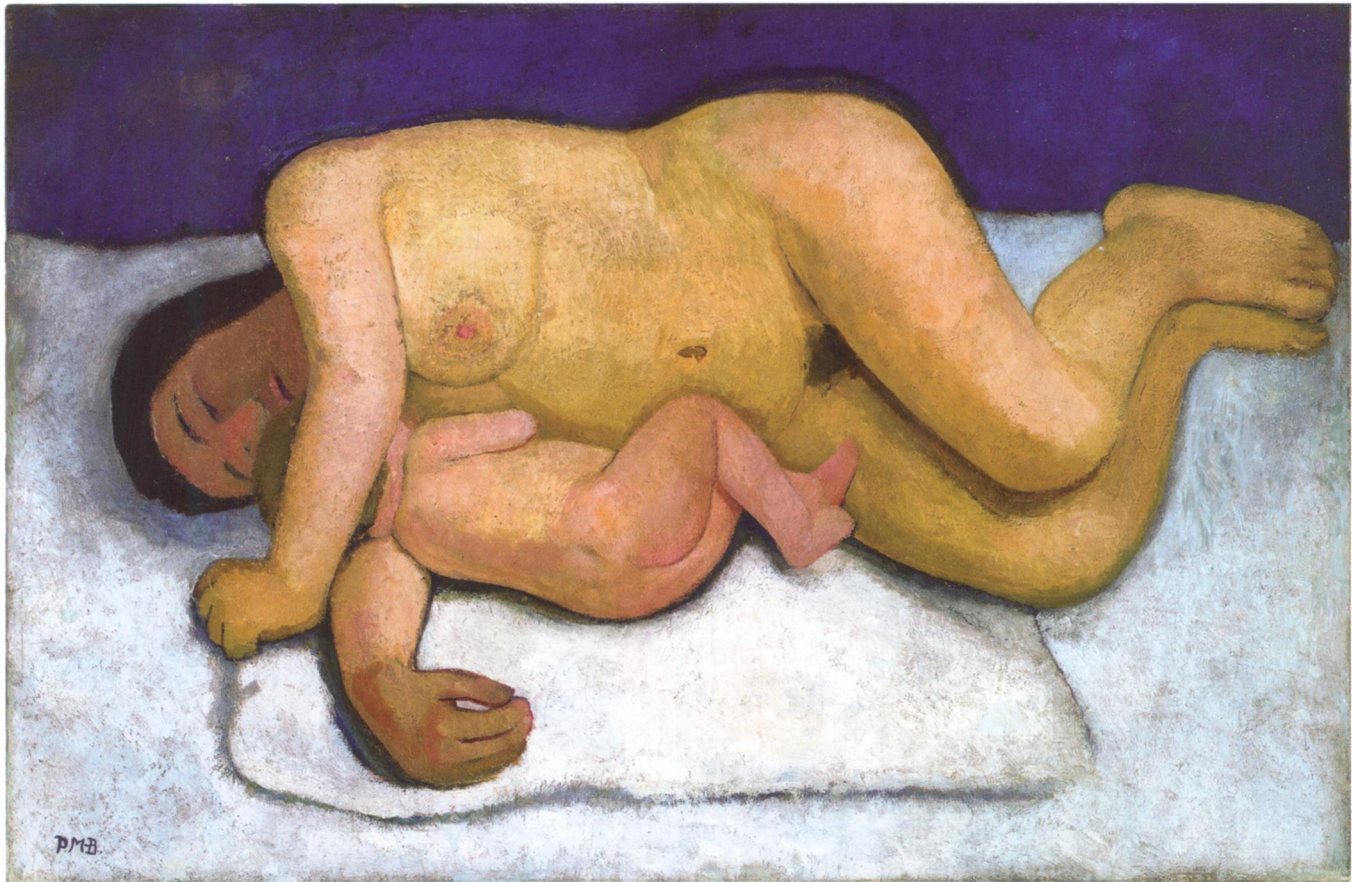
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Pl. 1. Paula Modersohn-Becker, *Reclining Mother and Child Nude* (1906), on canvas, 32 5/8" x 49".
Kunstsammlungen Böttcherstrasse/Paula Modersohn-Becker Museum, Bremen.



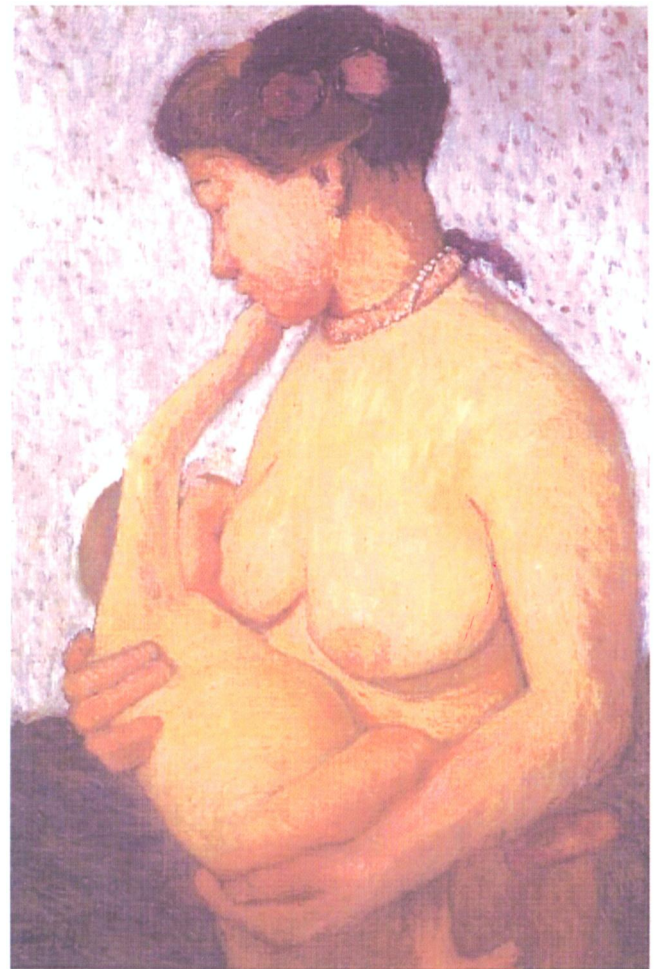
Pl. 1A. Paula Modersohn-Becker, detail (shoulder) of
Reclining Mother and Child Nude (1906).



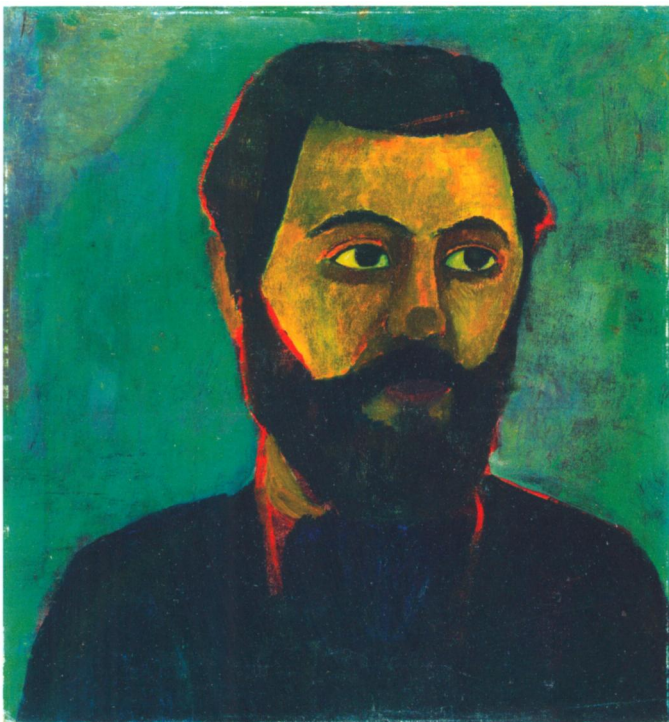
Pl. 2. Paula Modersohn-Becker,
Three Boys Bathing in the Canal (1901),
on cardboard, 21 1/3" x 15 1/2".
Private collection.



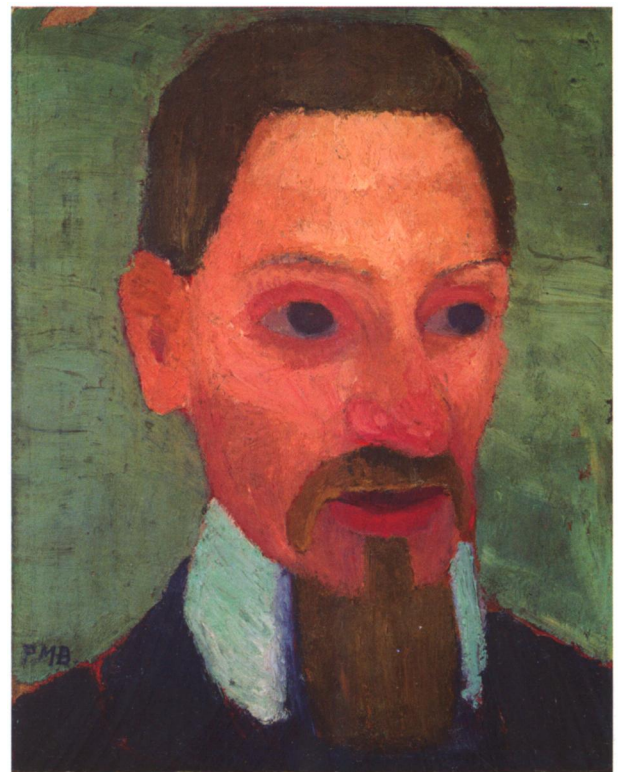
Pl. 10. Paula Modersohn-Becker, *Kneeling Mother with Child at Her Breast* (1906), on canvas, 44 1/2" x 29". Nationalgalerie Berlin.



Pl. 11. Paula Modersohn-Becker, *Mother with Child at Her Breast, Half Nude* (1906), on cardboard, 29 1/3" x 20 1/2". Von der Heydt Museum, Wuppertal.



Pl. 12. Paula Modersohn-Becker, *Portrait of Werner Sombart* (1906), on canvas, 19 1/2" x 18". Kunsthalle Bremen.



Pl. 13. Paula Modersohn-Becker, *Portrait of Rainer Maria Rilke* (1906), on cardboard, 12 3/4" x 10". Private collection.