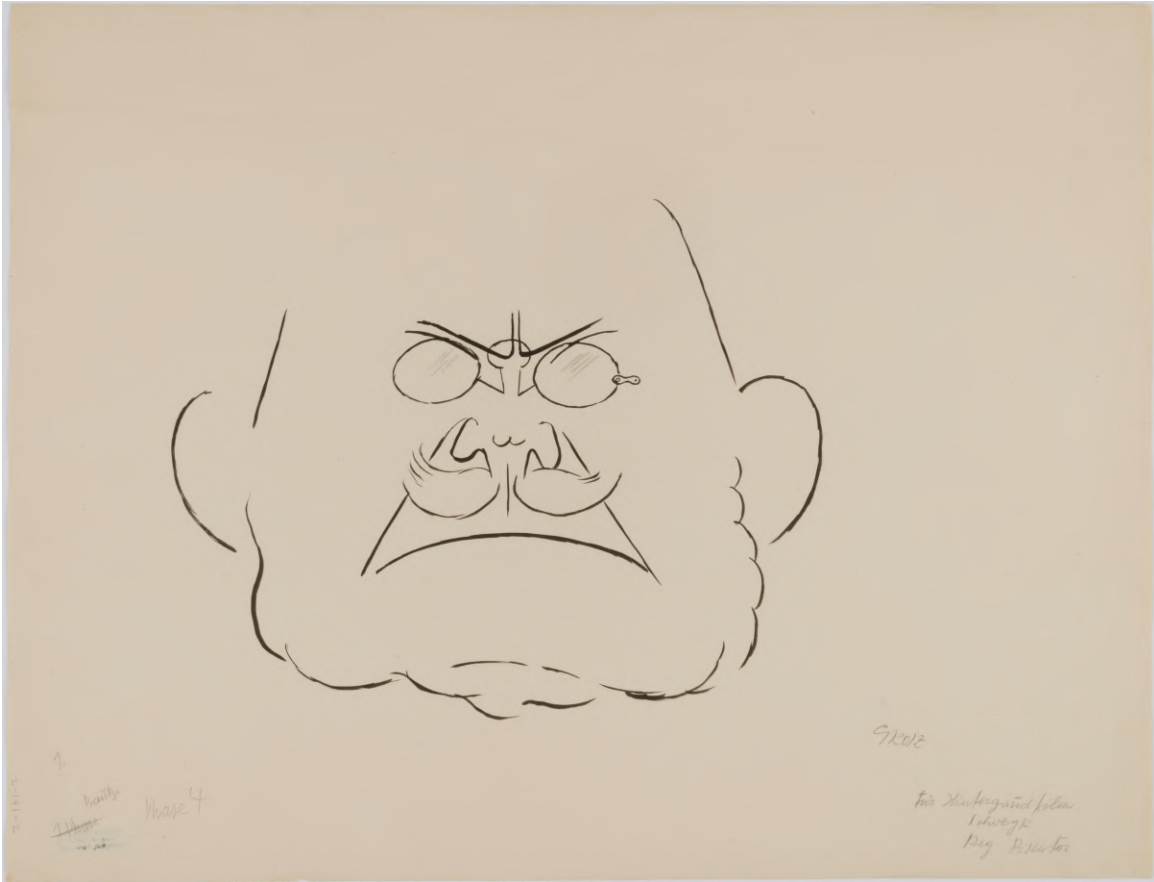


Akim Monet Fine Arts, LLC



George GROSZ (1893 - 1959)

Oberarzt Dr. Bautze
Chief Physician Dr. Bautze

"Phase 4" drawing for the background projection for Schwejk

Brush, reed pen, pen and ink, and chalk

18 1/8 x 23 3/8 in (46 x 59,3 cm)

1927

Signed "Grosz" lower right and widely annotated

Stamped on the reverse "GEORGE GROSZ NACHLASS" and numbered 2-141-2

PROVENANCE

The Estate of George Grosz

LITERATURE

Ralph Jentsch, Enrico Crispolti, Philippe Dagen, "George Grosz Berlin-New York," Skira Editore, Milano, 2007, number 197, p. 157, illustrated in color

EXHIBITED

George Grosz Berlin-New York, May 9 – July 15, 2007, Villa Medici, Rome
Of Mice and Men, Fall 2020, Popcorn Gallery Akim Monet Fine Arts, Los Angeles
Aktivismus, Summer 2022, The Lone Star Gallery Akim Monet Fine Arts, Dallas

AUTHENTICATION

This work will be included in the forthcoming catalogue raisonné of works on paper by George Grosz in preparation by Ralph Jentsch, managing director of the George Grosz Estate.

NOTES

The satirical novel *The Good Soldier Schweik* (also spelled Schwejk or Švejk) by Jaroslav Hašek (1883-1923) is one of the greatest antiwar books of all time. In the story Hašek detailed the life and times of his fictional character, the rotund and mild-mannered Joseph Schweik, who is inducted into the army of the Austro-Hungarian Empire to fight against the Allied Powers in World War I (1914-1918). An enthusiastic patriot, Schweik is also a lumbering idiot who, in his zealotry to carry out the orders of his superiors, succeeds only in creating havoc. But one is never certain if Schweik's ineptness reveals his true nature or if it is clever posturing as a means of self-preservation. Whatever the case, his foul-ups keep him from reaching the war's blood-spattered frontline, until the story's ending, when he finally arrives at the front but disappears without a trace while on patrol.

A colorful character, as a young man Hašek was an anarchist militant before he became completely engrossed in his writing. At the outbreak of WWI the wild bohemian, writer, and radical anarchist found himself inducted into the army of the Austro-Hungarian Empire and sent to the frontline trenches to fight against the Allied Powers; it is not hard to see that *The Good Soldier* story was to some degree autobiographical. While he had already invented his Schweik character and had previously written stories about him, it was during the travails of war that Hašek began to "flesh out" the character; transforming him into a good-natured buffoon that became a menace to the forces of militarism.

In 1928 Erwin Piscator (1893-1966), the German Marxist director and producer of political theater during the years of the Weimar Republic, developed a landmark stage play adaptation of *The Good Soldier Schweik* that he presented at the Theater am Nollendorfplatz in Berlin.

Piscator commissioned prominent playwright Hans Reimann (1889-1969) to write the play's script, and Bertolt Brecht assisted in writing the adaptation. Edmund Meisel (1894-1930) who just three years earlier had scored the music for Sergei Eisenstein's *The Battleship Potemkin*, was commissioned to compose the music. The character of Schweik was played by the famed actor Max Pallenberg.

George Grosz created the stage backgrounds for the play, making hundreds of pen and ink drawings for the production. His drawings were made into an animated film that was back-projected onto the stage to coincide with the play's action – a groundbreaking theatrical technique common to Piscator's productions.

Source: Mark Vallen <http://art-for-a-change.com/blog/2010/02/the-good-soldier-schweik.html>

The present work was presented in "Phase 4" of the background projection for Erwin Piscator's 1928 stage play adaptation of *The Good Soldier Schweik*.



GR012

Für Hintergrundfilm
Schweyk
Reg. Piscator



George GROSZ (1893 - 1959)

"George Grosz gave a fantastic testimony of Berlin life during a terrible period, divided between fascism and communism. He was active in the communist party but had an anarchist's fascination for the characters of underground life. Military figures, prostitutes and violence abound, and fascinate the viewer [...] this meant he instinctively rooted his art in the common people. It also explains, I think, why caricature and graphic design in magazines and newspapers held such an appeal for him."

*Quote of Mario Vargas Llosa
'You nourish yourself with everything you hate', George Grosz, in TATE ETC. Magazine (Spring 2007)*