

ART IS...  
**THE PERMANENT  
REVOLUTION**

A Film By  
**Manfred Kirchheimer**

82 minutes, color & b/w, digital, English, 2012



**FIRST RUN FEATURES**

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## Synopsis

The anger and outrage captured by graphic artists have defined revolutions through the centuries. Printmakers have depicted the human condition in all its glories and struggles so powerfully that perceptions, attitudes and politics have been dramatically influenced. And the value and impact of this art is even more important today.

In the new documentary, *Art Is...The Permanent Revolution*, three contemporary American artists and a master printer help explain the dynamic sequences of social reality and protest. Among the wide range of 60 artists on display are Rembrandt, Goya, Daumier, Kollwitz, Dix, Masereel, Grosz, Gropper, and Picasso. While their stirring graphics sweep by, the making of an etching, a woodcut and a lithograph unfolds before our eyes, as the contemporary artists join their illustrious predecessors in creating art of social engagement.

## Filmmaker Bio

Manfred (Manny) Kirchheimer is an award-winning filmmaker listed in *Who's Who in America* and *The Encyclopedia of the Documentary Film*. Born in 1931 in Germany, he came to the US in 1936 when his family fled the Nazis. He studied film at Hans Richter's Institute of Film Techniques of the City College and spent 24 years in the NY film industry as an editor, director, and cameraman, editing over 300 films for the documentary departments of American television networks, with subjects ranging from cultural programming such as *Leonard Bernstein in Venice*, for CBS to biography for Time-Life Films as in *Krushchev Remembers*.

Kirchheimer's own films explore various aspects of urban life, whether it is the city's architectural environment or its graffiti or the docking of an ocean liner (*Colossus on the River*, 1963). *Haiku* (1965), made in collaboration with Leo Hurwitz, captures a set of dances by choreographer, Jane Dudley. *Leroy Douglas* (1967) concerns the reaction of fellow workers in New York's garment district to the death in Vietnam of a young black colleague. *Claw* (1968), a fable in the guise of a documentary, argues that styles of contemporary urban development subordinate human values to economic ones. *Claw* was chosen to launch the Museum of Modern Art's landmark exhibit, "The Machine as Seen at the End of the Mechanical Age." *Short Circuit* (1973), a semi-documentary, made at the height of the Black Power movement, examines the reaction of a white middle class male with liberal politics to the encroachment into his Manhattan neighborhood of a black population and culture. *Bridge High* (1975) is a choreographed paean in black and white to a suspension bridge.

*Stations of the Elevated* (1980) and *We Were So Beloved* (1986) are Kirchheimer's most celebrated films. *Stations*, featured at the New York Film Festival, is a lyrical documentary that follows elevated subway trains that are illicitly painted by slum youths. In *We Were So Beloved*, which premiered at the Berlin Film Festival, Kirchheimer probes the experiences and attitudes of Jewish refugees and survivors from Nazi Germany, who had created a community in northern Manhattan's Washington Heights. *Tall: The American Skyscraper and Louis Sullivan* (2004), is a lyrical documentary that tells the history of the development of the early skyscraper in Chicago and New York, and its first great architect. Its central conflict is the clash between adherence to principle and expedient compromise. It had its premiere during the opening week of the redesigned Museum of Modern Art in New York.

Kirchheimer, who is also a film teacher, has spelled out some of his filmmaking theories in a series of papers including "Truth Without Verité," "The Dangers of Improvement (in oral history films and videos)," "Beyond the Clichés of the Holocaust," "The Ear Has Its Reasons," "Unadvertised Side Effects (of the new film technology)," "A Word is Worth a Thousand Pictures" and "The Soul of Structure."

## **Filmography, Independent Films**

**ART IS. . .THE PERMANENT REVOLUTION** (2012. Prints and protest)

**SPRAYMASTERS** (2008. Graffiti writers turned artists reveal all)

**TALL: *The American Skyscraper & Louis Sullivan*** (2004)

**WE WERE SO BELOVED** (1986. German Jewish refugees confront their past)

**STATIONS OF THE ELEVATED** (1980. Graffiti-covered trains cross America)

**BRIDGE HIGH** (1975. Evocations of a suspension bridge)

**SHORT CIRCUIT** (1973. The coming black revolution)

**CLAW** (1968. Destruction of the humanistic city)

**LEROY DOUGLAS** (1967. News of the Vietnam death of a black son)

**HAIKU** (1965. With Leo Hurwitz. Jane Dudley's choreography)

**COLOSSUS ON THE RIVER** (1965. Docking an ocean liner)

**OTHER FILMS** (Partial listing. Most have won awards.)

CHINA UNEARTHED: Archeological finds in China (camera)

IN SEARCH OF HART CRANE (Nat'l Edu. TV [NET]; Hurwitz; camera, ass. prod'r.) OPEN

SPACES IN THE METROPOLIS (NET; Geo. Stoney Associates, editor)

THE SUN AND RICHARD LIPPOLD (NET; Hurwitz; camera, associate producer)

ALL IN THE SAME BOAT (Teachers Union; director, editor)

"THE GUGGENHEIM MUSEUM" (Treatment, in assn. with Frank Lloyd Wright) EISENSTEIN: QUE

VIVA MEXICO Study Films (Jay Leyda; Mus. of Modern Art)

FIVE BRITISH SCULPTORS (Forma Associates; editor, writer)

LIGHT (Amer. Federation of Arts; Roemer-Young; director, camera, editor) MARKED FOR

FAILURE: Black children in Harlem schools (NET; camera)

LEONARD BERNSTEIN IN VENICE (CBS; editor)

KRUSHCHEV REMEMBERS (Time-Life; editor) ESSAY ON DEATH (NET; Hurwitz; camera)

THE OPEN HEART (CBS; editor, writer) THE SOVIET WOMAN (ABC; editor)

THIS ISLAND (Detroit Institute of Art; Leo Hurwitz; camera)

CEZANNE: STILL LIFE WITH APPLES (Amer. Federation of Arts; Hurwitz, camera)

Also: Films for the Dept. of Labor, NBC, 20th Century Fox, Leacock-Pennebaker-Drew

## **Credits**

**Director, Editor, Sound**

Manfred Kirchheimer

**Producer**

Manfred Kirchheimer

**Camera**

Zachary Alspaugh, Peter Rinaldi, Taiki  
Sugioka

**Participants (cast)**

Sigmund Abeles, Ann Chernow, Paul  
Marcus, James Reed

**Narrator**

Deborah Schneer **Sound**

**mixer**

Dominick Tavella **Art**

**and artists**

Various

**Music**

Various

**Production**

Streetwise Films

## Artwork Listing

Artist's name	Title	Date	Medium
<b>Section A, 0-10 minutes</b>			
<b>FEININGER</b>	<i>The train bridge</i>	1919	woodcut
<b>NOLDE</b>	<i>Hamburg, inner port</i>	1910	etching
<b>DAUMIER</b>	<i>Third-class carriage</i>	c. 1863	drawing
<b>PIRANESI</b>	<i>Ponte Ferrato</i>	1752-6	etching
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut
<b>JANSEN</b>	<i>Eight o'clock</i>	1920	woodcut
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut
<b>VALLOTTON</b>	<i>The age of paper</i>	1898	woodcut
<b>GROSZ</b>	<i>Germans</i>	1922	drawing
<b>VALLOTTON</b>	<i>Military music</i>	1896	woodcut
<b>FITZPATRICK</b>	<i>Fellow diplomats</i>	1938	drawing
<b>DAUMIER</b>	<i>Troop departure</i>	1859	lithograph
<b>DAUMIER</b>	<i>This band of armed men</i>	1848	lithograph
<b>HEARTFIELD</b>	<i>"Magazin für Alle" #8</i>	1929	photo collage
<b>VALLOTTON</b>	<i>Military music</i>	1896	woodcut
<b>GROSZ</b>	<i>Pimps of death</i>	1920	lithograph
<b>MASEREEL</b>	<i>My Book of Hours</i>	1919	woodcut
<b>MASEREEL</b>	<i>The rear</i>	1924	drawing
<b>DÜRER SCHOOL</b>	<i>Pieta (2)</i>	c.1510	woodcut
<b>ABELES</b>	<i>Helicopters with kids (2)</i>	1967	etching
<b>MARCUS</b>	<i>Capital dunking</i>	2008	etching
<b>GAUGHIN</b>	<i>Interior of a hut</i>	1899	woodcut
<b>MUNCH</b>	<i>The kiss</i>	1902	woodcut
<b>MASEREEL</b>	<i>The parvenu (4)</i>	1922-3	woodcut
<b>MASEREEL</b>	<i>Smoke (4)</i>	1920	woodcut
<b>GROSZ</b>	<i>Ants II</i>	1920	drawing
<b>GROSZ</b>	<i>From "The 3 Soldiers"</i>	1930	drawing
<b>DAUMIER</b>	<i>All men are brothers (2)</i>	c.1865	lithograph
<b>GROSZ</b>	<i>"I want to exterminate everything around me that keeps me from being master"</i>	c.1922	lithograph
<b>DAUMIER</b>	<i>All men are brothers</i>	c.1865	lithograph

<b>GROSZ</b>	<i>"I want to exterminate everything around me that keeps me from being master"</i>	c. 1922	lithograph
<b>DAUMIER</b>	<i>All men are brothers</i>	c.1865	lithograph
<b>CHERNOW</b>	<i>Star &amp; stripes</i>	2003	lithograph
<b>CHERNOW</b>	<i>Diva</i>	2006	lithograph
<b>MANET</b>	<i>The execution of Maximilian (2)</i>	1871	drawing
<b>MANET</b>	<i>Civil war</i>	1871	drawing
<b>POSADA</b>	<i>Dos maderistas fusillados</i>	c.1910	woodcut
<b>Section B, 10-20 minutes</b>			
<b>DÜRER</b>	<i>Die Kämpfenden</i>	1497-98	woodcut
<b>CALLOT</b>	<i>The Strappado</i>	1633-35	etching
<b>VESPIGNANI</b>	<i>Three hanging men</i>	1949	drawing
<b>ANONYMOUS</b>	<i>Peasant uprising</i>	1635	etching
<b>CALLOT</b>	<i>The hanging</i>	1633-35	etching
<b>MASEREEL</b>	<i>Firing squad</i>	c.1920	woodcut
<b>PICASSO</b>	<i>Massacre in Korea (4)</i>	1951	oil
<b>REVERE</b>	<i>The bloody massacre</i>	1770	engraving
<b>VALLOTTON (?)</b>	<i>Honoré Daumier</i>	c.1890	lithograph
<b>DAUMIER</b>	<i>Savings bank</i>	1868	lithograph
<b>DAUMIER</b>	<i>The witnesses</i>	1872	lithograph
<b>DAUMIER</b>	<i>"After You..."</i>	1868	lithograph
<b>DAUMIER</b>	<i>Victor Hugo and Emile de Girardin trying to raise Prince Louis on a somewhat unstable shield</i>	1848	lithograph
<b>DAUMIER</b>	<i>The general mounts his horse</i>	1859	lithograph
<b>DAUMIER</b>	<i>The reader</i>	c.1878	drawing
<b>DAUMIER</b>	<i>Top of the bus</i>	1858	lithograph
<b>DAUMIER</b>	<i>Order is restored</i>	1855	lithograph
<b>DAUMIER</b>	<i>The draft board at work (3)</i>	c.1855	lithograph
<b>ROWLANDSON</b>	<i>Recruiting</i>	1802	drawing
<b>GROSZ</b>	<i>Fit for active service (2)</i>	1918	drawing
<b>MINOR</b>	<i>At last a perfect soldier</i>	1916	drawing
<b>DIX</b>	<i>Roll call of the ones who came back</i>	1924	etching
<b>DOBBS</b>	<i>Arrival</i>	1971	drawing

<b>DIX</b>	<i>Roll call of the ones who came back</i>	1924	etching
<b>VALLOTTON</b>	<i>At 21 Years... (2)</i>	1894	woodcut
<b>DAUMIER</b>	<i>Joyously singing, our brave troops move to the front (3)</i>	1854	lithograph
<b>DÜRER</b>	<i>Coat of arms, with a cock (2)</i>	c.1500	engraving
<b>KOLLWITZ</b>	<i>Greeting</i>	1892	etching
<b>KOLLWITZ</b>	<i>Woman at the cradle</i>	1898	etching
<b>KOLLWITZ</b>	<i>Self-portrait at the table</i>	1893	etching
<b>Section C, 20-30 minutes</b>			
<b>KOLLWITZ</b>	<i>Self-portrait</i>	1924	lithograph
<b>KOLLWITZ</b>	<i>Woman covering her face with right hand</i>	c.1893	drawing
<b>KOLLWITZ</b>	<i>Woman kneeling by a worker felled by an accident</i>	1924	drawing
<b>KOLLWITZ</b>	<i>Woman with dead child</i>	1903	etching
<b>KOLLWITZ</b>	<i>Bread</i>	1924	drawing
<b>KOLLWITZ</b>	<i>Survivors</i>	1923	lithograph
<b>DEGAS</b>	<i>Factory smoke</i>	1880-84	monotype
<b>TORRANCE</b>	<i>Pittsburgh: mill scene</i>	1920s	photo
<b>DEHN</b>	<i>The petroleum age</i>	1921	lithograph
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut
<b>KOLLWITZ</b>	<i>Lunch hour</i>	1909	drawing
<b>SEURAT</b>	<i>Street sweeper</i>	1887-88	drawing
<b>MARSH</b>	<i>Bread line</i>	1932	etching
<b>KOLLWITZ</b>	<i>Solidarity (2)</i>	1931	lithograph
<b>KOLLWITZ</b>	<i>Weaver migration</i>	1897	etching
<b>MARSH</b>	<i>Bowery</i>	1928	lithograph
<b>SHAHN</b>	<i>Years of dust</i>	1936	lithograph
<b>DORÉ</b>	<i>Canal rats</i>	1854	lithograph
<b>GROPPER</b>	<i>Sowers of senatorial winds</i>	1930	drawing
<b>REMBRANDT</b>	<i>Rembrandt</i>	1648	etching
<b>REMBRANDT</b>	<i>Good samaritan</i>	1633	etching
<b>REMBRANDT</b>	<i>The nativity</i>	1654	etching
<b>REMBRANDT</b>	<i>The circumcision</i>	1654	etching
<b>REMBRANDT</b>	<i>The traveling musicians</i>	1635	etching
<b>REMBRANDT</b>	<i>The Flight into Egypt: day</i>	1654	etching



<b>REMBRANDT</b>	<i>The flight into Egypt: night</i>	1651	etching
<b>REMBRANDT</b>	<i>Jesus &amp; his parents returning from Jerusalem</i>	1654	etching
<b>DIX</b>	<i>Billiards players</i>	1920	etching
<b>JANSEN</b>	<i>Kaffeekonzert</i>	1920	woodcut
<b>PEIRCE</b>	<i>Sailors dancing</i>	1939	lithograph
<b>KOLLWITZ</b>	<i>Hamburger tavern</i>	1901	etching
<b>LAWRENCE</b>	<i>Pool parlor</i>	1942	drawing
<b>DIX</b>	<i>Front soldiers in Brussels (4)</i>	1924	etching
<b>GROSZ</b>	<i>Sailor in a dive (2)</i>	1925	drawing
<b>GROSZ</b>	<i>Germans</i>	1922	drawing
<b>PAUL</b>	<i>Two soldiers</i>	1903	drawing
<b>GROSZ</b>	<i>Germans</i>	1922	drawing
<b>DEGAS</b>	<i>Ludovic Halévy parlant à Mme. Cardinal</i>	1872	monotype
<b>LEWIS</b>	<i>Speakeasy corner</i>	1920s	drypoint
<b>SLOAN</b>	<i>Turning out the light</i>	1905	etching
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut
<b>Section D, 30-40 minutes</b>			
<b>GOYA</b>	<i>Self-portrait</i>	1795	drawing
<b>GOYA</b>	<i>Fine feathers make fine birds</i>	1798	etching
<b>GOYA</b>	<i>Why?</i>	c.1820	etching
<b>GOYA</b>	<i>There is no remedy</i>	c.1820	etching
<b>GOYA</b>	<i>This is even worse</i>	c.1820	etching
<b>GOYA</b>	<i>Strange piety!</i>	c.1820	etching
<b>MARCUS</b>	<i>Born in Iraq</i>	2008	woodcut
<b>GROPPER</b>	<i>For the record</i>	1939	lithograph
<b>GROPPER</b>	<i>The speaker</i>	1942	lithograph
<b>GROPPER</b>	<i>The senate</i>	1940	lithograph
<b>DAUMIER</b>	<i>Ratapol &amp; his general staff</i>	1851	lithograph
<b>ANONYMOUS</b>	<i>The Pope's true self</i>	1610	engraving
<b>ROBINSON</b>	<i>Victory, 1916</i>	1916	lithograph
<b>GROSZ</b>	<i>The radio general</i>	1937	lithograph
<b>NAST</b>	<i>The brains</i>	1871	wood engraving
<b>GROSZ</b>	<i>To the slaughter for the fatherland</i>	1924	drawing
<b>HOGARTH</b>	<i>The bench</i>	1758	engraving
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut

<b>HEARTFIELD</b>	<i>The meaning of the Hitler salute</i>	1932	photo collage
<b>DOBBS</b>	<i>Citizens' right</i>	1971	drawing
<b>DAUMIER</b>	<i>Ratapol &amp; his general staff</i>	1851	lithograph
<b>GEISLER</b>	<i>Soldiers</i>	1924	woodcut
<b>DAUMIER</b>	<i>The fatherland calls</i>	1870	lithograph
<b>GEISLER</b>	<i>Soldiers</i>	1924	woodcut
<b>DAUMIER</b>	<i>The fatherland calls</i>	1870	lithograph
<b>POSADA</b>	<i>La soldadera maderista</i>	1910-2	woodcut
<b>MASEREEL</b>	<i>Ulenspiegel</i>	1926	woodcut
<b>Section E, 40-50 minutes</b>			
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut
<b>MASEREEL</b>	<i>The City</i>	1925	woodcut
<b>MASEREEL</b>	<i>Self-portrait</i>	1923	woodcut
<b>MASEREEL</b>	<i>From "La Feuille"</i>	1917-2	drawing
<b>MASEREEL</b>	<i>Passion of a Man</i>	1918	woodcut
<b>MASEREEL</b>	<i>The strike/passion of a man</i>	1918	woodcut
<b>MASEREEL</b>	<i>Faces &amp; Grimaces</i>	1926	woodcut
<b>MASEREEL</b>	<i>Faces &amp; Grimaces</i>	1926	woodcut
<b>MASEREEL</b>	<i>Faces &amp; Grimaces</i>	1926	woodcut
<b>MASEREEL</b>	<i>Faces &amp; Grimaces</i>	1926	woodcut
<b>GROPPER</b>	<i>Sowers of senatorial winds</i>	1930	drawing
<b>GROPPER</b>	<i>Relief</i>	1939	lithograph
<b>YOUNG</b>	<i>From jungle to civilization (3)</i>	c.1920	drawing
<b>SIPORIN</b>	<i>The meeting on the Haymarket</i>	1935	drawing
<b>GROPPER</b>	<i>Sweatshop (2)</i>	1934	lithograph
<b>LAWRENCE</b>	<i>Ironers</i>	1943	lithograph
<b>SIPORIN</b>	<i>The meeting on the Haymarket</i>	1935	drawing
<b>KOLLWITZ</b>	<i>Demonstration</i>	1931	lithograph
<b>GROSZ</b>	<i>Troubled sleep</i>	1930	drawing
<b>KOLLWITZ</b>	<i>Demonstration</i>	1931	lithograph
<b>GROSZ</b>	<i>Troubled sleep</i>	1930	drawing
<b>DAUMIER</b>	<i>"Don't answer the roll call! Think of your unborn children."</i>	1848	lithograph

<b>DAUMIER</b>	<i>A pacifist carries out general disarmament</i>	1849	lithograph
<b>DAUMIER</b>	<i>The stock merger makes hearts beat faster</i>	1845	lithograph
<b>DAUMIER</b>	<i>Christian love--as practiced in Spain</i>	1872	lithograph
<b>DAUMIER</b>	<i>Peace, an idyll</i>	1871	lithograph
<b>DAUMIER</b>	<i>The King of Naples</i>	1851	lithograph
<b>TOULOUSE-LAUTREC</b>	<i>Father Cotelle</i>	1893	lithograph
<b>BOSSE</b>	<i>French printing press</i>	1642	etching
<b>MORADO</b>	<i>The skeleton against the people (6)</i>	1945	woodcut
<b>CALLOT</b>	<i>Cannoneer</i>	1618-20	etching
<b>DAVINCI</b>	<i>War machine</i>	1487	drawing
<b>CALLOT</b>	<i>Satiric symbol of war</i>	1618-21	etching
<b>DÜRER</b>	<i>The 4 horsemen of the apocalypse</i>	1498	woodcut
<b>GOYA</b>	<i>They do not agree</i>	c.1820	etching
<b>POSADA</b>	<i>Corrido "El Niquel"</i>		woodcut
<b>ANONYMOUS</b>	<i>Terrified mother</i>	c.1970	etching
<b>Section F, 50-60 minutes</b>			
<b>POSADA</b>	<i>Corrido "El Niquel"</i>		woodcut
<b>GOYA</b>	<i>There is no more time (3)</i>	c.1820	etching
<b>GOYA</b>	<i>Bitter presence</i>	c.1820	etching
<b>GOYA</b>	<i>They do not want to (2)</i>	c.1820	etching
<b>CORINTH</b>	<i>The holy George</i>	1916	drypoint
<b>CORINTH</b>	<i>Cain</i>	1915	lithograph
<b>CORINTH</b>	<i>Self-portrait</i>	1915	lithograph
<b>GOYA</b>	<i>Ravages of war</i>	c.1820	etching
<b>DIX</b>	<i>A house destroyed by flying bombs</i>	1924	etching
<b>GOYA</b>	<i>Ravages of war (3)</i>	c.1820	etching
<b>DIX</b>	<i>Meeting a madman at night</i>	1924	etching
<b>DIX</b>	<i>The madwoman of St. Marie-à-Py</i>	1924	etching
<b>DIX</b>	<i>Meeting a madman at night</i>	1924	etching
<b>DIX</b>	<i>The madwoman of St. Marie-à-Py</i>	1924	
<b>DIX</b>	<i>Self-portrait</i>	1957	etching

<b>DIX</b>	<i>Corpse in wire entanglement</i>	1924	lithograph
<b>DIX</b>	<i>Wounded man</i>	1916	etching
<b>DIX</b>	<i>Skull</i>	1924	etching
<b>DIX</b>	<i>Buried</i>	1916	etching
<b>DIX</b>	<i>Skull (2)</i>	1924	etching
<b>DIX</b>	<i>Horse cadaver</i>	1924	etching
<b>GROSZ</b>	<i>Couple &amp; dancers</i>	1924	etching
<b>GROSZ</b>	<i>Strength &amp; beauty (2)</i>	1922	drawing
<b>GROSZ</b>	<i>Battle</i>	1922	drawing
<b>GROSZ</b>	<i>The way of all flesh</i>	1930	drawing
<b>GROSZ</b>	<i>The blessing of heaven is visibly upon me</i>	1922	drawing
<b>GROSZ</b>	<i>Swim who can, the rest drown (4)</i>	1922	drawing
<b>GROSZ</b>	<i>Poverty has a great inner glow</i>	1923	drawing
<b>GROSZ</b>	<i>Christmas Eve</i>	1921	drawing
<b>GROSZ</b>	<i>Evening party</i>	1925	lithograph
<b>GROSZ</b>	<i>A son of the people (2)</i>	1930	drawing
<b>GROSZ</b>	<i>The indifferent one: I'm not voting</i>	1924	drawing
<b>GROSZ</b>	<i>Good morning</i>	1930	drawing
<b>GROSZ</b>	<i>Retired</i>	1924	drawing
<b>GROSZ</b>	<i>The white general</i>	1919	drawing
<b>LEVINE</b>	<i>The Spanish prisoner</i>	1963	drawing
<b>DIX</b>	<i>The bombing of Lens (6)</i>	1924	aquatint
<b>NEVINSON</b>	<i>Banking at 4000 feet</i>	1917	etching
<b>PENNELL</b>	<i>Song of the searchlights</i>	c. 1917	lithograph
<b>NEVINSON</b>	<i>Sweeping down on a Taube</i>	1917	aquatint
<b>MASEREEL</b>	<i>The apocalypse of our time</i>	1953	lithograph
<b>MASEREEL</b>	<i>Civilization</i>	1956	woodcut
<b>MASEREEL</b>	<i>Der Krieg</i>	1917	woodcut
<b>MASEREEL</b>	<i>Der Krieg</i>	1917	woodcut
<b>VALLOTTON</b>	<i>The trench</i>	1915	woodcut
<b>MASEREEL</b>	<i>Der Krieg</i>	1917	woodcut
<b>MASEREEL</b>	<i>Der Krieg (2)</i>	1917	woodcut
<b>MASEREEL</b>	<i>Pour le pétrole</i>	1954	woodcut
<b>VALLOTTON</b>	<i>In the Shadow (2)</i>	1918	woodcut

**Section G, 60-70 minutes**

<b>MASEREEL</b>	<i>The apocalypse of our time</i>	1953	drawing
<b>GROPPER</b>	<i>War</i>	1941	lithograph
<b>DIX</b>	<i>Company at rest</i>	1924	etching
<b>CROSS</b>	<i>Satire on church &amp; military</i>	1903	drawing
<b>DIX</b>	<i>Storm troops advance under gas (3)</i>	1924	etching
<b>DIX</b>	<i>Mealtime in the trenches</i>	1924	etching
<b>DIX</b>	<i>Battle-weary troops return</i>	1924	etching
<b>DOBBS</b>	<i>Bloody five (2)</i>	1971	drawing
<b>GROSZ</b>	<i>The Communists fall &amp; the stocks rise off the charts</i>	1920	lithograph
<b>VALLOTTON</b>	<i>Barbed wire</i>	1916	woodcut
<b>ANONYMOUS</b>	<i>The burning of the Sanjo palace</i>	c. 1275	painting
<b>HIROSHIGE</b>	<i>Landscape at Shōno</i>	1833	woodcut
<b>ANONYMOUS</b>	<i>The water torture (2)</i>	c. 1556	woodcut
<b>PIRANESI</b>	<i>Prisons, plate 7</i>	1761	etching
<b>PIRANESI</b>	<i>Prisons, plate 15</i>	1761	etching
<b>MARCUS</b>	<i>A day's work</i>	2008	woodcut
<b>GOYA</b>	<i>Prisoner</i>	c. 1820	etching
<b>MARCUS</b>	<i>A day's work</i>	2008	woodcut
<b>GOYA</b>	<i>Prisoner</i>	c. 1820	etching
<b>MARCUS</b>	<i>A day's work</i>	2008	woodcut
<b>ANONYMOUS</b>	<i>Torture chamber</i>	c. 1550	woodcut
<b>BLAKE</b>	<i>A negro hung alive by the ribs to a gallows</i>	1792	engraving
<b>GOYA</b>	<i>Prisoner</i>	c. 1820	etching
<b>SCHALKOVA</b>	<i>Elderly deportee</i>	1943	drawing
<b>GROSZ</b>	<i>After the interrogation (3)</i>	1935	drawing
<b>SCHALKOVA</b>	<i>Elderly deportee</i>	1943	drawing
<b>MENDEZ</b>	<i>Expatriation to death</i>	1942	linocut
<b>CHARYTON</b>	<i>Jews being loaded into transport (3)</i>	1942	drawing
<b>KOLLWITZ</b>	<i>Help Russia</i>	1921	lithograph
<b>Section H, 70-80 minutes</b>			
<b>BECKMANN</b>	<i>A house of the dead</i>	1915	lithograph
<b>KOLLWITZ</b>	<i>Death calls</i>	1934-35	lithograph
<b>SCHWESIG</b>	<i>Prisoner on the seashore</i>	1940	drawing

<b>WEISSOVA-HOSKOVA</b>	<i>Suicide on the wire</i>	1945	drawing
<b>MENDEZ</b>	<i>Expatriation to death</i>	1942	linocut
<b>TOLKACHEW</b>	<i>Without words</i>	1945	drawing
<b>KOLLWITZ</b>	<i>Help Russia</i>	1921	lithograph
<b>KOLLWITZ</b>	<i>Downtrodden</i>	1900	drawing
<b>GOYA</b>	<i>Bury them &amp; be silent (2)</i>	c. 1820	etching
<b>GOYA</b>	<i>Nobody could help them (2)</i>	c. 1820	etching
<b>KOLLWITZ</b>	<i>Battlefield (5)</i>	1907	etching & drawing
<b>PICASSO</b>	<i>Guernica</i>	1937	painting
<b>PICASSO</b>	<i>Mother with dead child (2)</i>	1937	drawing
<b>PICASSO</b>	<i>Falling man</i>	1937	drawing
<b>PICASSO</b>	<i>Self-portrait</i>	1901	drawing
<b>PICASSO</b>	<i>Guernica postscript (2)</i>	1937	drawing
<b>PICASSO</b>	<i>Study after Guernica</i>	1937	drawing
<b>VAN GOGH</b>	<i>Sorrow</i>	1882	lithograph
<b>DÜRER SCHOOL</b>	<i>Pieta</i>	c. 1500	woodcut
<b>KOLLWITZ</b>	<i>Woman with dead child</i>	1903	etching
<b>KOLLWITZ</b>	<i>Child's coffin</i>	1925	drawing
<b>KOLLWITZ</b>	<i>Proletariat: child death</i>	1925	woodcut
<b>KOLLWITZ</b>	<i>Pieta</i>	1903	color lithograph
<b>ROUAULT</b>	<i>My sweet homeland, what has become of you?</i>	1927	mixed media
<b>HUGO</b>	<i>Broken wagon</i>	c. 1850	drawing
<b>DIX</b>	<i>At Langemark</i>	1918	etching
<b>HUGO</b>	<i>The dream</i>	c. 1850	drawing
<b>KOLLWITZ</b>	<i>Nie wieder Krieg</i>	1924	lithograph
<b>KOLLWITZ</b>	<i>Black Anna</i>	1902	drawing
<b>KOLLWITZ</b>	<i>Rebellion</i>	1899	etching
<b>KOLLWITZ</b>	<i>Black Anna</i>	1902	drawing
<b>KOLLWITZ</b>	<i>Outbreak (2)</i>	1903	etching
<b>MASEREEL</b>	<i>Passion of a man</i>	1918	woodcut
<b>BASKIN</b>	<i>Man of peace</i>	1918	woodcut
<b>PANKOK</b>	<i>Christ breaks guns, armaments (2)</i>	1950	woodcut
<b>KOLLWITZ</b>	<i>Self-portrait</i>	1924	lithograph
<b>GOYA</b>	<i>Self-portrait</i>	1795	drawing
<b>VALLOTTON (?)</b>	<i>Portrait of Daumier</i>	c. 1890	lithograph

<b>MASEREEL</b>	<i>Self-portrait</i>	1923	woodcut
<b>DIX</b>	<i>Self-portrait</i>	1957	lithograph
<b>GROSZ</b>	<i>Battle</i>	1922	drawing
<b>CORINTH</b>	<i>Self-portrait</i>	1920-21	lithograph
<b>PICASSO</b>	<i>Self-portrait</i>	1901	drawing
<b>REMBRANDT</b>	<i>Rembrandt drawing</i>	1648	etching