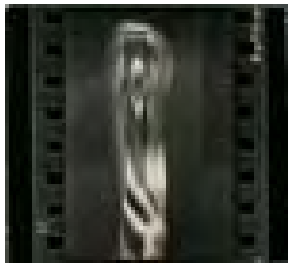




**FRANZ ROH** Photography & Collage from the 1930s



**FRANZ ROH** Photography & Collage from the 1930s



## A Healthy Dash of “Duality Tension” in the Work of Franz Roh

For those unfamiliar with the name Franz Roh, it would not be inconceivable to conclude, after viewing several of the sequences of photographs presented in this catalog and the exhibition it accompanies, that they have been made in the last few years by an enthusiast of digital photography. Many of the photographs depict women—usually nude—seen reclining, bathing, sunbathing or inside an automobile. The delight that the photographer takes in each subject is evident in the way that he circles around her, making several closely related images from varying angles, including slightly elevated points of view. The pleasure he takes in those images as raw material is also evident in the ease with which we might assume he utilizes the cropping feature or function keys to facilitate the reversal of tonalities, layering of images and distortion of specific details. Were this assumption of technologies available to the artist correct, each digital file would clearly be considered both as an image complete in itself and as the point of departure for a series of experiments that transform the subject into something that is simultaneously familiar and alien.

Those who do recognize the name Franz Roh will know that the association with digital technology is anachronistic. They might also be surprised to identify Roh with the actual production of works of art. Born in Apolda in Thüringen in 1890, Roh studied art history at universities in Leipzig, Berlin and Basel. Following the completion of his dissertation on Dutch paintings of the 17<sup>th</sup> century under the supervision of Heinrich Wölfflin in Munich in 1920, he embarked on a career in art criticism, writing for the journals *Cicerone*, *Das Kunstblatt* and *Die Kunst*. His stature as a critic of contemporary art was cemented with the publication in 1925 of *Nachexpressionismus—Magischer Realismus: Probleme der neuesten europäischen Malerei* [After Expressionism—Magic Realism: The Problem with Recent European Painting], which juxtaposed the characteristics of an emerging school of realistic painting against those of a waning interest in Expressionism. With their choice of sober subject matter, the representational, severe, static, still, cool qualities of their images and the smooth, thin application of pigment, Magic Realist painters created images that were in direct opposition to those of Expressionist artists. The latter strove to convey ecstatic subject matter and the qualities of rhythm, excitement, dynamism, noise and warmth through the rough, thick handling of their materials. Roh had clearly absorbed the model set forth by his *Doktorvater*, Wölfflin, whose *Principles of Art History*, published a decade earlier, similarly differentiated between the High Renaissance and Baroque styles in terms of a set of distinct features—linear versus painterly, closed versus open form, etc.

For those who might be aware of Roh’s contributions to photography, it is undoubtedly in the context of his role as co-editor, along with graphic designer Jan Tschichold, of the book *Foto-Auge: 76 Fotos der Zeit* [Photo-Eye: 76 Photos of the Time], which was published in response to the seminal *Film und Foto* exhibition organized by the Deutscher Werkbund in 1929. Like the exhibition that inspired it, *Foto-Auge* presented a broad selection of images that were taken from the realms of “life, art and scientific research.” It also reproduced an essay entitled “Mechanism and Expression: The Essence and Value

of Photography,” in which Roh staked out his position in the contemporary discourse concerning the goals of photographic imagery—discussions that, coincidentally, were formulated in terms of opposition. Like many other theorists and critics of photography of his day, Roh denigrated the imitation of painting and the graphic arts and extolled instead the contributions of non-professionals, including amateurs and dilettantes. The publication of *Foto-Auge* placed Roh squarely in the middle of debates arguing the merits of sharp versus soft, straight versus experimental or, to borrow terminology introduced by László Moholy-Nagy in 1922, “productive” versus “reproductive” photography.

Roh’s *Nachexpressionismus—Magischer Realismus* and Moholy-Nagy’s *Malerei—Photographie—Film* [Painting—Photography—Film] were published in the same year and the two men began to correspond with one another. Roh traveled to the Bauhaus in Weimar in 1926, where Moholy-Nagy encouraged him to create his own photographs. It is clear from the five kinds of applied photography described in “Mechanism and Expression”—the reality-photo, the photogram, photomontage, photo with etching or painting, and photos in connection with typography—that Roh concurred fully with Moholy-Nagy’s “productive” approach to photography. Like Moholy-Nagy, Roh perceived photography as the means of visual communication for a modern age. Yet, with a nod to Albert Renger-Patzsch, another key practitioner and theorist of the day, he also acknowledged the importance of photographs that proclaim “the world is beautiful,” as well as those that posit the world as exciting, cruel or weird. In other words, Roh embraced the photographer’s very choice of object (and we might extend this to the photographer’s “joy before the object,” to paraphrase the title of an essay by Renger-Patzsch) as an act of creativity equal to the photographer’s openness to experimentation. Unlike the antithetical opposites set up in contemporaneous discussions of photography or even in his own juxtaposition of Magic Realism versus Expressionism, Roh’s “Mechanism and Expression” accepted multiple approaches toward the medium as important...and a dash of “duality tension” as healthy.

So let us return to the works of art presented in this catalog: photographs made by Roh between the years 1927 and 1933 and collages made from the 1920s into the 1940s. Roh’s photographs demonstrate their maker’s fascination both with decisions related to choice of subject, framing, cropping and point of view that occur before the negative is made and with techniques of estrangement and abstraction that result from subsequent experimentation in the darkroom. One of Roh’s preferred techniques for abstracting form was the negative print, which we see here in numerous examples, including those that transform the female nude into a figure in Attic vase painting, architecture and monuments into phantom-like presences, or fences into two-dimensional compositional devices. Roh also experimented with photomontage. By combining several negatives to wed the female form with landscapes and abstract textures, he reinvigorated goddesses of ancient mythology with timeless sensuality. He also selected and sequenced contact prints from his 35mm negatives to suggest film-like narratives between unrelated images. One of these was reproduced in *Foto-Auge*.

In addition to photography, Roh was engaged in making collages, excerpting and combining details from engravings found in 19th century publications. Merging as they do disparate elements of the human body with architecture, machine parts, musical instruments or creatures from the sea, these collages create scenarios of metamorphosis that connect the past with the present and offer premonitions or visions of the future. They share a clear kinship with the enigmatic, mysterious and subconscious mood of Surrealism. It was not until a few years after he had been making his own collages that Roh discovered those of Max Ernst, which had first been published in two collections in 1922. Once they began corresponding, Roh included three of Ernst’s collages in *Foto-Auge* and dedicated a collage to him several years later.

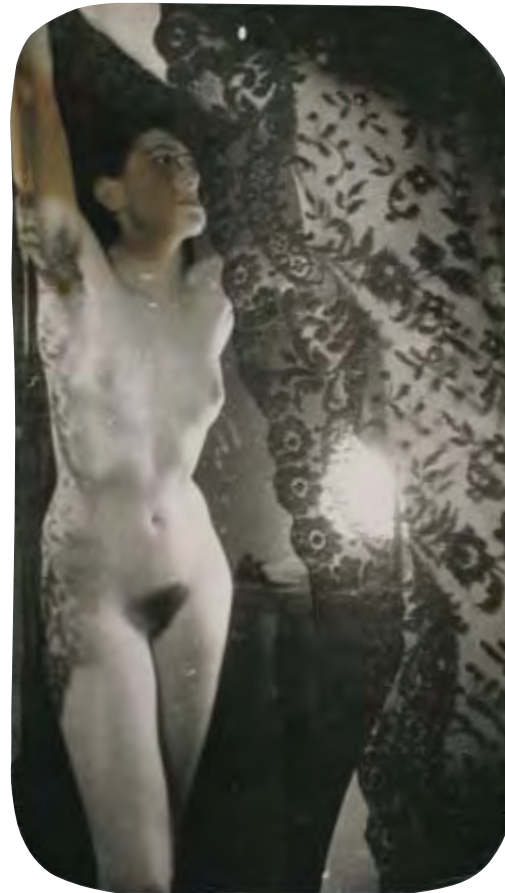
A year after the publication of *Foto-Auge*, Roh launched *Fotothek*, a series of books dedicated to new photography. Monographs on Moholy-Nagy and Aenne Biermann appeared in 1930, but planned volumes on El Lissitzky, sports photography, photomontage, nudes and kitsch did not. During the Nazi era, Roh was briefly interned for championing artists associated with degenerate art. He ceased making photographs in 1933, but continued making collages until his death in Munich in 1965. Following World War II, he also continued his engagement with photography by writing several essays, most notably in the context of subjective photography: “On the Free Possibilities of Photography” (1951), “The Image and Educational Value of Photography” (1961), the foreword to *Heinz Hajek-Halke: Lichtgrafik* (1964) and “Subjective Photography” (published posthumously in 1966).

Roh’s involvement with art extended from history, theory and criticism to production, which took the form of both “reality-photos” that captured the expressive and symbolic potential of fragments excerpted from the real world and experimental techniques—including negative printing, photomontage and collage—that enhance our capacity to experience the world visually. Although his career as a critic grew out of his ability to describe the characteristics of art movements in terms of the juxtaposition of opposites, the works of art he created demonstrate his ability to explore a multiplicity of approaches. The critic who proclaimed the waning of Expressionism and the rise of Magic Realism in post-war painting was also the artist who delighted equally in the object and the experiment, noting “next to a new world of objects we find the old seen anew.” As complex and multifaceted as the intellect and imagination of their maker, Roh’s photographs and collages underscored his belief in photography as a new form of visual communication in his own day. Today they encourage artists to embrace the newest technologies available when communicating their vision.

VIRGINIA HECKERT



























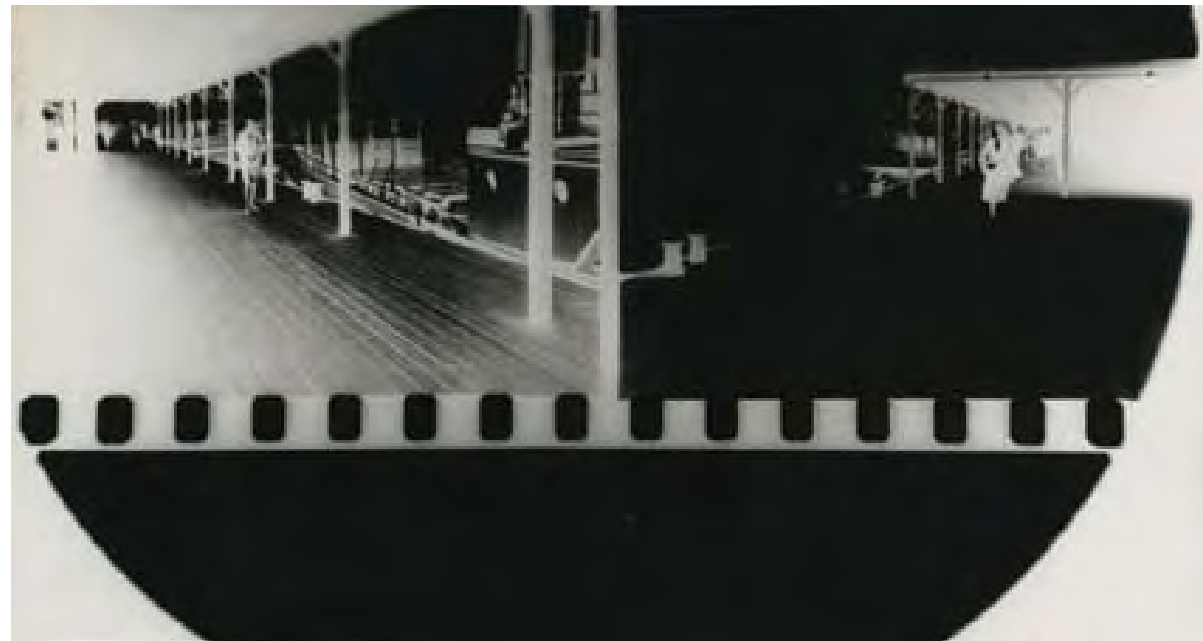




























































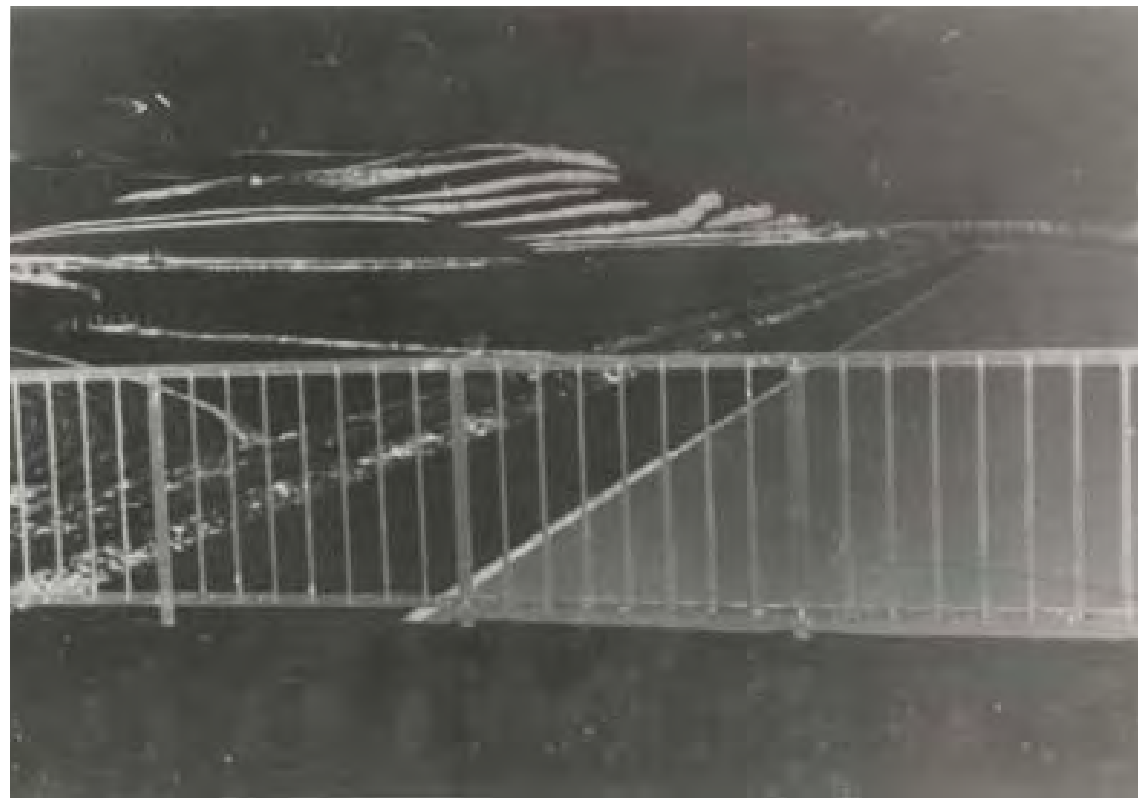
















Fig. 1. The large cross sculpture on the beach, 1961. The sculpture is made of dark, heavy material, possibly stone or concrete, and is shaped like a cross. It is located on a sandy beach. A seagull is flying in the sky above the cross, and a person's leg is visible in the upper left corner of the frame.



Salvador Dalí, 'The Violinist Playing for the Virgin Mary', 1931.

*The Violinist Playing for the Virgin Mary*







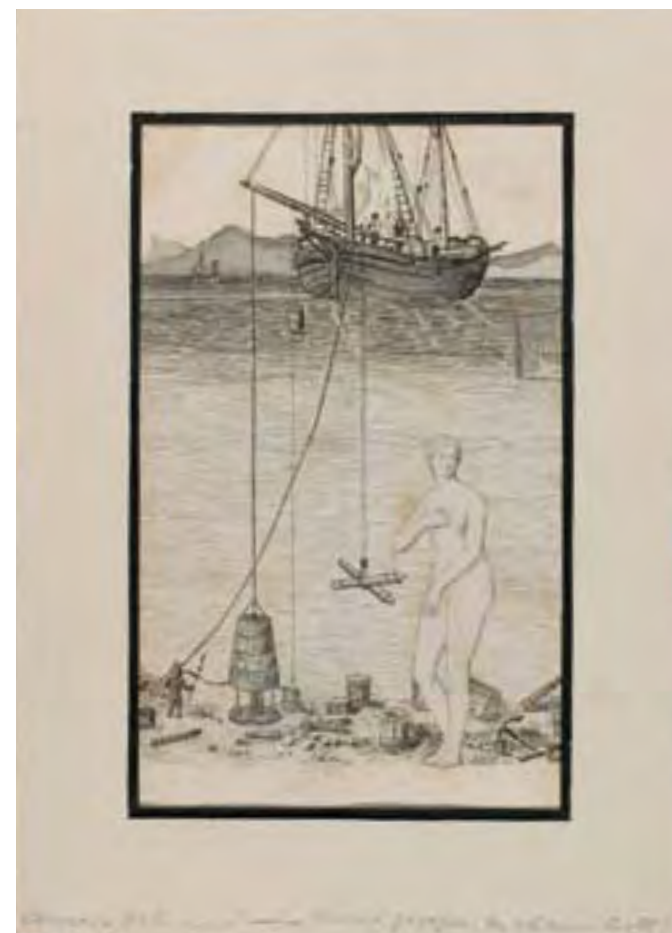


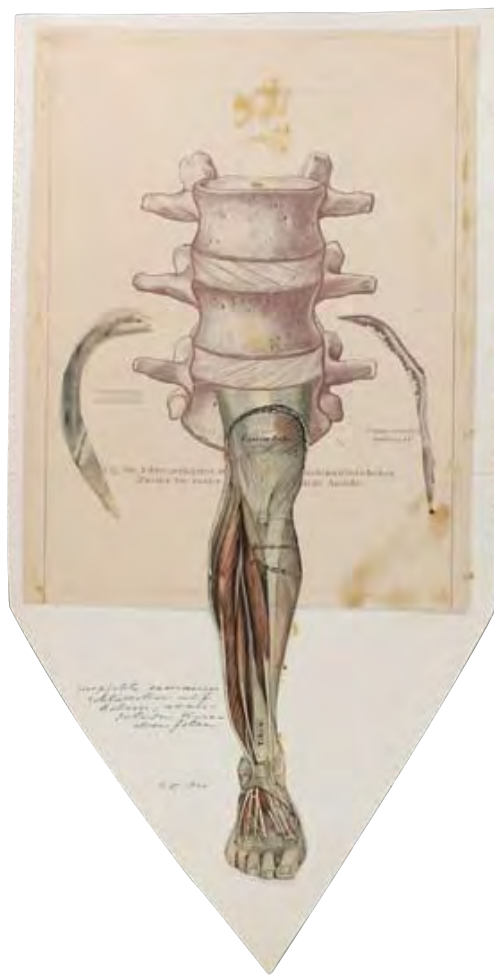




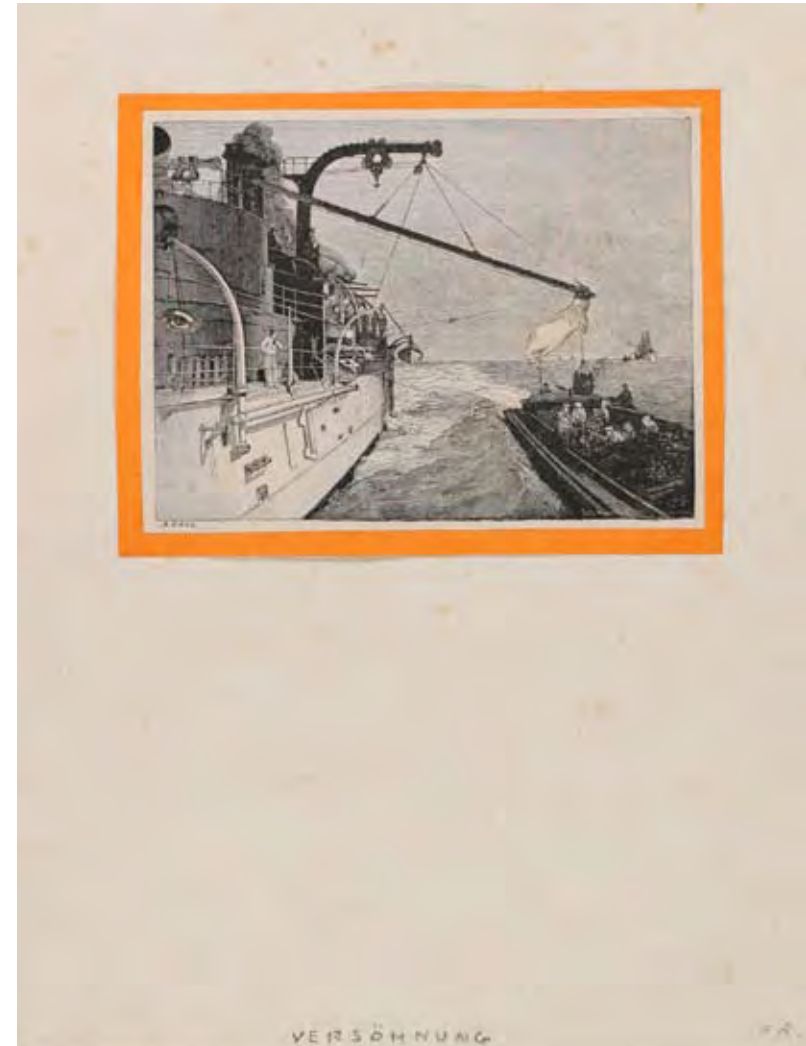


Franz Sch (1830) Stimmiger Truthahn nah kränkelnder Leda unter zaghafter Klavierbegleitung















**Photography**

- 1   *Selbstportrait*, ca. 1930; Vintage gelatin silver print; Annotated on verso; 1½ × 1½ inches (3.8 × 4.1 cm)   ROH 13
- 2   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 6 × 9 inches (15.2 × 22.9 cm)   ROH 84
- 3   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 8¾ × 5¾ inches (22.2 × 14.6 cm)   ROH 20
- 4   Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 8¼ × 4½ inches (21 × 11.7 cm)   ROH 80
- 5   Untitled, ca. 1930; Vintage gelatin silver print; 5½ × 8½ inches (14 × 20.6 cm)   ROH 21
- 6   Untitled, ca. 1930; Vintage gelatin silver print; 8 × 4½ inches (20.3 × 12.4 cm)   ROH 97
- 7   Untitled, ca. 1930; Vintage gelatin silver print; Signed on verso; 6¾ × 8½ inches (17.1 × 22.5 cm)   ROH 54
- 8   Untitled, ca. 1930; Vintage gelatin silver print; 4¾ × 8¾ inches (12.1 × 22.2 cm)   ROH 18
- 9   Untitled, ca. 1930; Vintage gelatin silver print; 6½ × 9½ inches (16.2 × 23.8 cm)   ROH 60
- 10   Untitled, ca. 1930; Vintage gelatin silver print; Signed, stamped and annotated on verso; 7 × 9½ inches (17.8 × 23.2 cm)   ROH 22
- 11   Untitled, ca. 1930; Vintage gelatin silver print; 3½ × 8¼ inches (8.6 × 21 cm)   ROH 55
- 12   Untitled, ca. 1930; Vintage gelatin silver print; Signed, stamped and annotated on verso; 7½ × 9¾ inches (20 × 24.8 cm)   ROH 93
- 13   Untitled, ca. 1930; Vintage gelatin silver print; 9½ × 6 inches (23.2 × 15.2 cm)   ROH 56
- 14   Untitled, ca. 1930; Vintage gelatin silver print; Signed and annotated on verso; 7½ × 5¾ inches (19.1 × 14.6 cm)   ROH 58
- 15   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 8½ × 6 inches (22.5 × 15.2 cm)   ROH 59
- 16   Untitled, ca. 1930; Vintage gelatin silver print; Signed, stamped and annotated on verso; 6½ × 9½ inches (16.2 × 23.8 cm)   ROH 19
- 17   Untitled, ca. 1930; Vintage gelatin silver print; 5½ × 9 inches (14.9 × 22.9 cm)   ROH 66
- 18   Untitled, ca. 1930; Vintage gelatin silver print; Signed and annotated on verso; 6¾ × 9½ inches (17.1 × 23.8 cm)   ROH 90
- 19   Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 6½ × 8 inches (17.5 × 20.3 cm)   ROH 17
- 20   Untitled, ca. 1930; Vintage gelatin silver print; 5½ × 7 inches (14.3 × 17.8 cm)   ROH 64
- 21   Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 5½ × 4½ inches (14.9 × 11.7 cm)   ROH 23
- 22   Untitled, ca. 1930; Vintage gelatin silver print; Stamped on verso; 4¼ × 8 inches (10.8 × 20.3 cm)   ROH 99
- 23   Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 4¾ × 7¾ inches (12.4 × 19.7 cm)   ROH 63
- 24   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 5½ × 9½ inches (13 × 23.8 cm)   ROH 77

- 25   Untitled, ca. 1930; Vintage gelatin silver print; 6½ × 9½ inches (16.5 × 23.8 cm)   ROH 78
- 26   *Schauspielerin* [“Actress”], 1931; Vintage gelatin silver print; 9½ × 7¼ inches (24.1 × 18.4 cm)   ROH 30
- 27   *Schauspielerin* [“Actress”], 1931; Vintage gelatin silver print; Signed, stamped, dated and annotated on verso; 7½ × 9½ inches (18.1 × 23.8 cm)   ROH 24
- 28   *Schauspielerin* [“Actress”], 1931; Vintage gelatin silver print; Stamped and annotated on verso; 6½ × 8½ inches (15.6 × 22.5 cm)   ROH 82
- 29   *Schauspielerin* [“Actress”], 1931; Vintage gelatin silver print; 4¾ × 6½ inches (12.1 × 16.5 cm)   ROH 50
- 30   Untitled, ca. 1930; Vintage gelatin silver print; 6 × 6½ inches (15.2 × 16.8 cm)   ROH 48
- 31   Untitled, ca. 1930; Vintage gelatin silver print; 9½ × 6½ inches (25.1 × 15.6 cm)   ROH 28
- 32   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 5½ × 8½ inches (13 × 20.6 cm)   ROH 61
- 33   Untitled, ca. 1930; Vintage gelatin silver print; 6½ × 4¾ inches (15.6 × 12.1 cm)   ROH 51
- 34   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 9 × 5½ inches (22.9 × 14.9 cm)   ROH 53
- 35   Untitled, ca. 1930; Vintage gelatin silver print; Stamped on verso; 4½ × 8½ (11.4 × 21.6 cm)   ROH 52
- 36   Untitled, ca. 1930; Vintage gelatin silver print; 7 × 5½ inches (17.8 × 14 cm)   ROH 86
- 37   Untitled, ca. 1930; Vintage gelatin silver print; Signed, stamped and annotated on verso; 7¾ × 9¾ inches (19.7 × 24.8 cm)   ROH 94
- 38   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 7¾ × 9¾ inches (19.7 × 24.8 cm)   ROH 83
- 39   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 6 × 8½ inches (15 × 22 cm)   ROH 15
- 40   Untitled, ca. 1930; Vintage gelatin silver print; 6½ × 9 inches (16.2 × 22.9 cm)   ROH 29
- 41   Untitled, ca. 1930; Vintage gelatin silver print; 6½ × 9 inches (16.5 × 22.9 cm)   ROH 16
- 42   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 5¼ × 9 inches (14.6 × 22.9 cm)   ROH 79
- 43   Untitled, ca. 1930; Vintage gelatin silver print; 6½ × 9 inches (16.5 × 22.9 cm)   ROH 62
- 44   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 5¼ × 8½ inches (14.6 × 21.6 cm)   ROH 71
- 45   Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 8½ × 10½ inches (21.3 × 26.7 cm)   ROH 65
- 46   Untitled, ca. 1930; Vintage gelatin silver print; 7¼ × 9½ inches (18.4 × 24.1 cm)   ROH 74
- 47   Untitled, ca. 1930; Vintage gelatin silver print; Stamped on verso; 7½ × 9¾ inches (18.1 × 24.8 cm)   ROH 73
- 48   Untitled, ca. 1930; Vintage gelatin silver print; 7½ × 5¾ inches (20 × 14.6 cm)   ROH 68
- 49   Untitled, ca. 1930; Vintage gelatin silver print; 8¾ × 5¾ inches (22.2 × 14.6 cm)   ROH 75
- 50   Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 9½ × 6 inches (23.2 × 15.2 cm)   ROH 95

51 Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 7¼ × 6¼ inches (19.7 × 15.9 cm) ROH 67

52 Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 5½ × 9 inches (14 × 22.9 cm) ROH 88

53 Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 6½ × 9 inches (15.6 × 22.9 cm) ROH 87

54 Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 6 × 8¾ inches (15.2 × 22.2 cm) ROH 89

55 Untitled, ca. 1930; Vintage gelatin silver print; 6% × 8% inches (16.2 × 22.5 cm) ROH 70

56 Untitled, ca. 1930; Vintage gelatin silver print; 5¼ × 8¾ inches (14.6 × 22.2 cm) ROH 85

57 Untitled, ca. 1930; Vintage gelatin silver print; 7% × 9% inches (18.7 × 23.8 cm) ROH 81

58 Untitled, ca. 1930; Vintage gelatin silver print; 7¼ × 9% inches (18.4 × 23.8 cm) ROH 91

59 Untitled, ca. 1930; Vintage gelatin silver print; 7% × 9% inches (18.1 × 23.8 cm) ROH 92

60 Untitled, ca. 1930; Vintage gelatin silver print; Signed, stamped and annotated on verso; 6¼ × 9¼ inches (15.9 × 23.5 cm) ROH 72

61 Untitled, ca. 1930; Vintage gelatin silver print; Annotated on verso; 5½ × 8¾ inches (14 × 22.2 cm) ROH 76

62 Untitled, ca. 1930; Vintage gelatin silver print; Stamped and annotated on verso; 6¼ × 8% inches (15.9 × 22.5 cm) ROH 96

**Collage**

63 *Der Exotismus wird beschossen...* ["The Exotic is Fired Upon..."], ca 1935; Collage; 9½ × 13¾ inches (24.1 × 35.2 cm) image, 14% × 19% inches (24.1 × 35.2 cm) mount ROH 2

64 *Seltsame Arche* ["Strange Ark"], 1930; Collage; Initialed and dated on recto and stamped on verso; 3% × 6¼ inches (9.8 × 15.9 cm) image, 5½ × 7% inches (13 × 18.1 cm) mount ROH 1

65 Untitled, ca. 1935; Collage; Stamped on verso; 7% × 5% inches (20 × 14.9 cm) image, 11 × 7¾ inches (27.9 × 19.7 cm) mount ROH 12

66 *Er handhabt das Tonboot* ["He Handles the Clay-Toned Boat"], ca. 1945; Collage; 7% × 9% inches (18.1 × 25.1 cm) image, 12¼ × 16% inches (31.1 × 42.5 cm) mount ROH 4

67 *Zu lang im Meer geblieben* ["Remained in the Sea Too Long"], 1945; Collage; Signed and dated on recto and signed and titled on verso; 13% × 7¾ inches (34 × 19.7 cm) image, 14¾ × 11% inches (37.5 × 28.9 cm) mount ROH 31

68 *Das Auge öffnen!* ["The Eye Open!"], 1939; Collage; Signed, titled and dated on recto; 12 × 8½ inches (30.5 × 21.6 cm) image, 19¼ × 12¾ inches (48.9 × 32.4 cm) mount ROH 46

69 *Masken überleben* ["Masks Survive"], ca. 1938; Collage; Initialed on recto; 12% × 9% inches (32.1 × 23.8 cm) image, 19¼ × 12¾ inches (48.9 × 32.4 cm) mount ROH 3

70 *Kerzenduell Der Literaten* ["The Candle Duel of the Literary Man"], ca. 1930; Collage; Titled on recto; 4½ × 6½ inches (11.4 × 15.6 cm) ROH 36

71 *Die Kritik machte ihn Mundtot* ["Criticism Muzzled His Mouth"], ca. 1930; Collage; Titled on recto and titled on verso; 3% × 4% inches (9.2 × 12.4 cm) image, 8¼ × 5% inches (21 × 14.9 cm) mount ROH 38

72 *Kopfball. Es geht auch mit Köpfen.* ["Header. It Also Works With Heads."], *Lasst Köpfe rollen* ["Let Heads Roll"] and *Wunder der Telekinese* ["Wonder of Telekinesis"], ca. 1930; Collage; Titled and annotated on verso; 11 × 9% inches (27.9 × 24.4 cm) image, 15% × 11¼ inches (40 × 29.8 cm) mount ROH 27

73 *Hommage à Max Ernst*, ca. 1935; Collage; Initialed on recto and stamped and titled on verso; 8% × 7% inches (21.3 × 19.7 cm) image, 15% × 11% inches (40.3 × 30.2 cm) ROH 10

74 *Windsbraut* ["Bride of the Winds"] (from the "Metamorphosis of Mr. Miracolossus"), ca. 1930; Collage; Annotated on recto; 8 × 7% inches (20.3 × 20 cm) image, 12¼ × 10 inches (31.1 × 25.4 cm) mount ROH 34

75 *Seltsames Beieinander* ["Strange Togetherness"] (from the "Metamorphosis of Mr. Miracolossus"), ca. 1930; Collage; Signed and titled on recto; 8% × 10% inches (22.5 × 27.6 cm) image, 11¼ × 15% inches (29.8 × 40 cm) mount ROH 33

76 *Stämmiger Truthahn naht kränkelnder Leda unter zaghafter Klavierbegleitung* ["Sturdy Turkey Tentatively Approaches Ailing Leda with Piano Accompaniment"], 1930; Collage; Signed, titled and dated on recto and annotated on verso; 6% × 8¾ inches (16.2 × 22.2 cm) image, 8% × 10% inches (20.6 × 26.4 cm) mount ROH 35

77 *Korsagelandschaft* ["Corset Landscape"], ca. 1930; Collage; Titled on recto; 3% × 5% inches (9.2 × 14.3 cm) image, 5½ × 7 inches (14 × 17.8 cm) mount ROH 39

78 *Das neue Jahr wird nun heraufgezogen. Es scheine hell!* ["The New Year is Being Pulled Up Now. Let it Shine Brightly!"], ca. 1930; Collage; Titled on recto; 5% × 4% inches (13.7 × 11.7 cm) image, 7¼ × 5% inches (18.4 × 13 cm) mount ROH 42

79 Untitled, 1940; Collage; Initialed, dated and annotated on recto; 12% × 6% inches (32.1 × 16.8 cm) image, 14¼ × 7¼ inches (36.2 × 18.4 cm) mount ROH 32

80 *Klage* ["Complaint"], ca. 1930; Collage; Signed and titled on recto; 6¼ × 5¼ inches (15.9 × 14.6 cm) image, 8 × 6¾ inches (20.3 × 17.1 cm) mount ROH 41

81 *Versöhnung* ["Reconciliation"], ca. 1930; Collage; Initialed and titled on recto; 4 × 5¼ inches (10.2 × 13.3 cm) image, 9¼ × 7% inches (23.5 × 18.1 cm) mount ROH 37

82 *Vermauerte Existenz* ["Bricked Existence"], ca. 1930; Collage; Initialed and titled on recto; 4 × 5 inches (10.2 × 12.7 cm) image, 7¾ × 5½ inches (19.7 × 14 cm) mount ROH 40

83 *Aalglatter Lyriker im Besteckkasten* ["Suave Lyricist in Cutlery Box"], 1936; Collage; Signed, titled and dated on recto and annotated on verso; 3½ × 3 inches (8.9 × 7.6 cm) image, 6 × 4% inches (15.2 × 12.1 cm) mount ROH 44

84 Untitled, ca. 1930; Collage; Initialed on recto; 2¼ × 3¾ inches (5.7 × 9.5 cm) image, 4% × 5% inches (11.7 × 14.9 cm) mount ROH 6

85 *Langwieriger Beruf* ["Lengthy Occupation"], 1930; Collage; Signed, titled and dated on recto; 1¼ × 4 inches (3.2 × 10.2 cm) ) image, 4¾ × 6 inches (12.1 × 15.2 cm) mount ROH 43

This catalogue was produced in conjunction with the exhibition

**FRANZ ROH Photography & Collage from the 1930s**

at Ubu Gallery, New York

from September 14–December 22, 2006

*ubu*

416 East 59 Street, New York NY 10022

T: 212 753 4444 F: 212 753 4470

info@ubugallery.com www.ubugallery.com

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**Our Partner**

Galerie Berinson GmbH

Auguststraße 22, D-10117 Berlin Germany

T: +49 30 28 38 79 90 F: +49 30 28 38 79 99

info@berinson.de www.berinson.de

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