All works on paper in the exhibition are from the Dr. Richard A. Simms Collection of Prints and Drawings by Käthe Kollwitz and Other Artists at the Getty Research Institute, 2016.PR.34. Partial gift of Dr. Richard A. Simms

**Need**
Between 1893 and 1897
Rejected version of sheet 1 of *A Weavers’ Revolt*
Etching, drypoint, aquatint, sandpaper, and burnisher, printed in black ink on copperplate paper, and reworked with black wash and white gouache
State III of III

**Need**
Between 1893 and 1897
Sheet 1 of *A Weavers’ Revolt*
Crayon and pen lithograph with scraping, printed in brown ink on chine collé on japan paper
State All of III

**Self-Portrait**
Spring 1934
Crayon and brush transfer lithograph, printed in black ink on copperplate paper
Only state

**Käthe Kollwitz Drawing in Creative Hands**
1925
Hans Cürlis
German, 1889–1982, director
Digital video of film, excerpt, 3 min., 30 sec.
**Woman with Dead Child**
1903
Black chalk and graphite with white and orange chalk on green-gray wove paper, mounted on darkened beige-blue laid paper

**Woman with Dead Child**
1903
Etching, drypoint, sandpaper, and soft ground with the imprint of laid paper and Ziegler’s transfer paper, printed in black ink on copperplate paper
State II of X

**Woman with Dead Child**
1903
Etching, drypoint, sandpaper, and soft ground with the imprint of laid paper and Ziegler’s transfer paper, printed in black ink on greenish-gray chine collé on vellum paper
State VIII of X

**Scene from Germinal**
Between 1891 and 1893
Pen, brush, black ink, and wash with white gouache on buff paper

**Scene from Germinal**
At latest 1893
Etching, drypoint, and sandpaper, printed in brown ink on copperplate paper
State III of IV

**Käthe Kollwitz and Intaglio Printmaking**
2019
Approx. 4 min.

**Ploughmen and Woman**
Before June 1902
Rejected second version of sheet 1 of *Peasants’ War*
Crayon and brush lithograph with spatter and scraping on the drawing stone, printed in dark-brown ink, with a tone stone in orange-brown ink, on light-brown paper
State I of II
Ploughmen with Woman Standing in the Foreground and Seated Woman Tilling at Right
ca. 1905–1906
Preparatory drawing for sheet 1 of Peasants’ War
Black chalk and charcoal with white chalk on buff paper

Ploughmen with Woman Standing in the Foreground
ca. 1906
Rejected third version of sheet 1 of Peasants’ War
Etching, needle bundle, and soft ground with the imprint of laid paper and Ziegler’s transfer paper, printed in black ink on copperplate paper, and reworked with graphite
Working proof, state V of VI

The Ploughmen
ca. 1906
Preparatory drawing for The Ploughmen
Charcoal, graphite, and white chalk on blue-gray laid paper

The Ploughmen
Before mid-January 1907
Sheet 1 of Peasants’ War
Etching, drypoint, aquatint, lift ground, sandpaper, needle bundle, and soft ground with the imprint of Ziegler’s transfer paper, printed in black ink on copperplate paper, and reworked with graphite, gray wash, and white and off-white gouache
Working proof, state V of XIII

The Ploughmen
Before mid-January 1907
Sheet 1 of Peasants’ War
Etching, drypoint, aquatint, lift ground, sandpaper, needle bundle, and soft ground with the imprint of Ziegler’s transfer paper, printed in black ink on copperplate paper, and reworked with graphite, chalk, gray wash, and off-white gouache
Working proof, state VI of XIII
**The Ploughmen**  
Before mid-January 1907  
Sheet 1 of *Peasants’ War*  
Etching, drypoint, aquatint, lift ground, sandpaper, needle bundle, and soft ground with the imprint of Ziegler’s transfer paper, printed in black ink on japan paper  
State VIII of XIII

**Raped Peasant Woman**  
ca. 1907  
Preparatory drawing for *Raped*  
Graphite on laid paper

**Raped**  
Winter 1907–1908  
Sheet 2 of *Peasants’ War*  
Etching, drypoint, sandpaper, lift ground, and soft ground with the imprint of fabric and Ziegler’s transfer paper, printed in brown ink on copperplate paper  
State V of VIII

**Inspiration**  
1904 or 1905  
Rejected first version of sheet 3 of *Peasants’ War*  
Etching, drypoint, lift ground, sandpaper, and soft ground with the imprint of laid paper, printed in brown ink on copperplate paper, and reworked with Conté crayon, charcoal, and white and brownish chalk  
Working proof, state IV of X

**Inspiration**  
1904 or 1905  
Rejected first version of sheet 3 of *Peasants’ War*  
Etching, drypoint, lift ground, sandpaper, and soft ground with the imprint of laid paper, printed in brown ink on copperplate paper  
State VII of X

**Technical Analysis of Inspiration**  
2019  
Approx. 2 min., 30 sec.
**Sharpening the Scythe**  
Before mid-May 1905  
Sheet 3 of *Peasants’ War*  
Etching, drypoint, sandpaper, aquatint, and soft ground with the imprint of laid paper and Ziegler’s transfer paper, printed in black ink on copperplate paper  
State V of XIV

**Sharpening the Scythe**  
Before mid-May 1905  
Sheet 3 of *Peasants’ War*  
Etching, drypoint, sandpaper, aquatint, and soft ground with the imprint of laid paper and Ziegler’s transfer paper, printed in black ink on copperplate paper, and reworked with charcoal and black chalk  
Working proof, state VI of XIV

**Sharpening the Scythe**  
Before mid-May 1905  
Sheet 3 of *Peasants’ War*  
Etching, drypoint, sandpaper, aquatint, and soft ground with the imprint of laid paper and Ziegler’s transfer paper, printed in black ink on copperplate paper  
State IX of XIV

**Arming in a Vault**  
Before June 1902  
Rejected version of sheet 4 of *Peasants’ War*  
Crayon and brush lithograph with scraping on the drawing stone, printed in brown ink, with two tone stones in green and orange inks, on japan paper  
Only state

**Arming in a Vault**  
Before mid-June 1906  
Sheet 4 of *Peasants’ War*  
Etching, drypoint, aquatint, and soft ground with the imprint of Ziegler’s transfer paper, printed in black and gray-brown inks on copperplate paper  
State V of X
The Black Anna
1903
Preparatory drawing for Charge
Graphite with white and orange chalk on darkened blue-green laid paper

Charge
Between 1902 and 1903
Sheet 5 of Peasants’ War
Etching, drypoint, aquatint, lift ground, and soft ground with the imprint of two fabrics and Ziegler’s transfer paper, printed in black ink on copperplate paper, and reworked with white pigment and black wash
Working proof, state III of XIII

Battlefield
1907
Sheet 6 of Peasants’ War
Etching, drypoint, aquatint, sandpaper, and soft ground with the imprint of laid paper, printed in black ink on light-green chine collé on copperplate paper
State IV of XV

Battlefield
1907
Sheet 6 of Peasants’ War
Etching, drypoint, aquatint, sandpaper, and soft ground with the imprint of laid paper and Ziegler’s transfer paper, printed in green-black ink on copperplate paper
State X of XV
The Prisoners
Spring 1908
Sheet 7 of Peasants’ War
Etching, drypoint, aquatint, sandpaper, and soft ground with the imprint of fabric and Ziegler’s transfer paper, printed in brown ink on copperplate paper
State V of X

Unemployed
1924 or early 1925
Sheet 1 of Proletariat
Woodcut, printed in black ink on japan paper
State X of X

Vienna Is Dying! Save Its Children!
January 1920
Crayon transfer lithograph, printed in black ink on light-brown machine-made paper
State I of II

Hunger
May to September 1925
Sheet 2 of Proletariat
Woodcut, printed in black ink on japan paper, and reworked with black ink
Working proofs (fragments), states VI and VII of XV

Hunger
May to September 1925
Sheet 2 of Proletariat
Woodcut, printed in black ink on japan paper
State XII of XV

Hunger
May to September 1925
Sheet 2 of Proletariat
Woodcut, printed in black ink on japan paper
State XV of XV
**Woman with Child’s Coffin**  
1924  
Preparatory drawing for *Child Mortality*  
Charcoal on gray-green paper

**Child Mortality**  
1924 or early 1925  
Sheet 3 of *Proletariat*  
Woodcut, printed in black ink on japan paper  
State III of III

**Mothers**  
1918  
Rejected first version of sheet 6 of *War*  
Etching, drypoint, sandpaper, needle bundle, and soft ground with the imprint of laid paper, printed in brown ink on copperplate paper  
State III of III

**The Mothers**  
Mid-October 1921 to at latest early 1922  
Sheet 6 of *War*  
Woodcut, printed in black ink on japan paper, and reworked with white gouache and black ink  
State V of VII

**Frontal Self-Portrait**  
Between 1922 and 1923  
Woodcut, printed in black ink on japan paper  
State XIV of XIV

**The People**  
Before 1923  
Preparatory drawing for *The People*  
Brush and black ink with white gouache over charcoal on laid paper  
Gift of Dr. Richard A. Simms in honor of Hildegard Bachert
The People
Fall 1922
Sheet 7 of War
Woodcut, printed in black ink on japan paper, and reworked with white and off-white gouache
Working proof fragment, state II of VII

The People
Fall 1922
Sheet 7 of War
Woodcut, printed in black ink on japan paper, and reworked with white and off-white gouache and black ink
Working proof, state III of VII

The Head of Karl Liebknecht on His Deathbed
1919
Charcoal and graphite on japan paper

In Memoriam Karl Liebknecht
January 1919
Charcoal and graphite on beige-blue laid paper, with a green-paper fill

In Memoriam Karl Liebknecht
Before October 1919
Rejected first version
Etching, aquatint, sandpaper, lift ground, and soft ground with the imprint of laid paper, printed in black ink on copperplate paper
State II of VII

In Memoriam Karl Liebknecht
As of October 1919
Rejected second version
Transfer lithograph from a crayon drawing on laid paper, printed in black ink on vellum paper, and reworked with charcoal and graphite
Working proof, only state
In Memoriam Karl Liebknecht
Between early August and Christmas 1920
Woodcut, printed in black ink on japan paper
State V of VI

Self-Portrait in Profile toward the Right
ca. 1938
Chalk transfer lithograph with spatter on the stone, printed in black ink on wove paper
State II of III

Self-Portrait in Profile toward the Right
ca. 1938
Chalk transfer lithograph, printed in black ink on buff paper
State III of III; printed in 1946

Call of Death
Presumably 1937
Sheet 8 of Death
Crayon lithograph, printed in black ink on japan paper
Only state