

FIGURES



GALERIE THOMAS

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JEAN HÉLION

Couterne sur Orne 1904 – 1987 Paris

Emile

oil on board
1939
35.5 x 28 cm
14 x 11 in.
verso signed and dated

Hélion 1063

This work is recorded online in the 'Catalogue raisonné de l'oeuvre peint de Jean Hélion', no. 1063.
(www.helion-catrais.com)

Provenance

- Galerie Karl Flinker, Paris
- Private collection, Paris
- Galerie de la Présidence, Paris

Exhibited

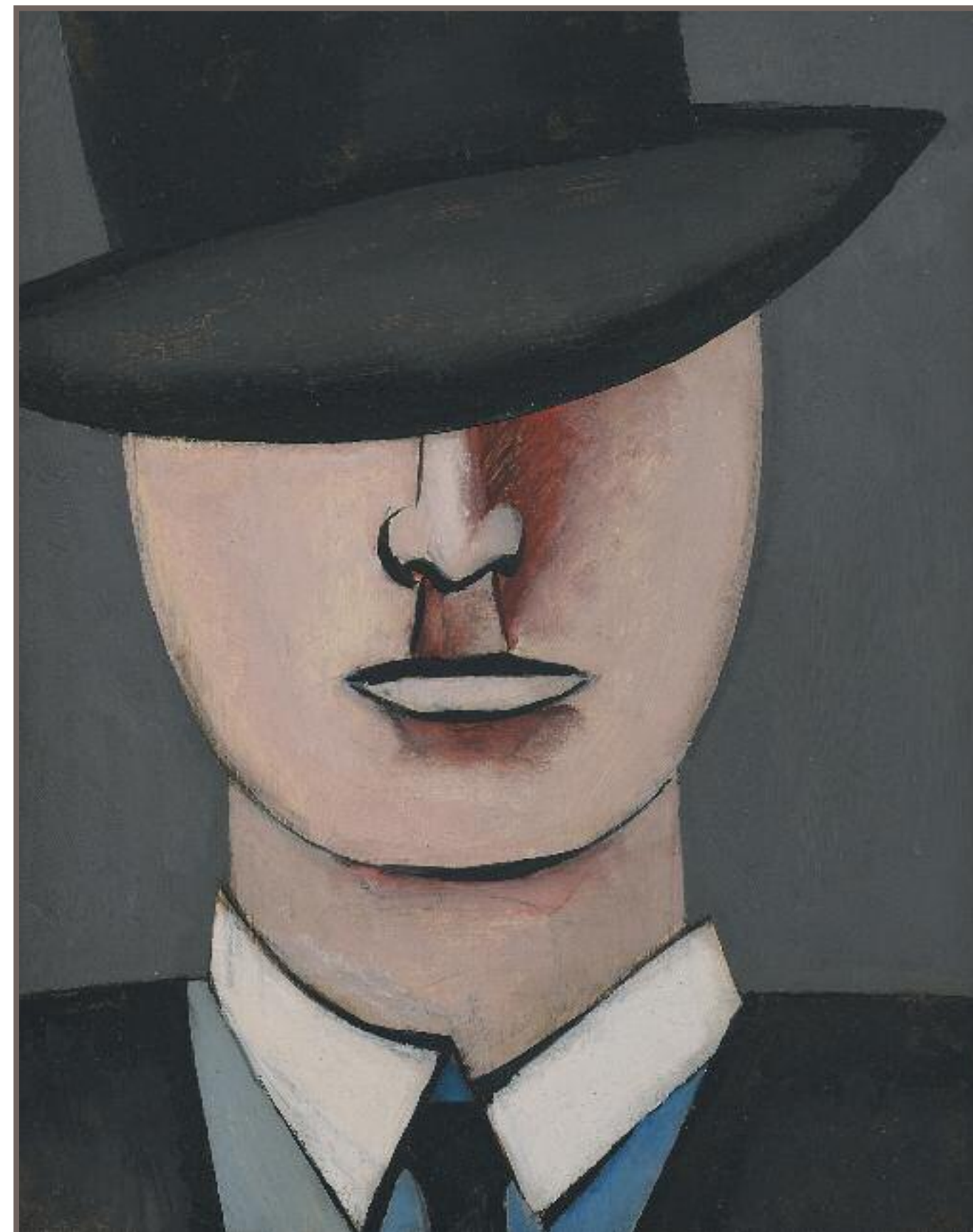
- Musée d'art moderne de la ville de Paris, Paris 1984/85. Hélion, peintures et dessins 1925-1983. No. 74, p. 86 ill.
- Haus der Kunst, Munich 1985/86. Delaunay und Deutschland. No. 54, p. 135.

Literature

- Cousseau, Henry-Claude. Hélion. Paris 1992, p. 92, 316 col. ill.

Jean Hélion had a great influence on the development of modern art in Europe and the USA for three decades, and his painting is distinguished by a high level of autonomy and one of the most surprising paradigm changes of a modern artist. Hélion had a very broad network in artist circles since the end of the 1920s: it is hardly possible to list the many visual artists and literary figures with which he was in direct contact or with whom he had even worked together. Hélion began his oeuvre as an artist of geometrical-mathematical abstraction: in close proximity with the de Stijl group, he, together with his friend Theo van Doesburg, was among the founding members of 'Abstraction – Création' in 1931.

He left France in 1936 and lived, with interruptions during the war, in the USA until 1946. There he met with the great admiration of the Abstract Expressionists, especially of Robert Motherwell and Ad Reinhardt, who confessed that one encountered Jean Hélion at practically every opportunity, in every studio during these years. Through his marriage with Pegeen Vail, Hélion was also for a time the son-in-law of Peggy Guggenheim, who organised an exhibition for him in her legendary 'Art of this Century' gallery in 1943. Hélion was himself particularly influenced by one of his countrymen in the USA: Fernand Léger. This influence is immediately recognisable in Hélion's figure paintings, and it appears to be no coin-



cidence that his attention for Léger and his reorientation in painting were chronologically close to one another.

Hélion painted his last abstract painting in 1939: in the same year, he began to dedicate himself to figuration, and *Émile* from 1939 was one of his very first representational paintings. It is part of a group of works that Hélion designated as *Hommes au Chapeau* (*Men with Hat*) or as *Émile, Édouard, Charles*. Hélion took up the motif repeatedly over decades in other formulations, but the frontal portrait of *Émile*, whose face is half-covered by the brim of the hat, was one of the first. The stringent frontality, the clarity of the contours and the colouring always harmonise with the principles of the abstract painting of forms, but these forms now defer for Hélion to a figurative representationalism. It is surprising and even astonishing that Hélion began to paint representationally at the end of the 1930s and early 1940s following intensive concentration on abstraction, at a point in time when abstract and abstract-expressionist painting was beginning to assert itself everywhere. Hélion formulated his reasons in the same year, 1939, in a letter to the author Raymond Queneau:

"Poetry must be capable of reading and writing the diary and the rest of everyday life like the secret world. It is not important whether the symbol of an unknown magnitude is a letter of the French or the Greek alphabet. The main thing is to know the letter, to recognise the symbol. A bearded, old man represents God and all the power that is expressed in things and in life much better than a large X, a formula or silence. Why should one not stick with the prettiest, the most traditional and that most enriched by general usage?"

This reversal and Hélion's turning his back on abstract painting has been understood by many proponents of abstraction as a betrayal. However, there were also opposite reactions: Jim Dine, for example, read Hélion's

about-face as a clear portent of Pop Art. To this extent, Jean Hélion is an artist at the heart of developments in painting between 1930 and 1970, and he himself impressively described a certain weariness with abstraction, its stringency and lack of sensuality in an essay from 1950:

"As far as I am concerned, I arrived at abstraction at the age of 25 after I had tired myself out trying to find the strongest visual expression for an object: the head became a simple patch, as did the rest. And then I forgot the head. Following a period of the most minimal symbols one can bring to canvas, I began to search for the essential elements of painting and occupied myself with its contrasts: the dot, the line, the surface, the colour progression, the volume. Nothing can replace them. In particular, nothing can replace the contrast between volume and surface, because it leads to form. ... I multiplied the relationships, renewed the structures; I tortured my mind in all possible ways. In twelve years I had erected a little universe and found it to be quite complete.

However, it was creaking at every corner, in every form. It was as if life was knocking at the door and demanding to be let in. I could only keep the door closed with the greatest effort. In my attempt to drive abstraction to its extremes, I had found the face of the world again without noticing. However, how I had suffered up to that point from this unreconcilable contradiction: to paint one way eight hours each day, and then to live in a different way. To drink, eat, love, wander through the city and in nature, and then: not a trace of it in my painting?"

Hélion's text ends in a sort of manifesto on the freedom of painting:

"Open all doors wide.
Work with clarity.
Use all means of painting
and don't become the slave of one.
Down with all isms and schisms!"



JOSEPH BEUYS

Krefeld 1921 – 1986 Düsseldorf

Filzanzug (Felt Suit)

felt sewn as a suit
1970
170 x 100 cm
66 7/8 x 39 3/8 in.)
Edition René Block, Berlin – without the edition tag
edition of 100 + 10 h.c.

Schellmann 26

The suit was made of padding felt from the Vereinigte Filzfabriken AG in Giengen, Germany, a rough fibrous wool felt with inclusions of burrs and seeds which were entangled in the sheep’s wool. The gentlemen's bespoke tailor Dietl in Munich tailored the suits.

The work can be found in numerous public and museum collections, e.g.:

- Berlin, Nationalgalerie, Marx collection
- Cambridge, Harvard Art Museums
- London, Tate Gallery
- Minneapolis, Walker Art Center
- Munich, Bayerische Staatsgemäldesammlungen
- New York, Museum of Modern Art
- Philadelphia Museum of Art
- Vaduz, Kunstmuseum Liechtenstein

Provenance

- Collection Carl Vogel, Hamburg
- Kunsthaus Lempertz, sale 961: Vogel collection, Cologne, June 1, 2010, lot 1038
- Private collection, Germany

Exhibited

- Städtische Galerie, Karlsruhe 2011. Kunststoff – Textilien in der Kunst seit 1960. p. 18, illustr.

Literature

- Schellmann, Jörg und Klüser, Bernd (Ed.). Joseph Beuys, Multiplizierte Kunst : Werkverzeichnis. Munich 1978. No. 23, ill.
- Schellmann, Jörg. Joseph Beuys, The Multiples, A Catalogue Raisonné of multiples and prints 1965-1986. Munich 1997. No. 26, p. 64, col. ill.



The *Felt Suit* is one of Beuys' multiples. The concentration on one material only corresponds with his interest in the essential. Beuys once again refers to the warming property of felt. In his metaphoric, Beuys goes beyond the status of purely physical warmth, he rather means an emotional or spiritual warmth, because to him warmth as an energy source comprises an evolutionary principle. Beuys wore such a suit during his performance *Isolation unit*, levelled at the atrocities of the war in Vietnam and the inhumane coldness of the bombardments. His credo was: cold can be switched off by warmth, meaning spiritual and emotional warmth.

Carl Vogel (1923-2006) studied education, psychology and art history, then worked as a teacher in primary school. In 1962 he became a lecturer at the School of fine arts in Hamburg, acting as its president from 1976 to 1989. From 1992 to 1999 he was a member of the

board of 'Griffelkunst' and is the author of several catalogues raisonnées of the graphic works of Gerhard Richter, Horst Janssen, Sigmar Polke, among others.

Carl Vogel was a passionate collector and had a disputatious mind, combined with a sharp tongue. He collected contemporary prints and editions right to the end of his life. Like Beuys, he was fascinated by the democratic aspect of the affordability and the easy dissemination to a wide audience.

The Vogel collection comprised about 15.000 prints, watercolours, drawings, paintings, objects and sculptures. In 1991, about 10.000 works by approx. 250 different artists were shown at the Deichtorhallen Hamburg. Carl Vogel's biggest wish, a separate museum in Hamburg to house the collection, did not come to pass.



JIM DINE

Cincinnati 1935 – lives in Paris and Walla Walla

Blood's on the River Now

oil and charcoal on linen
2005
274.3 x 274.3 cm
108 x 108 in.
verso signed, dated and titled

Provenance

- Studio of the Artist

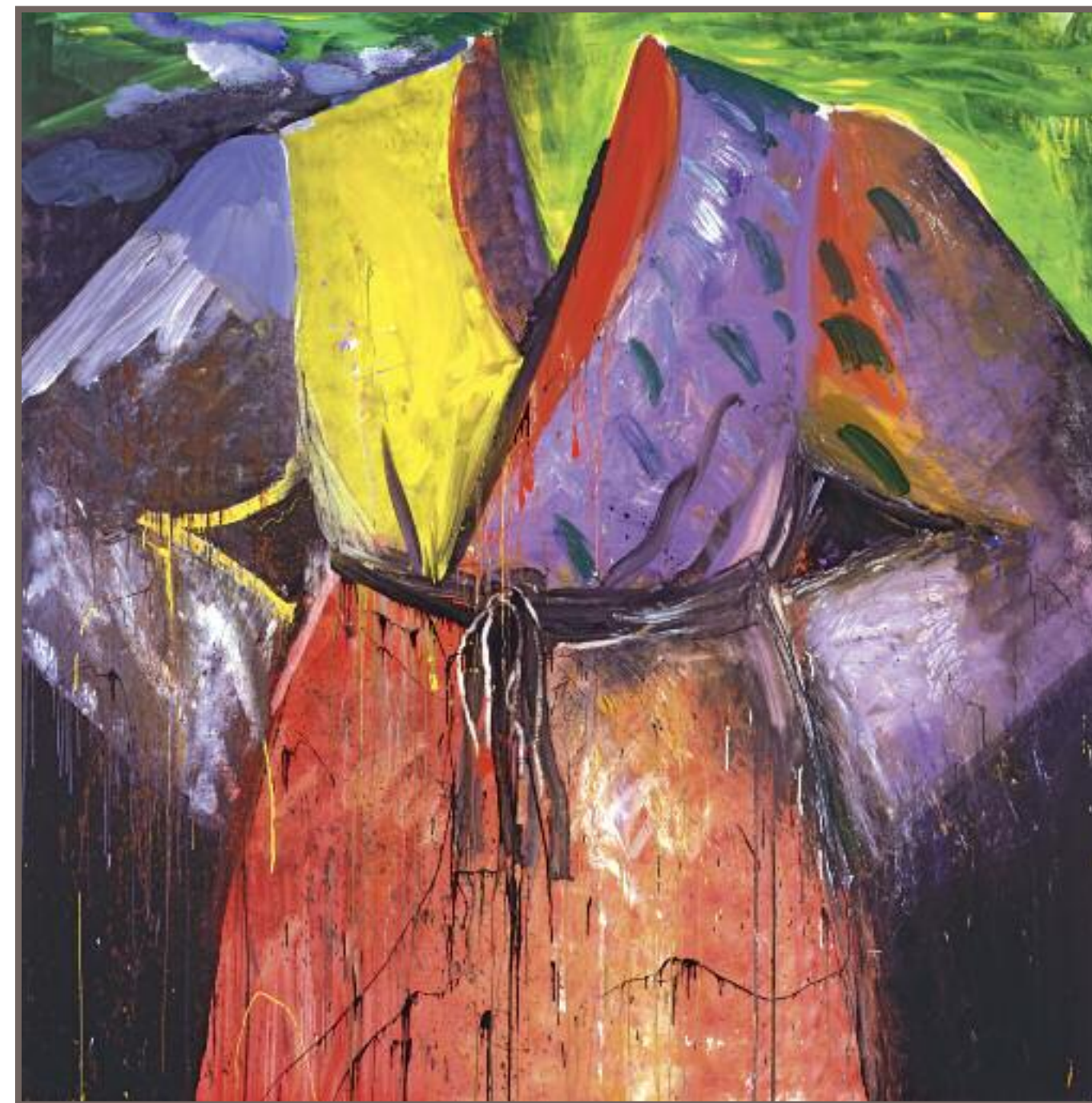
"I was looking for a way to do self-portraits without painting my face. I saw this bathrobe in an ad. It had no one in it, but it looked like my shape – so it became a sort of metaphor for me."

Jim Dine

In addition to happenings in the late 1950s and early 1960s and his object paintings and environments, Jim Dine also developed a richly colored, gestural style of painting with thickly applied paint which was strongly influenced by the painters of American Abstract

Expressionism. In contrast to these painters, however, Dine's paintings eschewed abstraction and developed their expressive style with figurative subjects. The boundaries between the various groups of works also continue to overlap today due to the fact that Dine has often integrated items such as tools and everyday objects into his richly colored paintings.

From the beginning, the two most important and common subjects in Dine's pictures have been the heart and the bathrobe, which have become signature symbols of his



painting. Dine has depicted these two subjects in endless variations and combinations, though always filling the entire canvas with a monumental, frontal view of the subject.

Both the heart and the bathrobe are symbols of the artist's self, so that these works can be read as hermetic, symbolic self-portraits of Dine. The painting process inscribed in them – often along with the enigmatic or poetic titles that Dine frequently takes from his own poems – forms the commentary, the more detailed description of this self at the time of painting. The result is a catalog of journal-

like self-questioning and descriptions that has grown over the decades and explores the nature and possibilities of painting from the perspective and feelings of the painter.

As Dine himself recounts, he discovered the robe as a subject in 1963 in an advertisement in the 'New York Times Magazine' and adopted it as a metaphor for himself, as a symbol of his self-portraits. The first bathrobe pictures were created in 1964, and they often point to their function as self-portraits. This is the case in the 1964



work *Red Robe with Hatchet (Self-Portrait)*, which is now at the Virginia Museum of Fine Arts. Here the painting of the red bathrobe is augmented with a sculptural addition to form a large-scale installation: a wooden block with a hatchet stuck in it stands in front of the canvas – a crossing of Dine's subjects and an underscoring of the autobiographical theme through the tool. Another example of these early bathrobe variations is *Double Isometric Self-Portrait (Serape)* from the same year at the Whitney Museum of American Art in New York. Here Dine fills the double bathrobe depicted with clear outlines with bold, almost comic-like colors and augments the painting with metal hooks and rings attached directly to the canvas, each holding a wooden peg hung on a cable or wire around the middle of each bathrobe. Subsequently he created countless variations in painting, drawing, and prints, which form a repertoire of artistic and compositional expressive possibilities.

More than forty years after he first dealt with the theme, in *Blood's on the River Now* Jim Dine focuses entirely on the thickly applied, bold painting. As is so often the case, the individual sections of the bathrobe serve as color fields, juxtaposed compartments, filled in with different colors and contrasting with the colors of the background. Yellow, red, and purple dominate and are lent texture, movement,

and physicality with blue, black, and white; at the same time, variation is created through complementary colors.

The empty robe takes on a contradictory tension through this physicality, which can also serve as a projection surface. Even though Dine originally understood the garment as a metaphor for himself, it is also a universal symbol of the human being whose expressiveness viewers can relate to themselves. In combination with the title, an associative field develops through which Jim Dine not only portrays himself or translates his state of mind into a painterly vocabulary. Through his painterly exploration of the human condition, he offers viewers a possibility to reflect, an invitation to contemplate themselves.

Picture above
Jim Dine
Double Isometric Self-Portrait (Serape), 1964,
Whitney Museum of American Art, New York



ALEXEJ VON JAWLENSKY

Torschok, Russia 1864 – 1941 Wiesbaden

Portrait

oil on thick linen-finish artist paper

c. 1916

51 x 33.9 cm

20 x 13 3/8 in.

signed lower left

verso unfinished oil sketch of a still life and date by Lisa Kümmel

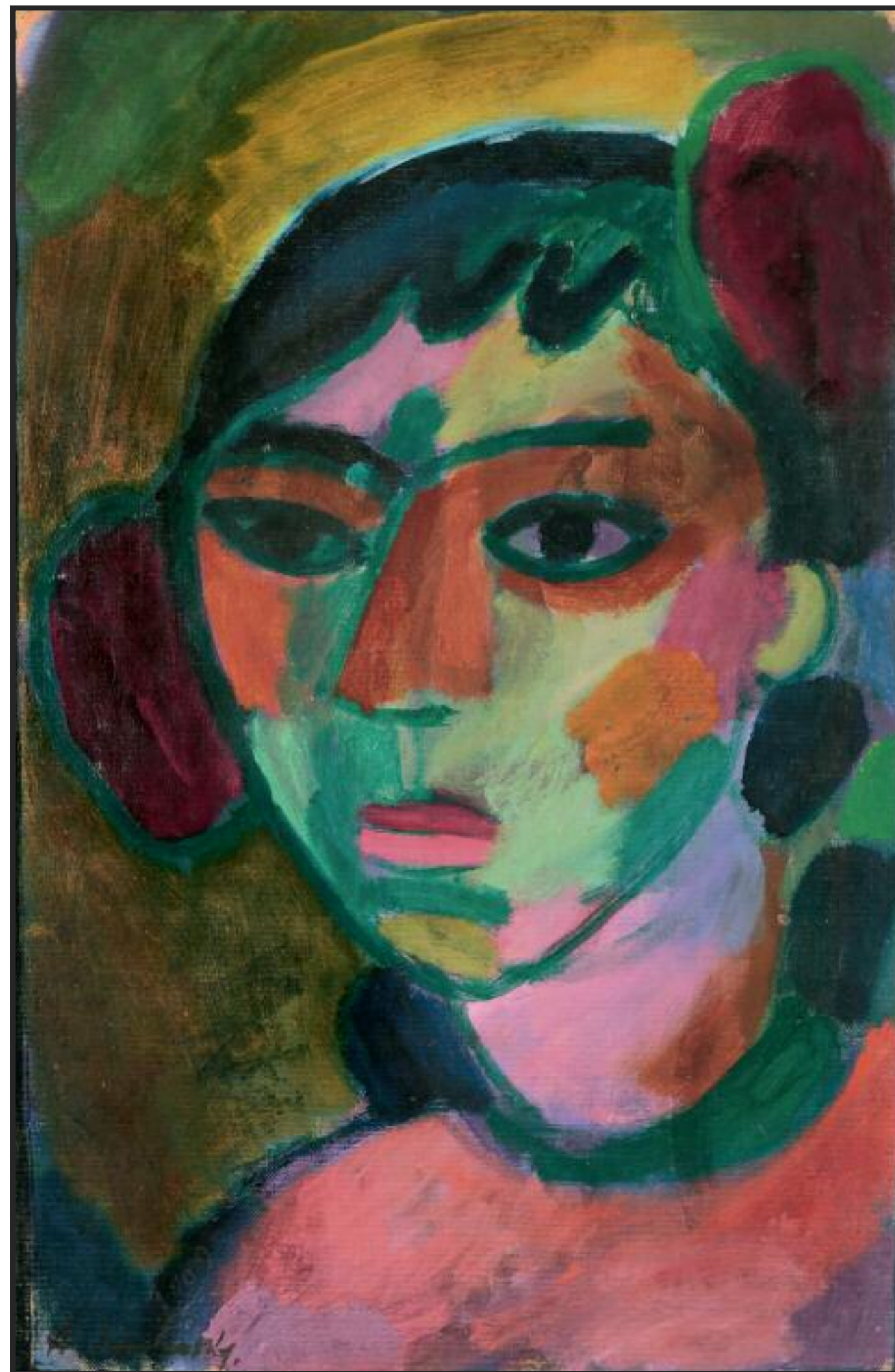
Jawlensky 751

Provenance

- Studio of the artist
- Lisa Kümmel, Wiesbaden (until November 1944)
- Karl-Heinz Kümmel, Wiesbaden (nephew of the above, by descent since 1944)
- Private collection, Switzerland/Northern Germany (acquired between 1994 and 1996)

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1991. No. 751, p. 119, col. ill. p. 98.



In the years preceding World War I, a decisive development took place in Jawlensky's work. Until around 1911, he created still lifes, landscapes, and portraits in equal parts, but then the human face became the ideal means of expression. This motif allowed him to apply the achievements of expressionism. These early portraits, which the artist called 'Farbige Köpfe' (Colourful Heads), were informed by the influence of Matisse and of the Fauves with their doctrine of the dominance of colour, which became increasingly independent of the imitation of nature. The friendship with Kandinsky and the circle of the 'Blue Rider' intensified the simplification of form and the concentration on suggestive colour. The Heads are a first high point in Jawlensky's oeuvre.

After World War I broke out, Jawlensky, who was now an 'enemy foreigner', had to leave Germany within 48 hours. He and his family travelled to Switzerland, where a friend had found them a place to stay in the village of St-Prex on Lake Geneva, in Rue de Motty. This drastic change had a dramatic effect on his artistic work. The series of the Colourful Heads was abruptly broken off.

He later wrote: "We had to flee to Switzerland with nothing, except what we could carry. We came to St-Prex on Lake Geneva, a small village near Morges. I wanted to continue painting the vigorous, intense pictures, but I was not able to. I felt that I had to find another language, a more spiritual language ... But through all these terrible occurrences my soul was so gloomy and unhappy, that I was glad just to be able to quietly sit by the window, to collect my feelings and my thoughts."

"I had a little colour, but no easel. I went to Lausanne, twenty minutes by train, and bought a small easel for four

Francs from a photographer, an easel on which he placed his photographs. This easel was not suitable for painting, but I painted my best works on this small easel for more than twenty years ..."

The first pictures created in St-Prex were experiments in a search for a new way of painting. The works Jawlensky called 'Variations on a landscape theme' are the first series of his new artistic phase. The motif is always the same, the view from the artist's window into the garden and the path leading to the lake. His intensive contemplation of this one motif re-awakened Jawlensky's creative energy and resulted in new insights for his progressing abstraction. In a letter to Willibrord Verkade, Jawlensky wrote: "For some years I painted these Variations, and then I found it necessary to find a form for the face, because I had realized that great art must only be painted with religious feeling. And I could only introduce that into the human countenance. I comprehended that the artist has to express with his art through shape and colour what is divine in him. Therefore the work of art is a visible God and art the desire for God."

Portrait is one of the first heads the artist painted in exile; it ties in with the Colourful Heads from before the war. The posture of the head, the features, and the flower above the ear are mindful of the *Infantin* (Spanierin) of 1912. However, the colour fields clearly mark the abstraction already reached in the Variations.

Jawlensky devoted himself to the rediscovered motif with perseverance and, with progressing abstraction, developed the 'Mystical Heads', the 'Saviour's Heads' and finally, the 'Meditations' from it.





In both small and larger format watercolours, Emil Nolde shows his masterly skill in the free handling of watercolours. His intensely luminous colours on the highest technical level alone move the viewer emotionally. Throughout his life, Emil Nolde turned his special interest to watercolour.

In Nolde's oeuvre, watercolours stand autonomously alongside other works on paper such as drawings, chalk works and prints as well as paintings. The works in all techniques are so closely interwoven that a uniquely cohesive life's work of high density and artistic quality emerges. Apart from the fact that Emil Nolde dated only very few of his watercolours, this makes it very difficult to date most of them. This is left to further research. Dating was simply not important to the artist.

EMIL NOLDE

Nolde, Schleswig 1867 – 1956 Seebüll

Portrait of a Woman (Brown Hair, Blue Dress)



watercolor on Japanese paper
47.5 x 35.6 cm
18 3/4 x 14 in.
signed lower right

Provenance

- Nolde Stiftung Seebüll

In the autumn of 1931, Emil Nolde painted a series of freely invented large-format watercolours, the *Phantasies*. They are now born entirely of colour, the paper as such is no longer visible. They are partly created by the random gradients and irregularities of the colouring. What is depicted is difficult to grasp; they are strange creatures from fairy tales and legends, sometimes human, sometimes animal, sometimes both at the same time, goblins and spooky figures, desolate faces,

elegiac individual figures, also groups, but above all couples, youthfully exotic or in the tense relationship of old man and young woman. Emil Nolde painted *Portrait of a Woman (Brown Hair, Blue Dress)* with the same technique and of the highest quality.

ALEXEJ VON JAWLENSKY

Torschok, Russia 1864 – 1941 Wiesbaden

Abstract Head – Slanted Eyes

oil on canvas on cardboard

1930

37.7 x 27.1 cm

14 ⁷/₈ x 10 ²/₄ in.

signed with monogram lower left, dated lower right

verso signed, dated, titled and inscribed 'No. 26' and '167'

Jawlensky 1346

Paul Edmund Harnischmacher and his wife Marianne were close personal friends of Jawlensky in Wiesbaden and bought a large number of works directly from him. After her husband's death, Marianne Harnischmacher moved to Switzerland, where she continued to be in close contact with Andreas Jawlensky, the artist's son, and his family.

Provenance

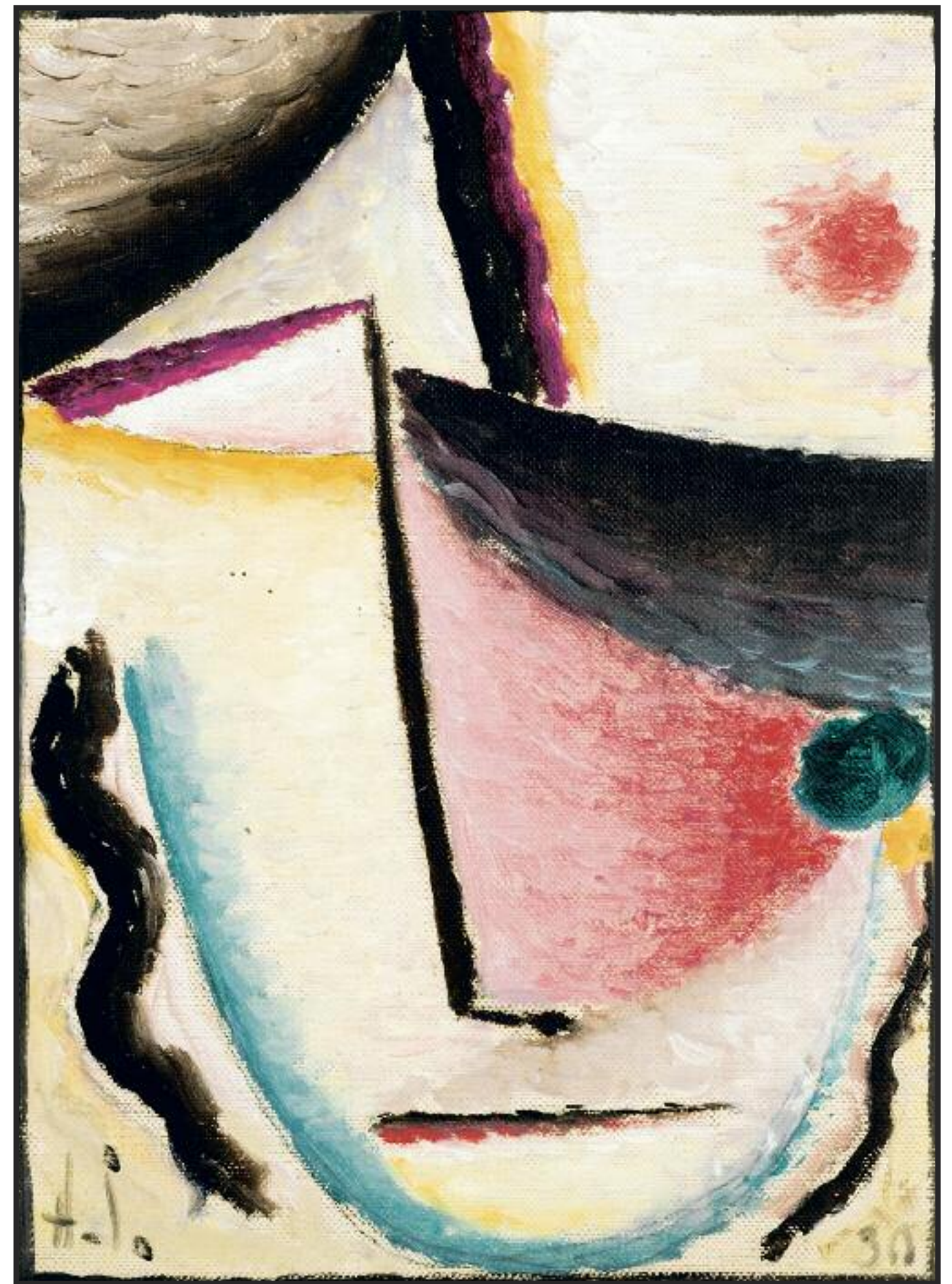
- Estate of the artist
- Andreas Jawlensky, Germany (the artist's son)
- Paul Edmund Harnischmacher, Wiesbaden (purchased from Andreas Jawlensky on April 21, 1958)
- Marianne Harnischmacher, Bremgarten/Bern (by descent)
- Private collection, Germany
- Galerie Thomas, Munich
- Private collection, The Netherlands

Exhibited

- Neues Museum, Wiesbaden 1954. Alexej Jawlensky. No. 70.

Literature

- Weiler, Clemens. Alexej von Jawlensky. Der Maler und Mensch. Wiesbaden 1955. No. 38.
- Weiler, C. Alexej von Jawlensky. Köln 1959. No. 338, p. 251 with ill.
- Weiler, C. Alexej von Jawlensky. Köpfe, Gesichte, Meditationen. Hanau 1970. No. 303.
- Jawlensky, Maria, Pieroni-Jawlensky, Lucia, Jawlensky, Angelica. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, Volume Two 1914-1933. London 1992. No. 1346, col. ill. p. 452.



With the series of *Abstract Heads*, Jawlensky reached a preliminary peak in the process of abstraction and spiritualisation in form and content, from the portraits through the *Mystical Heads* and the *Saviour Faces*. Even though the different series coexist and overlap in time, the *Abstract Heads* form the culmination of his painterly development. Between 1918 and 1934 Jawlensky created around 300 of these works. Jawlensky developed a formal canon for these heads and strictly repeated its laws and its formal reduction – in this respect, his act of painting can be seen as a ritualistic process. However, it is precisely within this restriction that the actual freedom, virtuoso diversity and spiritual power, which Jawlensky sought to realise in his art, was able to enfold.

The *Abstract Heads* show the head strictly en face, either bordered by a U-shape or tilted to one side. To this basic form, only a few further basic constructive elements were added in which the artist developed his colour compositions – a few lines for the facial contours (eyes, nose, mouth), a few strands of hair and their abstraction. Dots or rather colour circles were included in the border area between colours and shapes, mostly in the upper third of the image. These recurring constant elements in the image composition are what Jawlensky, both literally and figuratively speaking, termed prototype (Urform): prototype in the sense of means of artistic construction in a limited framework, but also in the sense of visible means of expression for the metaphysical realm behind the sensually experienced world.

Jawlensky painted the *Abstract Heads* in a somewhat contrapunctual composition, often following the main diagonal lines of the image. This determined the colour structure, the combination and the composition of the colours. The colour is often complementary, however it is mostly not pure but rather in softened, mixed shades. In the *Abstract Heads*, the expressivity of earlier works such

as the *Mystic Heads* was replaced by an overall tonal harmony: the result is a sort of vibrating stillness, which is by no means rigid, but rather has a lively, animated character – it could perhaps best be described by the paradox term of a hovering static equilibrium.

Symbolically, the *Abstract Heads* are defined by three elements. First, the U-shape with its open top, which acts as a reference to the transcendental. Similarly, the round spot on the forehead can be seen as the 'third eye', a sign of wisdom. With these references, Jawlensky also makes it clear that, notwithstanding the many elements taken from Christian pictorial tradition, his own religious concept – or rather that which he aimed to express through the spiritualism of his works – is syncretic and universal.

The closed eyes constitute the third element, and perhaps the most prominent and significant. They are often rendered with simple, at times curved lines, but are often accentuated by curved eyebrows or semi-circle shaped coloured forms. The closed eyes symbolise inner perception – a term which appears in the titles – which in turn enables access to transcendental experiences and realities. Jawlensky aimed to offer the viewer the equivalent of this experience through his paintings. He often chose titles which suggest a certain mood or set the tone, touching on a certain idea which the colour composition evoked synesthetically. These are moods in more than one sense of the word. They can refer to emotional dispositions as well as to the atmosphere or the atmospheric surrounding, but also to a tone as evoked by a musical instrument. However, setting the 'tone' also refers to the act of speaking, giving voice to an idea, delivering a message. By evoking certain associations and sentiments with the work as a whole, Jawlensky at the same time offered the contemplator the possibility to tune into the metaphysical essence, which was the aim of his entire art.



ALEXEJ VON JAWLENSKY

Torschok, Russia 1864 – 1941 Wiesbaden

Portrait of a Girl

oil on cardboard, painted on both sides
c. 1910
64.5 x 53.5 cm
25 3/8 x 21 1/8 in.
signed lower right on *Farmhouse Garden*

Jawlensky 163 A

verso: *Farmhouse Garden* (p. 34-35)

Provenance

- Private collection, Rhineland (until 1980)
- Private collection, Germany (by descent from the above)
- Private collection, The Netherlands (by descent from the above, until 2015)
- Private collection (until 2019)
- Private collection, USA

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 163 A, p. 143, with col. ill. p. 152.
- Alexej von Jawlensky-Archiv, Locarno (ed.). Reihe Bild und Wissenschaft, Forschungsbeiträge zu Leben und Werk Alexej von Jawlenskys. Vol. 3, Locarno 2009, p. 153-155, col. ill.



Jawlensky's *Portrait of a Girl* is one of a group of masterpieces, all of which were created in the period of 1910 and which fully represent Jawlensky's individual, unique style that was to reach its culmination in the years up to 1912. This group includes works such as *Nikita* (Museum Wiesbaden), *Schokko* (private collection), *Girl with a green face* (The Art Institute of Chicago) and *Girl with Black Hair* (private collection). The last-named portrait in particular shows strong physiognomic similarities with the present *Portrait of a Girl*, such as the long black hair, the dark large eyes and the expressive mouth. However, while the *Girl with Black Hair* does not look directly at the viewer and keeps her head slightly bowed, the girl in the present work confronts us with the sheer intensity of her gaze and the beauty of her face, which unfolds a fascinating and haunting effect. Jawlensky's strongest portraits have a pyramidal structure as a half-figure that we also find here: the upper body takes up almost half of the paintings surface and virtually forms the base for the expressive head, which he cut above at the edge. Jawlensky delimits the strong colours of the composition, the green-blue background, the burgundy dress and the petrol-coloured pinafore with black contours and gives the composition an incredible clarity, which Clemens Weiler characterized as follows: "The intensity of colour glowing inside of him had to create a form for itself. And so he subdued colour through an even more rigorous form. ... That was his aim: to tame the glowing colour, not to let it flow, not to permit to it to run free." (Clemens Weiler. Alexej von Jawlensky. Cologne 1959, p. 74)

Jawlensky's painting takes on a decidedly abstract element and he achieves images of an entirely new sort, spontaneous and direct in their conception. Colour and form are brought together and juxtaposed two-dimensionally in the well-known 'synthèse'. He experiments with the concept of abstracting the individual to such an extent

that it becomes universally valid and becomes an archetypal character and at the same time, he can project his artistic view of the world onto the canvas.

For decades, the *Portrait of a Girl* was hidden under a layer of black and blue paint. According to Angelica Jawlensky, it can be assumed that Galka Scheyer had the overpainting done on her own authority, presumably in connection with the traveling exhibition through Germany in 1920-23.

The overpainting could only be uncovered in the early 1990s. Until then, only the earlier side of the painting *Farmhouse Garden* (page 34-35) from around 1907 was known.

This colourful landscape is part of its own small group of works of landscapes from Wasserburg am Inn, which were created in 1906/1907. During this time, Jawlensky was intensively engaged with French painting, especially with Post-Impressionism, with Pissarro, van Gogh and Cézanne and of course with the Fauves. The present work was probably painted in the Wasserburg area and shows a path that leads between a garden of a large farm and a shed. The lush vegetation, shimmering in all shades of green, only reveals the red and brown roofs of the houses. The radiant colours let the sunlight become visible and the brushstrokes are placed next to each other in rhythmic dots and hatchings. The formal structure of the painting, the pictorial architecture, and the distribution of colour take a new significance beyond the chosen motif and the detail selected from nature.

Both sides of the canvas undoubtedly represent independent works describing two completely different phases of the artist's work, though they follow a consistent artistic development.





ALEXEJ VON JAWLENSKY

Torschok, Russland 1864 – 1941 Wiesbaden

Farmhouse Garden (reverse of Portrait of a Girl)



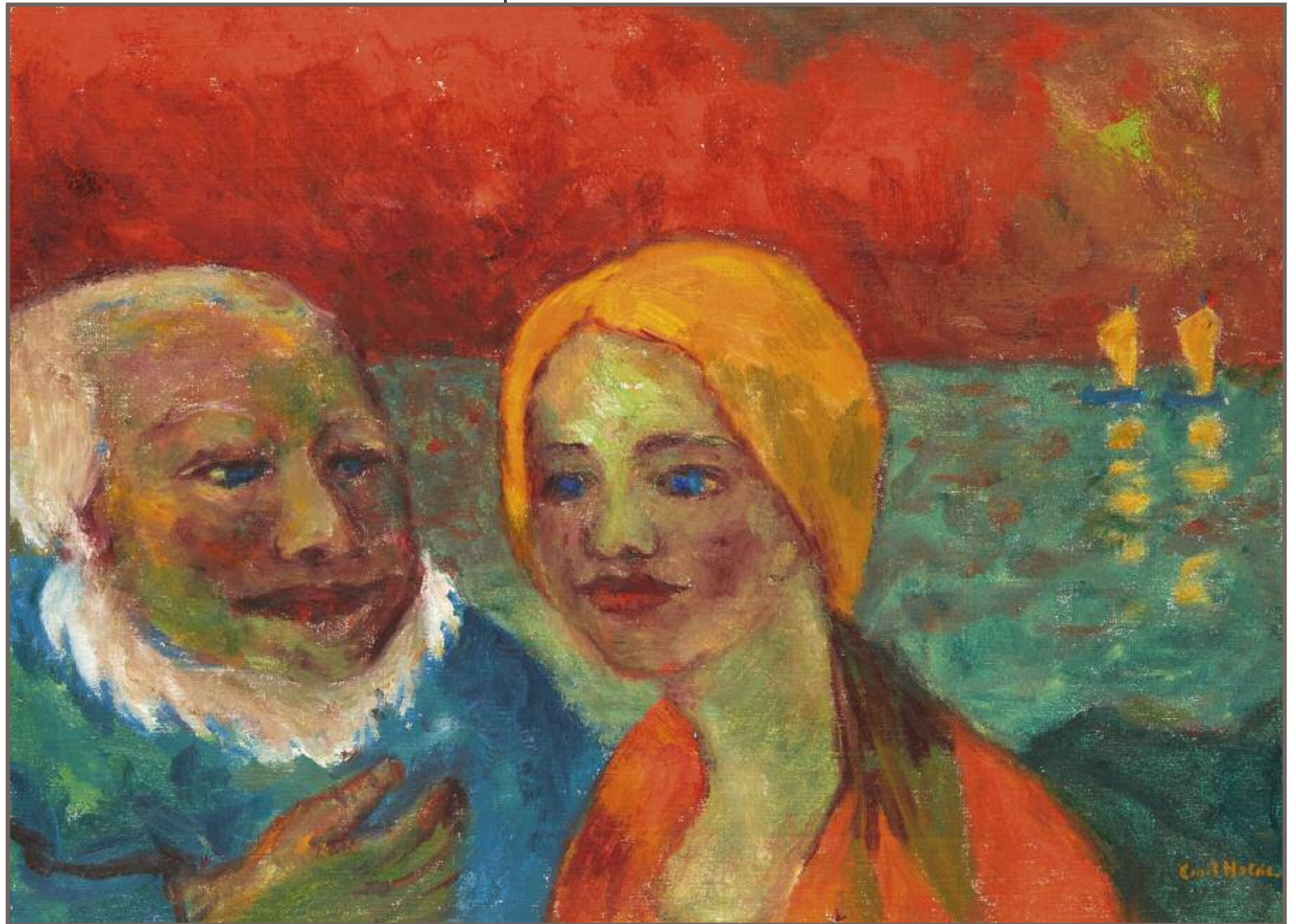
oil on cardboard, painted on both sides
c. 1907
53.5 x 64.5 cm
21 1/8 x 25 3/8 in.
signed lower right on *Farmhouse Garden*

verso: *Portrait of a Girl* (p. 30-33)

EMIL NOLDE

Nolde, Schleswig 1867 – 1956 Seebüll

Fisherman and Young Daughter



oil on canvas
 1946
 73.5 x 100 cm
 29 x 39 3/8 in.
 signed lower right
 verso inscribed on the stretcher 'Emil Nolde: Fischer und Töchterchen'

Urban 1283

Recorded on the artist's handlist 1930 as '1946 Fischer und Töchterchen'.

Provenance

- Nolde Stiftung Seebüll

Exhibited

- Kunstverein, Hamburg 1947.
- Overbeck-Gesellschaft, Lübeck 1947. No. 22.
- Fyns Stiftsmuseum, Odense 1956. Emil Nolde, Malerier, Akvareller, Grafik. No. 35.
- Dependance, Berlin 2009-2010. Mit verschnürten Händen – 'Ungemalte Bilder' von Emil Nolde.
- Nolde Stiftung Seebüll, Seebüll 2019.

Literature

- Nolde, Emil. Reisen, Ächtung, Befreiung. Cologne 1967, p. 175.
- Nolde, Emil. Mein Leben. Cologne 1976, p. 404.
- Urban, Martin. Emil Nolde, Werkverzeichnis der Gemälde, vol. 2, 1915-1951. Munich 1990, p. 542, no. 1283 ill.

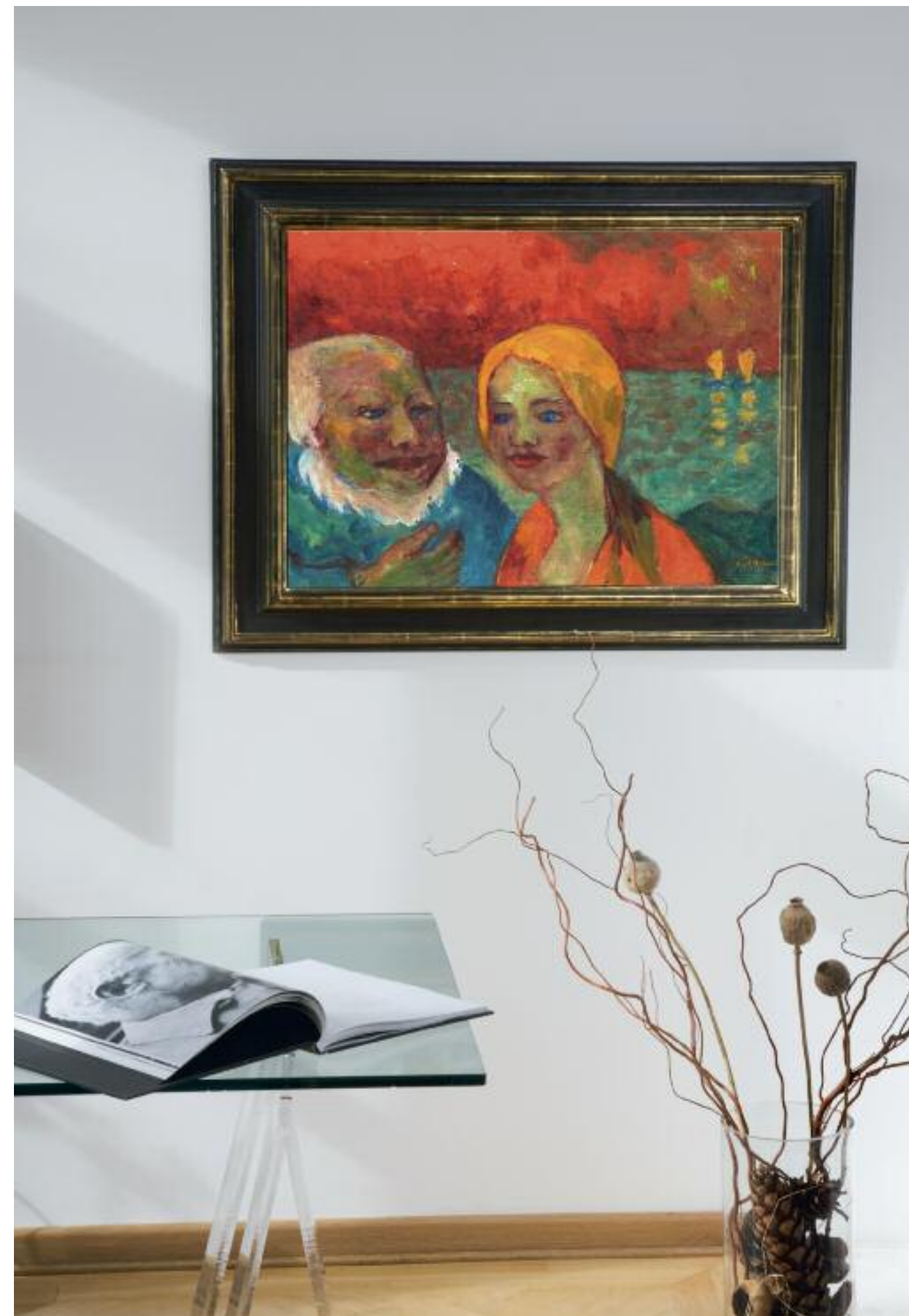
The figure paintings also dominated in the late work of Emil Nolde. He would still paint more than a hundred oil paintings following the end of the Second World War:

"For me, they were like accumulated, most intimate perceptions that were able to free themselves. I initially painted a few garden paintings with fervidly red, large poppies, to become accustomed to the colours. These were followed by *Harmonie der Weisheit, Musik, Leid volles Glück, Vater, Mutter, Sohn, Fischer und Töchterchen, ...* – The colours flowed and became chords."

The mentioned painting *Fischer und Töchterchen* (Fisherman and Young Daughter), dated 1946, shows a

white-haired, bearded man as a shoulder-length portrait in the left half of the painting, beside him his beautiful daughter with blonde hair. The quiet sea before the orange-red, cloudy sky in the background, with two fishing boats with white sails at the right edge of the painting presents itself as an idyllic seascape.

Emil Nolde here joins all his mastery of the figure painting with the maritime landscapes. The mature artist pictorially intensified the harmonies and intimate relationships of his figure paintings by reducing the brushwork and allowing it to become calmer. The emotional content of his paintings comes to the fore.



EMIL NOLDE

Nolde, Schleswig 1867 – 1956 Seebüll

Young Family

oil on canvas
1949
70.3 x 56.5 cm
27 1/2 x 22 1/4 in.
signed lower left
verso signed and titled on the stretcher

Urban 1327

In the artist's handlist of 1930 the painting is listed as '1949 Junge Familie'.

Provenance

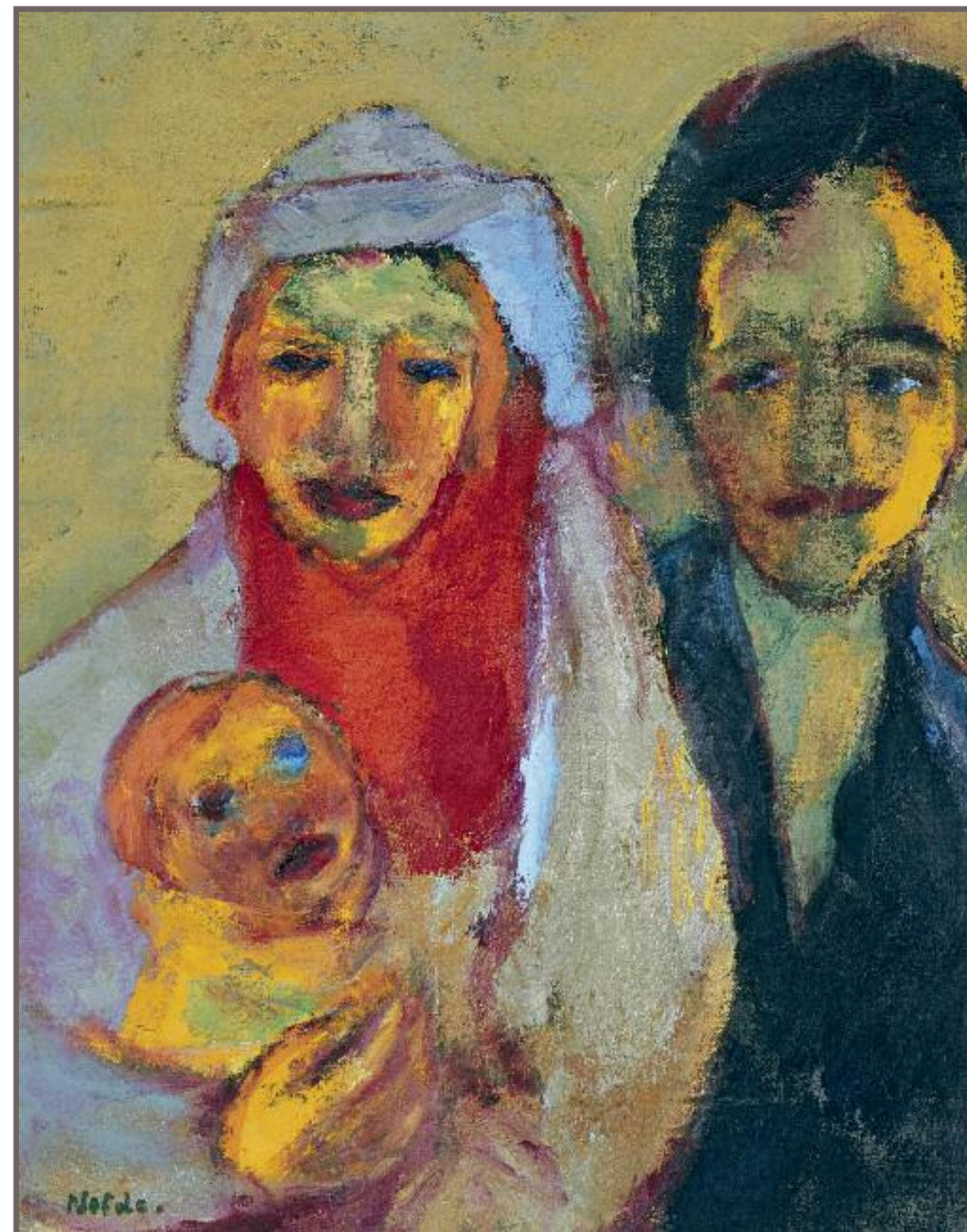
- Nolde Stiftung, Seebüll
- Gallery Knoedler, New York, 1967
- Private collection, Switzerland, 1981
- Galerie Thomas, Munich
- Private collection, Germany
- Private collection, Greece

Exhibited

- Galerie Thomas, Munich 1981. Emil Nolde, Watercolours, Paintings, Prints. No. 81 col. ill.

Literature

- Urban, Martin. Emil Nolde, Catalogue Raisonné, Vol. II 1915-1951. London 1990. No. 1327, p. 581 ill.





Emil Nolde
Young Family
watercolour and pencil from the series of
'Unpainted Pictures'
Nolde Stiftung Seebüll, Inv.Nr. Va.EP. 196

Emil Nolde
Family
oil on canvas
1918

Besides the landscape, it is portraits and figures that define Nolde's entire oeuvre. In addition to the classic portrait (which is rare for Nolde) or the fantasy portrait in single or group compositions, one finds biblical or family constellations like brother and sister or mother and child.

The approaching of the subjects is seldom classical in the sense of the faithful reproduction of the real physiognomy. Much more than this, Nolde attempts to work out the characteristics beyond a traditional and mimetic presentation.

The representation of the *Young Family* with mother, father and infant, originating in 1949, can be traced back to the so-called 'unpainted painting', a small watercolour from the period 1938-1941, which is today found in the Nolde Foundation in Seebüll. The artist realised the painting in oil, which deviates only in nuances, in 1949. The subject of the family in a trio constellation immediately awakens associations with the thematic cycle of the religious paintings, a focus in Nolde's work – especially with the Holy Family of Maria, Joseph and the little Christ child – the archetype of the ideal family. Biblical themes occupied Nolde, whose life had been defined by religion from earliest childhood, throughout his entire creative life.

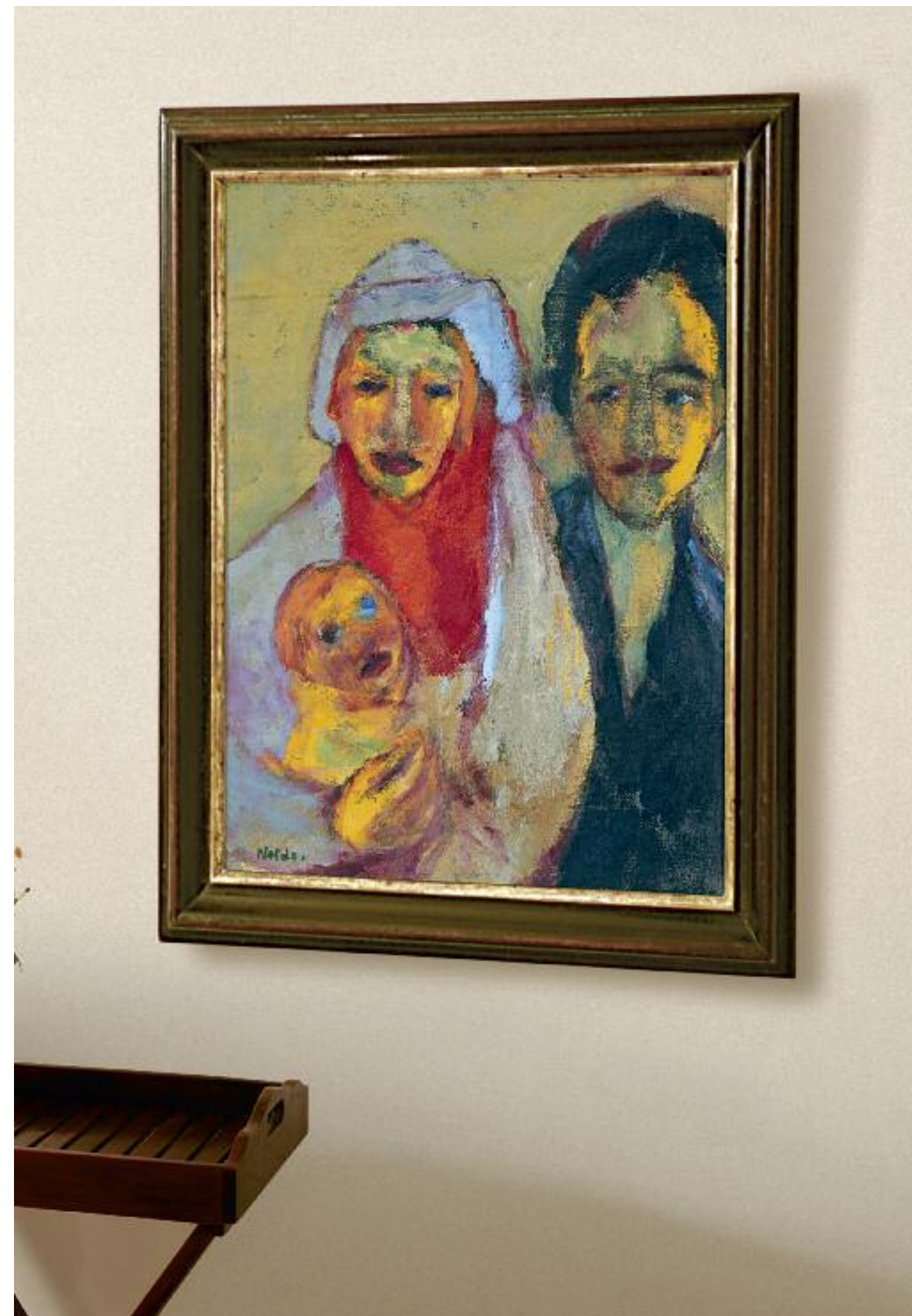
Manfred Reuther wrote the following about Nolde's biblically influenced works: "It is a religious art outside

of the churches and free of dogmatic restriction, at the same time born of childlike naivety and personal emotional turmoil"

None of the figures look directly at the viewer. Instead, the gazes of the parents are fixed on the small child, which the mother carries on her arm, wrapped in her protecting cloak. The child in turn looks with big eyes to its mother. The moment is poised in deeply felt introspection and affection.

The figures fill the canvas almost entirely, while Nolde dips the remaining background in a warm, nearly golden shade of ochre that almost iconically accentuates the scene. The clothing of the represented figures is simple; the outer garment of the mother in simple, light blue with whitish accents, veiling her head in an almost oriental manner, the red undergarment extending almost to her chin. The material frames her head in a Madonna-like fashion, so that all attention is concentrated on her face. The figure of the darkly clad father fades slightly into the background.

The scene appears to be illuminated by an intensely radiant source of light beyond the right edge of the painting, which intensifies the mystic atmosphere further. Especially the child and the mother are enveloped in a radiant glow: "The colour tones are more subtle; the surface is given a delicate shine, which was not accessible to the tumultuous pathos of the pre-war years."



KAREL APPEL

Amsterdam 1921 – 2006 Zürich

Indian

oil, collage of objects on board
1963
100.3 x 70.5 cm
39 1/2 x 27 3/4 in.
signed and dated lower right

This work is registered in the Archive of the Karel Appel Foundation.

Provenance

- Martha Jackson Gallery, New York
- Private collection
- Private collection (by descent from the above)



In 1948, together with Constant and Corneille, Karel Appel founded the CoBrA group, which propagated strongly colored, gestural-expressive painting and which also included artists such as Pierre Alechinsky and Asger Jorn. The group dissolved again in 1951, but Appel remained faithful to gestural painting throughout his oeuvre, in which he also processed significant influences from Picasso as well as Dubuffet and Art Brut. With his move to New York in 1957 and his acquaintance there with painters of American abstract expressionism such as Franz Kline and Sam Francis, the strong colours and vehemence of his painting even increased. Karel Appel aptly commented on this with the words "I don't paint, I hit". At the same time, however, reliefs and assemblages were always an important part of his work. In the USA, this important branch of his work was influenced by Pop Art, but also Minimal Art and Performance Art, and is directly reflecting Appel's interest in Dada. Appel himself

testifies how important the work on his assemblages was to him from the start:

"One of my first sculptures was made of bicycle parts. I was living at that time in a attic in the red light section of Amsterdam. I started to work without any specific materials. I was looking in the street like when I was a young boy, in the garbage cans, for ropes, wires, and paint. Years later I saw an exhibition of Kurt Schwitters at the Stedelijk Museum in Amsterdam curated by Willem Sandberg and there I saw the real 'objet trouvé'; until then I had never heard about it. Schwitters was a shattering experience."

His *Indian* from 1963 shows all of these elements and impressively combines Appel's gestural-expressive painting with his sculptural work, which was especially shaped by Pop Art.



RICHARD LINDNER

Hamburg 1901 – 1978 New York

A Letter from New York

watercolour, pencil, coloured pencil and collage on paper

1974

125 x 90 cm

49 1/4 x 35 3/8 in.

signed and dated lower right

Spies/Loyall 288

Provenance

- Private collection

Exhibited

- Fischer Fine Art, London; Wolf Donndorf, Stuttgart 1974. Universe of Art IV: Important Nineteenth and Twentieth Century Paintings, Drawings, Sculpture and Graphics. No. 12, p. 16 col. ill.
- Museum of Contemporary Art, Chicago 1977. Richard Lindner, A Retrospective Exhibition.
- Galerie Maeght, Paris 1977/78. Richard Lindner, Oeuvres récentes. No. 11, p. 17 col. ill.
- Sidney Janis Gallery, New York 1978. Recent Work by Richard Lindner. No. 12.
- Fondation Maeght, St. Paul de Vence; Musée Saint-Georges, Liège 1979. Richard Lindner. No. 79.
- Galerie Maeght, Zurich/Barcelona 1979/80. Lindner. No. 22 ill.
- Hirshhorn Museum and Sculpture Garden, Washington D.C.; Haus der Kunst, Munich 1996/97. Richard Lindner, Paintings and Watercolors 1948-1977. No. 69.
- Fundación Juan March, Madrid; IVAM Centre Julio González, Valencia 1998/99. Richard Lindner. No. 42, p. 85 ill.

Literature

- Beatty, Frances. Richard Lindner, A Tale of New York and Berlin. In: Art/World 2, New York 1978, p. 1, 4 ill.
- Rey, Jean-Dominique. Le carnaval de la mémoire. In: XXe Siècle no. 53, Paris 1980, p. 79-98, p. 96 col. ill.
- Spies, Werner; Loyall, Claudia. Richard Lindner, Catalogue Raisonné of Paintings, Watercolors, and Drawings. Munich 1999, p. 199, no. 288 ill.

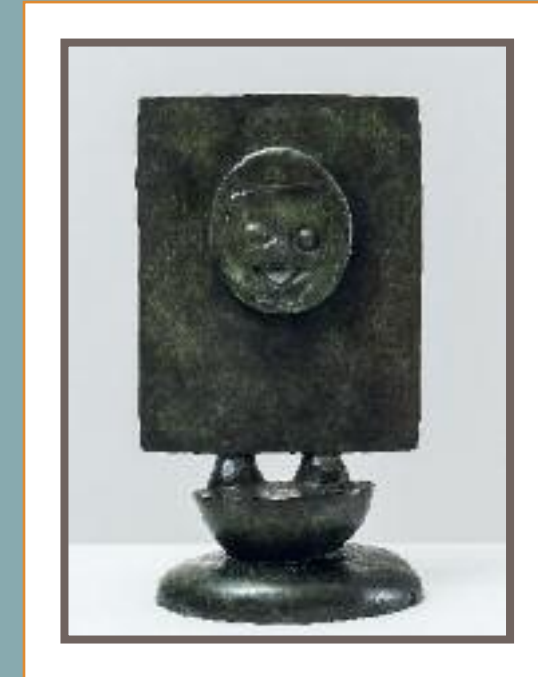


Richard Lindner started out in the late 1920ies as a later extremely successful illustrator before turning to painting in the 1940ies. He developed an unmistakable style that combined elements of Cubism, Verism and Surrealism and connected them with motifs from everyday culture and advertising, which is why Lindner was occasionally seen as a pioneer of Pop Art, which he himself has always rejected. His imagery, which also had a strong influence on commercial graphics of the time, has something striking and something mysterious at the same time, which is often dominated by erotic allusions. Eugène Ionesco, one of the most important French playwrights of the 20th century and leading figure in the

theater of the absurd, was able to write about Lindner that he was "one of the great contemporary masters. His work lies within the realm of caricature, painting, and theater. It is interpretation of reality, but reality is not realistic."

A Letter from New York is a characteristic example of Lindner's immediately attention-grabbing yet hermetic compositions. One year after its creation, Lindner selected the work as a template for one of ten lithographs that he had printed at Mourlot in Paris and summarized in a portfolio, for which Eugène Ionesco wrote an introduction.





'Chéri Bibi' is a fictitious character from a novel of the French author Gaston Leroux. He was one of the first crime story authors of the 20th century; the three books, which appeared in 1914, 1921 and 1926, were each released respectively in the year prior in the form of regular publications in the daily newspaper Le Matin. The books were filmed, first shortly afterwards in black and white, and then in 1937, 1954 and 1975 in colour. As of 1951, the story of the Chéri Bibi was in print for 15 years as a daily comic strip in France Soir. Max Ernst probably first became aware of the figure there.

With the figure of the 'Chéri Bibi', a gentle giant that was always getting into difficulties, Leroux created the type of the 'likeable' criminal, the 'bandit au grand coeur', who was always on the run, but always captured again.

Jürgen Pech described Max Ernst's artistic realisation of this figure such:

"The location of the figure is uncertain in the bronze by Max Ernst. The pedestal consists of two hemispheres of varying sizes placed against one another, which abstractly but clearly portrays the fatal situation of the hero. The rectangle of the body surrounds the circular silhouette of the head so solidly and completely that an impression of massive physicality results. The face itself is not sculpturally elaborated but is instead engraved in the plate-shaped surface of the head. At the same time, the extended tongue also expresses the carefree equanimity of the hero. In this sculpture, Max Ernst unites the tension-filled dichotomy of the literary reference, the uncertain conditions of life and the nonetheless self-confident attitude of the fictitious figure."

MAX ERNST

Brühl 1891 – 1976 Paris

Chéri Bibi



bronze with green patina

1973

34 x 19 x 19 cm

13 3/8 x 7 1/2 x 7 1/2 in.

signed and numbered 24/175 on the plinth, with foundry stamp 'C. Valsuani, cire perdue'

Edition: 3 patinae (green, brown, black) with 175 copies each + 15 E.A. + some E.E. (épreuves d'essai)

Provenance

- Private collection
- Private collection, Germany

Exhibited (other casts)

- Malmö Konsthall, Malmö 1995/96. Max Ernst Skulptur. P. 177 ill.
- Castello di Rivoli, Museo d'Arte Contemporanea, Turin 1996. Max Ernst sculpture / sculptures. P. 184 ill.
- Palazzo Strozzi, Florence 2013. Grandi maestri, piccole sculture, da Depero a Beverly Pepper. P. 72/73 col. ill.

Literature (other casts illustrated)

- Spies, Werner. Max Ernst - Skulpturen Häuser Landschaften. Cologne 1998, p. 183 ill.
- Pech, Jürgen. Max Ernst, Das Plastische Werk. Cologne 2005, p. 206s. ill.

MAX BECKMANN

Leipzig 1884 – 1950 New York

Warrior and Bird-Woman

oil on canvas

c. 1939

31 3/4 x 23 5/8 in.

signed and dated 'P 37' lower right

Göpel 522

In the catalogue raisonné on page 328 at the end of the catalogue entry of no. 520 is a comment:
According to Stephan Lackner the present painting, as well as the nos. 521 and 522 were created in 1939.
During his short stay in Paris in 1937 MB did not have a studio at his disposal.
The paintings were signed in 1950 at Mills College in Oakland and erroneously dated (19)37.

Provenance

- Studio of the artist, Paris
- Stephan Lackner, Paris (1939)
- Marcelle Ratier, Paris (in safekeeping for the above from April 1939 to April 1947)
- Stephan Lackner, Santa Barbara, California (April 1947 until at least 1956)
- Richard L. Feigen Gallery, New York (no. 16862-C, by 1966, until at least 1985)
- Deutsche Bank Collection (acquired in 1986)
- Private Collection

Exhibited

- The Mills College Art Gallery, Oakland 1950. Max Beckmann. An Exhibition. No. 24.
- Museum of Art, Santa Barbara; Museum of Art, San Francisco; Art Institute, Pasadena (label), 1955. Max Beckmann. No. 20.
- Kunsthalle, Bremen (label); Akademie der Künste, Berlin; Badischer Kunstverein, Karlsruhe; Kunstmuseum, Lucerne; Neue Galerie, Wolfgang Gurlitt-Museum, Linz; Wiener Sezession, Vienna, 1966. Max Beckmann, Gemälde und Aquarelle der Sammlung Stephan Lackner, USA. Gemälde, Handzeichnungen und Druckgraphik aus dem Besitz der Kunsthalle Bremen. No. 25, ill.
- Haus der Kunst, Munich; Nationalgalerie, Berlin; The Art Museum, Saint Louis; County Museum of Art, Los Angeles, 1984/85. Max Beckmann. Retrospektive. P. 275, no. 88, ill.
- Museum der Bildenden Künste, Leipzig; Städtische Galerie im Städelischen Kunstinstitut, Frankfurt a. M., 1990. Max Beckmann: Gemälde 1905-1950. P. 174, no. 64, ill.
- Wolfgang Wittrock Kunsthandel, Düsseldorf 1991. Max Beckmann 1884-1950. No. 10, ill.
- Fundación Juan March, Madrid 1997. Max Beckmann. No. 22, ill. p. 69.

Literature

- Göpel, E. & B.. Max Beckmann Katalog der Gemälde. Bern 1976. No. 522, vol. I, p. 328, ill. vol. II, pl. 183.
- Schneede, U. M. (ed.). Max Beckmann Briefe. Band III, 1937-1950. Munich & Zurich 1996. Letter 774, pp. 125-126.
- Beckett, S.W. Max Beckmann and The Self. Munich & New York 1997. P. 118, ill. p. 91.



Warrior and Bird-Woman (*Krieger und Vogelfrau*) was created, like many of the major works of Beckmann, in exile. At that time the artist applied the colours with a more expressive brushstroke and emphasized the black contours. The iconography of the present work unites several elements known from other works by Beckmann, such as warriors and a sword, which can be understood as a symbol of the senseless violence humans inflict on each other. Birds are also a recurring motif, they are often hybrids of man and bird and stand for Man. The bird figure in the painting *Warrior and Bird-Woman* – obviously a female – is looking at the approaching warriors without fear, letting the other figures hide behind her wings.

Long before Beckmann went into exile, he painted against the despair which befell him whenever he thought about the conditions in his home country Germany.

But whether in Amsterdam or in Paris, the artist was unable to shut his eyes and ears from the goings-on in German, which would soon cover Europe with violence. That was probably what led to one of the most powerful groups of works in his oeuvre, to which *Warrior and Bird-Woman* belongs.



FERDINAND HODLER

Bern 1853 – 1918 Geneva

Unanimity, Swearer

oil on paper laid down on canvas
1912/1913
44 x 23.5 cm
17 1/3 x 9 1/4 in
signed lower right

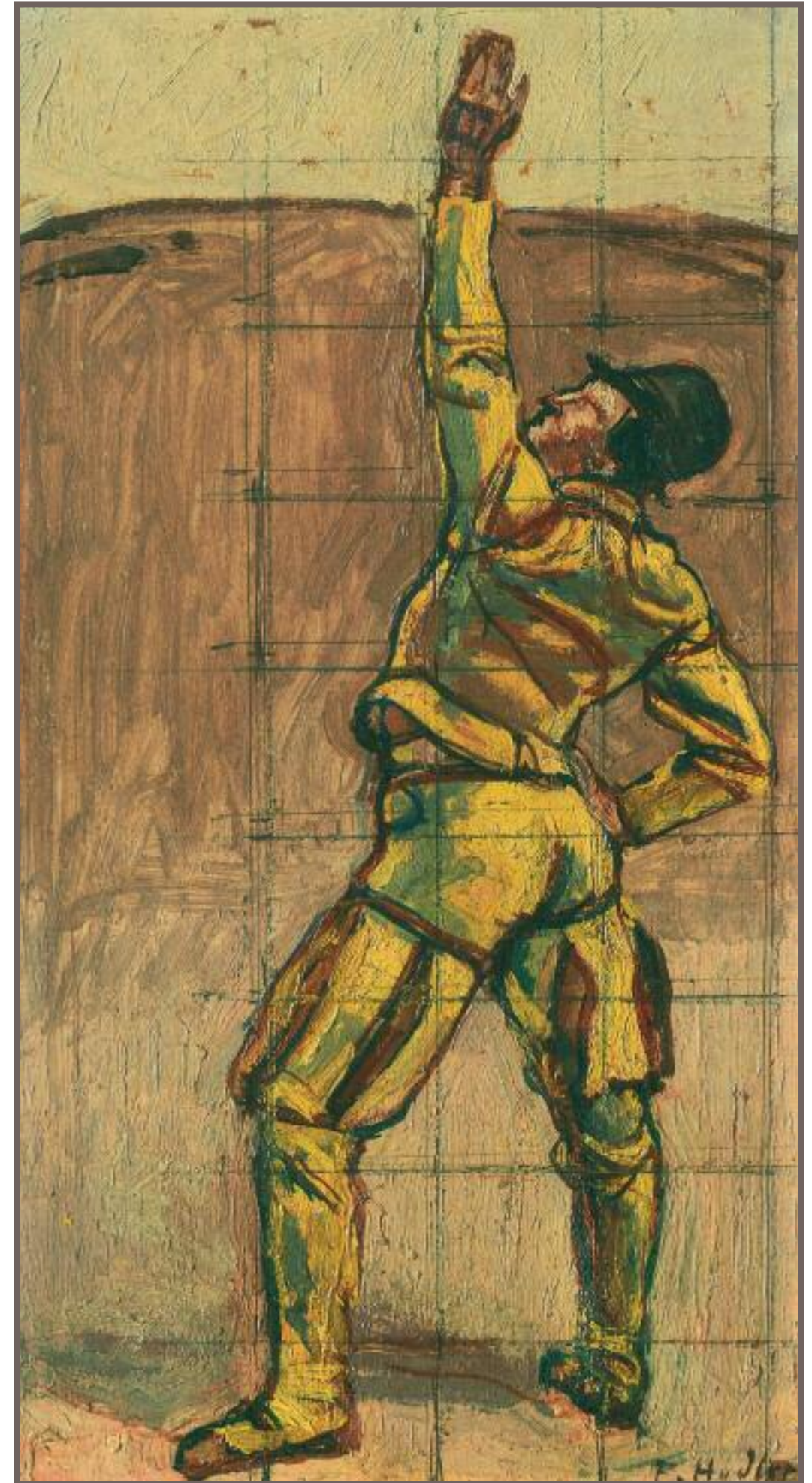
Bätschmann/Müller 1574

Provenance

- François Monnard, Geneva (1921-1923)
- Unknown (1936)
- Private collection (1993-2005)
- Private collection, Switzerland (since 2012)

Literature

- Bätschmann; Oskar; Müller, Paul (Ed.). Ferdinand Hodler, Catalogue raisonné der Gemälde, vol. 3: Die Figurenbilder. Zurich 2017, no. 1574 col. ill.
- Loosli, Carl Albert. Ferdinand Hodler, vol. 4: Urkunden. Bern 1924, no. 375.



In 1911 Ferdinand Hodler was commissioned to paint a historical scene from the time of the Reformation for a hall in the newly built town hall of Hanover: the Hanoverian citizens' oath of Protestantism in 1533.

Hodler repeated the 5 x 15 meter large, monumental mural entitled *Einmütigkeit (Unanimity)* in 1913 in slightly smaller, but still larger than life dimensions and with a modified composition on canvas, in order to show it at

the Paris Autumn Salon. The work is now in the collections of Kunsthaus Zurich.

Numerous studies, sketches and preliminary drawings were created for both works, including the present oil study. It shows one of the main characters taking the oath from the middle of the composition, and the grid laid out shows that Hodler prepared it for the transfer to the large version.



GEORG KOLBE

Waldheim 1877 – 1947 Berlin

Nereide (Kneeling I)

bronze
1923/23
height 23 cm
height 12 1/2 in.
monogrammed on the left foot sole, foundry stamp 'H.Noack Berlin Friedenau' on the right foot sole
Edition of 25

Conceived in 1922, this work is one of twenty-five examples cast between May 1923 and early 1924 and one of only three known examples with this foundry mark.

With a certificate of authenticity by Dr. Ursel Berger, former director of the Georg Kolbe Museum, dated Berlin, March 26, 2014.

Provenance

- Private collection, Frankfurt (since the 1930s)
- Private collection, Frankfurt (through inheritance from above)
- Private collection

Literature

- Berger, Ursel. Georg Kolbe, Leben und Werk. Berlin 1990, p. 268.



In his sculptural work, the sculptor Georg Kolbe concentrated on the main theme of the human figure. In the process, he was not interested in a naturalist portrayal but instead in the expression of the independent, free, self-determined human being and the overcoming of banal, handed down movement motifs defined through content. Apart from a few examples, Kolbe represented elegant female forms until the mid-1920s. These moved in space with grace, ease and quiet melancholy, and the sculptor expressed his vision of harmoniously animated people through them.

The *Nereide (Kniende I)* (*Nereid (Kneeling I)*) figure is characteristic of this work phase. It is the most well-known of a total of three small sculptures of kneeling girls that preceded a major work exhibited for the first time in 1924 in the Kolbe room of the Academy of Arts in Berlin. Originating as an edition of 25 copies available for sale to the 'Kreis graphischer Künstler und Sammler' (circle of artists and collectors of printed graphics) in

Leipzig, they were subsequently not published again. The title *Nereide* refers to a mythological subject and prompts an association with a figure floating on the water – according to the Greek myth, the Nereids are the daughters of Nereus and Doris. The sea nymphs protected castaways and cheered seafarers. There is hardly an artist for whom the conveying of internal and external posture is as important as for Kolbe. Form was not an end in itself for him but instead a means, and it is a central characteristic of his figures that they elude simple description and interpretation through content.

The art historian Wilhelm Pinder comments: "Kolbe's figures tell little but say much."

Kolbe's focus was on the symbolic expression of the spiritual and the emotional. The figures primarily convey 'soul' through the expression of emotion, which the artist described vividly: "There is nothing in art to contrive. Understanding is secondary – feeling is everything."



MARINO MARINI

Pistoia 1901 – 1980 Viareggio

Giocoliere

bronze
1956
47.5 x 15 x 7.4 cm
18 3/4 x 5 7/8 x 2 7/8 in.
with monogram on the base
Edition of 5

Waldberg 303; Terraroli 379

Provenance

- Martha Jackson Gallery, New York
- Anderson Gallery, Buffalo
- Private collection, Italy
- Private collection, New York

Exhibited

- Lowe Art Museum, Miami (permanent loan until 2020)

(other casts)

- Galleria dello Scudo, Verona 1994/95. Marino Marini, mitografia, sculture e dipinti 1939-1966. P. 102, no. 29.
- Musée Réattu, Arles 1995. Marino Marini, sculptures et dessins. p. 115, no. 39.

Literature (other casts illustrated)

- Busignani, Alberto. Marino Marini. Florence 1968, fig. 20.
- Hammacher, Abraham Marie. Marino Marini, sculpture, painting, drawing. London 1970, pl. 202-203.
- Waldberg, Patrick; San Lazzaro, G. di; Read, Herbert. Marino Marini, Leben und Werk. Frankfurt am Main 1971, p. 369, no. 303 ill.
- Pirovano, Carlo. Marino Marini. Milan 1973, no. 308, fig. 59.
- Garberi, Mercedes. Marino Marini alla Galleria d'Arte Moderne di Milano. Milan 1973, no. 15.
- Garberi, Mercedes (ed.). Marino Marini, guida al museo, Galleria d'Arte Moderna. Milan 1984, p. 28, no. 8.
- Meneguzzo, Marco. Marino Marini, il Museo alla Villa Reale di Milano. Milan 1997, no. 15.

Marino Marini worked repeatedly with the theme of jesters, jugglers and dancers throughout his oeuvre and explored it again and again in all media: as small-format or monumental sculpture in wood, plaster or bronze, or in drawings, paintings and printed graphics. The motif of the circus world and its participants was one already popular with many of early, modern artists. In it they could represent the different, the strange, the special and the creative in an exemplary fashion. However, Marini did not simply join the ranks of this tradition, but instead made this motif entirely his own. The 'Giocoliere', the jester or juggler, which Marini hardly differentiated from the dancers, was, besides the horse and rider, the cavalli and cavalieri, the central theme of the artist. A group of closely related, medium-sized figures originated between 1953 and 1956, to which the "Giocoliere" from 1953

also belongs. In this group, Marini to some extent systematically ran through the motif and various acrobatic, dance-like postures. Here, the "Giocoliere" actually appears to be a juggler, although the object in his hand looks more like a tool than a juggling pin. Despite the raised arm and the apparently frozen movement, the figure radiates the sense of a concentrated pause, a considered mastering of the unstable footing on the slanted base. The surface of the sculpture is rough, the details of the figure obscured, as is typical of Marini's work in the post-war years. The influence of Etruscan art, which Marini so appreciated, is directly palpable here, as is the fact that the "Giocoliere", like the rider, is no narrative, genre-oriented figure, but instead an existential metaphor for the human being and being human.



MAX ERNST

Brühl 1891 – 1976 Paris

Femmes traversant une rivière en criant

oil on canvas
1927
81 x 60 cm
31 7/8 x 23 5/8 in.
signed upper right

Spies/Metken 1111

Provenance

- Paul Gustave and Norine van Hecke, Brussels
- David Nahmad Collection, New York (until 1989)
- Max Kohler collection, Zurich
- Private collection

Exhibited

- Galerie Van Leer, Paris 1927. Exposition Max Ernst. No. 28.
- Galerie Le Centaure, Brussels 1927. Exposition Max Ernst. No. 44.
- Kunsthaus Zurich, Haus der Kunst Munich, Nationalgalerie Berlin, 1998. Eine Reise ins Ungewisse. No. 188, p. 443, col. ill. p. 377.

Literature

- Ernst, Max. Beyond Painting and other Writings by the Artist – The Documents of Modern Art, Director Robert Motherwell. New York 1948. P. 67 with ill.
- Schloss Augustusburg, Brühl 1951. Max Ernst – Gemälde und Graphik 1920-1950. P. 34 with ill.
- Russell, John. Max Ernst – Leben und Werk. Cologne 1966. No. 37 addendum with ill.
- Spies, Werner and Metken, Sigrid and Günter. Max Ernst Werke 1925-1929. Cologne 1976. P. 165, no. 1111 with ill.



It was Max Ernst who said, "Art has nothing to do with taste, art is not there to be 'tasted'". And indeed, many of his contemporaries did not find his art to their 'taste' at all.

They regarded his bizarre, at times irrational and mysterious creations as a provocation – which of course is exactly what they were intended to be. Ernst rebelled against social convention and saw his work as an act of revolt and critique. Not by chance did he say elsewhere: "If art is a mirror of the times, they must be crazy."

The artist who these days counts as a leading exponent of Dadaism and Surrealism was born in Brühl near Cologne in 1891. He came into contact with art through his father, a self-taught painter. At the age of eighteen he went to university to study philosophy but soon dropped out again in order to devote himself entirely to art. His fascination with pictures produced by the mentally ill even at this early stage can be read as presaging his later interest in the subconscious. He got to know August Macke in 1911 and joined the group of Rheinische Expressionisten. The decisive turn came in 1919, when he became a co-founder of the Cologne-based Dada Group. Three years later, in 1922, he settled in Paris and henceforth belonged to the circle of the Surrealists.

Andre Breton, the Father of Surrealism, was fascinated by the writings of Sigmund Freud. Profoundly influenced by Freud's theories of the subconscious and how it governs the individual, Breton strove for art with the capacity to open the door on the human soul. And to his mind, the artist most likely to have access to such realms was Max Ernst – Ernst the magician, the 'man of limitless possibilities'.

Ernst invented completely new techniques for bringing chance into play and for putting his own conscious will

as an artist on hold. The frottage, which he developed in 1924, was one such method. Frottage entails transferring the surface texture of an object onto paper or canvas by rubbing it with pencil or charcoal. This gives rise to a pattern which the artist cannot define in advance. To adapt frottage to the conditions of painting, Ernst also applied decalcomania and grattage. For the latter technique, several layers of paint are applied to the canvas and then scraped away again so as to bring the layers underneath back to light. Decalcomania, meanwhile, is essentially a form of counterproofing. Here, paint is applied to a surface more or less at random, a canvas laid on top of it, pressed down and then removed again. The outcome in all three cases is a structure shaped solely by the material, and it was these structures that served Ernst as a source of inspiration for the carefully calibrated development of the work.

Whereas the collages of his early period are full of wit, the worlds that Ernst created became increasingly menacing. He recalled and reflected on the war and used his art to lend expression to his image of the human species. His dark forests and landscapes overgrown with climbing, creeping plants, seem to negate all claims to civilization. Scarcely any light at all penetrates these empty plains. The wild hordes and fantastical creatures are not steered by any rational power. They come across as monsters, symbolizing the animalistic aspects and brute force latent in all humans. Like all the Surrealists, Ernst believed that all living creatures are inclined to belligerence. Hence his sceptical view of humanizing social and political structures as a force for good.

Max Ernst combines fantasy, critique, sarcasm and protest with high art as does almost no other painter of his generation.



MAX ERNST

Brühl 1891 – 1976 Paris

Séraphin le Néophyte

bronze
plaster 1967 / cast 2001
203 x 75 x 75 cm
78 x 29 1/2 x 29 1/2 in.
signed and numbered 3/8
Edition of 8 + 4 A.P.

Spies/Metken/Pech 4595,II

This is a singular figure from the sculpture group *Corps enseignant pour une école de tueurs*.

Cast by Susse Fondeurs, Paris.

With a certificate from Dorothea Tanning issued on October 1, 2010.

Provenance

- Estate of the artist
- Private collection

Exhibited (other cast)

- Galerie Alexandre Iolas, Paris 1968. Le Néant et son Double.
- Fondation Maeght, Saint Paul 1983. P. 168.
- Contemporary Sculpture Center, Tokyo 1994. Max Ernst, Sculpture Exhibition. No. 17-19, col. ill. p. 31-33.
- Musée National d'Art Moderne, Centre Georges Pompidou Paris/Kunstsammlung Nordrhein-Westfalen Duesseldorf 1998. Max Ernst, Skulpturen, Häuser, Landschaften. No. 121, ill. p. 210-213.

Literature (other casts)

- Spies, Werner. Max Ernst 1950-1970. Die Rückkehr der Schönen Gärtnerin. Cologne 1971, p. 130-31.
- Ernst, Max; Schamoni, Peter. Max Ernst. Maximiliana. Die widerrechtliche Ausübung der Astronomie. Hommage à Dorothea Tanning. Munich 1974, p. 58.
- Quinn, Edward. Max Ernst. Zurich 1977, p. 415, no. 535 ill.
- Spies, Werner. Max Ernst – Skulpturen, Häuser, Landschaften. Cologne 1998, p. 192, 210ss., 273.
- Pech, Jürgen. Max Ernst. Plastische Werke. Cologne 2005, p. 194-201.
- Spies, Werner; Metken, Günter; Pech, Jürgen. Max Ernst Werke 1964-1969. Cologne 2007, no. 4595,II, p. 381 ill.



Séraphin le Néophyte is one of three figures from a group of sculptures that Max Ernst entitled *Lehrkörper für eine Schule der Totschläger* (*Teaching Staff for a School of Killers*), and which originated in 1967. Ernst himself described the three figures in more detail in 1968 such:

LEHRKÖRPER FÜR EINE SCHULE DER TOTSCHLÄGER

SERAPHIN DER NEULING (the newcomer), also known as
 Den Vertrauten des Königs (the confidante of the king)
 Den Großen Ahnungslosen (the great clueless)
 Den Perfekten Gorilla (the perfect gorilla)
 Den Lautsprecher (the loudspeaker), etc.

BIG BROTHER
 (Big Brother is watching you. Orwell)

SERAPHINE-CHERUBIN (the cherub), also known as
 Big Sister
 Gefallene Meise (the fallen tit)
 Die Maskuline (the masculine)
 Die Royalistin (the royalist), etc.

Séraphin is thus the male companion of *Big Brother*, with which Max Ernst refers openly to George Orwell's dystopian novel '1984'. In contrast with the female companion *Séraphine* and *Big Brother*, *Séraphin* has no eyes, or perhaps they have only been bound. In any case, with this detail, Max Ernst mocks the blind zeal of the neophyte, of the 'newborn', as new members without much experience are referred to in churches, religious and other circles. The absurd title of the group of three figures, like their names, with their associations with the choirs of angels of the seraphim and the cherubim or with Orwell's novel, at the same time refer to a diffuse form of authority or power and to a criminal structure.

In the best Surrealist manner, Max Ernst here evaded the tradition of art history in that he erected a monument to three shady characters instead of to a respectable

person. With their size and primitiveness, he on the one hand very much presents the rough characters as ominous figures, who can seem intimidating as *Teaching Staff* with their macabre task of training killers.

However, this is immediately undermined by the absurd cleverness with which Max Ernst represented the *Séraphin* as the largest figure: his appearance robs him of any eeriness and allows the viewer to laugh at the presumption of power of the figure.

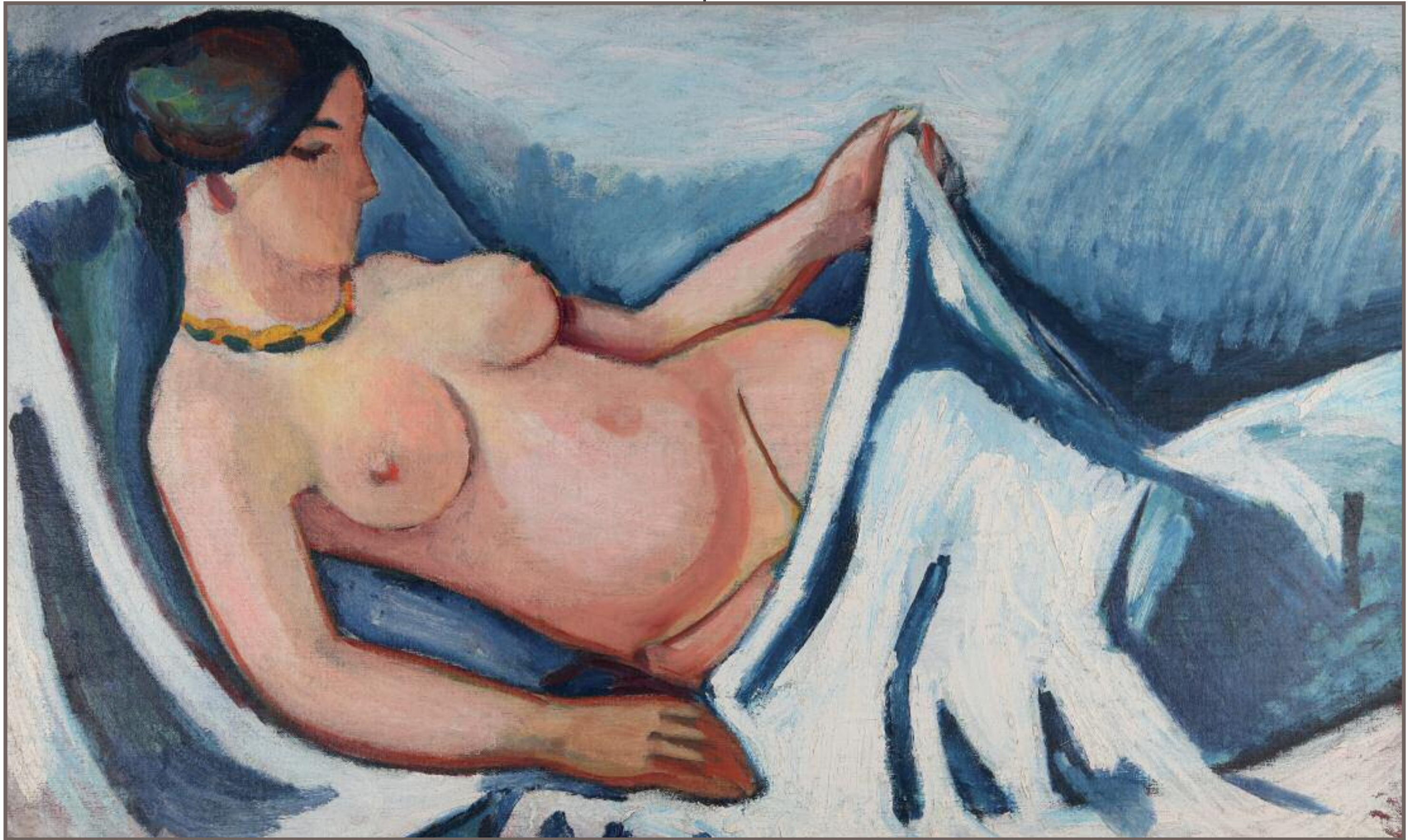
Jürgen Pech accurately interpreted Max Ernst's intention: "This *Teaching Staff of a School for Killers* is not meant as a role model, because only representatives of a falsely understood authority are gathered here. The monument Max Ernst erects for them is a mocking anti-monument in the spirit of Dada and in the Surrealist sense of antitheses."



AUGUST MACKE

Meschede 1887 – 1914 Perthes-les-Hurlus

Reclining Nude



oil on canvas
1912
69 x 112 cm
27 1/8 x 44 1/8 in.
verso signed with stamp of the estate

Heiderich 372

The sitter is the artist's wife, Elisabeth Macke.

Provenance

- Estate of the artist
- Private collection (by descent in the family)
- Private collection, Germany (since 2018)

Exhibited

- Städtische Galerie im Lenbachhaus, Munich 1962. August Macke. No. 98.
- Bundeskanzleramt, Bonn 1981. August Macke. No. 13.
- Kunstmuseum, Bonn. Permanent loan from 1985 until 2015.
- City Museum of Art, Utsunomiya; City Museum of Art, Fukuyama 1999-2000. August Macke and the Rhenish Expressionists.
- Kunstmuseum, Mülheim an der Ruhr; Stiftung Ahlers Pro Arte, Hanover 2014. August Macke: Sehnsucht nach dem verlorenen Paradies.
- Kunstmuseum, Bonn; Städtische Galerie im Lenbachhaus und Kunstbau, Munich 2014/15. August Macke und Franz Marc: Eine Künstlerfreundschaft. No. 54 col. ill.
- LWL-Museum für Kunst und Kultur, Münster 2021. August und Elisabeth Macke. Der Maler und die Managerin. P. 60, no. 27 col. ill.

Literature

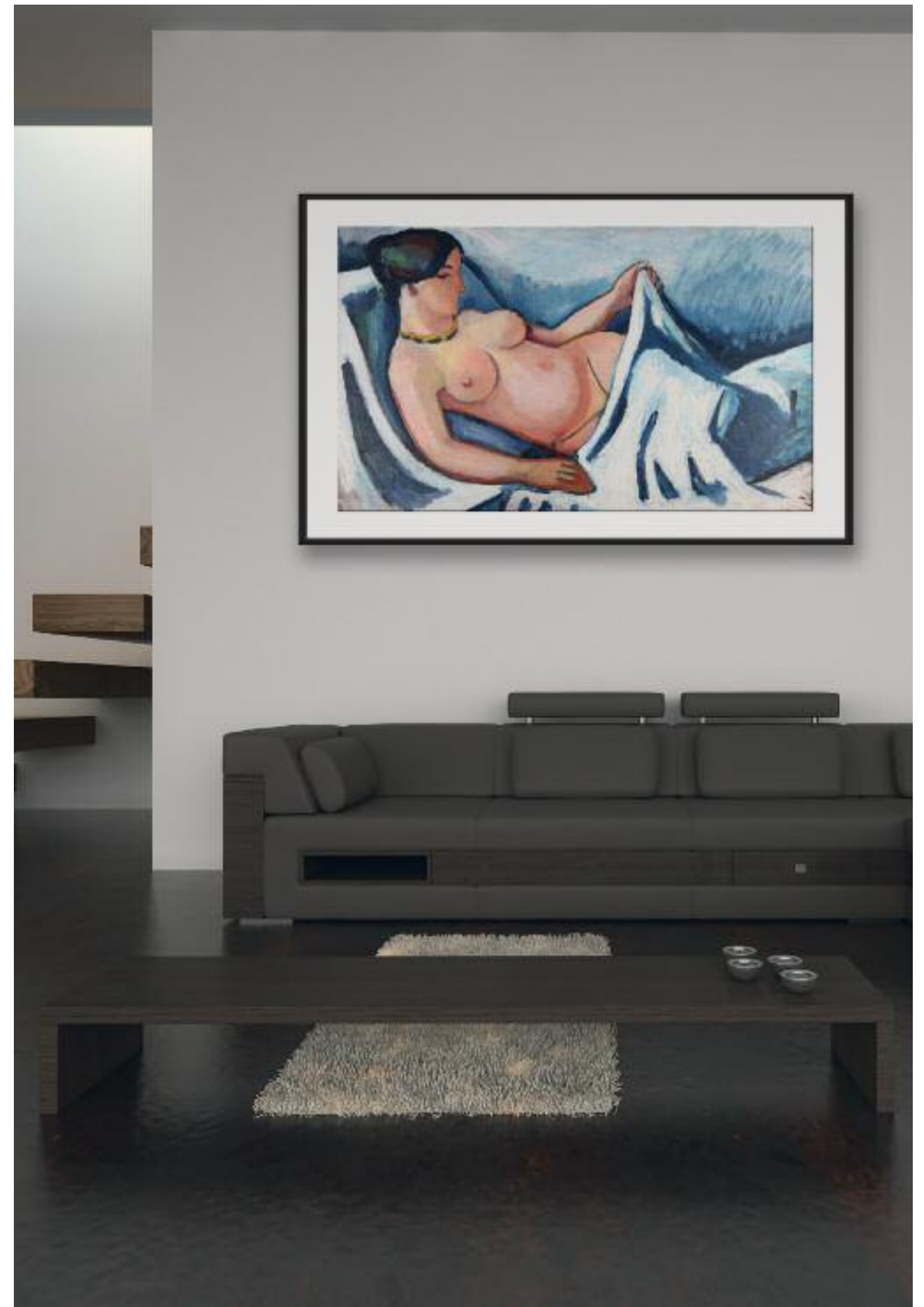
- Vriesen, Gustav. August Macke. Stuttgart 1957, no. 304, p. 324 ill.
 - Kunstmuseum Bonn. August Macke und die Rheinischen Expressionisten im Kunstmuseum Bonn, Die Sammlung. Bonn 1991, p. 190.
 - Heiderich, Ursula. August Macke, Gemälde, Werkverzeichnis. Ostfildern 2008, no. 372, p. 415 ill.
- The information on the provenance in Heiderich's catalogue raisonné does not mean a change of ownership: the painting was in possession of August Macke's family until 2018.

For more than a decade, from 1903 to 1914, August Macke created a large number of portraits of his partner and later wife Elisabeth Erdmann, oil paintings, watercolors, drawings and sketches. The title of the works does not always indicate that the sitter is Elisabeth; the nudes in particular often omit this indication. Nevertheless, Macke's wife Elisabeth is almost always easy to identify, through the characteristics of her facial features, body shapes, and hairstyle, but also through the sensitivity with which Macke portrays her or renders her as a model. *Akt liegend* (*Nude lying*), painted in 1912, also apparently shows Elisabeth, in an intimate private situation, in which the shawl, raised slightly by the figure lying half on her side and facing the viewer, covers little more than her legs. Macke has rendered the scene in a simple, almost delicate color scheme, with pink tones, blue and white dominating. Only the dark hair and the necklace of the nude figure set contrasting accents. Nevertheless, the painting has power and presence due to the composition and the volumes. In addition, Macke alienates the

privacy of the depiction into the general by largely dispensing with individualizing facial features and a closer description of the location or other details.

The motif itself is clearly in the tradition of the classical odalisque depiction of French painting, for example by Ingres, Manet, or Matisse, whose painting is also very clearly reminiscent of Macke's choice of color and tone. French painting was, as Macke himself repeatedly testified, of particular influence on his art, and Macke was especially enthusiastic about the painting of Matisse. Macke remarked about him as early as 1910: "To me, purely by instinct, he is the most likeable of the whole bunch. An exceedingly ardent painter, animated by holy zeal."

The simplicity and clarity of volume and proportion that distinguish this painting, on the other hand, owes much to the sculptures of Aristide Maillol, about whom Macke wrote to his Elisabeth: "Maillol in particular is extremely indicative of the greatness of art."



ALEXANDER ARCHIPENKO

Kiew, Ukraine 1887 – 1964 New York

Woman with Cat

bronze with green patina
1910 / posthumous cast 2007
35.2 x 28.6 x 28 cm
13 7/8 x 11 1/4 x 11 in.

with signature, dated '1910', numbered '3/12 F', inscribed 'Paris'
and with foundry mark of the Modern Art Foundry 'MA 06'
edition of 12

Archipenko s. 10-01 / No. 5225

Provenance

- Archipenko Foundation, Bearsville, NY
- Private collection (since 2007)

Exhibitions in which *Woman with cat* in plaster or marble or bronze versions were exhibited:

- Grand Palais, Paris 1911. Salon d'Automne, 9me Exposition.
- Museum Folkwang, Hagen 1912. Le Fauconnier, Alexander Archipenko. No. 10.
- Stedelijk Museum, Amsterdam 1912. Moderne Kunstkring.
- Der Sturm, Berlin 1913. Siebzehnte Ausstellung, Alexandre Archipenko. No. 4.
- Galerie von Garvens, Hannover 1921. Russische Kunst: Ikone, Volkskunst, neue Gemälde (Sechste Ausstellung). P. 9 ill.
- Perls Galleries, New York 1962. Alexander Archipenko: Bronzes. No. 1.
- UCLA Art Museum, Los Angeles 1967. Alexander Archipenko: A Memorial Exhibition. No. 5, p. 36 ill.
- Musée Rodin, Paris 1969. Archipenko: International Visionary. No. 6, p. 29 ill.
- Fogg Art Museum, Harvard University, Cambridge 1980. Three American Sculptors and the Female Nude. No. 44, p. 59 ill.
- The Norton Center for the Arts, Center College, Danville 1985. Archipenko: Sculpture, Drawings and Prints, 1908-1963, As Collected, Viewed, and Documented by Donald Karshan. No. 5 ill. pp. 15, 21, 22, 23.
- Saarlandmuseum, Saarbrücken 1986. Alexander Archipenko. No. 7 ill. pp. 24, 25.
- Galerie Maeght, Paris 1997-1998. Archipenko. P. 45 ill.
- Musée d'Art Moderne de la Ville de Paris, Paris 2000-2001. École de Paris, 1904-1929, la part de l'Autre. P. 179 ill.
- The Ukrainian Museum, New York 2005. Alexander Archipenko: Vision and Continuity. No. 6 ill. pp. 153, 236.
- Okazaki City Museum, Okazaki 2006. L'École de Paris: Entre Primitivism et Nostalgie. No. 8, p. 63 ill.
- Saarlandmuseum, Saarbrücken 2008-2009. Alexander Archipenko. No. 5 ill. pp. 53, 204-205.
- Forum Gallery, Los Angeles 2008. Modern American Sculpture.
- Weatherspoon Art Museum, Greensboro 2016-2017. The Kindness of Friends: Gifts in Honor of the 75th Anniversary.

Literature

- Küppers, Paul Erich. Sammlung Herbert von Garvens-Garvensburg in Hannover. Das Kunstblatt, no. 9, September 1917. P. 260-270.
- (no author). Russland. Eine Ausstellung Russischer Kunst in Hannover. In: Der Ararat. München 1921. P. 137, 143.
- Archipenko, Alexander. Grundsätze meiner Kunst. In: Das Kunstwerk 6. No. 4, 1955-1956. P. 49.
- Crispolti, Enrico. La Vicenda Della Scultura Da Rodin al Purismo. In: L'Arte Moderna., No. 67. Vol. VIII, 1967. P. 135.
- Dorival, Bernard. Les Omissions d'Archipenko et de Lipchitz. In: Bulletin de la Societe de l'histoire de l'art francais, 1974. P. 211. Plate 41.
- Ildikó, Nagy. Archipenko. Budapest: Corvina Kiadó 1980. Plate 2.
- Michaelsen, Katherine Jánosky. Archipenko: A Study of the Early Works 1908-1920 (Doctoral Dissertation). New York and London 1977. P. 159, plate S 18, no. S 18.
- Hüneke, Andreas. Was sagt Archipenko? In: Bildende Kunst 34, 1987. No. 11. P. 510.
- Pontiggia, Elena. Alexander Archipenko: L'Arte Universo. Montebellun 1988.
- Barth, Anette. Alexander Archipenkos plastisches Oeuvre, Teile I und II (Doctoral dissertation). University of Trier 1997. P. 52, 53, no. 21.
- Synko, Oleksandra. Innovations of Archipenko. Kyiv 2001. P. 103, plate 41 ill.



The sculpture *Woman with Cat* originated in 1910 shortly after the arrival of Alexander Archipenko in Paris in 1908. In its block-like coherence, it reflects not only the Cubist sensibility for form, but also Archipenko's interest in Aztec sculpture, which he was able to see in Paris. Already in this early work, it becomes perceptible how Archipenko strived for a new vocabulary of form in order to find a new understanding of the relationship of the sculpture with the room. He only carved into the marble block to the extent necessary to make the figures of the woman and the cat distinguishable from each other. This resulted more in a kind of relief than in a fully round sculpture – an entirely new concept that was obviously influenced by ideas of Cubism, and with which Brancusi had also occupied himself a few years prior. How new this concept was for his contemporaries is shown in an amusing way in that a caricature of the sculpture appeared in a review of the Salon d'Automne of 1911, at which Archipenko had exhibited the sculpture. The question is jokingly asked in this caricature as to where the woman

begins and the cat ends, and the viewer is challenged to search for the woman in this work – 'cherchez la femme'. At the same time, this new language of form was of great significance for the further development of not only Archipenko's sculptural work: the young Henry Moore had been inspired by it in several early works and also found his way to his own pictorial language as a result.

The *Woman with Cat* exists in marble (1910), plaster (1910) and bronze. Prior to his emigration to the United States of America in 1923, Archipenko placed the plaster in storage with his friends Zina and Jean Verdier. He retrieved the plaster in 1960 and began working on the bronze. The Archipenko estate then completed the casts of the bronze edition. One of the bronzes was cast during Archipenko's lifetime, the rest followed posthumously. The plaster is today found in the collection of the Saarland-museum Saarbrücken, and the marble sculpture is part of the collection of the Museum Kunstpalast in Düsseldorf.



PETER BLAKE

Dartford 1932 – lives in London

After Pollaiuolo's 'Apollo and Daphne'

oil on canvas
1996
90 x 62 cm
35 3/8 x 24 3/8 in.
signed, dated and titled on overlap

With photo certificate by the artist, dated November 22, 2017.

Provenance

- Studio of the artist

Exhibited

- National Gallery, London 1996-1997 and The Whitworth Art Gallery, Manchester 1997.
Now we are 64: Peter Blake at the National Gallery.
- Colnaghi, London. Dreamsongs – From Medicine to Demons to Artificial Intelligence.



From 1994 to 1996 Peter Blake was artist in residence at the National Gallery in London. During this time, he created works relating to classical paintings at the National Gallery. He had the choice of 66 rooms full of paintings and decided to take it on – and as he said, to prove he was a serious artist.

He was inspired by Michelangelo's *Leda and the Swan* and Longhi's *Rhinozeros*, by Bronzino, Rubens, Titian or Velazquez and Cranach. The result was presented from October 1996 in the exhibition 'Now we are 64: Peter Blake at the National Gallery' with 60 works, among them some from earlier years. The present work, after Pollaiuolo's 'Apollo and Daphne' from the 15th century, was also included in the exhibition.

The Florentine brothers Antonio and Piero del Pollaiuolo were born some 10 years apart and started on different paths. Piero trained as a painter, perhaps with Andrea dal Castagno. Antonio is usually considered the greater artist; he developed design skills which were the basis of the painting and sculpture for which he was famous. Antonio had his own workshop by 1459 and styled himself painter and sculptor. He was, and remains, famous for his work in other media such as designs for embroidery, engraving and enamel-work. His engraving of the

Battle of the Ten Nudes was the largest and most influential print of the 15th century, providing models of the male body in action. The name Pollaiuolo means 'poulterer', which was the occupation of their father, Jacopo di Giovanni Benci.

Apollo and Daphne was ascribed to Antonio first, but is today believed to be a work of Piero. In fact, it might be a collaboration of the brothers, as they often worked together on the same piece.

The painting illustrates one of the 'Metamorphoses' by Ovid. The god Apollo had ridiculed Eros as a bad shot. To revenge himself, Eros shot a golden love arrow at Apollo and a repulsing lead arrow at the nymph Daphne. Pursued by Apollo, the fleeing nymph appealed to her father, the river god Peneios, to change her shape. He turned her into a laurel tree. In honour of Daphne, from then on Apollo either wore a laurel wreath or had his Kithara adorned with laurel. 'Apollo and Daphne' has been one of the favourite mythological themes in art since the Renaissance and inspired many artists, from Bernini, Poussin and Tiepolo to Klimt, Zadkine, Rickey, Lüpertz and Kiefer. It has also served as opera theme for many composers, such as Händel or Richard Strauss.



MAX SLEVOGT

Landshut 1868 – 1932 Neukastel

Self Portrait

oil on cardboard

1903

32.5 x 25 cm

12 3/4 x 9 7/8 in.

signed upper right, inscribed and dated lower left 'Weihnachten 1903' ('Christmas 1903')

Provenance

- Collection Carl Steinbart, Berlin
- Collection Irmgard Bender-Steinbart, Bonn/Bad Godesberg
- Collection Heinsberg (until 2011)
- SØR Rusche Collection, Oelde/Berlin (until 2019)
- Private collection

Literature

- Voll, Karl. Max Slevogt. In: Süddeutsche Monatshefte 3, 1906, vol. 10, ill. on cover.
- Kunst und Künstler XXVII. 1929, p. 5 ill.
- Goering, Max (ed.). Max Slevogt, 60 Bilder. Königsberg 1941, ill. on cover.
- Imiela, Hansjürgen. Max Slevogt – Eine Monographie. Karlsruhe 1968, p. 100, p. 302, ill. 144, p. 380, annotation 46 (erroneously as on canvas and as not signed and dated).



The important small *Self-Portrait* shows the head of the then 36-year-old painter in profile. In a dignified pose, Slevogt presents himself as a successful and self-confident artist. With clamping glasses on his nose and a stern gaze, he presents himself as a serious and witty person. He lets the surroundings step back completely in order to accentuate the features of his face. This stands out clearly from the light background. Light and dark tones describe the artist's incarnate in subtle nuances. All details of his physiognomy, from the high cheekbones to the shining forehead to the reddened auricle, are precisely recorded. The pasty surface structure and the lively ductus give the portrait a realistic effect.

Slevogt has portrayed himself many times since 1888. Mostly, however, he portrayed himself en face and with his head slightly tilted. Over the years, the self-portraits became freer and freer. Since the late autumn of 1901, Slevogt has lived in Berlin, where he once again created

a series of masterly portraits. The large "*Self-Portrait in the Studio*" in the Westfälisches Landesmuseum für Kunst und Kulturgeschichte in Münster, also made in 1903, is comparable in its tonal colour design and in the striking similarity of the head (see illustration). The fact that the smaller *Self-Portrait* with the concentrated profile had a special significance is proven by its repeated use as a title illustration.

Hans-Jürgen Imiela described the painting as follows: "The small portrait of the head from 1903 ... still ... shows a state of excitement openly. The activity, the painting process, determines the expression in posture and painting style. The gaze is directed at the portrait as it grows, the profile line stands out, the gaze is directed out of the dark sockets of the eyes, the chin with the short pointed beard, the forehead and the wavy hair of the head advance as if emphasizing direction. Energy is compressed in the most confined of spaces, which is balanced by modestly used compositional means."





TONY CRAGG

Liverpool 1949 – lives in Wuppertal, Germany

First Appearances, Second Thoughts

bronze

2002

100 x 80 x 70 cm

39 3/8 x 31 1/2 x 27 5/8 in.

with signature, numbered 3/6 and with foundry stamp on the base of the sculpture
unique work from a series of 6

Provenance

- Studio of the artist
- Marie-Christine Gennart (Tony Cragg's Agent)
- Private collection, Belgium

In his sculptural and plastic works, Tony Cragg is primarily interested in the visual impact, while he subordinates haptic and physical qualities to this primacy. In fact, it is even a synesthetic experience, thus the blending of sensory perceptions, which Cragg explores in his works.

The contradiction between the fleeting, flowing impression and the massiveness and stability of the material dynamises the viewing of the sculpture, and it is precisely this visual impression that Tony Cragg is concerned with.

While Cragg was still fascinated by natural forms and their inexhaustible variety in his early works to such an

extent that he directly incorporated them into his work unchanged in the form of found objects, he increasingly began to recreate this repertoire of shapes in his continuing work and to recombine them.

He developed his sculptures from these formulations, no longer from the pure combination of existing material.

The impression of flowing, of the fleetingness and constant change of the visible, the incomprehensible, which contrasts with the massiveness of the object – this is the exploration of visual perception and its interpretation by the viewer that Tony Cragg's sculptures are engaged in.

EDVARD MUNCH

Löiten 1863 – 1944 Oslo

Minchen Torkildsen

pastel on paper
1893-1894
87 x 67.5 cm
34 1/4 x 26 1/2 in.
signed upper left

Woll 339

Provenance

- Heinrich C. Hudtwalcker, Hamburg (?)
- Christian Mustad (before 1958)
- Clarin Mustad (1979)
- Kaare Berntsen AS
- Øyvind Hornnæss (2002-04)
- Private collection

Exhibited

- Unter den Linden, Berlin 1893. Edvard Munch Gemäldeausstellung. No. 19 (titled 'Studie').
- Galerie Commeter, Hamburg 1921. Edvard Munch – Gemälde und graphische Werke. No. 12 (titled 'Damenbildnis') (?)

Literature

- Woll, Gerd (ed.). Edvard Munch Complete Paintings. Catalogue Raisonné, Vol. I, 1880-1897. London 2009, p. 324, no. 339 col. ill.
- Eggum, Arne. Edvard Munch, Portretter. Oslo 1994, p. 60 ill.

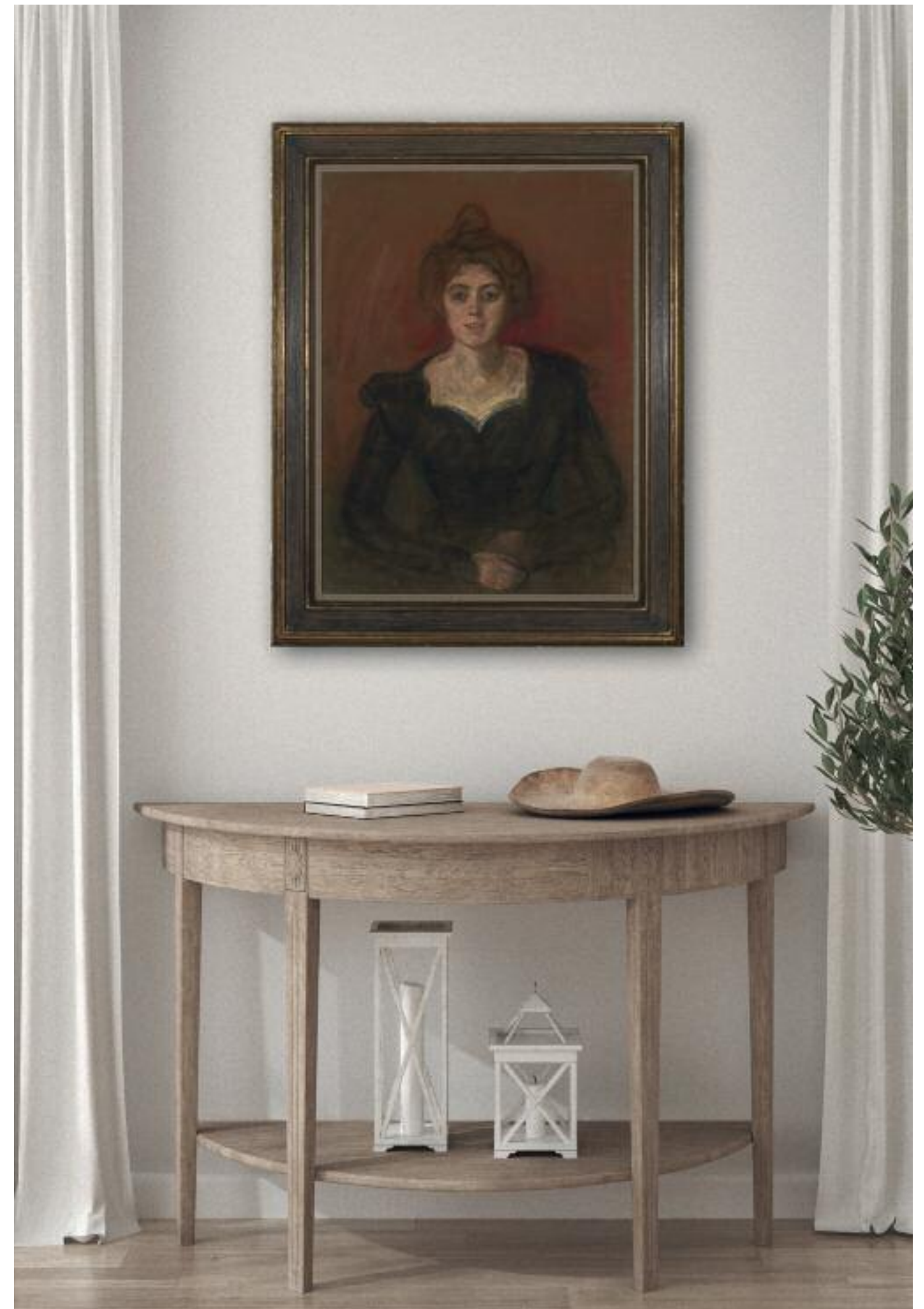


The person represented is Minchen (Minna Margareta Katharina) Torkildsen, née Dietz (1871-1951), a singer of German origin who grew up in Norway. Since 1896, she had been the wife of Jacob Torkildsen, a lawyer in the Supreme Court, who Munch also portrayed in a full-figure oil sketch in around 1887.

Minchen Torkildsen, at that time in her early twenties, appears as a half-length figure in front of a brown-reddish, undefined background. Her hands folded over her abdomen, she is wearing a black dress and pinned-up hair. The pastel technique enabled Munch to elaborate the materiality of both elements with only a few accents. However, his primary attention focuses on the countenance of his subject, which appears to stand out from the painting due to the contrasts in colour and brightness. The subject looks at the viewer with alert and

wide-open eyes, as if she were about to make contact and start a conversation.

The portrait is an early and important high point in Munch's work and originated in the same year as the famous *The Scream*. While this is the embodiment of Munch's symbolic pictorial inventions, in which the depiction of the emotional state of an unidentified person stands pars pro toto for the *conditio humana*, the portrait of Minchen Torkildsen demonstrates Munch's proficiency in the art of the portrait, which oscillates between capturing the characteristics of an actual, individual personality and functioning as a psychologising representation. Munch's portraits are thus not only renditions of individual personalities from his environment but also always universally valid conceptions of the human being.



MAX LIEBERMANN

Berlin 1847 – 1935 Berlin

Brabant Lace Maker to the Left – Study

oil on canvas on board
1881
34.2 x 25.8 cm
13 1/2 x 10 1/4 in.
signed and dated '82' upper left

Eberle 1881/26

With an expertise from Prof. Dr. Matthias Eberle, Berlin, dated January 16, 2017.

Provenance

- Collection Friedrich Mellinger (until 1919)
- Galerie Paul Cassirer, Berlin (1919-20, aquired from the above)
- Collection Oskar Hermes, Munich (1920 aquired from the above)
- Collection N. Peter Jensen (aquired 1936 in Germany)
- Private collection, Seattle (1998)
- Private collection, Denmark (since 2016)

Literature

- Eberle, Matthias. Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien, vol. I, 1865-1899. Munich 1995, p. 211, no. 1881/26 ill.
- Boskamp, Katrin. Studien zum Frühwerk von Max Liebermann mit einem Verzeichnis der Gemälde und Ölstudien von 1866-1889. Hildesheim 1994, v.p.
- Busch, Günter. Max Liebermann, Maler, Zeichner, Graphiker. Frankfurt am Main 1986. No. 164.



Max Liebermann's *Brabanter Spitzenklöpplerin* (*Brabant Lacemaker*) originated in 1881 in Dongen, during one of Liebermann's frequent painting trips to Holland undertaken between 1871 and 1913. That Liebermann incorrectly dated the work one year later may be due to the fact that he often first signed and dated many works later and memory failed him here. This is one of several studies on this theme in preparation for the oil painting of the *Holländischer Klöpplerin* (*Dutch Lacemaker*), which Liebermann painted at the end of 1881 in his Berlin studio and is now found in the Hamburger Kunsthalle. This study already unites almost all characteristics of the later painting, both in terms of composition and to a great extent of colouring. Liebermann placed the seated figure at the centre of the painting and dispensed for the most part with further narrative details. Only the brick wall with the green window shutter in the background locates the figure in space and points to a rural environment. Liebermann's attention was exclusively focused on the concentrated activity of the woman, the materiality of her clothing and the painterly capturing of the movement of her hands, which is

emphasised by the light effects. It is a scene as stringent as it is intimate, typical of Liebermann's Dutch genre painting and paintings of people. This stringency, like the painterly conception, may have moved Liebermann to write the following to the Hamburg collector Kollmann in 1891 with reference to the Hamburg oil painting: "I am honest enough to tell you that I consider the lacemaker a decent piece of painting, but who knows how long it will take until that is recognised."

All of this is also in place in the study of the *Brabanter Spitzenklöpplerin*, is in fact actually reproduced with even more freshness and more directly following the motif. The painting is sketchy, quick, impressionist, and lives to an even greater extent from light effects than from colour contrasts. It is possessed of great liveliness in the way the moment of the action is taken up from an oblique, lateral perspective. At the same time, Liebermann's representation captures not only the individual scene as seen by the artist, but also the intrinsic essence. Liebermann's painting is thus an impression, but also a quintessence.





Antes is the principal representative of 'Fantastic Realism' and was one of the first members of the 'Neuen Figuration' Group. The figure became the central theme in his work, which resisted full abstraction. Antes' painterly search resulted in a prototypical figure for his art, the *Kopffüssler* (or *Head-Footer*), which he also often produced in sculptural form during the course of his consistent artistic development.

HORST ANTES

Heppenheim 1936 – lives in Berlin, Karlsruhe and Florence

Couple with Hare, Bird and Plant



acrylic and Indian ink on board
1964
22.2 x 39.4 cm
8 3/4 x 15 1/2 in.
signed lower left

Provenance

- Private collection, Philadelphia
- Private collection, Rhineland



fig. without artist's frame

PHILIPP BAUKNECHT

Barcelona 1884 – 1933 Davos

Three Farmers on the Field

oil on canvas
c. 1924
70 x 81 cm
27 1/2 x 31 7/8 in.
signed lower left

Wazzau/Smid 98

Provenance

- Estate of the artist, Davos
- Ada van Blommestein (the artist's widow), Baarn, The Netherlands (since 1933)
- Galerie Iris Wazzau, Davos
- Private collection, Switzerland
- Private collection, Europe

Exhibited

- Galerie Iris Wazzau, Davos 2000/01. Philipp Bauknecht. Ill. 15.
- Chabot-Museum, Rotterdam 2002/03. Philipp Bauknecht.

Literature

- Smid, Gioia (ed.) Philipp Bauknecht, Expressionist in Davos 1884-1933. Bussum (NL) 2002. P. 67, no. 74, col. ill.
- Wazzau, Iris; Smid Gioia. Philipp Bauknecht 1884-1933 Verzeichnis der Gemälde/Inventory of Paintings. Davos 2016. No. 098, col. ill.



Philipp Bauknecht, a German born in Barcelona, originally wanted to become a carpenter. But after the final exam he decided to enrol at the Royal School of Applied Arts in Stuttgart. His teacher was the renowned Art Nouveau artist Bernhard Pankok.

Bauknecht contracted tuberculosis and in 1910 went to Davos to cure it. There he met other artists, such as Cuno Amiet and Ernst Ludwig Kirchner, who acquired two of Bauknecht's paintings and helped him to participate in exhibitions in Germany. Like Kirchner, Bauknecht moved

to a small house in the mountains and painted scenes from the working life of the peasants. The friendship between Kirchner and Bauknecht, who was a teetotaler, broke off because of Kirchner's drug and alcohol abuse, but Kirchner still supported him. Bauknecht married a rich Dutch woman, who bought a beautiful house at Lake Davos. During the Reign of the Nazis, many of Bauknecht's works were destroyed in Germany. In 1933, Bauknecht died of stomach cancer. His wife returned to the Netherlands with their son and all his works, which she put into storage. In the 1960s, they came to light again.



FERNAND LÉGER

Argentan 1881 – 1955 Gif-sur-Yvette

Deux femmes tenant des fleurs

oil on canvas
1954
54.3 x 65 cm
21 3/8 x 25 1/2 in.
signed and dated lower right
verso signed, dated and titled

Hansma 1629

With a certificate signed, stamped and dated 05/09/1991 by Georges Bauquier on the reverse.

Provenance

- Studio of the artist
- Frank Elgar, Paris
- Paul Haim, Paris
- René Verdier, Villeneuve s/Lot (by 1974)
- Galerie Melki, Paris (label verso)
- Private collection, UK (1992)
- Private collection, Switzerland
- Private collection, USA

Exhibited

- Musée Despiou-Wlérick. Mont-de-Marsan 1974. Fernand Léger. Image no. 13 (label verso).
- Musée Ingres. Montauban 1977. Fernand Léger. P. 23 image no. 27 (label verso).
- Centre culturel. Issoire 1988. Fernand Léger: oeuvres de 1928 à 1955. Image no. 14 (label verso).

Literature

- Hansma, I., Lefebvre du Prey, C. Fernand Léger, Catalogue raisonné de l'oeuvre peint et supplément 1954-1955. Vol. X. Paris 2013. P. 68/69, no. 1629, col. III.



Fernand Léger painted *Deux femmes tenant des fleurs* in his studio in Gif-sur-Yvette in 1954, picking up on a subject that can be found again and again in his painterly work. In his composition, he placed the image-defining couple of two female nudes in spatial relationship with one another in such a way that he was able to explore the interaction of the figurative forms with space and color. Such couples are often accompanied by a prop, such as the flower here, which adds a center or accent

to the overall composition. In stylistic view, the two female figures are – with their strongly outlined limbs, the barely modulated inner color and the strong contrast due to the dominant red of the background – a continuation of Léger's mechanistic-looking, but nevertheless classic figures from the 1920s. In doing so, they revive a neoclassicism that can be traced back to the early twenties, and whose sources can also be found in Picasso's neoclassical phase of that era.

The painting of 1954 relates to a group of monumental figures of the twenties and thirties such as *Femme tenant des fleurs* of 1922 (today Düsseldorf, Kunstsammlung NRW) or *Les deux soeurs* of 1935 (today Nationalgalerie Berlin). Léger's preoccupation with the theme and the composition spanned three decades, and further works could be mentioned. Léger has also created variants and repetitions in many other subjects and developed them over many years, which constitutes a basic principle of his artistic conception. Particularly close to this work is a painting of the same title made in the same year, which today belongs to the Tate Gallery in London. It shows roughly the same female composition in the outlines, which Léger created here in reverse. The color composition, on the other hand, is quite different: here, as in many of his works of the time, Léger radically separated the colors from the contours of the depiction in a characteristic way and placed them across the picture surface as compact bars or strips. This creates completely different pictorial spaces and a different emphasis on the color. In the 1950s, Léger called this process of separating colors and contours "couleurs dehors" ("colors outside"), thus opening up a second option for objectifying his painting. The use of strong primary colors was an integral part of Léger's work until 1954, and he stated the following on his artistic goals:

"I no longer wanted to use two complementary colors together. I wanted to isolate the colors to create a very red red and a very blue blue. If you put a yellow next to a blue, you immediately create a complementary color, green. ... I tried (myself) to achieve clarity in color, mass and contrast."

Compared to the version in the Tate Gallery, the present painting is significantly more monumental, and not as

abstract and constructivist. The figures of the two female nudes come to the fore much more clearly and are in an intense tension with the glowing red of the rest of the picture. Both persist in the claim of their space. Nevertheless, the figures are not the actual subject of the picture here either. Instead, Léger saw them primarily as material for composition. He explains in his text "My view of the figure" that "for me the human shape, the body of a person, has no greater meaning than bicycles and keys. For real! All of these things are objects of artistic validity for me, which I have at my own discretion. ... Since abstract art has completely freed us from inhibiting traditions, it has been possible for us to no longer use human form as emotional, but only to be used as artistic value. ... Maybe it can be said that in my latest compositions, the figure, which now connects with things, reveals a certain tendency to become the main object. ... Either way, my current image disposition is determined by contrast values that should justify the chosen path."

Hence the statuary austerity and monumentality of the *Deux femmes tenant une fleur*. Léger summarizes several characteristic elements of his previous work, in the spirit of the long series of versions and formulations of the subject presented. The painting is a combination of constructivism through the static, almost two-dimensional background, in which Léger also hinted at a reminiscence of Piet Mondrian, and classicism, which is clearly expressed in the massive forms of the two bodies. Léger also combines this amalgam with the ideas of surrealism, considering the contortion of the limbs and the body as a whole or the irritatingly hermetically depicted object of the flower. *Deux femmes tenant des fleurs* was painted the year before Léger's death – due to all the above-mentioned properties, it is definitely a quintessence of Fernand Léger's painterly work.





Emil Nolde was expelled from the Reich Chamber of Fine Arts in 1941. With the exclusion, he lost the right to ration coupons for scarce oil paints and canvas. He increasingly turned to small works on paper, which he referred to as *Unpainted Paintings*. "However, the possibility of procuring material was taken away from me, and it was almost only my little, special ideas that I was able to paint and record on little sheets of paper, my 'unpainted paintings', which were intended to become large, actual

paintings when they and I are able." In a clear contradiction of the legend of the secret creation of the *Unpainted Paintings*, Emil Nolde verifiably used the watercolours from the series as references for large-format oil paintings as of 1938.

He saw "the execution of my received gift, in the service of which I worked" in the small format works, as he wrote in the manuscript for the *Unpainted Paintings*. "Many

EMIL NOLDE

Nolde, Schleswig 1867 – 1956 Seebüll

Half Nude Between Two Figures



watercolour on Japanese paper

18.1 x 17.6 cm

7 1/8 x 7 in.

signed lower left

Provenance

- Nolde Stiftung Seebüll

watercolours at that time (South Seas journey) and later did not achieve the level I was attempting to obtain. I destroyed them mercilessly or cut them up, in an attempt, sometimes with the help of ink and coating paints, to paint my small, freely invented, mostly figurative designs. I did not feel myself bound to any model in nature and painted, sometimes with a slightly cocky smile, or sometimes working like in a dream. A stroke with the brush or finger gave the perceived motion or character to a figure,

and I worked with all possibilities, here as in all of my art: the deliberate, the random, the comprehensible (sic!) and the felt; these are my means."

Again and again there were (contrast) pairs of man and woman, age and youth or brother and sister, on the basis of which he masterfully expressed the ambivalent nature of the human being in countless facets, while they are at the same time all colour.

ERNST LUDWIG KIRCHNER

Aschaffenburg 1880 – 1938 Davos, SWITZERLAND

Bathers between Dunes, Fehmarn

oil on canvas
1913
119.5 x 90 cm
47 x 35 3/8 in.
signed lower left
verso stamp of the Estate and number 'Be/Bf 13'

Gordon 345

Provenance

- E. L. Kirchner Estate
- Marlborough Fine Art, London (1964)
- Galerie Grosshennig, Düsseldorf (1969)
- Private Collection (acquired from the above)
- Private Collection, Germany

Exhibited

- Kunstmuseum, St. Gallen 1950. Ernst Ludwig Kirchner. No. 20.
- Curt Valentin Gallery, New York 1952. Ernst Ludwig Kirchner. No. 7.
- Marlborough-Gerson Gallery, New York 1963. A tribute to Curt Valentin. No. 253.
- Marlborough Fine Art, London 1964. No. 14.
- Folkwang Museum, Essen 1972. Freunde des Museums sammeln. P. 32, no. 30 ill., p. 79.
- Pinacoteca comunale Casa Rusca, Locarno 1989. No. 55, col. ill.
- Singer Museum, Laren 1994/95. Expressionisme in Nederland 1910-1930. P. 115, no. 24 col. ill.
- Schleswig Holsteinisches Landesmuseum, Schleswig 1997. E.L. Kirchner auf Fehmarn. No. 62, col. ill. p. 119, p. 157.

Literature

- Gordon, Douglas E. Ernst Ludwig Kirchner, Mit einem kritischen Katalog sämtlicher Gemälde. Munich 1968, p. 323, no. 345 ill.



As in the year prior, Kirchner stayed for the third time on Fehmarn, after 1908 and 1912, with Erna Schilling in the house of the lighthouse keeper Lüthmann in Staberhuk in 1913. The steep cliffs, the dunes and the stony beach of Staberhuk stretch beneath the lighthouse around the south-east tip of the island. This was the landscape in which Kirchner painted his iconic bathing scenes on Fehmarn, the elements of which surface in his paintings repeatedly, as is also the case with the *Bathers between Dunes*.

Although Kirchner departed to Fehmarn in discord with Heckel and Schmidt-Rottluff, and they summarily dissolved the 'Brücke' in May 1913, Otto Mueller and his wife Maschka nonetheless visited him at the Baltic Sea, and, at least with regard to the number of works of art produced, this summer was to be his most productive stay on Fehmarn.

The group of five nudes in Kirchner's *Bathers between Dunes* appears in a dynamic triangular composition against the background of the towering coastal cliffs of Staberhuk. Kirchner reproduced the actual appearance of the landscape more dramatically and distorted, and the bodies of the five figures are also considerably elongated. This painting method is a stylistic development in Kirchner's work that could be observed since his time in Berlin, and which also dominates the representation in the Fehmarn paintings from the previous year. In 1912, the contours were even harder and in some cases hatched, so that Schiefler was able to describe this stylistic feature of the paintings of this phase with arching and towering painting edges and rupturing, splintering contours as 'gothicisation'. A good example of this stylistic stage is the painting *Ins Meer Schreitende (Into the Sea)*, one of the most famous Fehmarn paintings, which is today found in the Staatsgalerie Stuttgart. It possesses even more monumentality than dynamism and can also be located in Staberhuk by the lighthouse. The view in the painting of the *Bathers between Dunes* from 1913 is already more painterly, and Kirchner designs his figures here even more clearly in a pictorial language oscillating between a dance-like and an ornamental representation.

The motif of the bathers in unfettered motion against the natural scenery is of course also the portrayal of an Arcadian state and not only of life during the summer holidays. Kirchner definitely perceived and stylised Fehmarn as a kind of paradise, which approximated the distance and the exoticness of the South Seas in his imagination. Thus, his enthusiastic exclamation about Staberhuk cited above. Kirchner also wrote about this Arcadian and idyllic perception and its influence on his painting in a New Year's letter to Gustav Schiefler in 1912, thus only a few months prior to his next trip to Fehmarn:

"The exceedingly strong impression of my first stay there has intensified, and I painted absolutely mature paintings there, insofar as I can judge that myself. Ochre, blue and green are the colours of Fehmarn, wonderful coastal formations, sometimes with the wealth of the South Seas ..."

The interest in the primeval idyll, closely in touch with nature, and the immediate, not culturally reshaped life is reflected in the reception of so-called primitive art typical (not only) of the 'Brücke' artists, especially of the South Seas, which echo a distant paradise onto which the 'Brücke' painters projected their longings for freedom, authenticity and immediacy. The exotic as a virtue in itself and as a possibility for liberating one's own life from the constraints of Western society through estrangement also led in the case of Kirchner's Fehmarn paintings to a somewhat strange amalgam in his representation of *Bathers on the Beach with Japanese Umbrellas*.

The motif of the bathers is ultimately an expression of life reform and of naturism, as well as the longing for the primordial. For Kirchner, this conception of life was at the same time a conception of art, and the task of art was to lend expression to this Arcadian concept in an abstract form. Kirchner felt himself to be especially close to achieving this artistic objective on Fehmarn, so that his own summary also accurately characterises the *Bathers between Dunes*: "Here I am learning to design the final unity of human being and nature and am perfecting that which I had begun in Moritzburg. The colours became milder and richer, and the forms more stringent and more distanced from the natural form."



GERHARD MARCKS

Berlin 1889 – 1981 Burgbrohl/Eifel

Melusine III

bronze
1949 / posthumous cast 2008
111 x 30 x 20 cm
43 3/4 x 11 3/4 x 7 7/8 in.
with monogram, numbered 'IV' and with foundry stamp 'Barth, Rinteln'
edition of 10 + one unnumbered cast

Rudloff 535

Provenance

- Estate Gerhard Marcks

Exhibited (other casts)

- Walker Art Center, Minneapolis 1953. Gerhard Marcks. No. 39, ill.
- Kunsthalle, Mannheim 1953. Gerhard Marcks. No. 31.
- Kunstgesellschaft, Luzern 1953. Deutsche Kunst – Meisterwerke des 20. Jahrhunderts. No. 371.
- Kunstverein, Hamburg; Spendhaus, Reutlingen, Kunsthalle, Mannheim; Kunstverein, Kassel; Museum der Stadt, Trier; Städtische Kunstsammlungen, Nürnberg, 1953/54. Gerhard Marcks, Neuere Arbeiten.
- New York 1954. In Memory of Curt Valentin 1902-1954. No. 19, ill.
- Kunstverein, Frankfurt 1954. Gerhard Marcks. No. 27, ill.
- Badischer Kunstverein, Frankfurt 1955. Gerhard Marcks.
- Kunst- und Museumsverein, Wuppertal 1955. Deutsche Bildhauer. No. 69, ill. 10.
- Kunsthalle, Basel 1956. Deutsche und Schweizer Bildhauerkunst der letzten 50 Jahre. No. 52.
- Galerie Franke, München 1956. Gerhard Marcks. No. 19.
- Museum of Modern Art, New York 1957. German Art of the 20th Century. No. 122, ill. 168.
- Kunstverein, Köln 1957. Gerhard Marcks. No. 5.
- Kunst- und Kunstgewerbeverein, Pforzheim 1958. Gerhard Marcks.
- Kunstverein, Hannover 1960. Gerhard Marcks. No. 24.
- UCLA Galleries, Los Angeles 1969. Gerhard Marcks. No. 16, ill.
- Kunstverein, Köln 1969. Gerhard Marcks. No. 4.
- Galerie Nierendorf, Berlin 1974. Gerhard Marcks. No. 39, ill.

Literature

- Marcks, Gerhard. Sculpture and Reflections, in: The Massachusetts Review, 1961, ill.
- Collection catalogue Gerhard Marcks-Stiftung, Bremen 1971. No. 80, ill. 36.
- Rudloff, Martina. Gerhard Marcks, Das Plastische Werk. Frankfurt am Main u.a. 1977. No. 535, p. 352, ill.



The main theme of Gerhard Marcks' is the human – with all his small and large worries, joys and suffering. His sculptures express a deep understanding of and interest in Man. The dictum of post-war art to create only in the abstract is refuted by his figures: "The main thing is not to be contemporary, nor to baffle others with originality. Sculpture is a matter of weight and proportion, form wrung from chaos. There is nothing 'new' there. ... Art is not meant to divert, but to concentrate. That does not thrive in the mass. That is why its disciple must remain solitary, as much as his love belongs to the world around him."

Marcks did not leave Germany during World War I, even though he lost his teaching post and 24 of his sculptures were removed from museums as 'degenerate art' in 1937. Nearly his entire oeuvre was destroyed in 1943, when a bomb hit his Berlin studio. Works he had hid were plundered and destroyed.

After the war, he tirelessly began anew and also created some works for public places in Cologne, Hamburg, Mannheim and Frankfurt.



STEPHAN BALKENHOL

Fritzlar/Hessen 1957 – lives in Karlsruhe and Meisenthal (France)

Tall Man, Black and White

Painted wood
2017
260 x 105 x 43 cm
102 1/3 x 41 1/3 x 16 7/8 in.

With a certificate from the artist, issued November 7, 2017.

Provenance
- Studio of the Artist





Since the eighties, Stephan Balkenhol has occupied a particularly independent position in contemporary sculpture. His work continues what for a long time seemed outdated during the avant-garde of the sixties and early seventies of the 20th century: figurative representations of people and animals, larger-than-life figures, heads or faces or peculiar hybrids of humans and animals.

The *Tall Man, black and white* shows the type of man often used by Balkenhol, with white shirt and black trousers on a pedestal, here the half slice of a tree trunk that has remained recognisable. As always, the figure and the pedestal are of one piece.

Even though the works carved in wood are elaborated down to the last detail, this is done without ever denying the structure of the material or the traces of the artistic treatment. At the same time, the rough surface contrasts with the almost delicate, precise and colourful setting applied by Balkenhol. The influence of the minimalist and geometric sculpture of the sixties and seventies, with its rejection of narrative elements, can be seen in Balkenhol's works, despite his adherence to the figure, on the tightrope walk between roughness and precision, proximity and distance,

presence and aloofness that is characteristic of his work and which lends his sculptures a good deal of their fascination. They resist the attempt to translate the supra-individual, timeless and unapproachable into something specific or personal. They refuse to offer the viewer paths to solutions or possible explanations for what they see.

Balkenhol's figures are unmistakable, yet puzzling in a curious way. What do these figures represent, what do they express? In the sculptor's oeuvre, one encounters figures with the same expression again and again, seemingly lost in themselves and strangely absent. They simply stand there, have no particular facial expressions or gestures, and yet still seem individual. They do not express any feeling, tell no story, but are astonishingly vital.

Stephan Balkenhol himself underlines the significance of the inexplicable nature of these figures, which at first glance appear to be common, but are in reality irritatingly hermetic, when he says: "My sculptures do not tell stories. There is something mysterious hidden in them. It is not my job to reveal it, but the viewer's to discover it."



FERNANDO BOTERO

Medellin, Kolumbien 1932 – lives in Monaco und Pietrasanta

Matador

oil on canvas
1992
101 x 105 cm
40 1/2 x 39 1/4 in.
signed and dated lower right

Provenance

- Private collection

Literature

- Gribaudo, Paola. Fernando Botero, Bullfight, paintings and works on paper. New York 2014, col. ill. on the cover.

Fernando Botero is doubtlessly one of the most well-known living artists worldwide today, and his works are unmistakable thanks to the famous style he has developed since the late 1960s. However, the voluminous exaggerations of the human figure, but also of animals and objects in his paintings, drawings and sometimes monumental sculptures not only possess a high recognition factor. They are also the result of Botero's intensive study of Western art history, the canon of art and the cultural heritage of his South American homeland. Thus linked are paraphrases of the

great masters and the language of form of the Baroque, but also the stylistic languages of, for example, Pablo Picasso, with reminiscences of the typical forms of pre-Columbian art, to form a both humorous and ironic commentary on the development of art, the possibility of portraying reality and the aesthetic basic question of art per se: what is beauty?

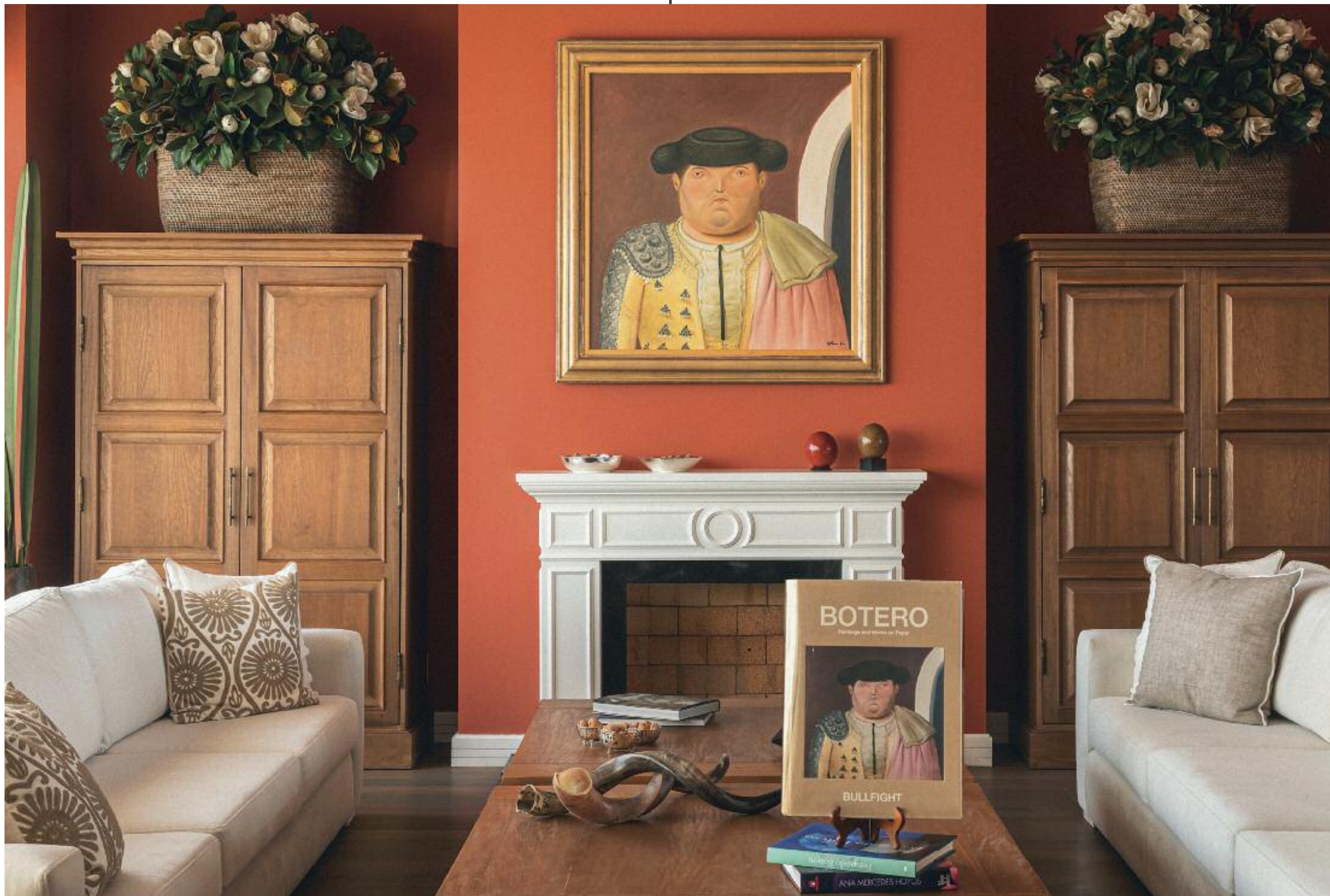
The theme of the bullfight thereby plays a special role in Botero's painting. His fascination with this cultural heritage already led him as an adolescent to undertake



two years of training as a bullfighter before he turned to art. However, the bulls, toreros and corridas first found their way into his work as motifs in the early 1980s after he visited a bullfight arena.

Botero himself remembers this reawakening of his passion for bullfighting as follows: "I subsequently made one painting after the other and was so enthusiastic about the theme that I only painted bullfighting scenes for three years."

His *Matador* of 1992 appears as a half-length figure with the richly decorated apparel of a torero and gazes frontally at the viewer. The stringency and placelessness is only relieved by the truncated archway in the background, which is perhaps a reference to the arena. The portrayed bullfighter is thus almost iconically elevated as a result, and the matadors in fact often enjoy a status resembling a true star cult. However, Botero's characteristic style counteracts this perspective in a highly ironic fashion and deconstructs the myth of the brave and courageous *Matador*.



PAULA MODERSOHN-BECKER

Dresden 1876 – 1907 Worpswede

Bust Portrait of an Old Peasant Woman with Hat in Front of Landscape



oil on canvas
c. 1901
50.2 x 74.5 cm
19 3/4 x 29 3/8 in.
signed with initials lower right

Busch/Werner Nr. 181

Provenance

- Galerie Wilhelm Grosshennig, Dusseldorf
- Private collection Karl Ströher, Darmstadt (1954)
- Galerie Wilhelm Grosshennig, Dusseldorf (1968)
- Private collection Wilhelm Reinold, Hamburg
- Private collection (1979, by descent from the above)
- Private collection, Washington D.C. (2018)
- Private collection, North Rhine-Westphalia

Exhibited

- Hessisches Landesmuseum, Darmstadt 1954. Kunst unserer Zeit: Privatsammlung Karl Ströher. No. 20.
- Nassauischer Kunstverein Wiesbaden/ Neues Museum, Wiesbaden 1955. Kunst unserer Zeit: Privatsammlung Karl Ströher. No. 20.
- Palazzo delle Esposizioni, Romw 1957. Arte tedesca dal 1905 ad oggi. No. 189, S. 52.
- Palazzo della Permanente, Mailand 1957. Arte tedesca dal 1905 ad oggi. No. 189, S. 52.
- Hessisches Landesmuseum, Darmstadt 1965/66. Die Sammlung Karl Ströher Darmstadt. Gemälde, Aquarelle, Zeichnungen.

Literature

- Galerie Wilhelm Grosshennig (ed.). Kunsthandel in Düsseldorf, 1962-1967. Düsseldorf 1968, ill.
- Wiese, Erich. Die Sammlung Karl Ströher in Darmstadt. In: Das Kunstwerk, Jg. 11, 1972, no. 5/6, p. 25 ill.
- Busch, Günter; Werner, Wolfgang. Paula Modersohn-Becker 1876-1907, Werkverzeichnis der Gemälde, Bd. II. Munich 1998, no. 181, p. 136s. ill.

"Hardly one among thousands painted farmers like Paula Modersohn. Her own being seems to have been extinguished and to have completely entered into the souls of these children, these rough and aged people in her representations."

The former Director of the Kunsthalle Bremen, Gustav Pauli, formulated his admiration for the painting of Paula Modersohn-Becker in 1919 such. In search of the "great simplicity of form", the artist was able to leave the academic manner of painting of the 19th century behind her and create her very own style, through which she became a pioneer of modern art in Germany.

Born in 1876 in Dresden as Paula Becker and growing up after 1888 in Bremen, the painter found her way to Worpswede for the first time in the summer of 1897. She then moved there in the following year. Many drawings and paintings were produced in the artist colony there and during her several stays in Paris until her early death in 1907. The artist married the painter Otto Modersohn in May 1901. With great seriousness, but for the most part away from the public eye, she also continued with her artistic work after marrying. More than 100 paintings were produced in the same year – primarily landscapes and portraits.

"The great simplicity of the form, that is something wonderful. I have always strived to lend the heads I painted or drew the simplicity of nature." Modersohn-Becker wrote this in February 1903. A

description that would also seem to apply to the *Bust Portrait of an Old Peasant Woman with Hat in Front of Landscape* originating two years earlier.

Placed centrally in the foreground, the painting shows a peasant woman sitting on a chair in front of a haystack before the expanse of the Worpswede landscape. Typical is not only the pastose painting style, but also the reduced palette of the painter. The dark clothing of the peasant woman contrasts with the brilliant colours of the flatly painted landscape in the background and emphasises the patches of skin of the face and hand, as well as part of the hat band under her chin. The slightly reddish colouring of the hand bears witness to hard physical labour. The facial features are kept simple and are nonetheless pronounced. The gloomy gaze of the people portrayed by the painter refuses to indulge in any form of idealisation. At the same time, the peasant woman manifests as an individual in her actual environment. The artist pays tribute to 'simple' rural people in this way.

The form-related aesthetic interest of Modersohn-Becker in this motif is also evident in the fact that another significantly smaller portrait of seemingly the same peasant woman with hat originated in August 1901 – but not as a bust portrait. Although the painter did not primarily intend a socio-political dimension with her manner of representation, she nonetheless enabled a perspective on the representation of 'femininity' and of simple working women that was new at the time.





ERICH HECKEL

Döbeln/Sachsen 1883 – 1970 Radolfzell/Bodensee

Siddi



black chalk on paper

1911

33.5 x 44.8 cm

13 ³/₁₆ x 17 ⁵/₈ in.

signed and dated lower right

The work is recorded in the archive of the Erich Heckel Estate in Hemmenhofen.

Provenance

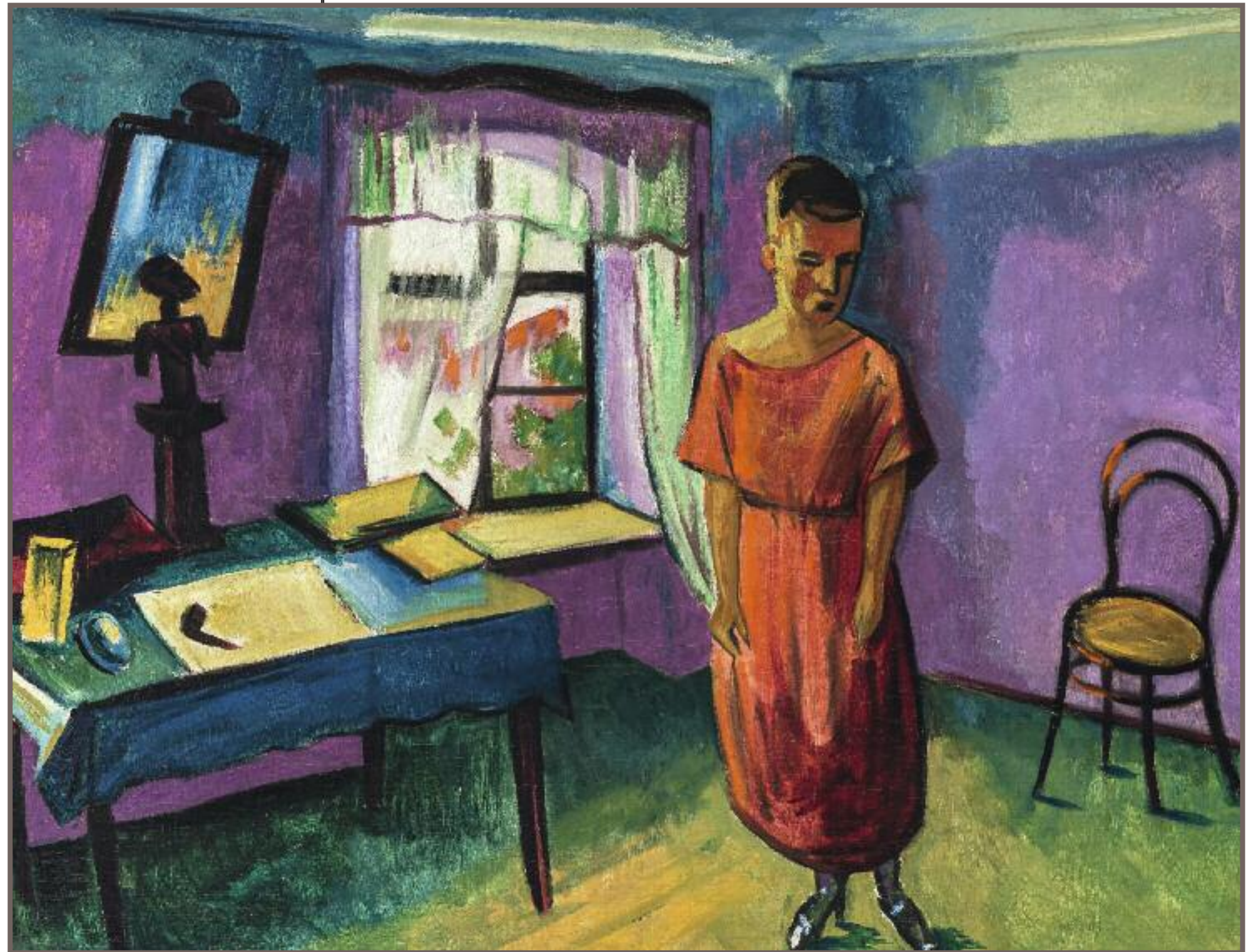
- Private collection, Tyrol
- Arnoldi Livie Galerie, Munich
- Private collection, Europe (acquired from the above in 2007)

The drawing shows the young dancer Siddi Reha, Heckel's girlfriend since 1910 and favourite model at the time, whom he married in 1915.

MAX PECHSTEIN

Zwickau 1881 – 1955 Berlin

Interieur



oil on canvas
1922
91 x 119 cm
35 7/8 x 46 7/8 in.
verso signed, dated, titled and inscribed '23'

Soika 1922/64

The painting was created during Pechstein's second stay in Leba / Western Pomerania. It shows the artist's second wife, Marta Möller, in her parents' beach hotel on Hindenburgstrasse. The marriage took place in 1923 in the same hotel.

Provenance

- Galerie Lutz & Co., Berlin (1922/23-1932)
- Collection Dr. Karl Lilienfeld, Leipzig/Berlin/New York (1932-1966 acquired from the above)
- Margarete Lilienfeld, New York (1966 - c. 1994)
- Private collection
- Galerie Thomas, Munich (1997)
- Private collection, Germany (since 1997, acquired from the above)

Exhibited

- Galerie Lutz & Co., Berlin 1923. Sommer-Ausstellung. No. 50.
- Van Diemen-Lilienfeld Galleries, New York 1932.
- College Art Association, New York et. al 1932-35. Traveling exhibition of the collection of Dr. Karl Lilienfeld.
- Germanic Museum, Harvard University Cambridge, Mass. 1935-1937. 27 Paintings from the collection of Dr. Karl Lilienfeld.
- Museum of Art, San Francisco 1938. Max Pechstein – Paintings and Watercolors.
- Gallery of Fine Arts, Columbus; Museum of Fine Arts, Dallas; Museum Toledo, Cleveland 1939-1950. Max Pechstein.

Literature

- Soika, Aya. Max Pechstein, Das Werkverzeichnis der Ölgemälde Vol II 1919-1954. Munich 2011. No. 1922/64, p. 294, col. III.

Leba, now in present-day Poland, at that time in Pomerania on the coast of the Baltic Sea, became Pechstein's third place of longing, where he arrived at a new artistic understanding of himself. This 'Baltic Arcadia' was, like Nidden before it, a place that served him, like Fehmarn for Kirchner or Alsen for Nolde, as a place of refuge from the city and a source of inspiration and vitality.

Pechstein travelled to Leba for the first time in March 1921 in search of a new place to work. For political reasons, he could no longer travel to Nidden in present-day Lithuania and thus spent his summers in Leba until 1945, and even lived there as of 1944. Pechstein found an idyllic landscape here, which reminded him of the South Seas with its untouched nature and primitiveness.

He fled from Berlin, the big city and the everyday quarrels into nature and into alternative living conditions. According to witnesses, Pechstein literally came to life again among the fishermen of the coast, with whom he felt a kinship: "... I am looking forward to being able to depart again soon and to living uninhibited in nature", he wrote to Walter Minnie in the spring of 1922. Both in terms of motifs and artistic development, something central occurs regarding the oeuvre overall, so that the paintings of this period can be considered highlights among his painting production.

In 1921, Pechstein was still accompanied by his first wife Lotte and their son Frank, who spent their summer holidays here. They lived in the Gasthof Möller, where

Pechstein remained behind on his own after his wife and child had returned to Berlin. Pechstein began portraying the two daughters of the innkeeper, Marta and Liese Möller, developing a particular interest in the 16-year-old Marta. The result is a large number of portraits and figure paintings.

Already on 4 August, he wrote to his school friend Alexander Gerbig in a letter that he had fallen in love with Marta: "I have also ... fallen for a dark little imp. There is practically steam coming out of my ears ..."

He divorced Lotte, who would later marry Marta's brother Hermann, shortly before Christmas of the same year. Pechstein married Marta, 18 years old in the meantime, in the inn of her parents in 1923.

In 1922, he spent the months May to September, as well as December in Leba. The painting entitled *Interior*, a figure portrait of Marta in a room in the beach hotel of her parents, also originates from this period. It is an intimate representation showing a young woman entirely absorbed in thought. The colours of the interior shimmer in shades of violet, blue and green and frame Marta, who, clad in a brilliant red robe, provides the focus of the composition. The brushstroke ranges from loose to glazing, the colours transition harmoniously into one another and are accentuated by the dark contours. The work demonstrates Pechstein's masterful handling of paint, which had become the focus of his artistic mastery in this heyday of his creativity.



MAX BECKMANN

Leipzig 1884 – 1950 New York

Sleeping Woman on the Beach (Quappi at the Beach)



oil on canvas
1927/1950
41 x 100.5 cm / 16 1/8 x 39 1/2 in.
signed lower left
Göpel 826

Provenance

- Studio of the artist
- Mathilde Beckmann
- Estate of Mathilde Beckmann
- Catherine Viviano, New York (1986-1992)
- Galerie Pels-Leusden, Berlin (1992)
- Private collection, (1995 acquired from the above)
- Private collection (since 2016)

Exhibited

- Städtische Kunsthalle, Mannheim 1928. Max Beckmann – Das gesammelte Werk – Gemälde, Graphik, Handzeichnungen aus den Jahren 1905 bis 1927. No. 101.
- Curt Valentin Gallery, New York, no date.
- 1020 Art Center, Chicago 1955. No. 15.
- Nassau County Museum of Fine Art, New York 1984-85. Works by Max Beckmann. Col. ill.
- Galerie Pels-Leusden, Kampen 1994. Sommergäste. Col. ill. on the catalogue cover.
- Bucerius Kunst Forum, Hamburg 2003-04. Max Beckmann – Menschen am Meer. No. 35, col. ill.

Literature

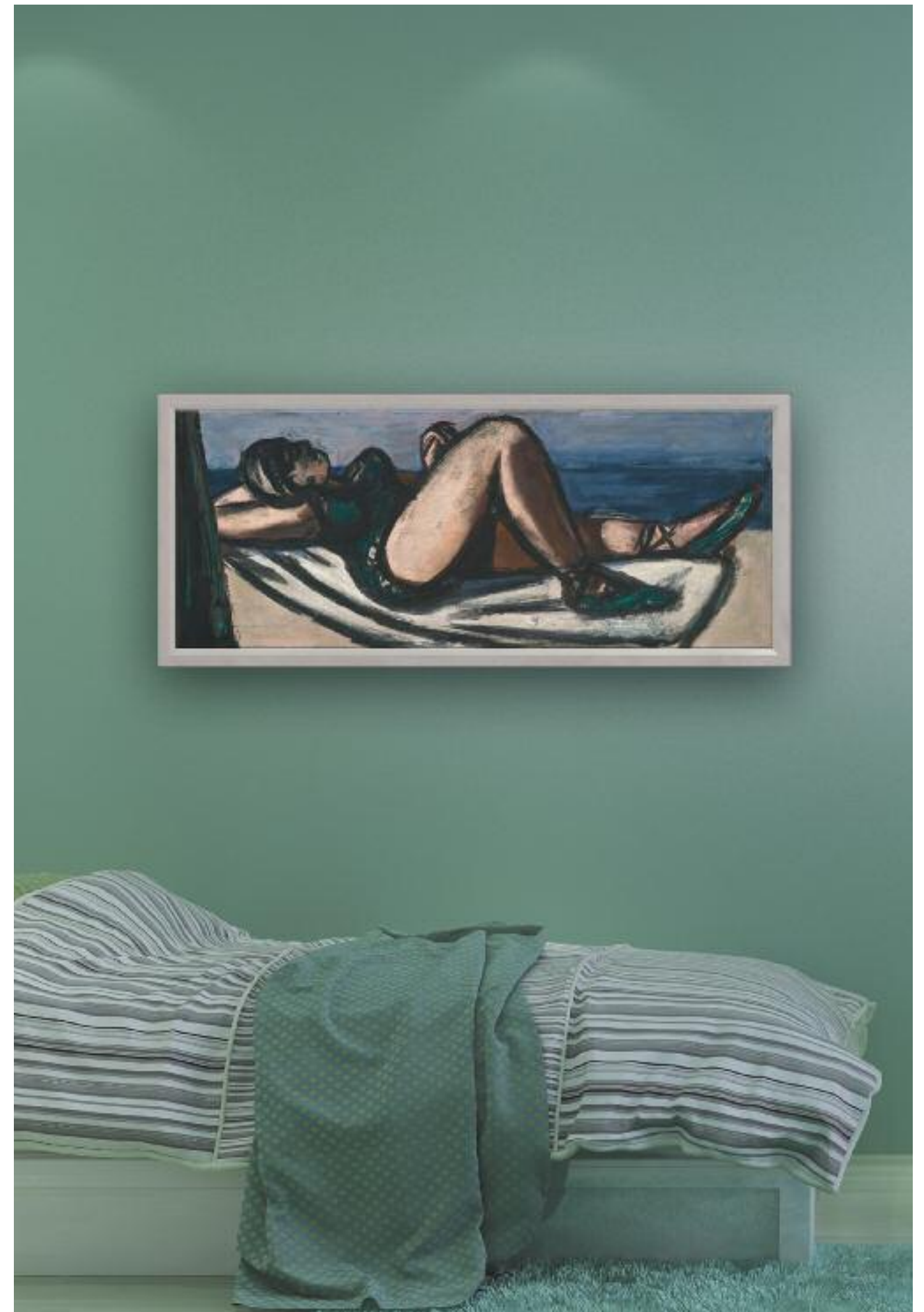
- Reifenberg, Benno und Hausenstein, Wilhelm. Max Beckmann. Munich 1949. No. 242.
- Piper, Reinhard. Nachmittag, Erinnerungen eines Verlegers. Munich 1950. P. 45.
- Göpel, Erhard and Barbara. Max Beckmann, Katalog der Gemälde. Bern 1976. Vol. I, no. 826, p. 503; Vol. II, pl. 311.

After their marriage in 1925, Beckmann and Quappi returned to Italy to spend their holidays for the next several years. The present oil painting was first conceived in Beckmann's Frankfurt studio in 1927 from a pencil sketch he had made of Quappi on a beach in Rimini in early summer. In a letter, dated July 12, 1927, Beckmann wrote to Quappi: "Today I started working again on a sleeping bather, who is you."

The oil painting never left Beckmann's possession throughout his life. In 1950, the year of his sudden death – he collapsed on the street at the corner of 69th Street and Central Park West in New York, while walking from his apartment to the Metropolitan Museum – Beckmann reworked *Sleeping Woman on the Beach*, slightly simplifying its composition. The result is an arrestingly monumental image of a woman, clad in a dark bathing suit,

lasciviously reclining on a white beach towel before a plain background of sand, sea and sky. Her body fills almost the entire canvas, lit by intense sunlight, creating sharp contrasts, and lending her shape a sculptural presence. A greenish black curtain on the left opens the view onto the sleeping woman's light-skinned, voluptuous body, putting creator and viewer into the position of voyeurs.

After Max Beckmann's passing, *Sleeping Woman on the Beach* stayed in the possession of his widow Quappi until her death in 1986. Catherine Viviano, the art dealer who handled the artist's and Quappi's estate, kept it until her death in 1992, after which the painting entered a renowned German collection, where it remained until 2016.



BALTASAR LOBO

Cerecinos de Campos, Spain 1910 – 1993 Paris

Pièce d'eau sur socle, II^e version



bronze
1971
146 x 190 x 120 cm
57 1/2 x 75 7/8 x 47 1/4 in.
signed and numbered E.A. 1/4
edition of 8 + 4 E.A.

Lobo 8605

Cast by Fonderia Artistica F.lli Bonvicini, Verona, Italy.

This work will be recorded under no. 8605 in the forthcoming catalogue raisonné of Baltasar Lobo's sculptures.

Provenance

- Studio of the Artist
- Private collection, Spain

Exhibited (Other casts):

- Museo de Arte Contemporáneo de Caracas, Caracas 1989-1990. Lobo.
- Institut Valencià d'Art Modern IVAM, Valencia 2011. Baltasar Lobo. Col. ill.
- Parainfo, Universidad de Zaragoza, Zaragoza 2011. Baltasar Lobo. P. 76.

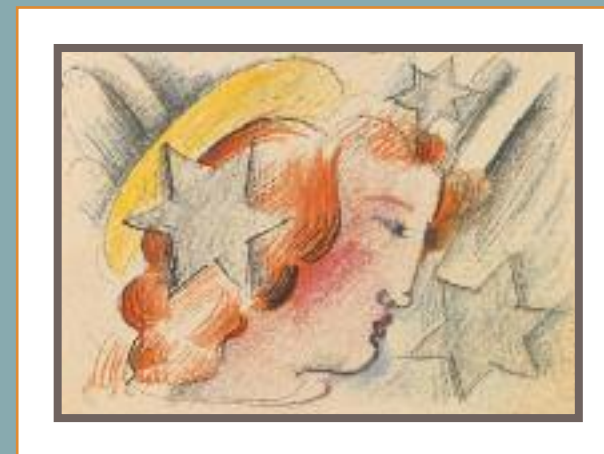
Literature (other cast):

- Diehl, Gaston. Baltasar Lobo. Caracas 2005, p. 12f. ill.



In the choice of his motifs, Baltasar Lobo turns to the wealth of ancient legends and pays particular homage to the myth of the woman. His sculptures seek the absolute in the female nude, the roundly modelled forms of which touch upon the boundaries of abstraction. As a coherent form and a quiescent figure, his works fit in

harmoniously with a cosmos of the spiritual. As pure as his works are, as sparsely captured as their lines are, the breath of life nonetheless invigorates the surface of the bronze. In their mature beauty, the sculptures invite meditation and make viewing a both sensual and spiritual experience.



The artist Oskar Schlemmer, born in 1888 in Stuttgart, already began an apprenticeship as an arts-and-crafts draughtsman at the age of fifteen. He subsequently attended the school of applied arts in Stuttgart and was accepted at the Academy of Fine Arts in 1906. The attention of Walter Gropius was first drawn to the artist through a commission for twelve wall paintings for the main hall of the Werkbund exhibition in Cologne, which Schlemmer was awarded together with the artists Willi Baumeister and Hermann Stenner in 1914. Gropius later recruited the artist to the Bauhaus in 1920. Schlemmer was Master of Form for wall painting, as well as for sculpture with wood and stone there until 1929. He also headed the Bauhaus stage there and was active

as a dancer as of 1925. In 1929, Schlemmer was awarded a professorship at the Staatliche Akademie für Kunst und Kunstgewerbe (State Academy for Art and Applied Arts) in Breslau, where he taught until its closure in 1932. Schlemmer's time in Breslau is considered the high-point of his creative career. Until 1930, he worked on, among other things, the important commission for the wall design of the fountain room in the Museum Folkwang in Essen and conceived of the stage design for two operas of the composer Igor Stravinsky.

The human being was always at the heart of his artistic interest. Perhaps it is due to his diversity (Schlemmer was

OSKAR SCHLEMMER

Stuttgart 1888 – 1943 Baden-Baden

Untitled (Angel Head in Profile)



colour chalk and pencil on blank postcard
c. 1930
10.4 x 14.5 cm
4 x 5 3/4 in.

With written confirmation by Tut Schlemmer.

Provenance

- Estate of the artist
- Collection Volker Kahmen, Rheinbach
- Private collection, Rhineland

Exhibited

Gesellschaft der Freunde junger Kunst Baden-Baden e.V., Baden-Baden 2013. Künstler in Baden-Baden 2013, Oskar Schlemmer. P. 63.

simultaneously painter, sculptor, stage designer and dancer) that he combined architectural, organic and choreographic elements with one another in his language of form. His figures are reduced to geometrical basic forms that develop a close proximity with architecture. It was often the examination of the human being in space that especially fascinated the painter. As a result of the liberation from individual attributes, Schlemmer's figures become universally valid, objective prototypes.

His admiration for the theatre may have exercised an important influence in this context. Schlemmer's great achievement consisted in that his reduced artistic figures

overcame the separation between architecture, painting and sculpture. An impressive portrait of the 'Modern Human Being' originated in the process. This sketch of an angel's head, originating from around 1930, also presents a universally valid artistic figure without individual features. The artist captured the face in profile with a skilful and rapid pencil. The geometric forms correspond with a dancing dynamic originating from the drawing. A reduced colour scale, typical for the artist, underlines the objective expression of the sheet. Despite this emphasised objectivity, a strong sense of intimacy radiates from the drawing. Schlemmer achieved the exaltation of the figure through the absence of individual features, and thus a type transcending time.

KEES VAN DONGEN

Delfshaven 1877 – 1968 Monaco

Portrait de femme blonde au chapeau

oil on canvas
ca. 1912
64.7 x 54 cm
25 1/2 x 21 1/4 in.
signed upper right

With a confirmation from the Wildenstein Plattner Institute, dated June 23, 2021, that the work will be included in the forthcoming digital catalogue raisonné.

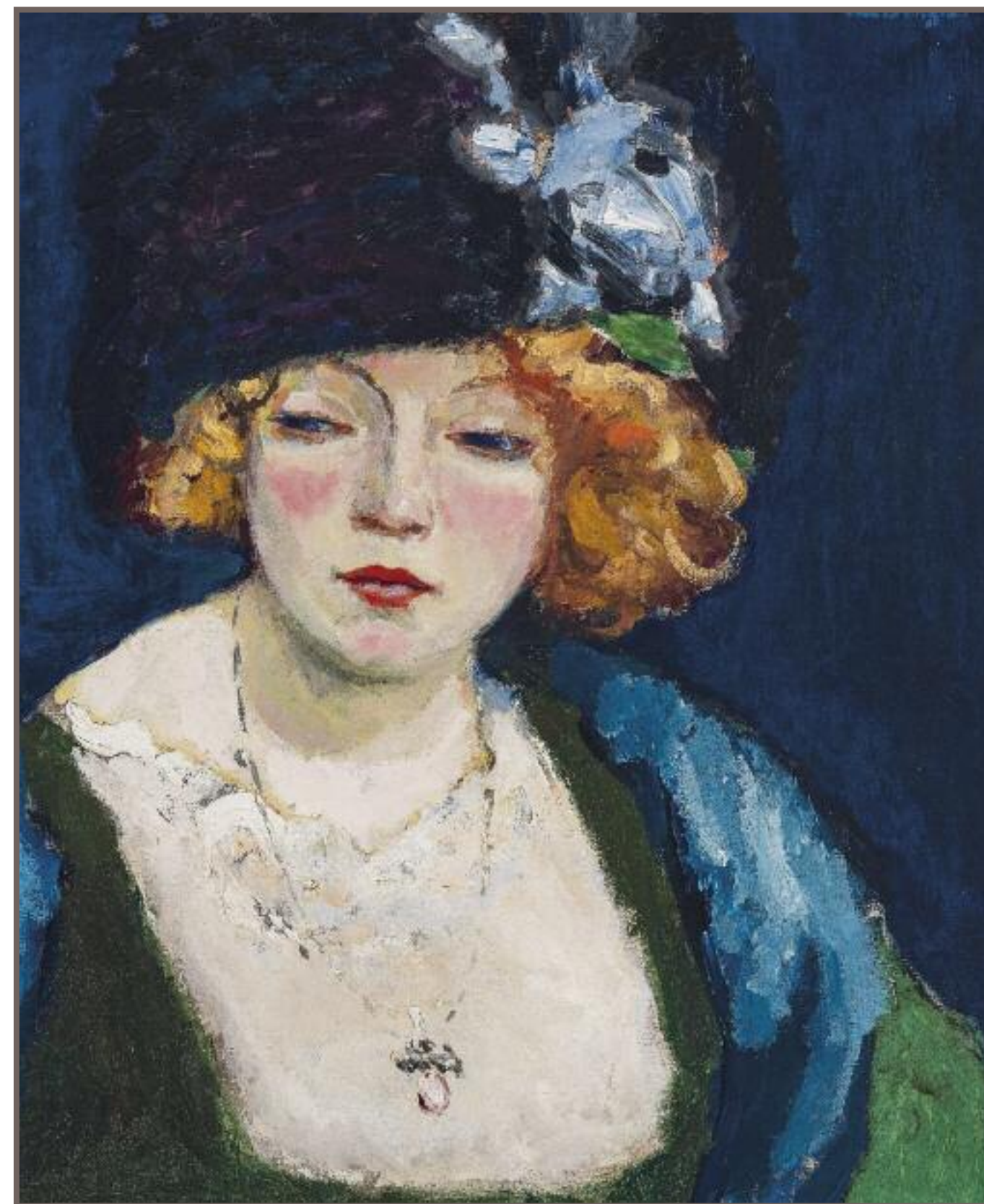
With a confirmation by Jacques Chalom des Cordes, Wildenstein Institute, Paris, dated February 8, 2011, that the work will be included in the forthcoming catalogue raisonné.

Provenance

- Galerie Kahnweiler, Paris
- Galerie David et Garnier, Paris
- Carl-Bertel Nathhorst, Stockholm (1967)
- Louise (Buch Gerkoff) Grass, Pennsylvania (acquired from the above)
- Private collection, USA (c. 2017, by descent from the above)
- Private collection, Germany

Exhibited

- Galerie des Beaux-Arts, Bordeaux 1967. La Peinture française en Suède: Hommage à Alexander Roslin et à Adolf Ulrik Wertmüller. No. 73, p. 66, pl. 30.



After Kees van Dongen participated in the important Salon d'automne in 1905 together with radical artists such as Matisse, Derain, de Vlaminck and others, his work took on a more unsparing and broad character. Louis Vauxcelles called these artists Fauves: wild animals, whose audacity stood out from the neoclassical busts in the exhibition space and was painful for the public's perception. Although van Dongen's works, as shown in this exhibition, were rather reserved compared to his colleagues, the model, for example, Henri Matisse helped the young artist move from his roots in realism to a definitely and defiantly fauvistic style of painting. In fact, Vauxcelles said about him that he was "the most terrifying" of the Fauves – because of his sense of texture, his handling of the "lacquer skin", rough or soft and velvety, of the women portrayed in his pictures, "which brings the sultry of their bodies to expression".

In the years after the 1905 Salon d'automne, van Dongen became known as the pioneer of this emerging group, a remarkable distinction for an artistic movement that was very vague in its own definition and united by the same daring taste for color. With his extravagant use of colors and bold lines, which represent the female form in its full provocation, van Dongen pointed out the sensuality of his models and amplified them tenfold.

After this fauvistic high point, there is an increasing diversification in van Dongen's painting. Sophisticated life and his travels to the south changed van Dongen's

pictorial view. His increasing work as a painter of commissioned portraits since around 1911 also led to a wider range of stylistic representations. After the realistic and impressionist beginnings and the decidedly Fauvist period, van Dongen mixed these painterly possibilities into a kind of urban orientalism, which also shows the artist's interest in contemporary fashion. This pluralism of styles did not change the specific sensuality, the vibrant expression that van Dongen was able to give to his representations.

Van Dongen paints the portrait of the blonde lady with a hat, which was created around 1912, in bold colors, but instead of wildly fauvistic in a rather impressionist style that makes the lady dreamy and lovely-gentle at first glance.

While the portrayed in this special portrait is unknown, it shows the attributes of the upper middle class: a dainty chain with a pendant, an imposing, flower-decorated fur hat and draped, reserved clothes, chic and fashionable for that time. She is still cat-like in her averted, but intense look and the slightly pursed lips, which give her a certain superiority.

In this way, the portrayed woman gains an insistent presence, even though she remains in her pose with grace and balance – qualities that were to be repeatedly expressed in van Dongen's portraits of the Parisian bourgeoisie in the decades that followed.



MARC CHAGALL

Witebsk 1887 – 1985 Saint-Paul-de-Vence

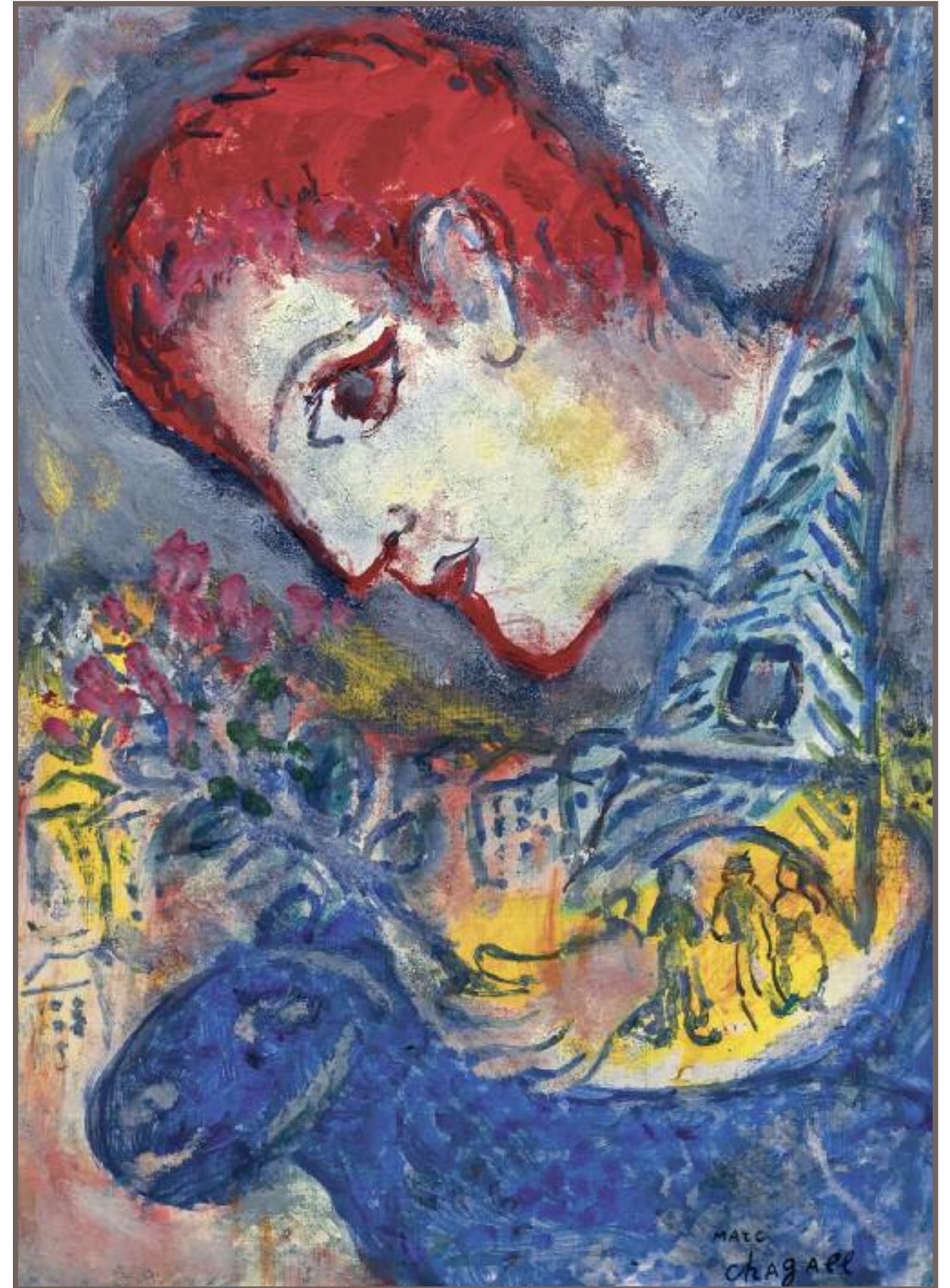
Le peintre à la Tour Eiffel

oil on masonite
1965-1970
33 x 24 cm
13 x 9 1/2 in.
with signature stamp lower right

With photo certificate no. 96747 from Jean-Louis Prat, Comité Chagall, dated April 15, 1996.

Provenance

- Estate of the artist
- Valentina 'Vava' Brodsky, Marc Chagall's widow
- Misha Brodsky, brother of Marc Chagall's widow (by descent)
- Private collection (acquired from the above in 1997)
- Private collection, USA (since 2006)



Chagall arrived in Paris in 1910 and, coming from Russia, was overwhelmed by the city. On his second day in Paris, he visited the Salon des Indépendants, where he saw works by artists of the avant-garde for the first time. He was able to move into one of the tiny wedge-shaped studios in La Ruche, with Modigliani next door. Though he hardly had any money, eating very little, it was a time he dearly remembered many years later: "... I arrived in Paris as though driven by fate. Words coming from my heart flowed to my mouth. They

almost choked me. I kept stammering. The words crowded outward, anxious to be illuminated by this Paris light, to adorn themselves with it. I arrived with the thoughts, the dreams, that one can only have at the age of twenty."

He often incorporated the Eiffel tower in paintings, because he never forgot those first impressions upon arriving and because it was, and still is, more than just an instantly recognizable landmark.



EMIL NOLDE

Nolde, Schleswig 1867 – 1956 Seebüll

Stine and Mathilde

oil on canvas
1907
60 x 54.4 cm
23 5/8 x 21 1/2 in.
signed and dated lower right
verso on the stretcher titled and inscribed 'Emil Nolde'

Urban 210

Provenance

- Nolde Stiftung Seebüll

Exhibited

- Kunstverein, Hamburg 1927. Emil Nolde-Ausstellung anlässlich seines 60. Geburtstages. No. 55.
- Städtisches Kunstaustellungsgebäude / Galerie Neue Kunst Fides, Dresden 1927. Emil Nolde, Jubiläumsausstellung. No. 8.
- Kunsthalle Kiel; Museum Folkwang, Essen 1927. Emil Nolde, Jubiläumsausstellung. No. 55.
- Schlesisches Museum der Bildenden Künste, Breslau 1929. Nolde, Kandinsky und Schmidt-Rottluff. No. 33.
- Galerie Rudolf Probst, Mannheim 1957. Emil Nolde, Gedächtnisausstellung.
- Kunsthalle Kiel; Museum der bildenden Künste, Leipzig 2017. Nolde und die Brücke. No. 107.
- Nolde Stiftung Seebüll, Seebüll 2020.

Literature

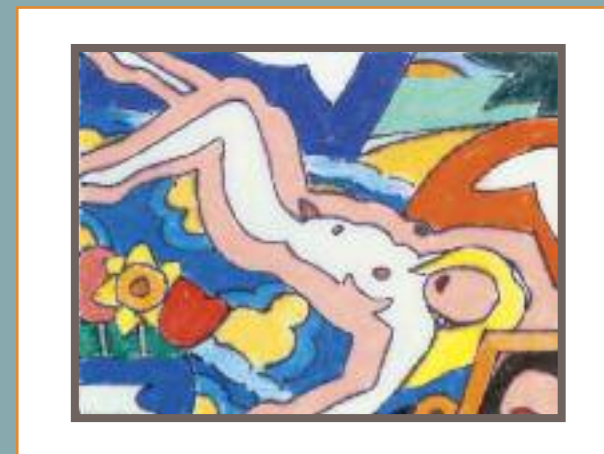
- Urban, Martin. Emil Nolde, Werkverzeichnis der Gemälde, vol. 1, 1895-1914. Munich 1987, p. 198, no. 210 ill.



Only a few portraits by Emil Nolde are designated by name or provided with a reference to the identity of the people represented. Although the title *Stine und Mathilde* reveals the first names of the two protagonists, further information is not to be found. These are probably children of the neighbours on the south Danish Baltic island of Alsen, where the newly wed Ada and Emil Nolde spent the summer months in a small fisherman's house as of 1903. The girls in summer clothing with brilliant yellow straw hats sit close to one another in the garden. They merge with the flower beds and the green of the background in a radiant, glimmering sea of colour, to the extent that they appear to dissolve in it.

Each stroke of the brush speaks of freedom in expression, of abstraction, complexity and modernity. Emil Nolde had previously occupied himself with the painting methods and the motifs of neo-impressionism, the free, spontaneous transcription of which he allowed to flow into his painting. He approached colour both in its power of expression and in its emotional emanation: "There was a difficult wrestling with colour, with the media, the technical. Everything adopted, nothing learned; everything had to be as if reinvented", he wrote in his biography. He achieved this masterfully with *Stine und Mathilde*. From this point on, colour was at the centre of Nolde's art as his actual means of expression.





Wesselmann became famous in the 1960s with his 'Great American Nude' series. The nude female body remained a recurring motif in his work. Developing it further in his 'Bedroom Paintings', Wesselmann began to concentrate on a few details of the figure such as hands, feet, and breasts, surrounded by flowers and objects.

In a next step he reduced the scene to a few outlines, at the same time bringing it close to the foreground.

In his late works, diminishing the border between his figurative and abstract styles, his admiration and the influence of Matisse become ever more evident.

TOM WESSELMANN

Cincinnati 1931 – 2004 New York

Study for Sunset Nude with Floral Blanket



ink and coloured pencil on rag tracing paper
2003
7.6 x 10.2 cm
3 x 4 in.
signed lower left

Provenance
- Studio of the artist

MARKUS LÜPERTZ

Liberec/Böhmen 1941 – lives in Düsseldorf

Article 3 (Constitution Series)

oil and mixed media on canvas in original artist's frame
2012
126.5 x 207 cm
49 5/8 x 81 1/2 in.
monogrammed upper right

Provenance

- MM Promotion, Cologne
- Private collection (acquired from the above in 2012)

Exhibited

- PaulLoebe-Haus, Berlin 2014. Markus Lüpertz, Das Grundgesetz.



Since 2012, Markus Lüpertz has artistically occupied himself with the first nineteen articles of the German Basic Law, the so-called basic rights, and created nineteen paintings, one for each article, as well as a bronze sculpture. The sculpture shows a male torso in shades of red that also recurs in all nineteen paintings, as in the painting *Artikel 3 (Grundgesetz-Zyklus)* (*Article 3 (Basic Law Cycle)*). Lüpertz thus refers here to the third Basic Law article, which proclaims and guarantees the equality of all people.

The motif of the male torso recurs consistently in Lüpertz' works: a direct reference to Antiquity but also a symbol of both imperfection and vulnerability, a hieroglyph for the human being, for being human as a whole. For

Lüpertz, Antiquity and its reception is a kind of 'Basic Law' of art, a standard and a point of reference, the interpretation of which provides the standard for the artist's own creative work but is also a symbol of the human being that is as erratic as it is iconic.

This male figure is found in the variations of the Basic Law Cycle in an environment reminiscent of the March landscape that Lüpertz can to a certain extent see directly from the window of his studio: fields, meadows, forests and a single tree provide the context for the torso figure. This constellation is also reminiscent of earlier Lüpertz compositions, for example, in the motif paintings or the dithyrambic paintings. In it, Lüpertz has been linking the

romantic myth of the forest with reflections on a latent 'German' symbolism since he began painting. However, it is never perfect, Arcadian, pristine nature, but instead, as the fields and the houses in the background, which become individually visible, show, is also a landscape designed and used by human beings. Culture and nature encounter one another here, just as they do in the male figure artificially redesigned as an ancient torso.

The last motif defining the painting cycle and this painting also refers to this: the torso is always accompanied by a boat or a skiff, is in this painting even physically penetrated by it. This mysterious symbol in the waterless landscape allows for endless associations with travel,

departure, the active shaping of one's environment, which, however, Lüpertz leaves to the viewer in his painting variations.

Lüpertz finds a motif vocabulary in the representation of his theme, which he runs through in an expressive, intensely colourful but at the same time casual painting style involving glazing with thin paints.

In these metaphoric paintings, Lüpertz interprets the Basic Law as a kind of ancient 'idyll', an ideal state from which reality repeatedly threatens to deviate, and the fragility and instability of which mean a constant call to set out on the journey toward its approximate perfection.



JIM DINE

Cincinnati 1935 – lives in Paris and Walla Walla

Jim's Head with Branches

Bronze, acrylic
2018
c. 269 x 203 x 290 cm
c. 106 x 80 x 114 1/8 in.
height of the head: 239 cm / 94 in.
with signature and year, numbered '1/3'
edition of 3 + 1 A.P.

Provenance
- Studio of the Artist





Jim Dine in his studio.

Jim Dine is one of the most important artists of the American post-war avant-garde. Often referred to as a representative of American Pop Art, Jim Dine's work can hardly be fully grasped with this description. His iconic symbols and artistic techniques reach far beyond this classification, and his oeuvre is impressively interwoven with autobiographical references.

In his work, Jim Dine consistently deals in depth with such autobiographical themes, which he condenses in his typical symbols, such as the heart and the bathrobe. Thus, the theme of the self-portrait, one of the most important genres in art history, also plays a major role, as the hearts and bathrobes are nothing more than metaphors for the artist himself.

His monumental sculpture *Jim's Head with Branches* is likewise a direct self-portrait with a variety of allusions to autobiographical and art historical themes. Formally, it is a reminiscence of colossal

ancient statues, in particular the metre-high ancient head of Emperor Constantine the Great in Rome. The classical references in Dine's work are also noticeable in this, as he repeatedly paraphrased other ancient sculptures, such as the Venus of Milo.

Scattered over the almost painterly, lively surface of the head are imprints of tools, a frequent motif in Jim Dine's work, whose grandfather owned a hardware store. The branches surrounding the head, in turn, refer to psychology and symbolise the artist's world of thought as he confronts his unconscious and his memories. The direct reference here is to a famous study by Freud, the so-called 'Wolf Man', who, in his dreams, thought he saw wolves in the branches of the tree outside his bedroom. Jim Dine has illustrated this text by the father of psychoanalysis in an artist's book. The artist has moreover metaphorically processed the theme of the view from outside on one's own inner soul life in his sculpture *Jim's Head with Branches*.

LUCIAN FREUD

Berlin 1922 – 2011 London

Donegal Man

etching on wove paper

2007

image: 45.4 x 38.1 cm / sheet: 66.7 x 57.8 cm

image: 17 7/8 x 15 in. / sheet: 26 1/4 x 22 3/4 in.

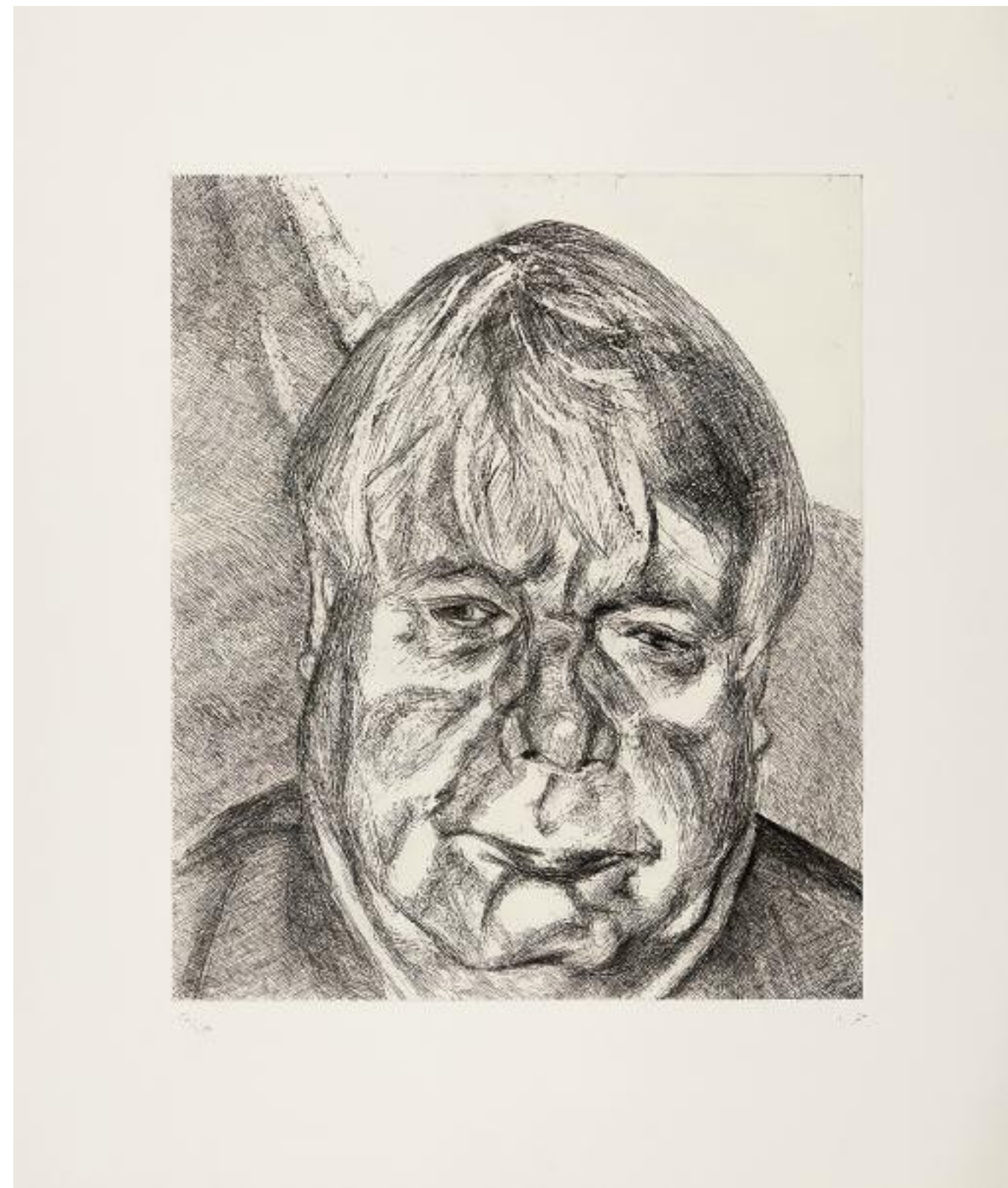
monogrammed lower right, numbered lower left '45/46'

edition 46 + 12 A.P.

Published by Acquavella Gallery, New York.

Provenance

- Rex Irwin Gallery, Sidney
- Private collection



Few artists have obtained such a status in their own lifetimes as Lucian Freud. In the course of his career of almost seventy years, he became one of the greatest British painters of the 20th century; a modern master who tirelessly pursued his own project of capturing the human body in all its fragility, obscenity and beauty.

Freud commenced with his studies of the human figure in the late 1950s, and thus at a time in which figurative painting had lost its significance, when Abstract Expressionism, the European Art informel and incipient Pop Art dominated the art world. Starting with portraits and semi-nudes, these were supplemented as of the 1960s by complete nudes. The intensive artistic examination of the human body in all its facets remained at the core of Freud's art until his death in 2011.

Freud's models, who he always portrayed in the seclusion of his studio, were mainly friends, relatives, people from his closer circle, or even himself. The approach to his models was very personal and the sessions were extremely long.

Freud's characteristic method of painting, the thick application of paint and the expressive and penetrating representation of his models, which mercilessly emphasised physical and psychological flaws, increasingly manifested itself in his mature work. His expert handling of paint, his inimitable interpretations of the flesh tones and the intimacy radiating from Freud's paintings make him one of the most important portraitists of the 20th century.

The "Donegal Man" represented in the etching is the Irish entrepreneur Pat Doherty, to whom Freud dedicated two oil paintings and this etching. The first painting was created over the course of 100 sessions, the second required 85 and the third sketch for the etching 35 - each of these sittings lasted a good three hours. The result is a typical Freudian character study, which also reveals its painterly qualities as an etching.





Peter Blake is known as one of the leading figures of British Pop art. He studied at Gravesend School of Art before being accepted into the Royal College of Art, London, where he studied alongside other key British Pop artists, David Hockney, R.B. Kitaj, Joe Tilson, Allen Jones, Peter Phillips and Derek Boshier.

After graduating from the Royal College of Art in 1956, Blake began to appropriate pop culture icons and advertising imagery to create homages to the likes of Marilyn Monroe, Brigitte Bardot, Elvis Presley and

professional wrestlers. His iconic 1961 *Self-portrait with Badges*, in the Tate Gallery, shows Blake holding an Elvis album, dressed in American jeans, Converse trainers, and baseball badges; here is the artist as a genuine fan. In other works, he composes assemblages of found objects with humorous allusions to art history and childhood fantasies. In 1967 he designed the iconic album cover for The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" in his distinctive style of collage. *Le Petit Porteur* from 1964 belongs to this heroic period of British Pop Art.

PETER BLAKE

Dartford 1932 – lives in London

Le Petit Porteur



acrylic on hardboard

1964-65

76.2 x 45.7 cm

30 x 18 in.

verso signed on the top edge of the frame

This work is accompanied by a photo-certificate of authenticity signed by the artist and dated June 8, 2017.

Provenance

- The Lefevre Gallery, London
- Tina Aumont
- Waddington Galleries, London (since 1980)
- Private collection, England (acquired from the above in 1983)
- Simon C. Dickinson Ltd, London
- Private collection, England

Literature

- Vaizey, Marina. Peter Blake. London 1986. P. 54, pl. 45.
- Grunenberg, Christoph; Sillars, Laurence. Peter Blake: A Retrospective. London 2007, p. 141 col. ill.
- Livingstone, Marco. Peter Blake: One Man Show. Farnham 2009, p.73, 159, pl. 65.

Exhibited

- The Lefevre Gallery, London 1964. British Contemporary Painters & Sculptors. No. 4 ill.
- Robert Fraser Gallery, London 1965. Peter Blake: paintings. No. 4 ill.
- Waddington Galleries, London 1981. Groups IV. Col. ill.
- The Tate Gallery, London 1983. Peter Blake. No. 76, p. 53, 97 col. ill.
- Kestner-Gesellschaft Hannover, Hannover 1983. Peter Blake: Retrospektive. No. 57, p. 56, 134. col. ill.
- Museo de Bellas Artes de Bilbao, Bilbao 2008. Peter Blake Retrospectiva. P. 60 col. ill.
- Waddington Custot Galleries, London 2015/16. Peter Blake: Portraits and People.
- Garth Greenan Gallery, New York 2019. Peter Blake: The Artist's Studio.

ANDY WARHOL

Pittsburgh 1928 – 1987 New York

Dominique de Menil

Synthetic polymer and silkscreen inks on canvas
1969
20.3 x 20.3 cm
8 x 8 in.
with the stamps of the Estate of Andy Warhol
and the Andy Warhol Foundation for the Visual Arts, Inc. and with no. PO 60.123

Frei/Printz 2109

The work is registered in the archive of the Estate of Andy Warhol
as no. 'NYCTH904/0084/0043 PO60.123 40547671'.

Provenance

- Andy Warhol Foundation
- Collection USA
- Private collection, Netherlands

Exhibited

- Drents Museum, Assen; Kunsthalle, Emden 2017-2018. The American Dream, Amerikaans realisme 1945-2017. P. 42 ill.

Literature

- Frei, Georg; Printz, Neil. Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1964-1969, vol. 02B. London/New York 2004, p. 405, no. 2109, col. ill. p. 402.



In the 1960 Warhol created several serial portraits of Dominique de Menil (1908-1997). These were among the earliest private commissioned portraits in the signature style of his Jackie, Marilyn and Liz portraits and of his own early self portraits.

Dominique de Menil soon became a great admirer, friend, supporter, and collector of Warhol. The artist captured her passionate, humorous, and energetic personality in his portrait. It is a tribute to their very personal relationship.

These portraits started Warhol's commissioned portraits, which were an important financial factor, and allowed Warhol to finance other, non-profit projects such as 'Interview' magazine.

Dominique de Menil cherished the portrait she had chosen for the collection, which is today presented at the Renzo Piano designed building which houses the 'de Menil collection' in Houston.



HANS (JEAN) ARP

Straßburg 1886 – 1966 Basel

Star Amphora / Amphore d'étoile

bronze
1965 / posthumous cast 2012
108 x 50 x 38 cm
42 1/2 x 19 3/4 x 15 in.
with monogram, numbered 0/3 and with foundry mark 'H. Noack Berlin'
edition of 3 + 1

Trier 331 / Hartog 331

The plaster of *Star Amphora* dates from 1965. During Arp's lifetime two marble versions were executed.
The bronzes were all cast posthumously: numbers 1-3 were cast in 1976/1977, the present number 0/3 in 2012.

Provenance

- Stiftung Arp e.V., Rolandswerth/Berlin

Exhibited

- Chateau de Villeneuve, Vence 1998. Arp et ses amis. Ill. p. 60 (ed. marble 2/2).
- Casa Rusca, Locarno 2000. Arp e le avanguardie nelle collezioni della Citta di Locarno. Ill. p.119 (ed. marble 2/2).
- Palais des Beaux-Arts, Brussels 2004. Arp. L'invention de la forme. Ill. p.76 (ed. marble 2/2).
- Fundacio' Juan Miró, Barcelona 2011. Jean Arp. Invencio'de formes. Ill. p.137 (ed. marble 2/2).

Literature

- Trier, Eduard. Jean Arp Sulpture 1957-1966. New York 1968. P. 95, ill. (marble) and p. 127, no. 331.
- Jianou, Ionel. Jean Arp. Catalogues des reliefs et des sculptures par Marguerite Arp-Hagenbach. Paris 1973, no. 331.
- Hartog, Arie / Fischer, Kai. Hans Arp, Skulpturen – Eine Bestandsaufnahme. Ostfildern 2012, No. 331, p. 205s., ill. (marble).



Nature was one of the main sources of inspiration for Hans Arp, who admired the laws of nature and their possibilities of metamorphosis. He, however, strictly refused to copy or imitate nature. Guided by intuition and chance, the artist created his own organic, irregular geometry. He wanted to make the development and growth of natural life visible and tangible, yet not at all in a mimetic way. Arp interlinked the biomorphic forms of his sculptures with the elements of the natural world to reveal the mysterious and poetic elements hidden in the world around us.

The human body itself recedes in his oeuvre. Nevertheless, his forms sometimes remain recognisable, as in the *Star Amphora* sculpture, which plays on our associations with the shapes of a female torso. Inspired by an ancient Greek amphora, the triform sculpture seems to grow like a plant, simple and elegant. It shows Arp's artistic vision of the origin of life and all its varied growth processes.

Like in Arp's earlier sculptures, the term torso is more of an association of the human body than a representation in the classical sense. In his late work, the motif of the torso regains special significance, as in the *Star Amphora*, the poetic title of which also refers to a cosmic idea. In these sculptures, Arp retains his principle of the metamorphosis of forms, which appear as an emerging

organism and an element of growth in terms of their structure and appearance. The *Star Amphora* does not suggest a static state, but instead a process of becoming, a state of formal possibility before reaching its final destiny, which is at the heart of Arp's artistic language.

On the one hand, the sculpture is a vessel. In other words, it is ready to receive and absorb everything the imagination of the viewer mentally fills it with. On the other hand, it is a body in its own right, a growing, uniformly living structure. His organic forms suggest an impression of movement. At the same time, Arp adds an ambivalence to the material, as the visual aspect conveys the idea of both a soft surface and a solid, hard metal object.

Finally, Arp reverts to the classical concept of the corpus quasi vas – the body as a vessel for the immaterial soul. From this perspective, he enables the recognition of the existence of a spiritual world beyond the material surface of things.

Arp enjoyed seeing his sculptures in natural surroundings, including the large bronzes and reliefs that were placed in the garden in front of his villa in Meudon on the outskirts of Paris, where they could blend into the landscape and become one with nature.



OSKAR SCHLEMMER

Stuttgart 1888 – 1943 Baden-Baden

Figure on Grey Ground

oil and tempera on canvas

1928

58.5 x 23.3 cm

23 x 9 1/8 in.

With a certificate by Dr. K. von Maur, dated November 17, 1986.

Provenance

- Adolf Rothenberg, Breslau (1932)
- Jürgen Holstein, Berlin (1986)
- In Chic, Inc., Tokyo
- Private collection, Switzerland (until 2000)
- Private collection, Germany

Exhibited

- Staatsgalerie Stuttgart / Museum Folkwang, Essen 1993-1994. Der Folkwang Zyklus – Malerei um 1930. No. 149a, p. 167, col. ill.
- Museum of Art, Sezon / The Museum of Modern Art, Kamakura / The Museum of Art, Kochi / The Miyagi Museum of Art, Sendai / The Museum of Art, Yamaguchi 1995-1996. Eine Krise der Kunst – Entartete Kunst im Dritten Reich. No. 156, p. 344, ill.



The theme that leads through Schlemmer's oeuvre like a common thread is the human being in space. However, for Schlemmer it was about overcoming naturalism. The human form in the pictorial work was abstraction for him, heads or figures were not likenesses in the sense of a recognisable representation, but instead a transmission of the individual into a pictorial structure of elementary language of form. The figures, initially reduced to geometric forms, are incorporated into the play of light and shadow, in which they appear in some cases to disappear, and elsewhere to project. The form, usually represented in profile, became his preferred mode of artistic expression of his idea of the human being as a 'cosmic entity' and the guiding principle of his work overall in the 1920s.

The painting was created in the year in which Oskar Schlemmer took over a course at the Bauhaus Dessau, in addition to the stage department, which was actually dedicated to nude drawing, in which he, however, developed his expanded conception of the human being in a comprehensive sense and conveyed this to his students.

In October 1928, Schlemmer, who was at this time (until 1929) still active at the Bauhaus, was commissioned by the Director of the Folkwang Museum in Essen, Ernst Gosebruch, with the painting of the round room built by Henry van de Velde, in the middle of which stood the figurative fountain monument of the Art Nouveau sculptor Georg Minne.

Figure on Grey Ground originated as a study for one of four individual panels of the first of three versions, which Schlemmer designed for the decoration of the fountain room.

The figure, represented to three quarters, is dissected into its individual elements; the oval forms of the thighs, the torso and the head are placed on top of one another. The strict architectural structure, like the sculptural modelling through chiaroscuro values, lends the figure column-like statics. Referring to Greek Antiquity, Schlemmer avoids any individualisation of the person. With his abstraction, he aims at the expression of an archaic idea of the human being and thus of the 'mental' per se.

The impression of static standing is nullified by the jointless stringing together of body parts, which allows the figure to appear like a doll that can be set into jagged, robotic motion like a marionette, similar to how he also allowed the figures in his theatre pieces and dance choreographies to act. The artist primarily emphasises the dynamic aspect of the figure through the arm cocked at shoulder height, which places the horizontal form in a relationship with the vertical and the space.

With his seemingly coolly calculated paintings, Schlemmer aims beyond the rational representation of reality at the symbolic 'making visible of the unconscious'. The human figure, upright and looking forward in a tensed posture, becomes for him a symbol of a transcendence to the metaphysical dimension. Schlemmer referred to this type in other works as 'comer', 'goer' or 'passer-by'.



JOAN MIRÓ

Barcelona 1893 – 1983 Palma de Mallorca

Femme et oiseau

bronze
1971
170 x 59 x 48 cm
65 1/2 x 23 1/4 x 19 in.
signed, numbered '2/2' and with foundry mark 'FONDERIE t. Clementi, Meudon'
edition of 2 + 1 nominative cast (gift to Fondation Maeght)

Miró 237

Provenance

- Galerie Maeght, Paris
- Waddington Galleries, London
- Sutton Manor Art Centre, Hampshire
- Private collection, USA

Exhibited (this or another cast)

- Fondation Maeght, Saint-Paul-de-Vence 1973. Sculptures de Miró, céramiques de Miró et Llorens Artigas. No. 144, p. 139.
- Fondation Maeght, Saint-Paul-de-Vence 1979. Joan Miró: Peintures, sculptures, dessins, ceramiques, 1956-1979. No. 278, p. 188.
- Fondation Maeght, Saint-Paul-de-Vence 1984. Hommage à Joan Miró. No. 207, p. 38.
- The Museum of Fine Arts, Montreal 1986. Joan Miró. Nr. 86, ill. p. 147 and 256.
- Kunsthalle der Hypo-Kulturstiftung, Munich 1990. Joan Miró: Skulpturen. No. 85, colour ill.
- Fondation Pierre Gianadda, Martigny 1997. Miró. Nr. 110, p. 215, colour ill. p. 199.
- Fondation Maeght, Saint-Paul-de-Vence 2001. Joan Miró: Metamorphose des formes. No. 138, p. 229, colour ill. p. 87.
- Standard Bank Gallery, Johannesburg 2002. The Magical Universe of Joan Miró. p. 71, colour ill.

Literature

- Jouffroy, Alain and Teixidor, Joan. Miro Sculpture. Paris 1974. Pl. 230, p. 206.
- Miró, Emilio Fernández und Chapel, Pilar Ortega. Joan Miró Sculptures. Catalogue raisonné 1928-1982. Paris 2006. No . 237, p. 230, with colour ill.





In addition to his pictures, Miró also created a large sculptural oeuvre. While his early sculptures are conceived as collages of found everyday objects, in 1944 he began freely modelling his figures from clay or plaster. He thus created ambiguous phantasy objects, dazzling creatures between free creation of form and real image. The boundaries between object, man or plant become blurred, resulting in an imaginary entity refusing to be judged according to classic ideals of beauty in art. According to his goal of transcending the visible world and creating new images from the realm of the unconscious, Miró animates the observer to freely associate – and usually also to smile.

Miró's sculptures predominantly follow the principle of the material collage. Since the 1940s the versatile artist sculpted free shapes and integrated his *objets trouvés* like tin cans, equipment, wire or pieces of wood. Already in

the plaster impression and even more in the subsequent bronze cast, the boundary between real and fantastic elements become blurred in favour of a consistent impression that underlines its character as a self-contained work of art. With this type of collages and assemblages, Miró not only provocatively transcended the border between the genres, but also yielded a part of his artistic control to chance and invalidated the traditional concept of genius. In his grotesque figures – composites of Man, animal and plant – he combined representational shapes with abstract ornamental parts and, behind the façade of the precious artistic material of bronze, resisted the classic bourgeois concept of ideal beauty.

Miró's sculptures, as his paintings, are informed by a joy of life, an abundant imagination and a great sense of humour.





In the later part of his career, the pace of Schiele's development, which had been frenetic in the years between 1910 and 1915, slowed to a more sedate, adult rhythm. By 1917, he had abandoned his more abrasive, Expressionistic approach in favor of an almost classical realism. He was now able to capture the contours of the female figure in nearly unbroken strokes.

Seated Nude with Right Knee Raised, Looking to the Right, represents this final phase in Schiele's development. In 1918, the last year of his life, he has here found the perfect line.

EGON SCHIELE

Tulln 1890 – 1918 Vienna

Seated Nude with Right Knee Raised, Looking to the Right



Crayon on paper
1918
47.3 x 29.8 cm
18 5/8 x 11 3/4 in.
signed and dated lower right

Kallir 2312

Provenance

- Studio of the artist
- Emil Frankl (acquired directly from the above)
- Gerhart Frankl, Vienna and London (son of the above)
- Estate of Gerhart Frankl, 1965
- Private collection, London (by descent from the above)
- Private collection, USA

Exhibited

- Graphische Sammlung Albertina, Vienna 1948. Egon Schiele Gedächtnisausstellung. No. 246.
- Marlborough Fine Art, London 1964. Egon Schiele – Paintings, Watercolors, and Drawings. No. 138 ill.
- Fischer Fine Art, London 1972. Egon Schiele: Oils, Watercolors, Drawings, and Graphic Work. No. 70 ill.
- Fondation Dina Vierny, Musée Maillol, Paris 2001. La Vérité Nue: Gerstl, Kokoschka, Schiele, Boeckl. No. 53 ill.

Literature

- Melville, Robert. Four Drawings by Egon Schiele. *Connoisseur* 1964, p. 104-108.
- Kallir, Jane. Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné. New York 1990 and 1998, no. Kallir D. 2312, p. 618 ill.

TOM WESSELMANN

Cincinnati 1931 – 2004 New York

Monica Lying on Blanket



enamel on laser-cut steel

1988

51 x 104.5 cm

20 x 41 1/8 in.

signed, dated and numbered '14/25' lower right

verso signed, dated, titled and numbered '14/25'

Provenance

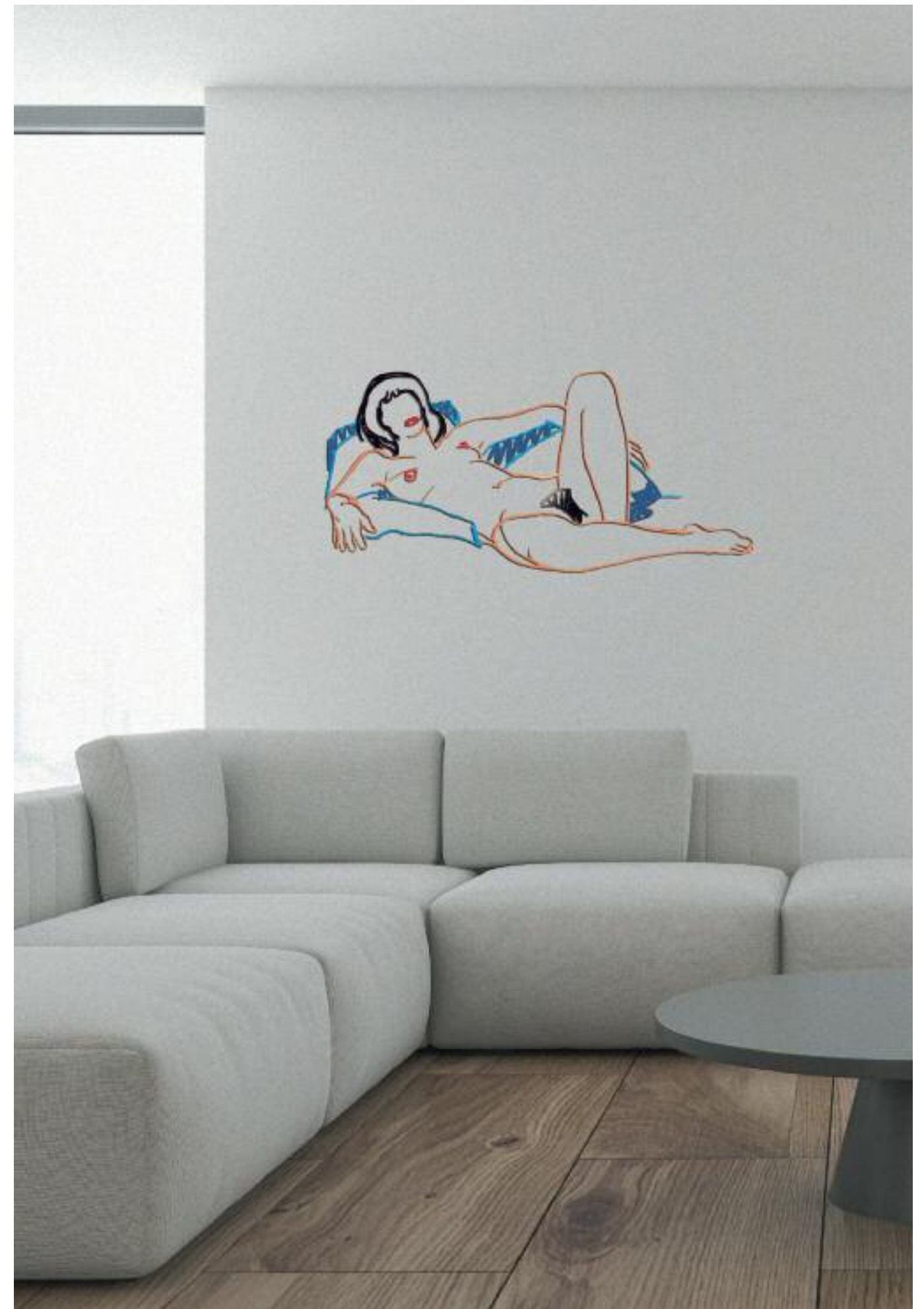
- Private collection, Austria

- Private collection, Austria (through descent to the present owner)

Wesselmann came to fame in the 1960s with his 'Great American Nude' series. The nude female body remained a recurring motif in his oeuvre. In his 'Bedroom Paintings' he developed it further and began to focus on details such as hands, feet and breasts, which he surrounded with flowers and objects.

In a further step, he reduced the scene to a few outlines, at the same time bringing it closer to the foreground. The cut-out works began with Wesselmann's original idea to

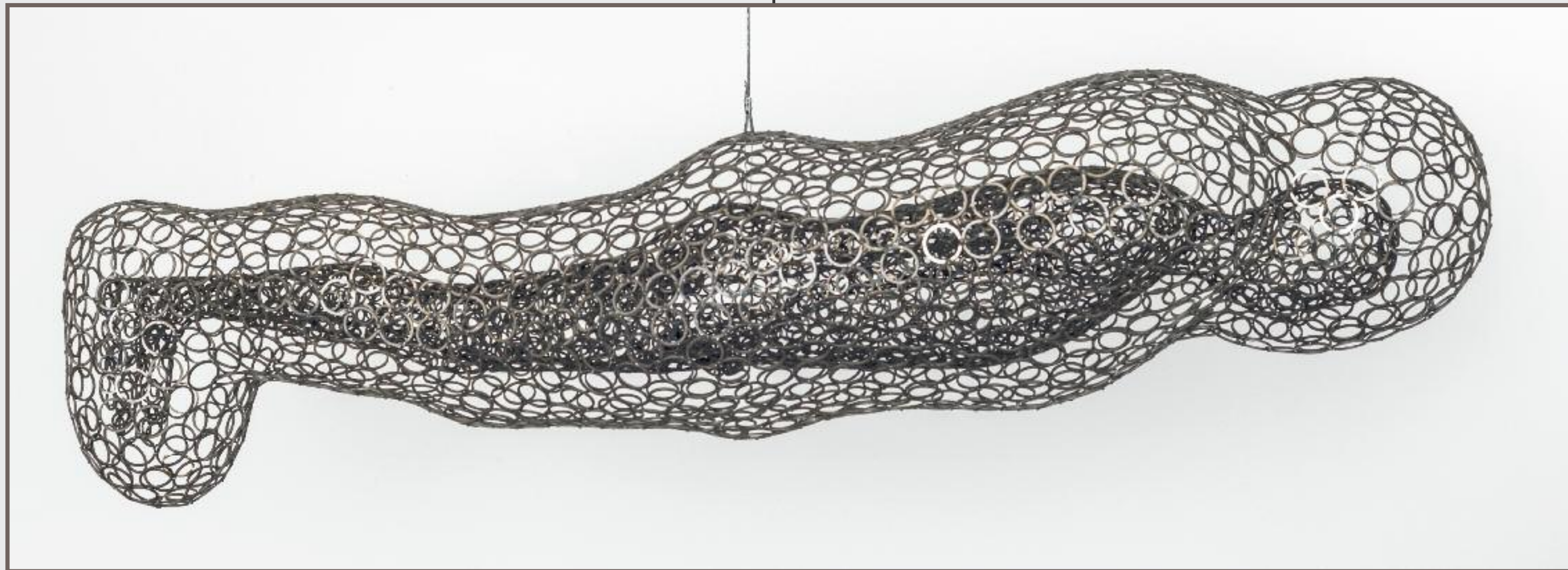
preserve the process and immediacy of his drawings, including the false lines or errors, and to transfer them to steel. He called them 'steel drawings'. The main motifs of these works are the same that preoccupied him since the 1950s – nudes, still lifes and landscapes. However, from the beginning he was mainly interested in the form and presentation of the image, which caused a constant change and development in his work. With his works in cut-out steel, Tom Wesselmann has made a great contribution to intensifying the image by way of the form.



ANTONY GORMLEY

London 1950 – lives in London

Transfuser IV



mild steel rings
2002
209 x 63 x 45 cm
82 $\frac{1}{3}$ x 24 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in.
unique piece from a series of four works

Provenance

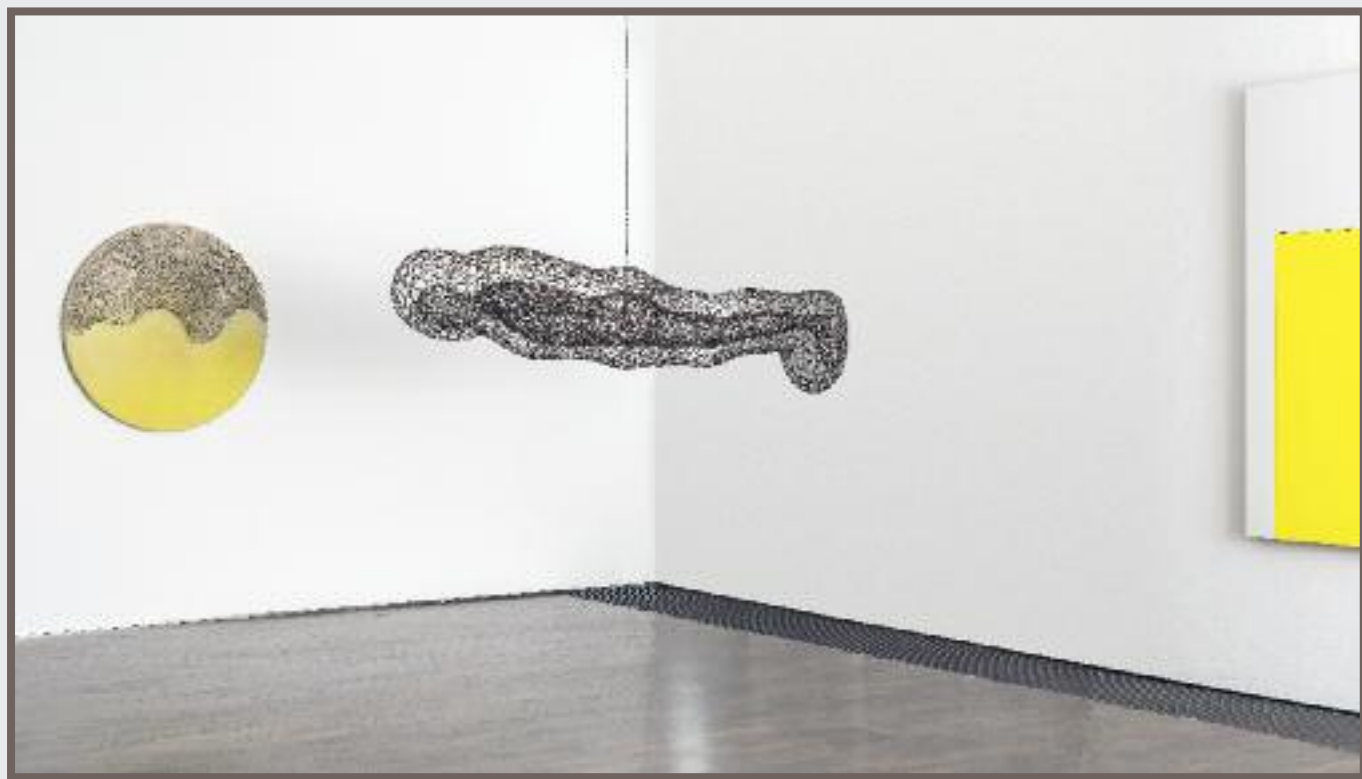
- Galerie Thaddaeus Ropac
- Private collection, Paris (since 2003)

Exhibited

- Galerie Thaddaeus Ropac, Villa Kast, Salzburg 2003. Antony Gormley – Standing Matter. P. 49, col. ill. (this work).
- Parco Archeologico di Scolacium, Roccelletta di Borgia, Catanzaro, Italy, 2006. Time Horizon.
- Kunst-Raum des Deutschen Bundestages, Berlin 2007. Antony Gormley – Feeling Material. (Transfuser III).

Literature

- Bernhard-Heiliger Stiftung, Berlin 2007. Antony Gormley. Published on the occasion of the conferral of the Bernhard Heiliger Award for Sculpture 2007 to Antony Gormley in connection with the exhibition Antony Gormley. Bodies in Space at the Georg Kolbe Museum, Berlin. Ill. p. 54 (Transfuser III).



In Antony Gormley's sculptures of the human body, for which the model is almost exclusively the artist himself, the main theme is the self-awareness of the human being in regard to space, its individuality and the investigation of physical presence. One of the most important British sculptors, Gormley has created works that are influenced by a philosophical-humanistic idea of humanity, which, at the start of his career, persuaded him to lead sculpture out of abstraction and geometric forms back to figural representation.

In contrast to the solid, hermetically closed bronze figures of his early works or the most recent blocky sculptures made of piled-up cuboids, the series of works to which *Transfuser IV* belongs has a comparatively delicate, open structure, which, moreover, radiates a special lightness and ephemeral appearance by means of the suspended installation.

The sprawling body, with its back facing upwards, floats free in a shell modelled roughly on the form of the human body. Both parts are constructed from welded metallic rings that form a netlike structure and hover in an almost illusionistic fashion, each being installed with only one anchorage point roughly at the eye level of the observer. Depending on the gentle motion of the two steel corsets and the angle of the observer, this gives rise to differing impressions and view of a work that is actually static in character.

The form that surrounds the body itself, rather like a cocoon or a sarcophagus, seems to resemble an aura as a result of the unstable position caused by the motion – a radiance, which Gormley has also indicated much more clearly in other works, also sculpturally. For Gormley himself, the two forms are to be understood as two skins of the same body, which take up as a theme the latter's almost dissipated materiality and their relationship to, their reality in the space surrounding them. The permeability for light and air of both shells – or bodies – is expressed in the title, for it poses the question of what materials here are actually being decanted, transfused, or are flowing through it. Are the inner and outer spaces connected with each other through these shells, and do they influence one another?

Indeed, it is just in such a bipartite work that Gormley is apparently addressing the question of the individuality of a person, whose body and soul nonetheless display a dichotomy through which the physical takes on an aura of the spiritual. This, in turn, is a fundamental problem of intellectual history, at least in the western world: how does the spirit reside in the body, and how do the physical body and its mental awareness influence each other? These are the issues that Antony Gormley has showcased in *Transfuser IV* in both virtuosic and poetic manner alike. Or, as Antony Gormley phrased it himself: "Sculpture is a direct way of allowing mind to dwell in matter."





In the extensive oeuvre of Max Ernst, the sculptures only take up a small part in purely numerical terms: A total of about 130 works from four decades are documented, whereby the unconventional and imaginative approach to artistic expression, the new view of usable materials, the inexhaustible wealth of forms also characterize the medium of 'sculpture'. In a conversation from 1974 about his lifelong preoccupation with sculpture, Max Ernst said: "When I come to a dead end with my painting, which happens again and again, sculpture is left to me as a way out, because sculpture is even more playful than painting. In sculpture, both hands play a role, as in love. It's as if I take a vacation, for instance, only to come back to painting afterwards ..."

Already in his first sculptural works from the 1930s, the artist preferred to work with plaster, for Ernst the appropriate material to pour out existing forms of individual, mostly banal objects of everyday life, to then recombine and reinterpret them.

Janus or L'oiseau Janus (Bird Janus) was created by Ernst in 1974 in Southern France. The work refers to Janus, the god with two faces who overlooked the past and the future: he is one of the oldest Roman divinities and was always depicted as a double-headed figure in cult images of antiquity. Max Ernst's figure *Janus*, double-faced like the ancient model, is built on a narrow plate and belongs to the disc sculptures, a composition scheme of Ernst already from the 60s.

The two circular heads of Janus on either side of the figure are set on top and overhang the upper edge of the plate. They are decorated with different shell moulds that Ernst cast from various sand moulds for shells, as are the frog and the turtle (but each without feet). Ernst positions the forms, thus stylized but still recognizable as animals, on the front and back of his Janus, where they take on the function of male genitals. The way he plays with these additive forms, transforming them into a metamorphosis and places them in a new context, testifies to the then 83-year-old artist's cryptic imaginative potential.

MAX ERNST

Brühl 1891 – 1976 Paris

Janus



bronze with black patina
1974

c. 44.1 x 22 x 30 cm

c. 17 3/8 x 8 5/8 x 11 3/4 in.

signed and dated 4/18

with foundry stamp 'Valsuani, Cire perdue'

Edition: 18 + 0 each with 3 Patinae (black, green, brown) + E.A. + E.E.

Pech S. 208-211

Provenance

- Private collection

Exhibited (This or other casts)

- Fondation Maeght, Saint Paul-de-Vence 1983. Max Ernst, Sculpture. No. 141.

- Castello di Rivoli, Museo d'Arte Contemporanea, Turin 1996. Max Ernst, Sculpture / Sculptures. Ill. p. 186.

Literature

- Quinn, E. Max Ernst. London 1977. P. 23

- Pech, Joachim. Max Ernst, Plastische Werke. Cologne 2005. P. 208-211 ill.

AFTER FERNAND LÉGER

1881 – 1955

Les Constructeurs (état définitif)

mosaic
1950/1993
297 x 197 cm
117 x 78 in.
with signature and numbered '1/1' lower right
unique

With a certificate from Georges Bauquier, director of the Musée National Fernand Léger in Biot, dated February 22, 1993, that the mosaic was executed by Heidi Melano, Biot, that year after a painting by Fernand Léger of 1950, under Bauquier's authorisation and control.

Provenance

- Musée National Fernand Léger, Biot
- Private collection

Exhibited

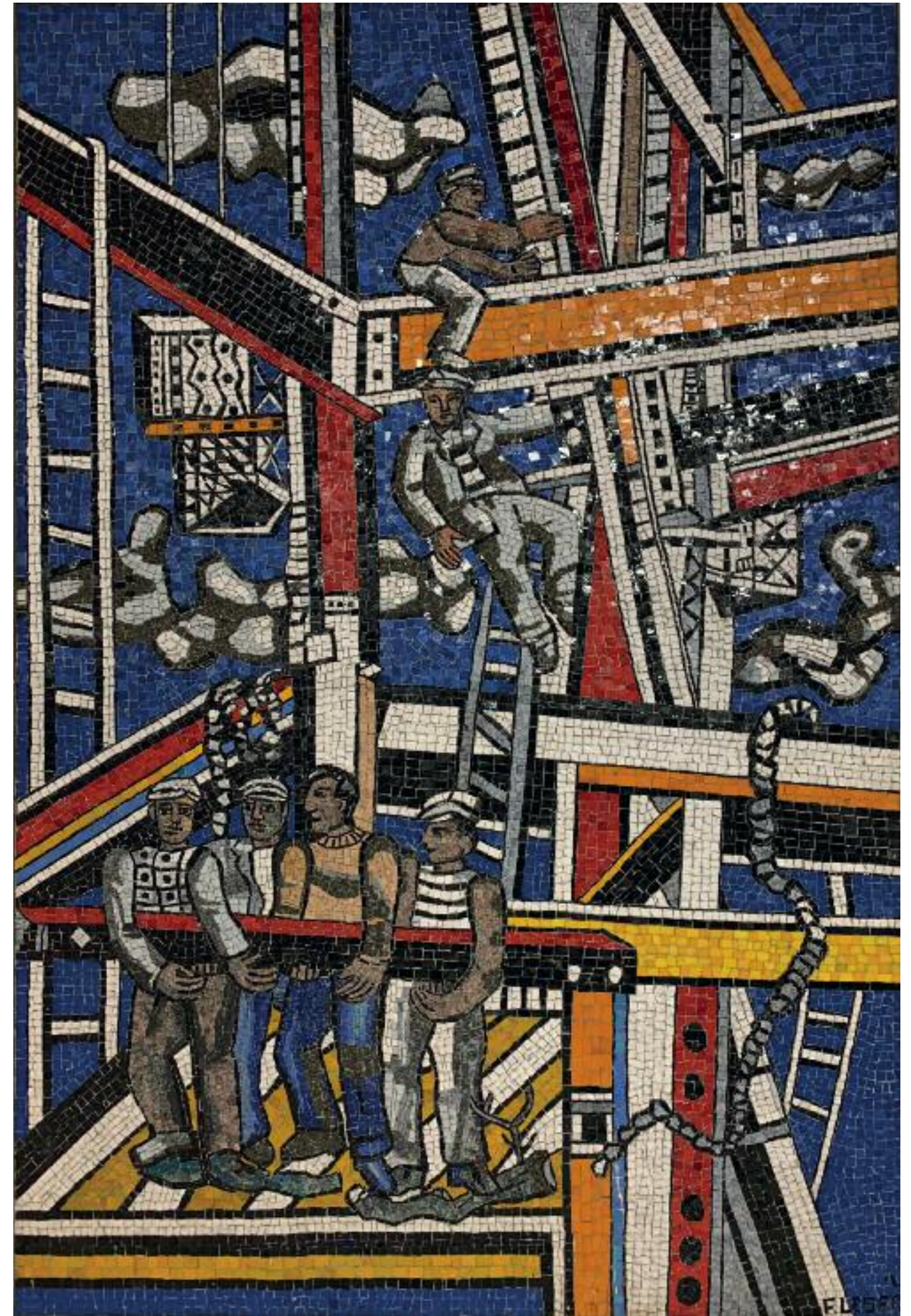
- Jardins de Cap Roig. Girona 2002. p. 28, ill. p. 29-31.

Literature

- Brunhammer, Yvonne; Descargues, Pierre. Léger: The Monumental Art. Milan 2005. No. 203, p. 189, ill.

After Léger had died in 1955, his assistant Georges Bauquier and Léger's wife Nadia Leger undertook the construction of the Fernand-Léger museum in Biot of which Bauquier was director until 1993. As Léger had a special interest in large-scales works that would be placed in buildings, he authorized and supervised the production of sculptures, ceramics and mosaics based on his paintings

and drawings already during his lifetime. Following this initiative, Bauquier commissioned this mosaic to Heidi Melano after the original painting. Léger painted the *Constructeurs* motif in five half-scale canvases and several sketches and gouaches in 1950 as he was finalizing his conception of this theme, which ultimately resulted in *Les Constructeurs, état définitif*, completed that same year.



The Constructeurs series is Léger's paean to the working class, both within French society and in the increasingly industrialized world at large, and moreover as a universal symbol of homo faber, man the maker and builder, a tribute which applies to architects and planners as well. Eager during this period to deepen his relationship with the working man and to extol his essential role in the re-building of post-war society, Léger joined the French Communist Party in 1945, almost exactly a year after Picasso had done so himself. In a 1946 article published in *Arts de France*, Léger wrote, "Making contact between the People and the work of art is a problem that is in the air, everywhere; but in order to talk to the people, you must be close to them." In another statement, Léger wrote: "I got the idea traveling to Chevreuse by road every evening. A factory was under construction in the fields there. I saw the men swaying high up on the steel girders! I saw man like a flea; he seemed lost in the inventions with the sky above him. I wanted to render that; the contrast between man and his inventions, between the worker and all the metal architecture, that hardness, that ironwork, those bolts and rivets. The clouds, too, I arranged technically, but they form a contrast with the girders."

Léger aimed in *Les Constructeurs* to exalt the value of proletarian labor. At the same time the artist also sought to reaffirm his characteristic interest in the mechanical and geometrical aspect of the human environment which has been present in his work from the beginning. To these ends, Léger created in the Constructeurs series a world which is exclusively masculine, showing brawny, hard-working men engaged in the brotherhood of co-operative labor, in a place where the rigid geometry of hard steel supplanted the congenial trappings of leisure living amid the pleasures of nature.

As Werner Schmalenbach observed: "Léger celebrated the glory of modern technology, which he placed above humanity; now, in the Constructor series, man asserts his freedom even in the face of technological constraint. The technoid, robotlike puppets of 1920 have become natural human beings, and the artist has gone so far as to bestow on them some individual features. Man no longer obeys the laws of technology but only the less strict, more relaxed law of the picture."

Léger's fundamental 'law of the picture' is that of contrast, of all kinds, in both content and form. "If I have stressed the figures of my workers more, if they are depicted with greater individualization, it is because the violent contrast between them and the metallic geometry surrounding them is of maximum intensity," Léger stated. "When I built *Les Constructeurs*," Léger further claimed, "I did not make a single plastic concession ... no concession to sentimentality, even if my figures are more varied and individual. I try to do something new without leaving aside the problem. In my work humanity has evolved like the sky. I set more store on the existence of people but at the same time I control their actions and their passions. I think that in this way truth is expressed better, more directly, more durably."

This painting provoked more controversy than any other of Léger's major post-war works. The rising new generation of abstract painters decried Léger's use of figuration, and among fellow members of the French Communist party, doctrinaire social realists criticized the artist's seemingly detached and – so they claimed – undignified treatment of workers and their labor. Eager to escape the haranguing of petty ideologues and critics, and to "make contact between the people and his art," Léger turned to actual workers for their response to *Les Constructeurs*. Léger installed some of the Constructeurs paintings in the canteen at the Renault automobile factory in Boulogne-Billancourt. The artist sat in the canteen, eating his lunch, observing the factory workers' reactions to his canvases, as he later wrote: "The men arrived at noon. They looked at the pictures while they ate. Some of them laughed. 'Look at those guys, they'll never be able to work with hands like that!' In a word, they judged by comparison. They found my pictures funny. They didn't understand them. I listened to them and gulped down my soup sadly. A week later I went back to the canteen for a meal. The atmosphere had changed. The men didn't laugh any more, they no longer bothered about the pictures. But quite a few of them, as they ate, looked up at my pictures for a moment and they lowered their eyes again to their plates. Maybe the pictures puzzled them? As I was leaving, one of the men said to me: 'You're the painter, aren't you? You'll see, when your pictures are taken away and they are faced with a blank wall, my buddies will realize what's in your colors.' That sort of thing is gratifying."



MIMMO ROTELLA

Catanzaro 1918 – 2006 Milan

Marilyn Salta

décollage on canvas

1972

119 x 83.5 cmcm

46 7/8 x 32 7/8 in.

signed lower right

verso signed, dated, titled, and provided with measurements

With a certificate of authenticity from the Fondazione Mimmo Rotella, Milan, dated 22 May 2003

Provenance

- Studio of the artist, Milan
- Private collection (2003 acquired from the above)

Exhibited

- Museo Comunale d'Arte Moderna di Ascona, 2017. Nouveaux Réalistes. P. 39 with col. ill.



Mimmo Rotella began to develop his interest in collage techniques in 1953 when he moved back to Rome after two years in the United States where he met artists like Claes Oldenburg, Jackson Pollock and Robert Rauschenberg. He became a key figure in the development of *décollage*, a technique which involves removing or tearing pieces of an existing image, rather than building up an image in the manner of conventional collage. This approach was a signature technique of the *Nouveau Réalisme*, a group Rotella joined in 1961. Rotella explained how the ripped posters that lined the walls of Rome inspired his work:

"I was literally spellbound, and even more so because

at that time I was convinced that painting was finished, that something new had to be unearthed, something alive and modern. So in the evenings I began to tear the posters, ripping them from the walls, and take them back to my studio, creating compositions and leaving them exactly the way they were, exactly the way I saw them. That is how the *décollage* came to be."

This technical and stylistical combination of influences from cubism (Picasso, Braque) and dada (Schwitters) and new Pop Art characteristics can emblematically be seen in Rotella's *Marilyn salta*.



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