

ALEXEJ VON JAWLENSKY



GALERIE THOMAS

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FOREWORD

Jawlensky's surname contains the Russian word for 'appearance' and in a way this can be interpreted as programmatic for the artist's outlook on art and his oeuvre. After his artistic beginnings, in which his works clearly reflect influences by Russian realism and his teacher Repin, by French Modernism and especially Van Gogh, Cézanne und Gauguin, Jawlensky arrived at his very own expressionist style, which in turn had a strong impact on his fellow artists in the 'Neue Künstlervereinigung München' (New Artists' Association Munich) and 'Blauer Reiter' (Blue Rider). After the end of the pre-war avant-garde with its metaphysical theories, it remained one of Jawlensky's main concerns to continue his search for an artistic expression of the spiritual dimension in his painting.

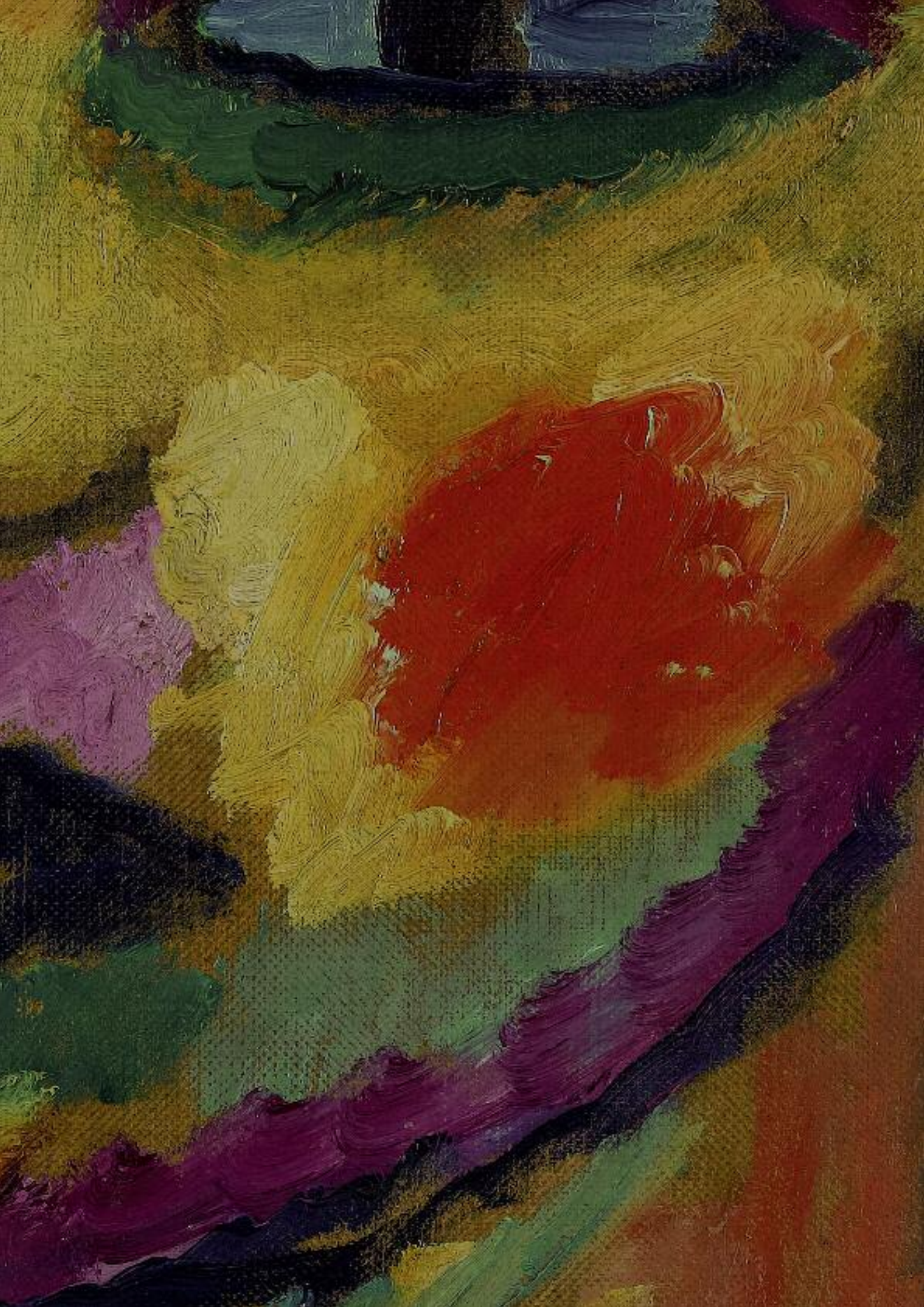
Thus Jawlensky's art always included the transcendental, be it religious, mystical or philosophical. From this essential perspective, the paintings from the Blue Rider period such as the pre-war heads, and the Variations, Mystical Heads, Saviour Faces, and Meditations, have a severe clarity and sequential logic, making Jawlensky's oeuvre one of the most impressive and important artistic positions of the first half of the twentieth century.

Alexej von Jawlensky's works were repeatedly included in single and group exhibitions at Galerie Thomas, which has for many years been specialized in German Expressionism. However, it still is a special occasion to be able to present such a comprehensive exhibition, that it effectively assumes the character of a retrospective.

We are thrilled to have succeeded in assembling such a great number of extraordinary works for this exhibition, representing all artistic periods and presenting an overview of his oeuvre. Such an exhibition would not have been possible without the support of numerous collectors and lenders. First and foremost, I want to thank them, who have provided us with works on loan and in commission so generously and cooperatively.



Silke Thomas



EARLY STILL LIFES, LANDSCAPES AND HEADS

From the outset, Jawlensky's art was shaped by his individual imaginativeness. The motif to be painted was only stimulation and instrument for his art, which always exceeded the representation of a purely imitational naturalism. Although he did come from Ilja Repin's school of Realism, which in Russia was considered modern, the artist's interest was never focussed on detail, but on the essence, the inherent character of what he was painting. In combination with the expression of his subjective inner reality, Jawlensky thus found his very own art, which, although it never denied realism, did not follow it mimetically.

From the beginning, he tread his own path of abstraction, which developed stringently and increased in the course of his artistic practice. Jawlensky was never interested in narrative art, always avoiding the anecdotic. He did not consider the mythological, literary and historical as relevant. He only dealt with a few subjects, which sufficed him in expressing his artistic concerns: landscapes, still lifes, and above all the human head.

He only concerned himself with landscape for about 15 years, until the middle of his artistic life. He painted still lifes at the beginning and then again at the end. But the human head, especially the face, is a recurrent theme throughout his oeuvre.

The use of colour was essential for the artist: basic, intense tones dominate his palette. Pure colours are placed on the canvas next to one another, intended to blend in the eye of the viewer, the colour determining the form. Spatial references disappear by degrees, motifs are cut off, the frame of reference is eliminated, and the outline gains more and more importance.

The path there was affected by his move to Munich, his studies at Anton Azbé's art school, and an inspiring exposure to his paragons, whose works he saw during his sojourns in France between 1905 and 1907: van Gogh, the Fauves, Cézanne, Gauguin, and the Neo-Impressionists. Jawlensky did not balk at experimenting with different 'styles' on his path to his very own artistic expression.

He found intellectual stimulation in Marianne von Werefkin, who had already supported him in Russia and in his friendship with Kandinsky, Marc and Münter. Together they had joined the 'Neue Künstlervereinigung München' (New Artists' Association Munich) with others, but then they quit, exhibiting and publishing theoretical writings on Modern Art under the name 'Blauer Reiter' (Blue Rider). Notable inspirations for Jawlensky were his visits to Murnau, where he found a new geometrizing visual language and enhanced clarity of colour, or his trip to Prerow on the Baltic Sea in 1911, where he painted powerful heads and landscapes in darkly luminous hues.

In 1914, he set a different tone in the paintings he created in the Italian seaside town of Bordighera: with airy brush strokes, he captured the shimmering light and radiant colours in a series of paintings depicting paradisaical landscapes. Jawlensky persistently continued to deal with his visual subjects – basic motifs which he took on again and again, continuously developing them towards simplification, varying them, and above all, abstracting them, thus expressing his concept of a truly modern way of painting.





"Everyone finds in each work of art only
what he has prepared himself for in his own soul.
That is where the power and inexhaustibleness of a work of art lies.
It is not necessary that the sentiments of the viewer
and the creative drive of the artist match,
for the artist creates more or less unconsciously from his intuition
and seems to be saying more than he intended to say.
Therein lays the mystery of creating."

Alexej von Jawlensky

Still Life with Fruit, Pot and Cup

c. 36.5 x 28 cm / 14 ³/₈ x 11 in.



André and Katja

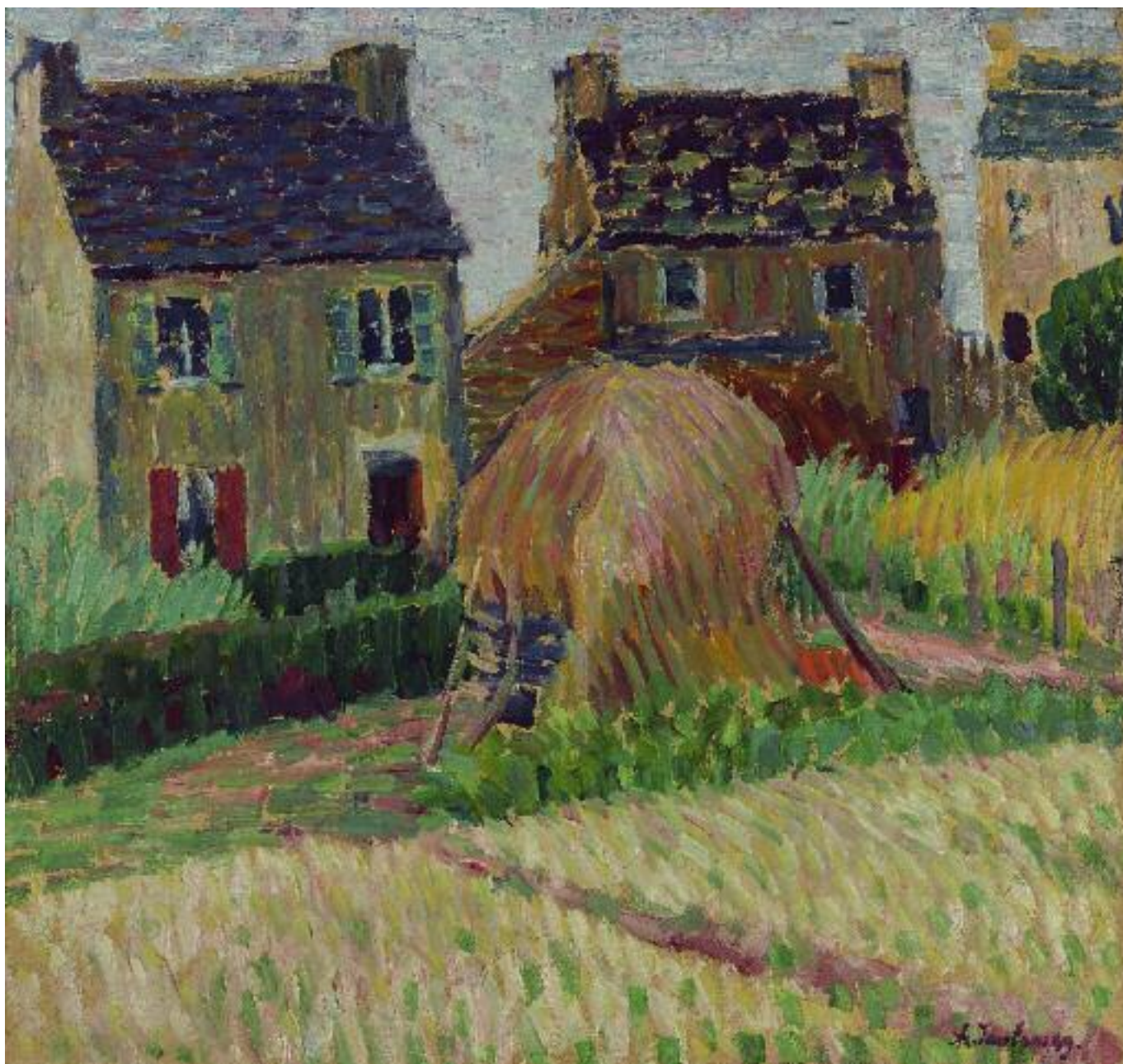
1905, 52.7 x 51 cm / 20 ³/₄ x 20 ¹/₈ in.





Pink Geraniums

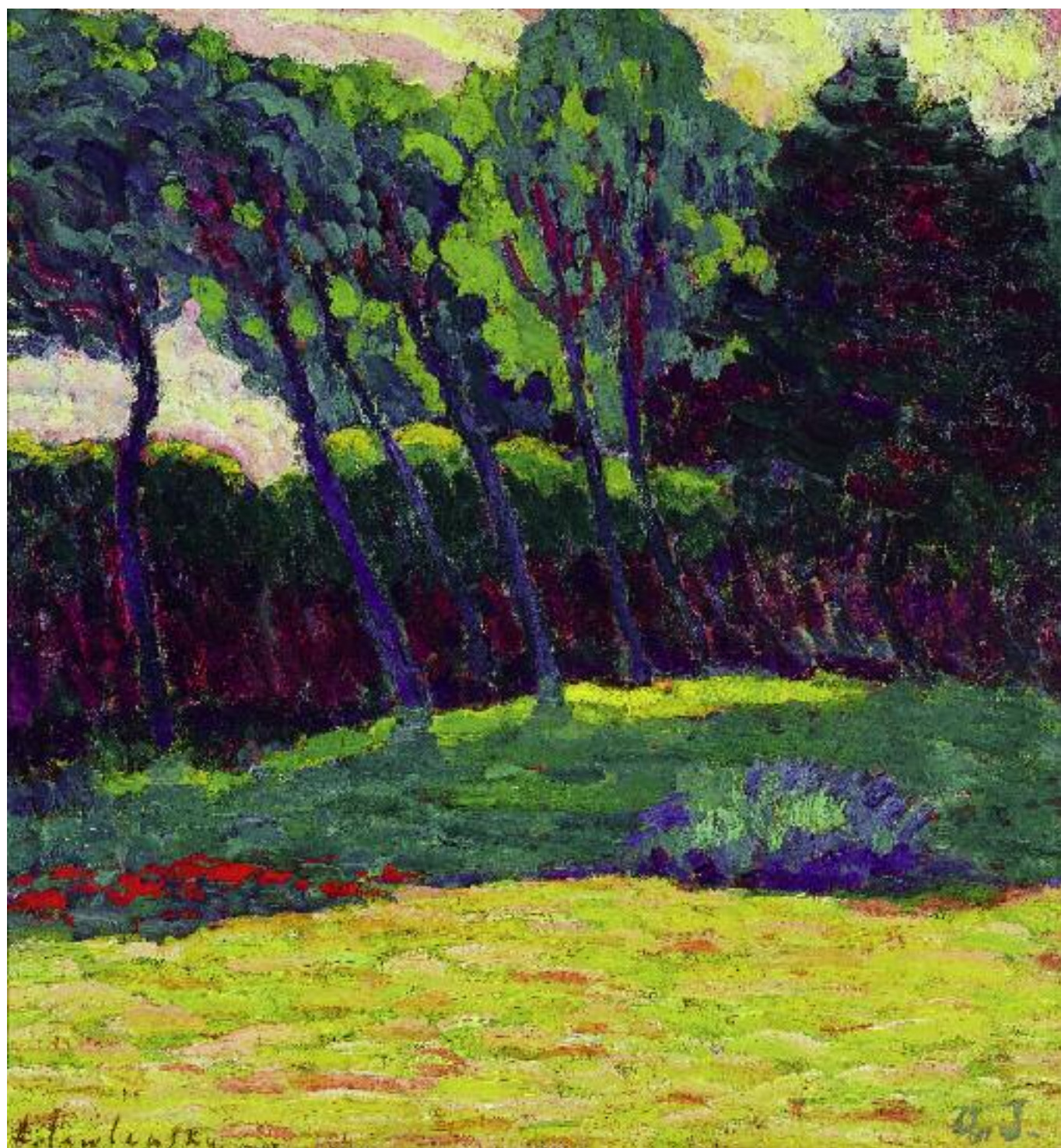
1903, 48.5 x 33.4 cm / 19 1/8 x 13 1/8 in.



Breton Houses with Haystack
c. 1905, 50 x 53 cm / 19 1/2 x 20 3/4 in.

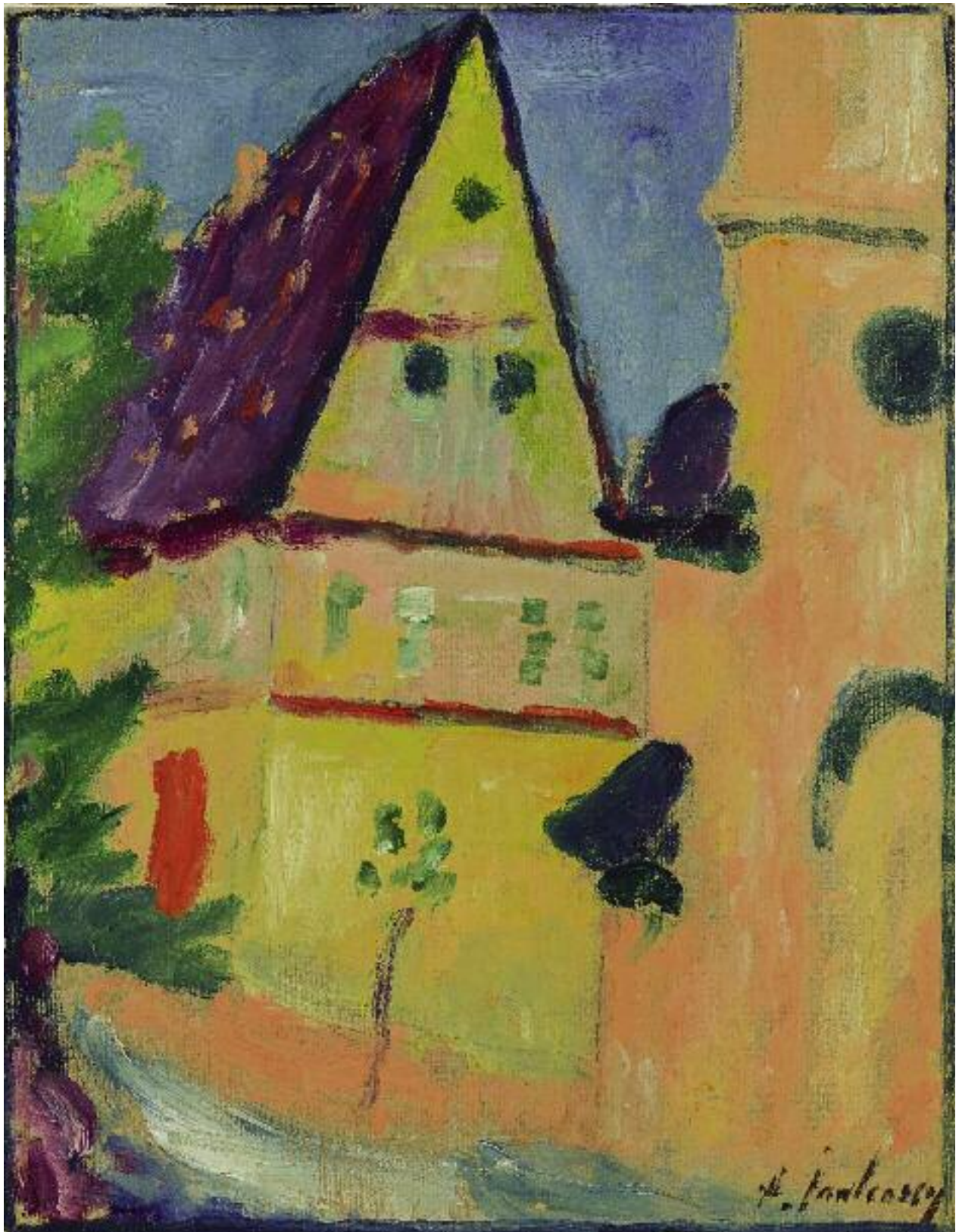
Green Trees

1906, 52.5 x 48.5 cm / 20 ⁵/₈ x 19 in.





Moorland in the Evening
1911, 32.6 x 40.7 cm / 14 1/2 x 16 in

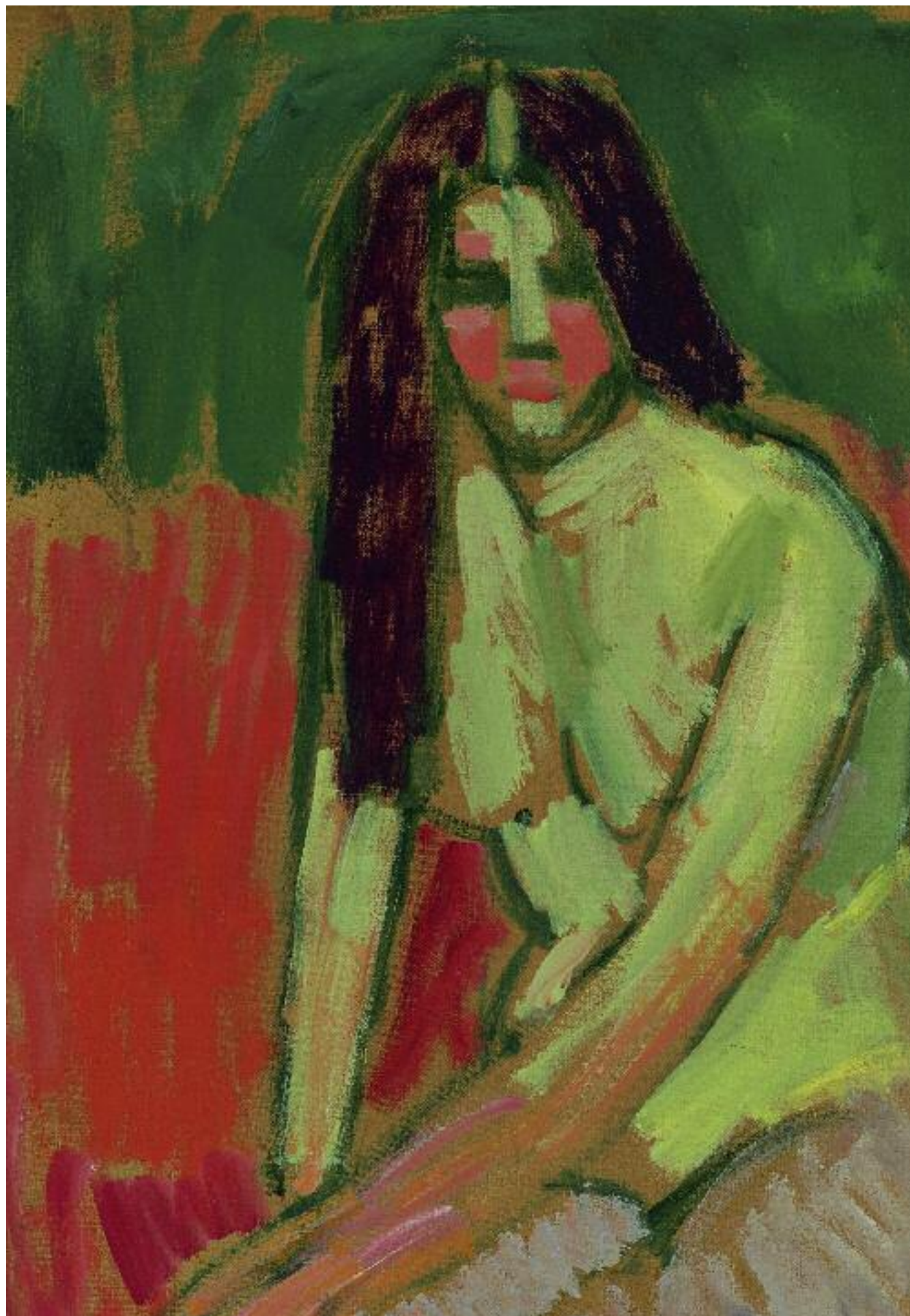


Bad Schwalbach

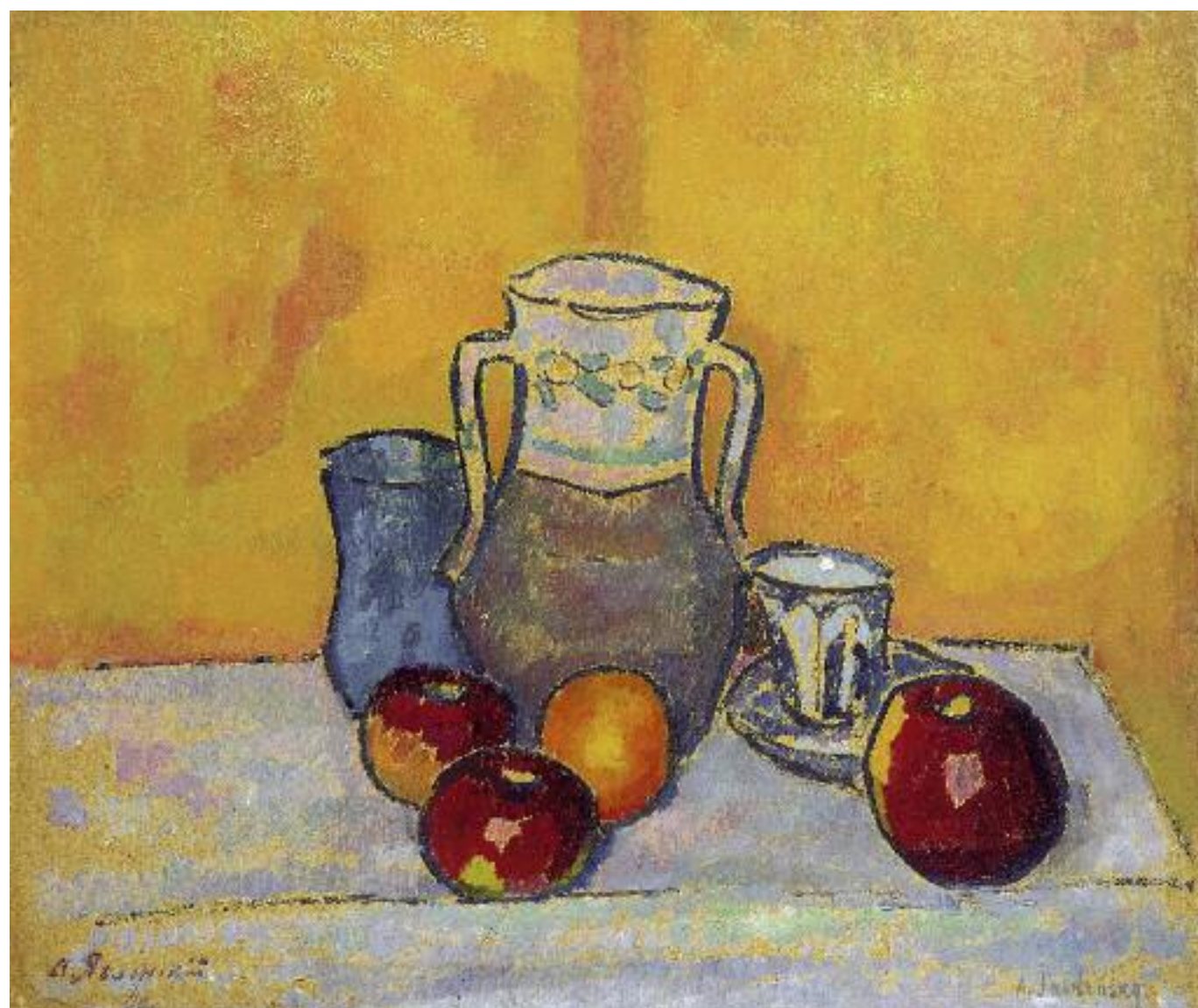
1927, 41 x 32 cm / 16 1/8 x 12 1/2 in.

Half-Nude Figure with Long Hair Sitting Bent

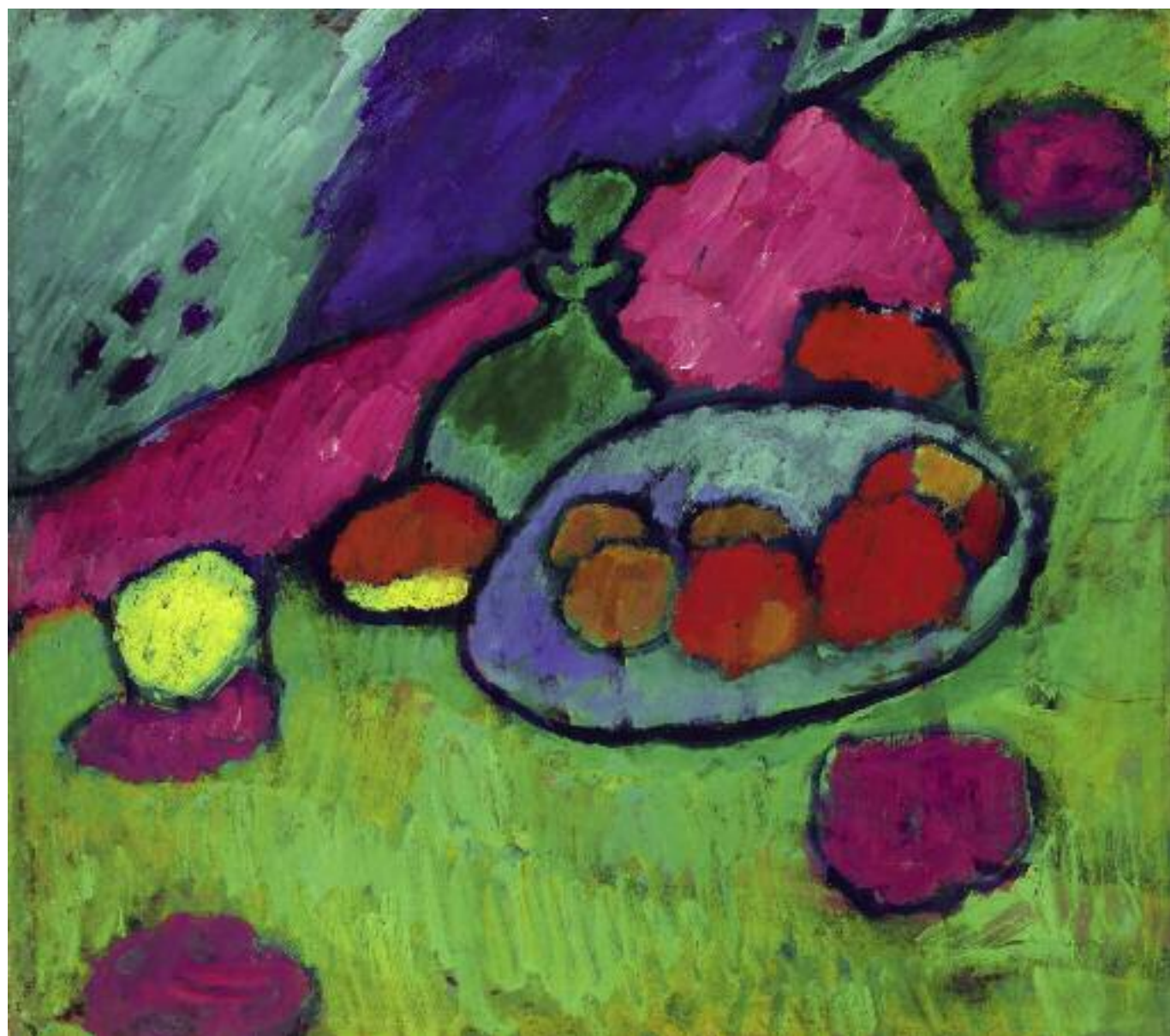
c. 1910, 40 x 28.5 cm / 15 x 11 in.



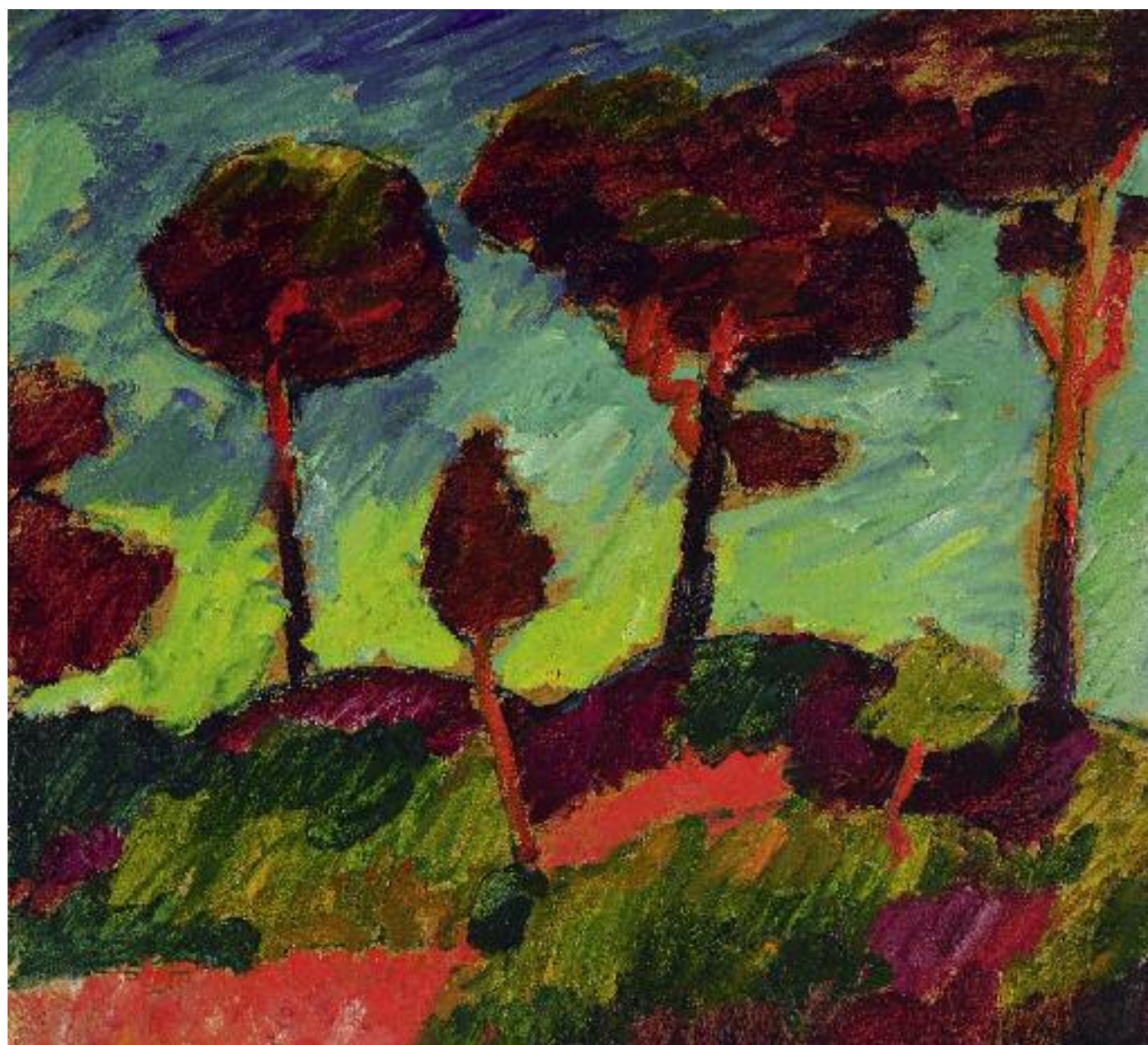
Still Life with Jug and Apples
1908, 58.5 x 68 cm / 23 x 26 ³/₄ in.



Still Life with Bowl of Fruit
1907, 49 x 54.5 cm / 19 1/4 x 21 3/8 in.



Stormy Pine Trees at Prerow
1911, 49 x 53 cm / 19 1/2 x 20 7/8 in.



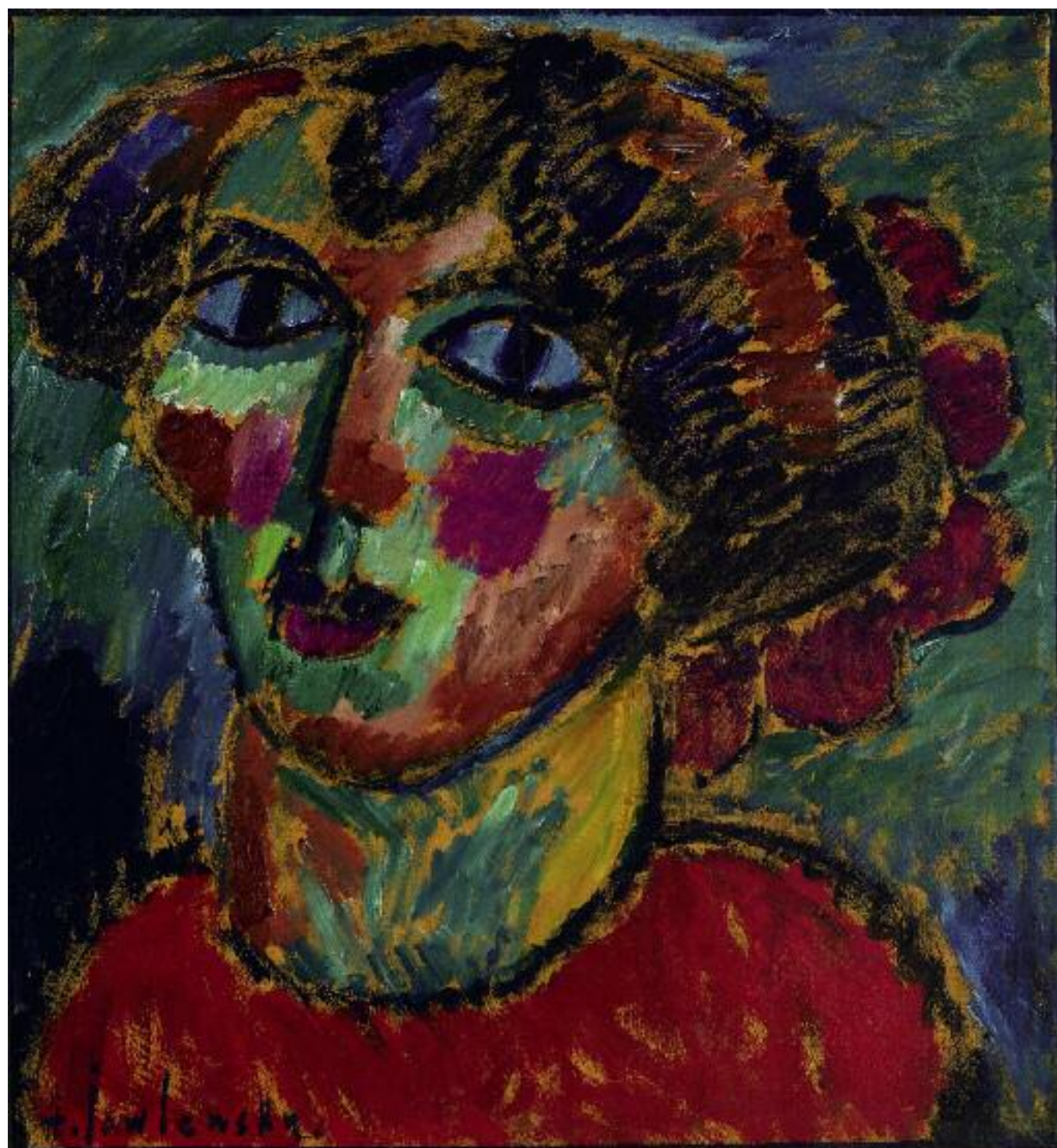
House with Palm Tree

1914, 50 x 54 cm / 19 ³/₄ x 21 ¹/₄ in.



Bacchante

1912, 50.2 x 53 cm / 19 ³/₄ x 20 ⁷/₈ in.



Head of a Woman

c. 1913, 53.3 x 49.8 cm / 21 x 19 ⁵/₈ in.



Portrait

c. 1916, 51 x 33.9 cm / 20 x 13 ³/₈ in.



Village of St Prex

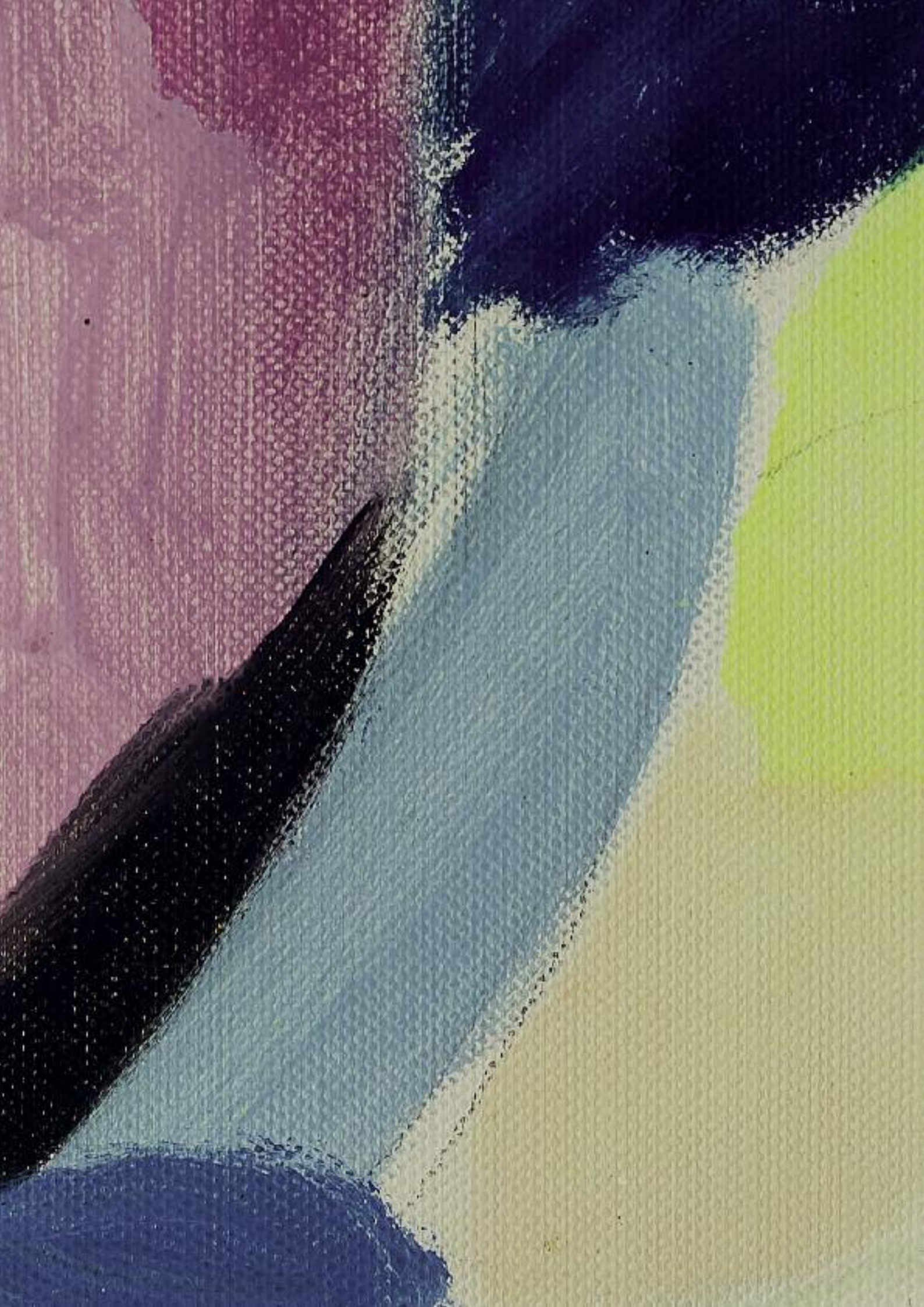
1916, 35.3 x 53 cm / 13 ⁷/₈ x 20 ⁷/₈ in.





"In 1909 I co-founded the New Artists' Association Munich with Kandinsky,
Werefkin, Bossy, Erbslöh, Kanoldt and Dr. Fischer.
The first and the following exhibitions brought great turmoil to the Munich art scene.
The critics ranted and raved most cruelly.
Only Franz Marc, who was completely unknown at the time,
wrote enthusiastically about the exhibition in a newspaper.
Later he too became a member ."

Alexej von Jawlensky



VARIATIONS

The outbreak of the First World War forced Jawlensky, a Russian citizen, to leave Germany with his family within 48 hours and to immigrate to Switzerland.

Jawlensky had to leave everything behind and found himself in the small village of St. Prex by Lake Geneva, in artistic and personal isolation. He had to change his luxurious home and studio in Munich's Schwabing quarter for a small apartment without a studio. This dramatic experience and the shock of the war with all its consequences put Jawlensky into a state of artistic paralysis. The only place in the apartment where it was possible for him to paint was in front of a window in the small bedroom, which measured seven square meters. He began taking up his work again very slowly, artistically exploring the surrounding landscape. The view from this window became the focal point of his painting: a winding path, a chestnut tree, three fir trees, a house with a mop-head acacia in its front garden, and the mountains and the lake in the distance.

During the years from 1914 to 1917 Jawlensky devoted himself almost exclusively to this motif and began what he called 'Variations on a landscape theme'.

Just like Kandinsky with his compositions and improvisations, Jawlensky adopted the term from the sphere of music. The proponents of the so-called New Vienna School, the composers Schönberg, Webern and Berg, who were in close contact with the 'Blue Rider', in particular with Kandinsky, advocated a radical innovation of music at the beginning of the 20th century, while still perceiving themselves as part of the Viennese Classical tradition. Instead of completely breaking with this tradition, they propagated the further development of themes and motifs by variation to arrive at a contemporary form of music. Like them, Jawlensky was not interested in completely abandoning traditional motifs, but he wanted to convert them into a contemporary context, which consequently found expression in the *Variations*.

The landscape motif developed a momentum of its own; increasingly, the visible reality turned into an abstract canon of forms: cone, oval, circles, lines, planes, dots. The changes of nature, the weather conditions and his personal moods and disposition determined the colour scheme and the shaping of the forms, which were no longer confined by outlines.

However, a few fantasy heads did find their way into his oeuvre during 1915 and 1916, among them the *Female Portrait*, a work which clearly shows the influence of the *Variations*. Even after Jawlensky had left St. Prex and was already concentrating on different motifs, he continued to paint *Variations* until 1921; he created them entirely from memory, completely detached from the actual landscape.



"My variations are a world of their own and beautiful like flowers."

Alexej von Jawlensky

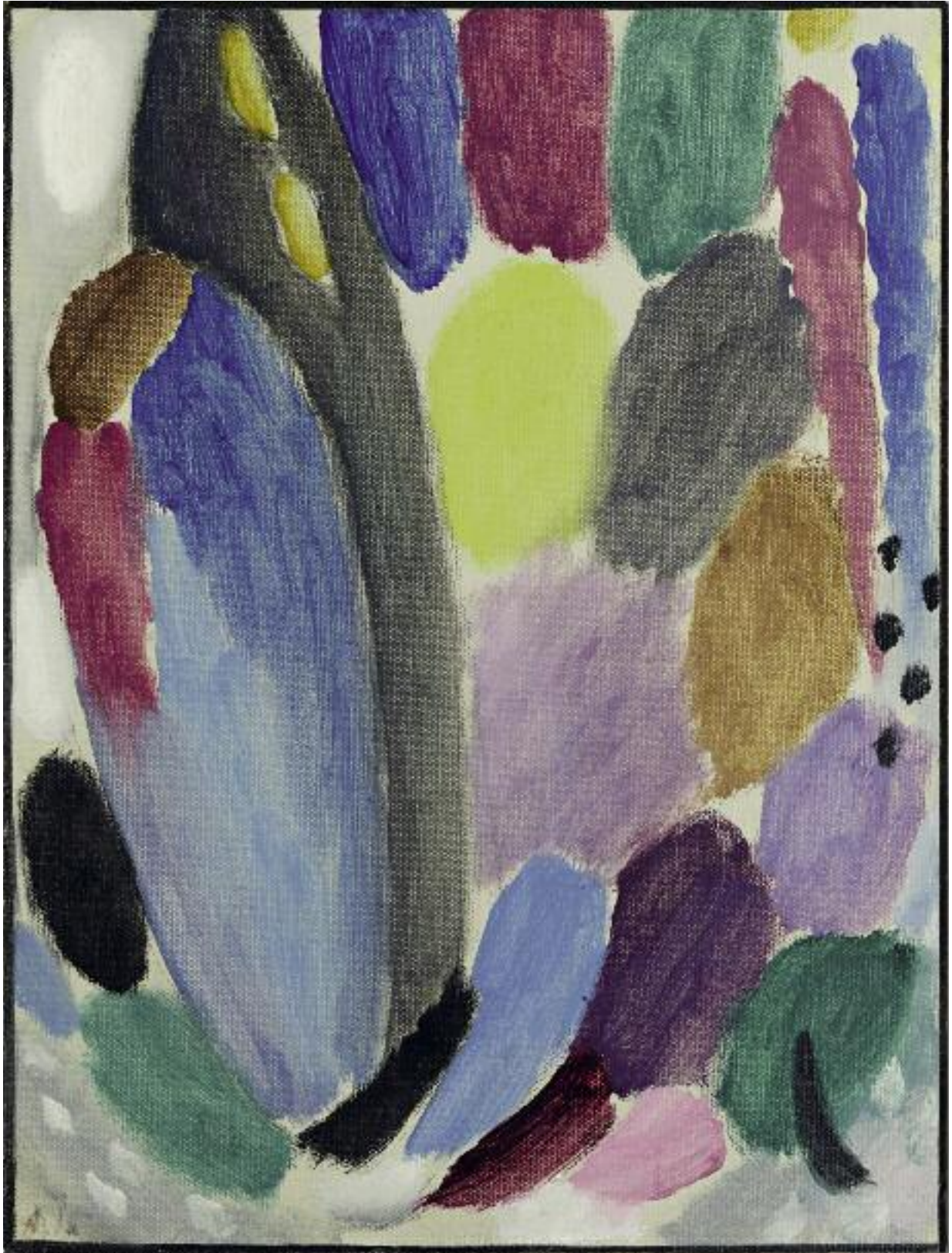


"I began to paint my so-called variations on a landscape theme, which I saw from my window. And these were a few trees, a path and the sky. I began to paint something, to express with colours what nature was whispering to me. In hard work and with greatest tension, little by little I found the right colours and shapes to express what my spirit desired.

Every day I painted these colourful variations, always inspired by the atmosphere of nature at the time, paired with my spirit.

Thus a large number of my most beautiful variations were created, which even today are known to very few people."

Alexej von Jawlensky



Variation

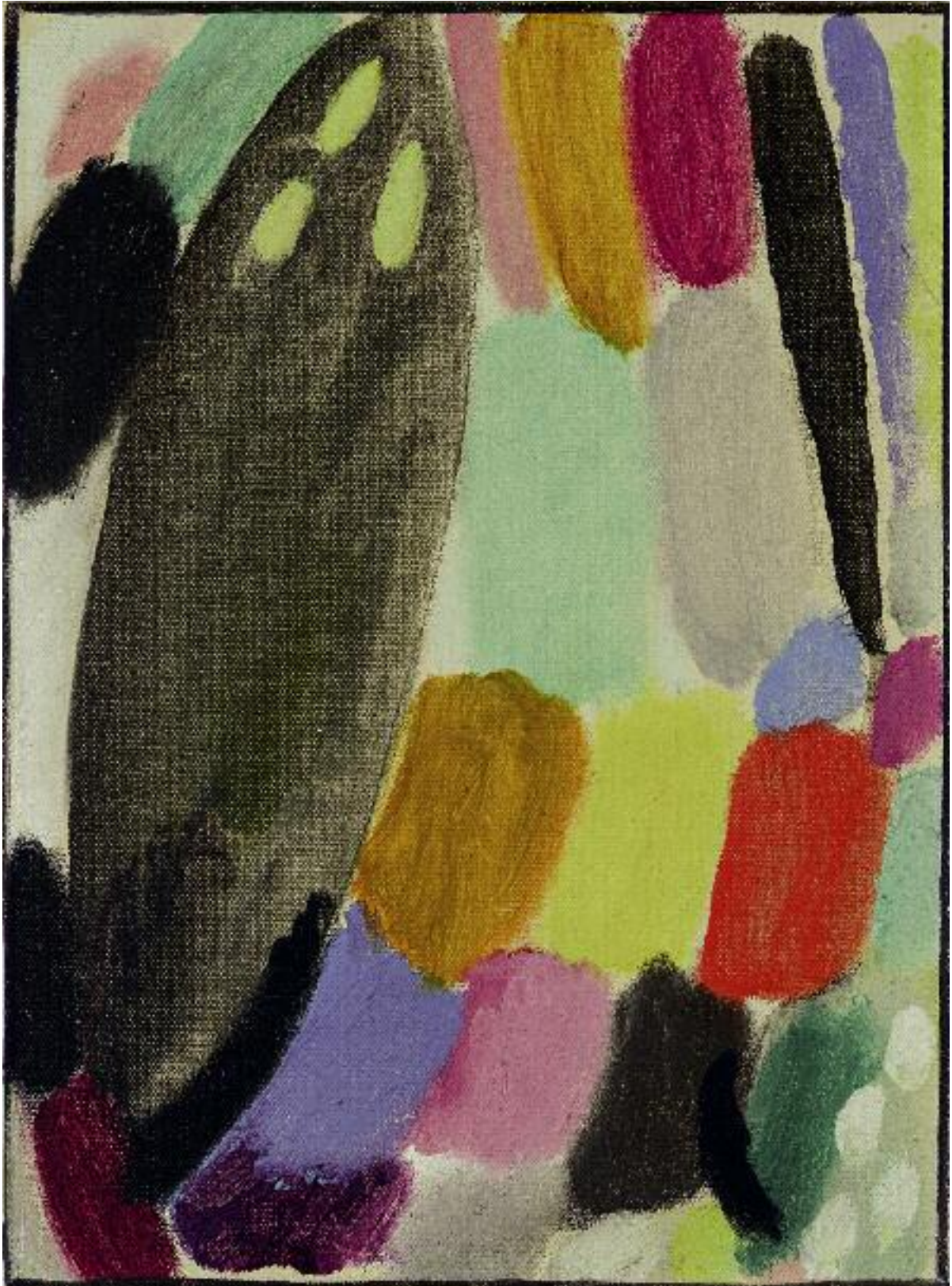
c. 1918, 35.7 x 26.3 cm / 14 x 10 $\frac{3}{8}$ in.



Variation: When the Lark is Singing
1917, 36.5 x 27cm / 14 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in.



Variation: Fresh and Ringing
c. 1918, 35.8 x 27.1 cm / 14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in.



Variation: Late Summer
1919, 36 x 27 cm / 14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in.



MYSTICAL HEADS

In March of 1917, Jawlensky moved to Zurich with his family and Marianne von Werefkin. At last he encountered an open-minded society again, with many artists who were living in exile there. He made the acquaintance of members of the Dada-movement and met Wilhelm von Lehmbruck. He also returned to exploring the theme of the human head and developed the series of *Mystical Heads*. The young artist Emmy (Galka) Scheyer was his source of inspiration. With these *Mystical Heads*, Jawlensky slowly moved towards a new level of abstraction of the human face, applying formal achievements which he had developed in the *Variations*. The shape of the head in these works is usually oval and, with very few exceptions, the eyes are open; the face is framed by stylised curls. The neck and the shoulders are often visible as well, while the inclination of the head still varies. The basic shapes in the face, such as the mouth, nose, eyes and brows, but also the chin, neck, shoulders, and hairline, are delineated with black outlines. They serve as a kind of framework for the geometric planes of the face, which Jawlensky marked with colours and divided into individual zones. There is a definite proximity to the form-defining colour fields of the *Variations*, which in the heads assume a life of their own, detached from the motif. The *Variations* function as a link between the pre-war Heads and the *Mystical Heads*.

The *Mystical Heads* are vibrantly colourful, animated, outwardly expressive, and confront the viewer with a penetrating gaze. In parallel with the *Mystical Heads*, Jawlensky developed the series of *Saviour's Faces* which stand for a new spiritual dimension in his oeuvre. Here, the composition of the faces, which are often cut off by the format, is increasingly stereotypical, geometric, static. The colours used are lighter and the individual gestural brushstroke retreats into the background in favour of a thin, planar glaze. Instead of confronting the viewer, the gaze is increasingly directed inward.

From March 1918 on, Jawlensky lived in Ascona with his family, and in that year he created what he titled 'Urform', the archetype of the series of *Abstract Heads*, to which he only devoted himself fully after 1925.

Having relocated to Wiesbaden in 1921, Jawlensky painted a small group of heads showing Helene, with her typically raised eyebrow, in 1922. Two of the heads bear the added title *Femina*. Even though it does not constitute a series on its own, the group is characterized by a special, sweet-tempered impression, which can be interpreted as decidedly feminine.

"They (= the variations) are songs without words.

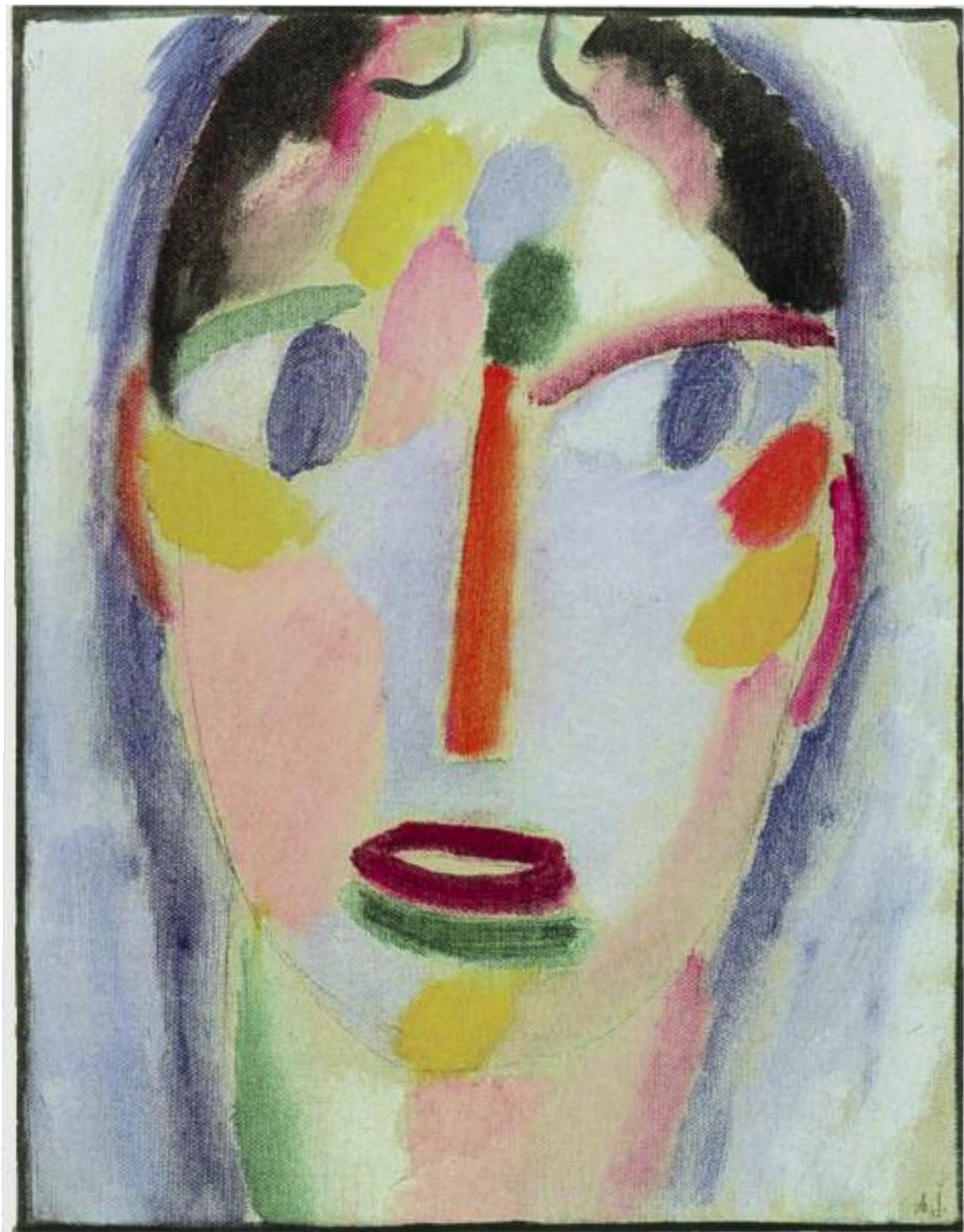
For some years I painted these variations, and then I needed to find
a form for the face, because I had comprehended that great art
has to be painted only with religious feeling.

And I was only able to introduce that into the human face.

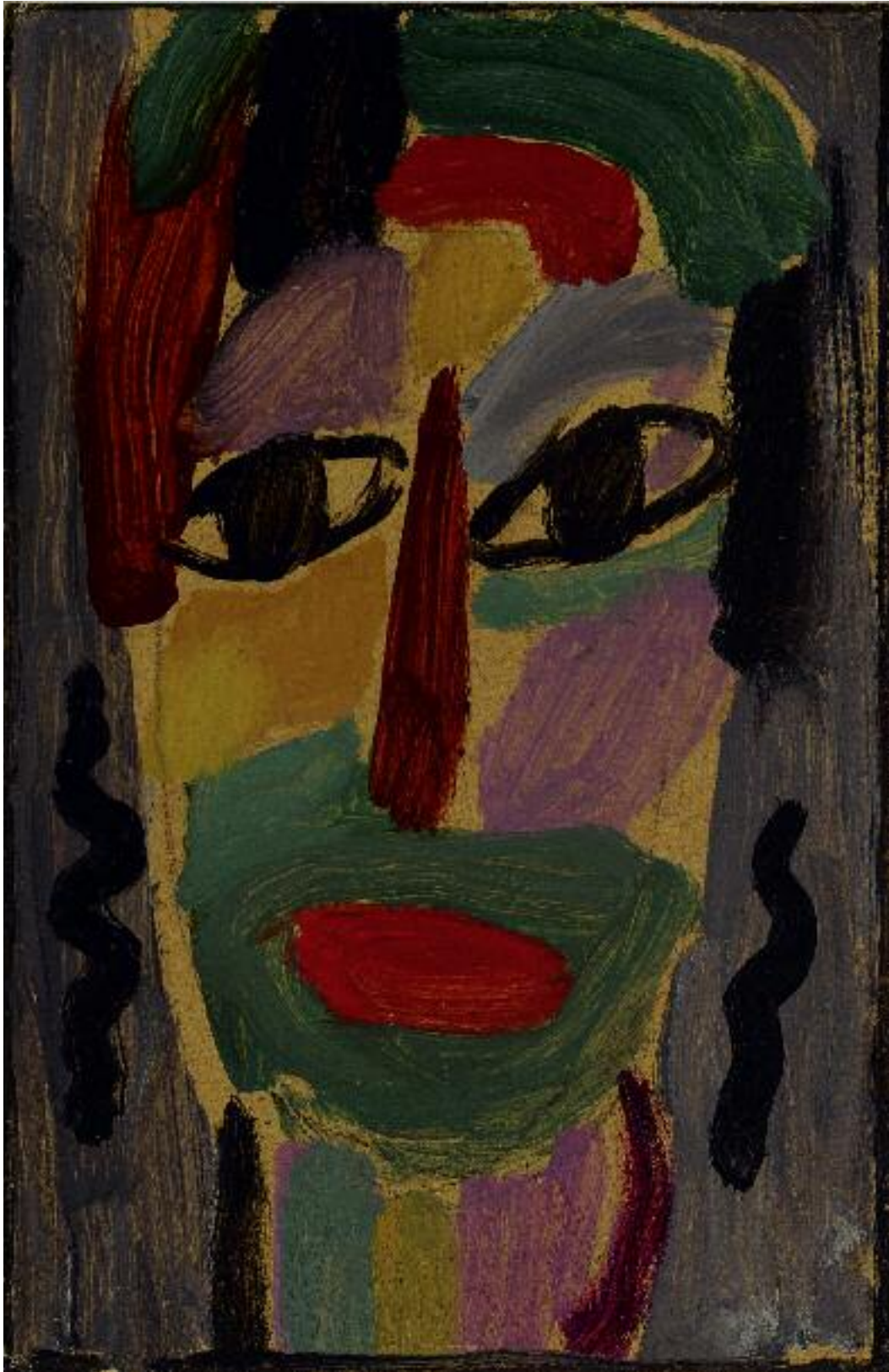
I understood that the artist has to express with his art, via shapes and colours,
what is divine within him. That is why the work of art is a visible god,
and art is 'desire for god'."

Alexej von Jawlensky





Mystical Head: Head in Blue
1918, 36 x 28 cm / 14 1/8 x 11 in.

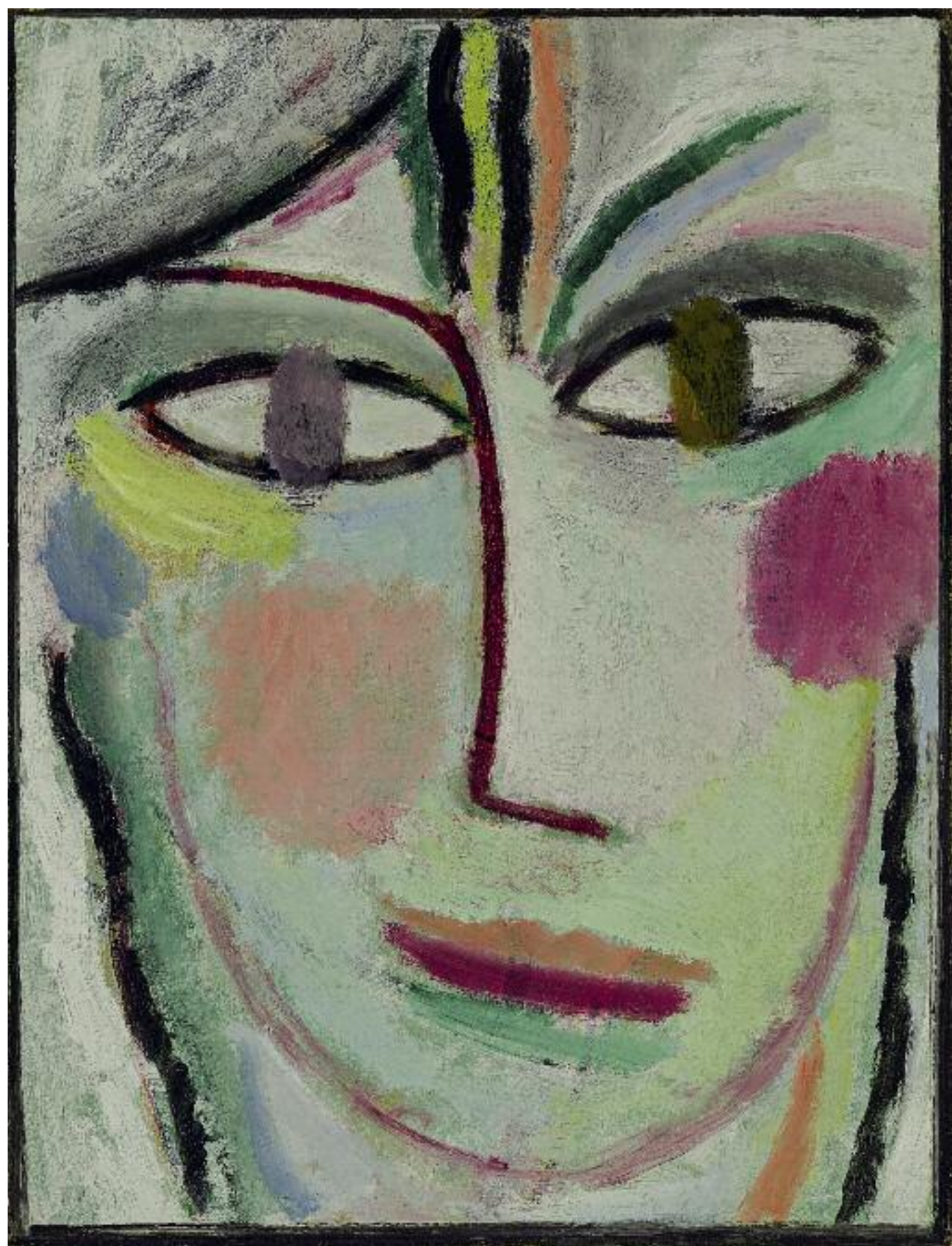


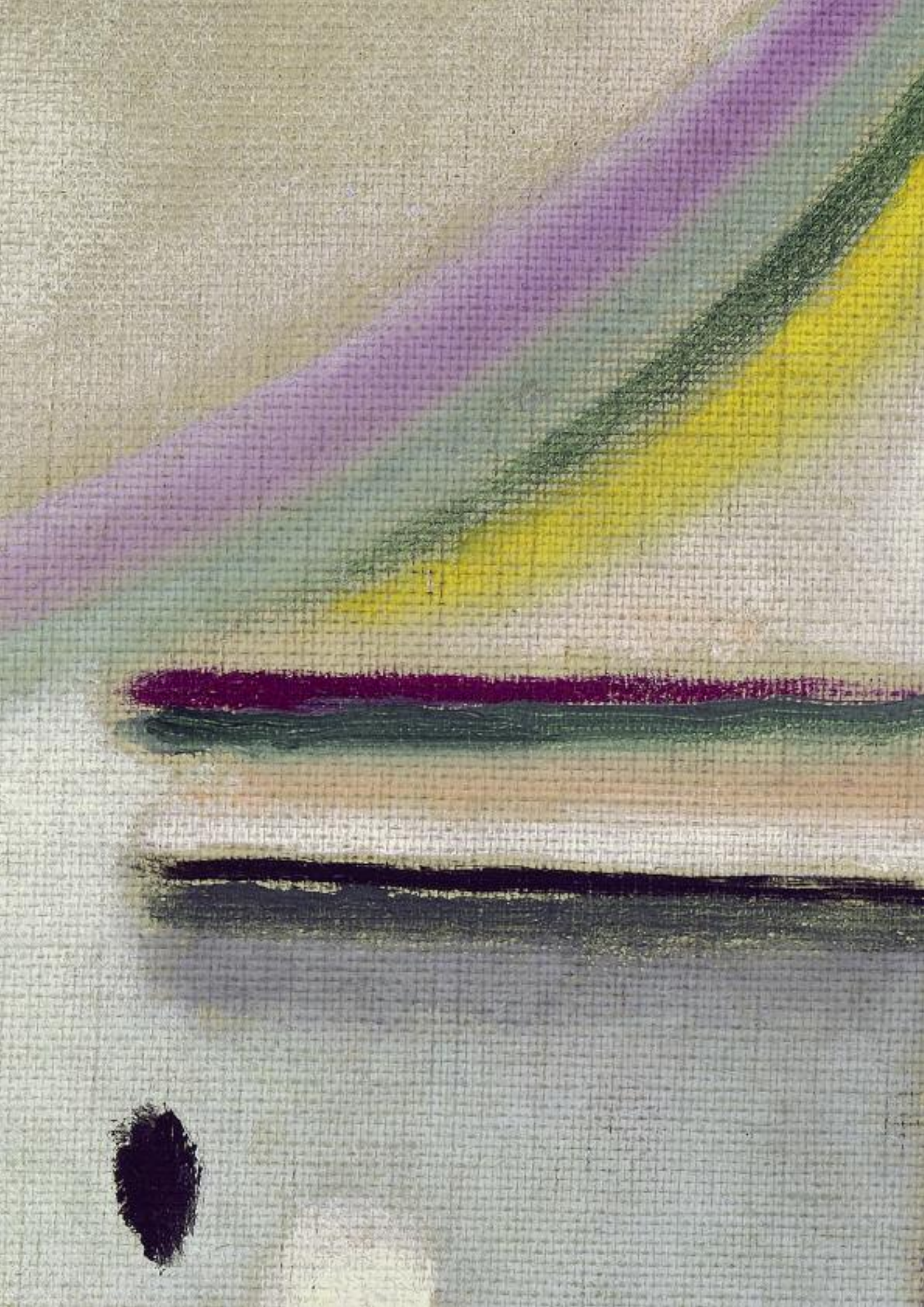
Mystical Head

c.1917, 25.6 x 16.2 cm / 10 x 6 2/5 in.

Woman's Head Femina

1922, 40 x 30 cm / 15 ³/₄ x 11 ⁷/₈ in.





ABSTRACT HEADS

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 unfold.

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.





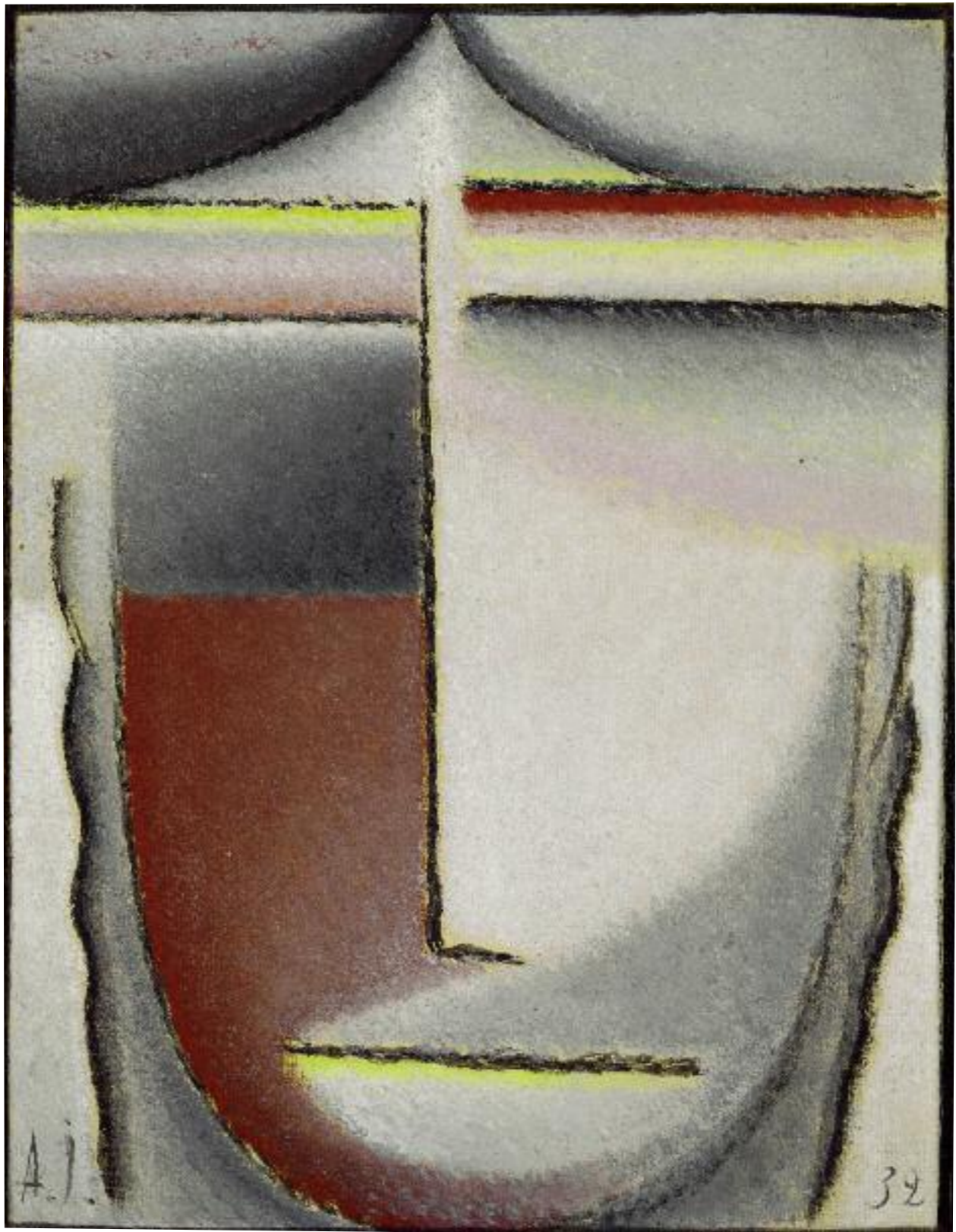
"In Wiesbaden I only painted my large abstract heads for several years.
I was so concentrated on these works
and strove to reach a perfect spiritual content.
Thus very good works were created."

Alexej von Jawlensky

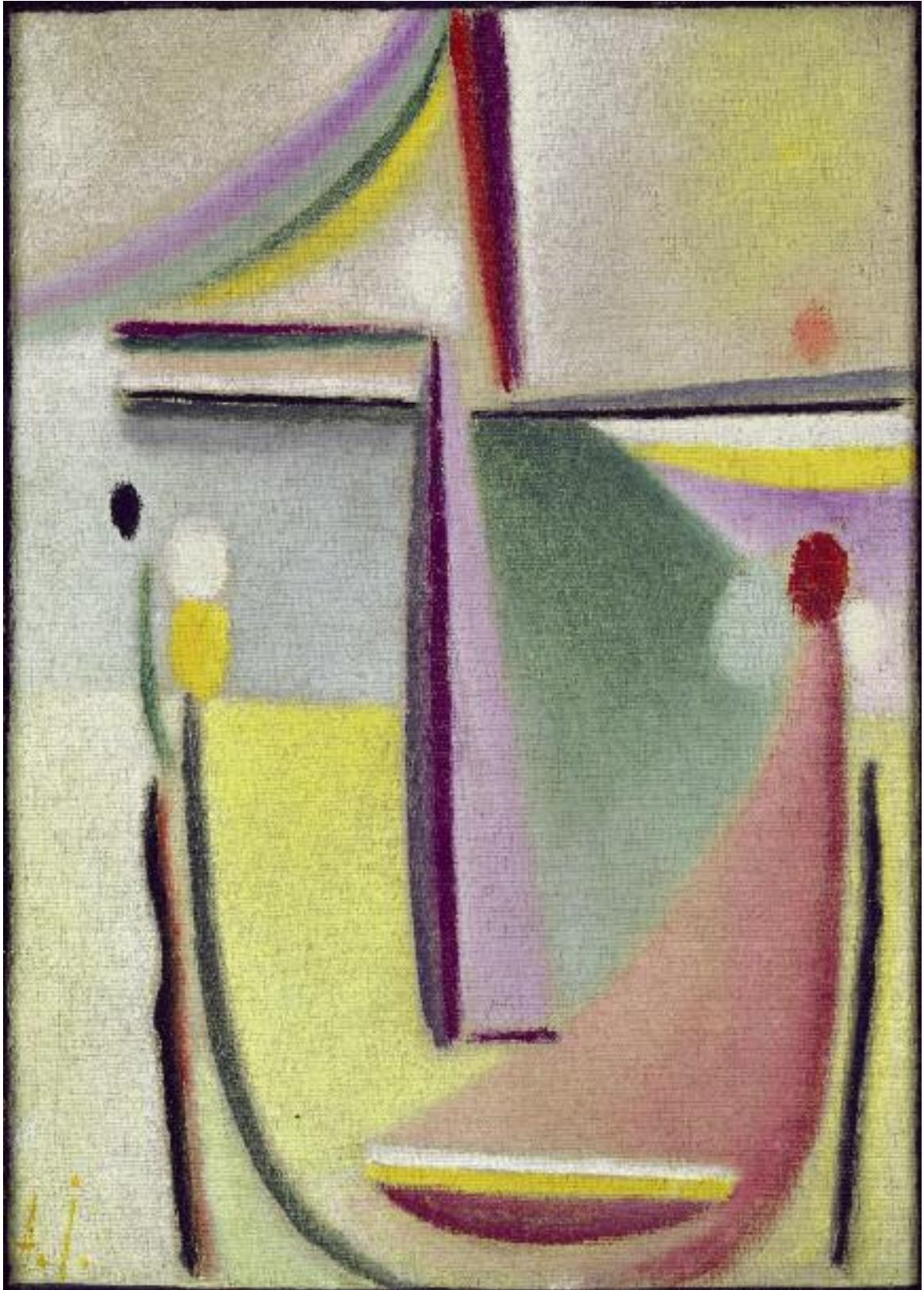
Abstract Head: Inner Vision 'Memory of a White Flower'

1925, 43.6 x 32.8 cm / 17 1/8 x 12 7/8 in.





Abstract Head: Winter's Mood
1932, 34.8 x 26 cm / 13 ¾ x 10 ¼ in.



Abstract Head

1921, 34.6 x 24.6 cm / 13 5/8 x 9 5/8 in.

Abstract Head

1929, 36 x 25 cm / 14 1/8 x 9 7/8 in.



Abstract Head

1934, 17 x 12.5 cm / 6 ⁵/₈ x 4 ⁷/₈ in.
image reproduced in original size





Abstract Head

1933, 21.7 x 15.4 cm / 8 1/2 x 6 in.



Small Abstract Head

1934, 17.9 x 12.4 cm / 7 x 4 7/8 in.
image reproduced in original size



MEDITATIONS AND LATE STILL LIFES

Alexej von Jawlensky's last major body of works are the *Meditations*, created between 1934 and 1937. The artist himself regarded them as his crowning achievement and they are indeed outstanding, not only in their formal concentration as the quintessence of his life-long efforts as a painter, but also regarding the circumstances under which they were created and their recourse to painterly traditions.

By the early 1930s, Jawlensky increasingly suffered from the physical ailment caused by his illness, and his mobility became more and more reduced. As a result, he adjusted the formats of his works as well as his painting technique to these restrictions. He created the *Meditations* in two formats, a smaller and a larger one, however, both with a rather small image surface. This brings to mind the format restrictions of his earliest series, the *Variations*. However, in the case of the *Variations*, the limitations were imposed by external, material shortages. The effect the restrictions had on the austerity and coherence of each series as a whole is comparable in both cases and this strengthens the utter concentration and precision which the artist aimed to achieve.

Here again, Jawlensky limited himself to a strictly defined repertoire of forms, which he varied in ever new colour compositions, and accentuated with the lines of the internal drawing and with the different areas of colour. Compared with the *Abstract Heads*, here the contours are reduced even further – there are no markings for the chin area, hair strands or the like. Only the most minimal signs of a face remain – a double cross for the nose, the eye area and the mouth.

He thereby succeeded to imbue these works with maximum expressive power, diversity of representation, and difference in character. The search for a true or even just adequate representation of the metaphysical spirit informing his notion of a transcendental spiritualism, which he himself simply termed 'religious', reached its culmination in these images.

The proximity to the tradition of Russian-orthodox icon painting is immediately apparent in this group, at times even on a purely formal level by the – albeit few – examples of *Meditations* which Jawlensky painted on a gold surface. A further distinct parallel to Jawlensky's *Meditations* is the characteristic formalisation of the permissible forms of representations, which have applied to icons for centuries, to achieve closeness to the archetypal image and thereby facilitate its metaphysical impact. Surely, the renewed recourse to Russian painting history was a conscious decision made by Jawlensky. It is apparent in the choice of colours and the painting technique from dark to light which also characterises the still life paintings which he created selectively around this time: these still lifes clearly refer to the realism of artists such as Ilya Repin, in whose studio Jawlensky began his artistic career.

In this apogee of his painting series, not only the very essence of Jawlensky's artistic work becomes apparent, but also what separates him from his earlier colleagues and contemporaries since the 'Blue Rider' period. Compared to Klee, for example – whom Jawlensky held in high esteem – his works do not tell a story and unlike Kandinsky, Jawlensky did not create symphonies. His works are rather a kind of meditative 'minimal music' – in this respect Jawlensky's *Meditations* are emphatically pointing forward to post-war Modern Art.



"My last period of works is in very small formats,
but the paintings are even more profound and spiritual, only spoken with colour.
And now I leave these works, which are small but important to me,
for the future, to people who love art."

Alexej von Jawlensky



"In my life I built a cathedral.
I have built a cathedral,
and now I have built a spire onto the cathedral."

Alexej von Jawlensky



Meditation

1935, 18.2 x 13.7 cm / 7 1/8 x 5 3/8 in.

image reproduced in original size



Meditation

1935, 18 x 13.7 cm / 7 1/8 x 5 3/8 in.
image reproduced in original size

Meditation on Golden Ground

1936, 13.5 x 11 cm / 5 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in.

image reproduced in original size





Large Meditation: Gentleness
1936, 25.2 x 17.6 cm / 9 ⁷/₈ x 6 ⁷/₈ in.



Large Meditation: Melancholy
1936, 25.2 x 17.5 cm / 9 ⁷/₈ x 6 ⁷/₈ in.



Meditation

1936, 19 x 12.5 cm / 7 1/2 x 4 7/8 in.
image reproduced in original size



Large Meditation: Harmony in Green

1936, 25 x 17.8 cm / 9 ⁷/₈ x 7 in.



Meditation

1935, 16 x 12 cm / 6 1/4 x 4 3/4 in.
image reproduced in original size



Meditation: Tempest

1935, 16 x 12 cm / 6 1/4 x 4 3/4 in.

image reproduced in original size



Meditation: Black Harmony
1935, 17.5 x 13.5 cm / 6 ⁷/₈ x 5 ³/₈ in.
image reproduced in original size



Meditation

ca.1935, 18 x 13.5 cm / 7 x 5 1/4 in.
image reproduced in original size





"These works are beautifully, deeply felt and have something special. The more I continued to work, the more accomplished the small works were. The content is always a deep religious melancholy. But there are also works which are like biblical heads. Everyone who has a sensitive soul and a spiritual inclination will have a profound experience in their contemplation."

Alexej von Jawlensky

Large Still Life

1936, 48.4 x 34 cm/ 19 x 13 ³/₈ in.





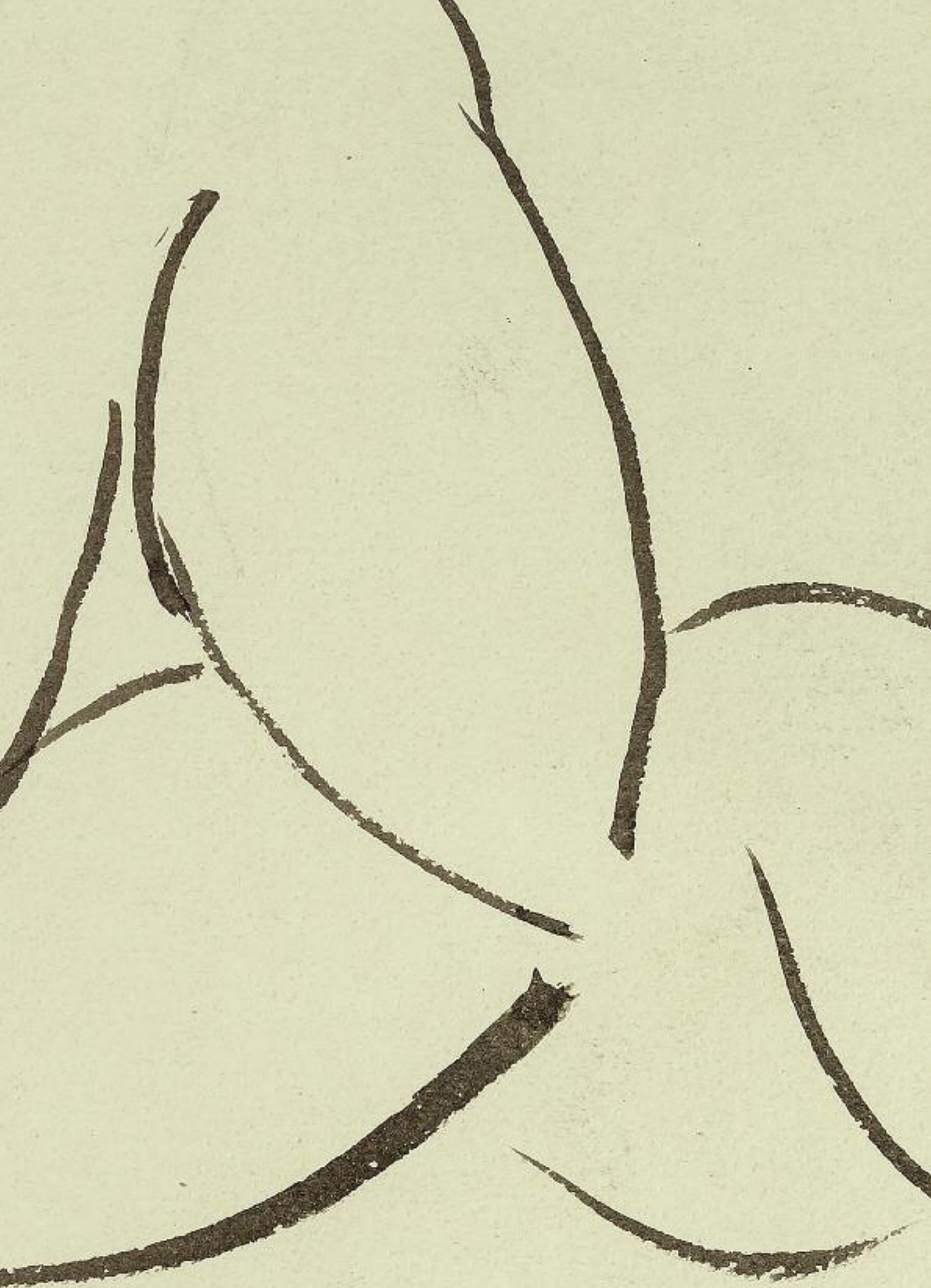
Large Still Life: Still Life on Black Background, Light Glass with Pink and Red Roses
1937, 45 x 27.5 cm / 17 ³/₄ x 10 ⁷/₈ in.



Flower Still Life

1936, 17.2 x 12.8 cm/ 6 ¾ x 5 in.

image reproduced in original size



WATERCOLOURS, DRAWINGS, PRINTS

It is difficult to reconstruct when exactly Jawlensky began to work in the medium of watercolour. However, it is certain that he began in 1905 at the latest and continuously created watercolours into the 1930s. Thematically, these can be equated with his works in oil; nevertheless, they definitely constitute an independent body of work. Jawlensky did create watercolours which can be regarded as studies for oil paintings, for instance when he sketched in watercolour while working outdoors in nature. But there are just as many works which stand on their own, such as the small Indian dancer, which was inspired by an Indian miniature owned by Jawlensky, or the delicate flower watercolour of 1931. He experimented with different types of paper, with different paints and techniques, enabling him to transfer many of the insights he gained to his oil painting.

In Jawlensky's oeuvre, the medium of drawing does not assume an overly prominent role. Here again, he remained true to his repertoire of themes, with one exception: in 1912 and 1913 he intensively explored the theme of the nude, which incidentally plays only a marginal role in his oil paintings. These nude drawings absolutely stand on their own and assume a special role in the artist's oeuvre. The outline is the main constructive element of these images, often becoming bolder and being supplemented with jagged hatches. The hatching at times works as a shadow adding volume and plasticity to the body; in other cases it strengthens the outline or works to position the body in a suggested spatial context.

After 1914, Jawlensky's interest in the medium of drawing waned; he also rarely used the medium to prepare oil paintings. Naturally the artist never completely abandoned drawing, but a definite shift of priority took place.

After 1920, Jawlensky used some of the nude drawings as an inspiration for lithographs. This was also the time when the artist began to explore the possibilities of the print medium. Besides the creative potential the medium promised the artist, this was certainly motivated by the idea of reaching a wider audience of collectors with his work. Jawlensky's preferred print medium was the lithograph, he engraved only a few plates for etchings. The graphic character of stone printing appealed to the artist more than the considerably more static nature of etching. Beginning in 1921, he created a series of Heads which are thematically closely connected to the *Abstract Heads*. By way of their uncompromising simplicity, these renderings achieved supreme expressiveness and the highest level of accomplishment.



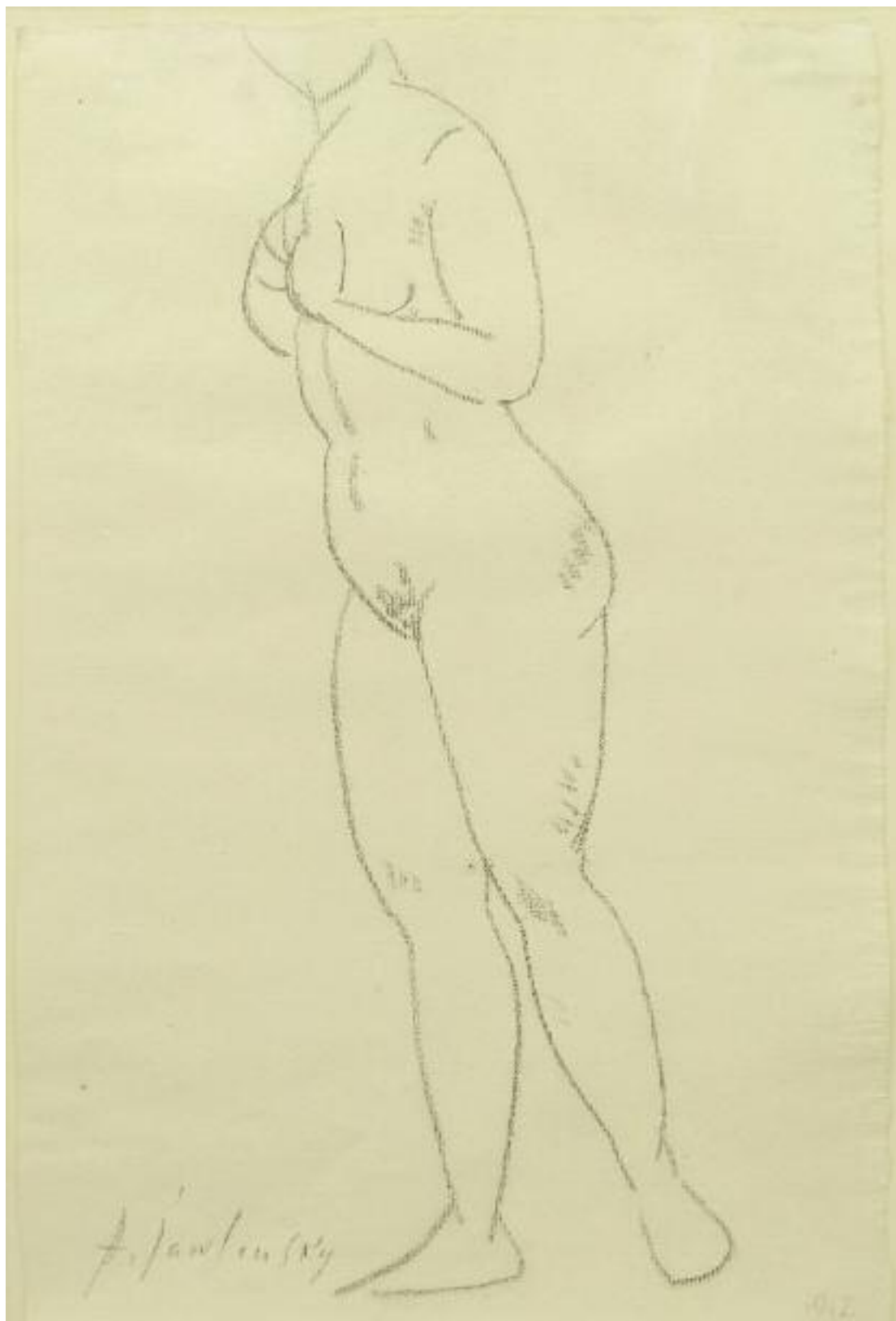
Reclining Nude

1912, 32.5 x 50 cm / 12 ¾ x 19 ¾ in.



Woman Half-Reclining

1912, 24.8 x 32.5 cm / 9 ¾ x 12 ¾ in.



Standing Woman

1912, 38 x 25 cm / 14 $\frac{3}{4}$ x 9 $\frac{5}{8}$ in.



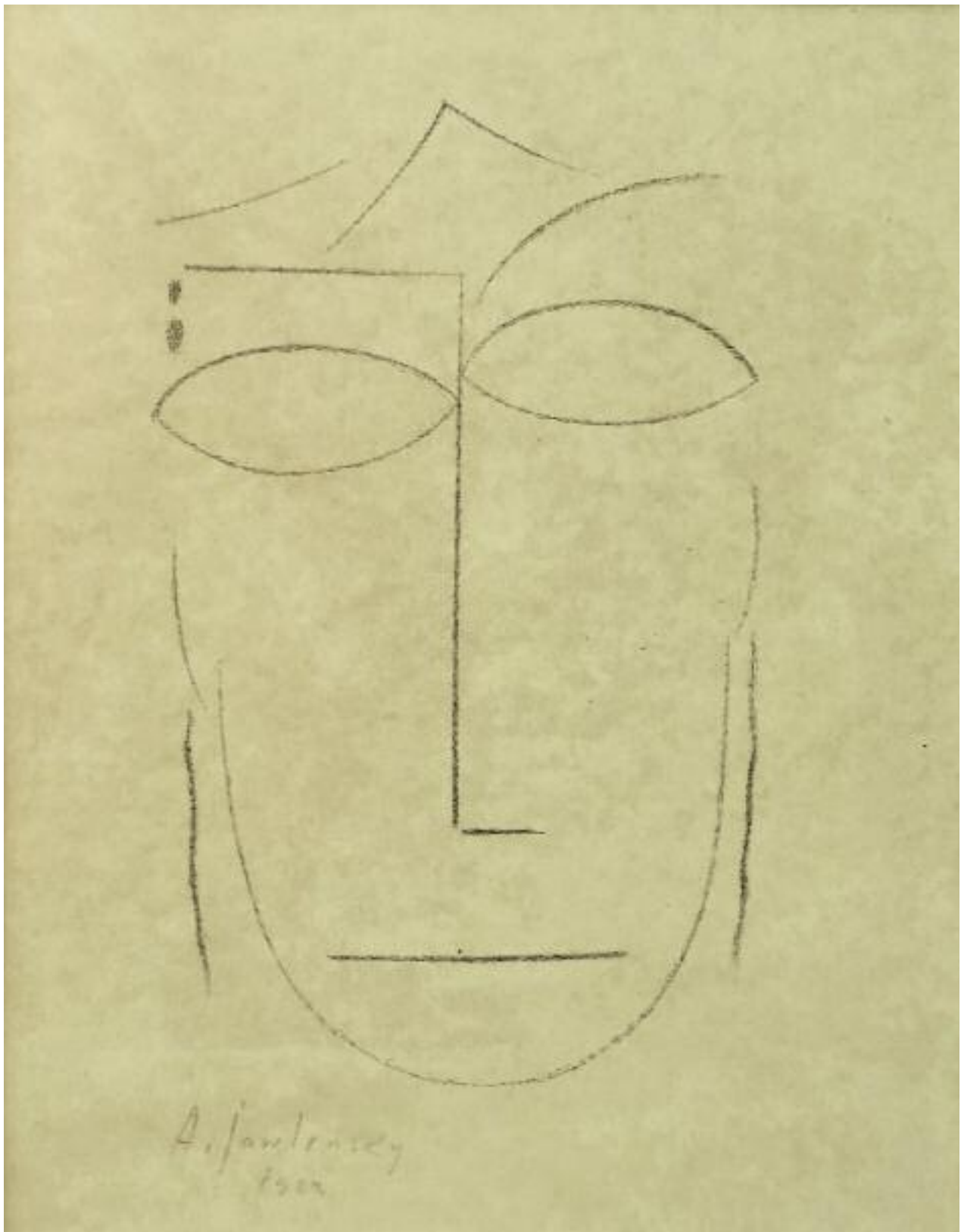
Flowers in a Vase

1931, 16.5 x 10.5 cm
6 1/2 x 4 1/8 in.



Indian Dancer

1926/1930, 11.4 x 11.6 cm
4 1/2 x 4 5/8 in.



Head (Amazed)

1922, 29.5 x 18.1 cm image / 50 x 39 cm sheet
11 ⁵/₈ x 7 ¹/₈ in. image / 19 ⁵/₈ x 15 ³/₈ in. sheet



Portfolio 'Heads'

1922, je 47,5 x 32,5 cm / 18 ¾ x 12 7/8 in. each







"Now I began to seek a new path in art.

It was a huge task.

I understood that I did not need to paint what I saw,
not even what I felt, but only what was living in me, in my soul."

Alexej von Jawlensky



Still Life with Fruit, Pot and Cup

oil on canvas

c. 1903

c. 36.5 x 28 cm / 14 ³/₈ x 11 in.

signed lower right

Jawlensky 52

Provenance

- Studio of the artist
- Marie-Luise Hess, Munich
(presumably a gift from the artist before 1907)
- Marie Hess, Madrid (by descent from the above)
- Private collection, Munich
(as a gift from the above, 1950s)

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 52, p. 70, with ill. (titled here as 'Still-Life')



André and Katja

oil on cardboard

1905

52.7 x 51 cm / 20 ³/₄ x 20 ¹/₈ in.

signed and dated upper left

verso dated and titled by the artist's son

Jawlensky 84

Provenance

- Estate of the artist
- Private collection
- Private collection

Exhibited

- Städtische Galerie im Lenbachhaus, Munich 1964. Jawlensky. No. 21
- Kunstverein, Frankfurt / Hamburg 1967. Alexej Jawlensky. No. 3, with ill.
- Beethovenhaus, Villingen-Schwenningen 1972. Alexej Jawlensky. Ölgemälde, Zeichnungen. No. 10.
- Casa Rusca, Locarno / Kunsthalle, Emden 1989/90. Alexej von Jawlensky. No. 10, p. 26 with col. ill.
- Museum am Ostwall, Dortmund 1998. Alexej von Jawlensky. Reisen - Freunde - Wandlungen. Col. ill. p. 151
- Kunstmuseum Wiesbaden; Kunsthalle Emden, 2014. Horizont Jawlensky. Alexej von Jawlensky im Spiegel seiner künstlerischen Begegnungen 1900-1914. No. 33, p. 120 with col. ill.

Literature

- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 15, ill. p. 227.
- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 84, p. 83, col. ill. p. 96.



Pink Geraniums

oil on cardboard on wood

1903

48.5 x 33.4 cm / 19 1/8 x 13 1/8 in.

signed with monogram lower left

verso, by the artist's son, titled and inscribed '1903 N. 40'

Jawlensky 55

Provenance

- Estate of the artist
- Family of the artist (by descent from the above)
- Private collection (acquired from the above in 1979)

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 55, p. 71, with ill.



Breton Houses with Haystack

oil on cardboard

1905

50 x 53 cm / 19 1/2 x 20 3/4 in.

signed lower right

Jawlensky 105

Provenance

- Private collection, Munich
- Private collection, Munich

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 105, p. 105, with ill.



Green Trees

oil on cardboard
1906

52.5 x 48.5 cm / 20 5/8 x 19 in.

signed lower left, signed with monogram lower right
verso signed and dated, title inscribed in another hand

Jawlensky 149

Provenance

- Studio of the artist
- Collection Klingelhofer
- Parke-Bernet, 1958, lot 73
- Private Collection

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexei von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 149, p. 137, col. ill. p. 149



Moorland in the Evening

oil on canvas
1911

32.6 x 40.7 cm / 14 1/2 x 16 in

signed lower right
verso signed and with dedication: 'Für Grunja Davidowna Sakom in tiefster Verehrung. A. Jawlensky', and, by Emmy Scheyer, inscribed 'E no. 3 Haide am Abend 1911'

Jawlensky 431

Entered in the artist's handlist as 'Landschaften E 3 Haide am Abend 1911 klein', entry of an exhibition at Galerie Twardy, Berlin, March (without year); also entered in the Berlin handlist of 1925 as no. 15.

Provenance

- Studio of the artist
- Grunja Sakom
- Private collection, Germany
- Collection Kerstan
- Private collection, Germany

Exhibited

- Museum Moderner Kunst, Passau 2004. Den Blick als Frau gerichtet, Margret Bilger, Paula Modersohn-Becker, Gabriele Münter
- Wilhelm-Hack-Museum, Ludwigshafen 2003-2004. Der Blaue Reiter. Die Befreiung der Farbe.
- Palazzo Magnani, Reggio Emilia 2007. Le virtù della passione. La collezione Charlott e Tistou Kerstan. No. 13, p. 42, with col. ill.

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexei von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 431, p. 334, with ill.



Bad Schwalbach

oil on cardboard
1927

41 x 32 cm / 16 1/8 x 12 1/2 in.

signed lower right

verso signed and dated

Jawlensky 1282

Provenance

- Dr. Clemens Weiler, Wiesbaden
- Collection Frank von Brabant

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume II 1914-1933. London 1992. No. 1282, p. 408, with ill. (titled here as *Bad Wörishofen*)



Half-Nude Figure with Long Hair Sitting Bent

oil on cardboard
c. 1910

40 x 28.5 cm / 15 x 11 in.

Jawlensky 339

Provenance

- Studio of the artist
- Dr. Otto Fischer, (acquired in Munich, 1911)
- Private collection, Switzerland (by descent from the above)
- Trudi Neuburg-Coray, Ascona
- Wolfgang Wittrock Kunsthandel, Dusseldorf
- Private collection, California
- 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. 339, p. 283, with ill.



Still Life with Jug and Apples

oil on cardboard
1908

58.5 x 68 cm / 23 x 26 3/4 in.

signed lower right, signed in Cyrillic and dated lower left

Jawlensky 219

Provenance

- Studio of the artist
- Adolf Erbslöh
- Galerie Otto Stangl, Munich
- Private collection
- Galerie Thomas, Munich
- Private collection

Exhibited

- Moderne Galerie, Munich 1910. Neue Künstlervereinigung, II. Ausstellung. No. 45
- Galerie Paul Cassirer, Berlin 1911. XIII. Jahrgang, VI. Ausst.
- Galerie Otto Stangl, Munich 1948. Alexej Jawlensky. Image (leaflet).
- Musée National d'Art Moderne, Paris; Haus der Kunst Munich, 1966. Le Fauvisme français et les débuts de l'Expressionnisme allemand. No. 164, ill. p.233
- Ganserhaus, Wasserburg 1979. Alexej von Jawlensky – Vom Abbild zum Urbild. No. 18, ill. p.55
- Städtische Galerie im Lenbachhaus, Munich; Staatliche Kunsthalle Baden-Baden, 1983. Alexej von Jawlensky. No. 41, ill. p.154
- Palazzo Medici-Ricardi, Florence 1986. Capolavori dell'Espressionismo tedesco. No. 32, ill.

Literature

- Fischer, O. Das Neue Bild, Veröffentlichung der neuen Künstlervereinigung München. Munich 1912. Ill.
- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 718, ill. p. 278
- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 219, p. 187, with ill.



Still Life with Bowl of Fruit

oil on paper on cardboard
c. 1907

49 x 54.5 cm / 19 1/4 x 21 3/8 in

Jawlensky 181

Provenance

- Studio of the artist
- Otto Kallir-Nirenstein, Neue Galerie, Vienna (1920s)
- Dr. Werner Rusche, Cologne
- Viktor & Marianne Langen, Meerbusch (acquired in 1951)
- Private collection, Germany (by descent from the above)

Exhibited

- Kunsthalle, Dusseldorf 1956. Düsseldorf Kaufleute sammeln moderne Kunst. No. 71.
- Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Kunstverein, Hamburg 1957. Alexej von Jawlensky: 1864-1941. No. 31.
- Boehringer Ingelheim GmbH. Ingelheim am Rhein 1998. Die Explosion der Farbe – Fauvismus und Expressionismus 1905 bis 1911.
- Museum Folkwang, Essen 2012/13. Im Farbenrausch. Munch, Matisse und die Expressionisten. No. 44, col. ill. p. 277

Literature

- Langen, V. & M. Sammlung Viktor und Marianne Langen. Kunst des 20^{ten} Jahrhunderts. Ascona 1986. Vol. I, p. 11, ill.
- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 181, p. 161, with ill. (titled here as *Still-life with fruit-dish*)



Stormy Pine Trees at Prerow

oil on cardboard on wood
1911

49 x 53 cm / 19 1/2 x 20 7/8 in.

signed and dated lower right

verso inscribed 'Eines der sehr schönen Bilder meines Vaters

A. Jawlensky, Andreas Jawlensky, München 10.2.1977'

Jawlensky 427

Provenance

- Galerie Thomas, Munich (1969)
- Private collection, Germany
- Galerie Thomas, Munich (1990)
- Private collection, Switzerland

Exhibited

- Galerie Thomas, Munich 1969. No. 10, with ill.
- Galerie Thomas, Munich 1990/91. Alexej Jawlensky, Eine Ausstellung zum 50. Todesjahr. No. 10, with col. ill.
- Galerie Neher, Essen. Alexej von Jawlensky und sein Kreis. P. 27, with ill.
- Fundación Juan March, Madrid; Museu Picasso, Barcelona 1992. Alexej von Jawlensky. No. 47, with ill. p. 142
- Galerie Thomas, Munich 1993. Künstler des Blauen Reiters. No. 7
- Lenbachhaus, Munich 1999. Das Leben nach Synthese: Neue Künstlervereinigung München und Blauer Reiter. No. 124.

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 427, p. 333, col. ill. p. 337
- Negendanck, R. Künstlerkolonie Ahrenshoop. Eine Landschaft für Künstler. Fischerhude 2001. Col. ill. p. 145
- Stephan, E. Prerow. In: Exhibition catalogue: Alexej von Jawlensky. Jena 2012. P. 84, with col. ill.
- Jawlensky Bianconi, A. Alexej von Jawlenskys künstlerischer Weg von 1911 bis 1914. In: Exhibition catalogue: Jawlensky neu gesehen. Chemnitz 2013. P. 21, with col. ill.



House with Palm Tree

oil on cardboard on masonite
1914

50 x 54 cm / 19 3/4 x 21 1/4 in.

verso inscribed by another hand 'A. Jawlensky', and 'Ascona'

Jawlensky 1466

The artist painted a second version of this motif, *Haus mit Palme II*, Jawlensky 2279 (Addenda, Vol. IV).

Provenance

- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt (1954)
- Sidney Janis Gallery, New York
- Redfern Gallery, London (before 1963)
- Private collection
- Caroll Hogan (1971)
- Elkon Gallery, New York (1971)
- Siegfried Adler, Montagnola (1971)
- Private collection, Switzerland (by 1987)

Exhibited

- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt 1954. Alexej von Jawlensky. No. 33, ill. cover
- Kunstkabinett Dr. Klihm, Munich 1954. Alexej von Jawlensky (same catalogue as Frankfurt)
- Redfern Gallery, London 1956. Alexej von Jawlensky. No. 9
- Sidney Janis Gallery, New York 1957. Alexej von Jawlensky. No. 14
- Redfern Gallery, London 1959. Michael Ayrtton, Alexej von Jawlensky, Vieira da Silva. No. 57
- Redfern Gallery, London 1960. Alexej von Jawlensky. No. 4

Literature

- Jawlensky, M. Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, Volume II 1914-1933. London 1992. Addenda to Volume I, no. 1466, p. 513 with ill. (titled here as *House with palm trees*)



Bacchante

oil on cardboard
1912

50.2 x 53 cm / 19 3/4 x 20 7/8 in.

signed lower left

verso signed, dated, titled and inscribed 'V.K. N. 22'

Jawlensky 454

Provenance

- Estate of the artist
- Kleemann Galleries, New York (1936)
- Caroline and Erwin Swann
- Galerie Krugier, Geneva
- Annely Juda, London
- Siegfried Adler, Montagnola
- R. N. Ketterer, Campione
- Sammlung Firmengruppe Ahlers, Hamburg
- Private collection, Germany

Exhibited

- Kleemann Galleries, New York 1956. No. 7
- Art Museum, Portland 1964. Paintings, Drawings, Sculptures from the Collection of Caroline & Erwin Swann. The Pleasure of the Eye. No. 29
- Städtische Galerie im Lenbachhaus, Munich. Alexej Jawlensky (1864-1941). Staatliche Kunsthalle, Baden-Baden 1983. No. 112, col. ill. p. 217
- Städtische Galerie im Lenbachhaus, Munich; Wilhelm-Lehmbruck-Museum, Duisburg; Schirn Kunsthalle, Frankfurt; Stiftung Henri Nannen Kunsthalle Emden; Kunsthalle Bielefeld, Herford 1993. Expressionistische Bilder. Sammlung Firmengruppe Ahlers. No. 4

Literature

- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 118, col. ill. p. 135
- Weiler, C. Köpfe Gesichte Meditationen. Hanau 1970. No. 107 (as no. 22/1912, 'Skizze')
- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings, Volume I 1890-1914. London 1991. No. 454, p. 356, col. ill. p. 348



Head of a Woman

oil on cardboard
c. 1913

53.3 x 49.8 cm / 21 x 19 5/8 in.

With a photo certificate of the Jawlensky-Archiv S. A., Locarno, dated September 29, 2014

Provenance

- Kunstsalon Dr. Rusche, Cologne
- Victor Achter, Mönchengladbach (acquired from the above in 1946)
- Private collection (by descent from the above)
- Private collection



Portrait

oil on linen-finish artist board
c. 1916
51 x 33.9 cm / 20 x 13 3/8 in.
signed lower left
verso dated by another hand

Jawlensky 751

Provenance

- Studio of the artist
- Private collection, Germany
- Private collection

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1992. No. 751, p. 119, col. ill. p. 98.



Village of St Prex

oil on linen-finish artist board
1916
35.3 x 53 cm / 13 7/8 x 20 7/8 in.
signed with monogram lower left and dated lower right

Jawlensky 754

Provenance

- Studio of the artist
- Paul Lehmann, Duisburg (around 1922)
- Private collection, France (by descent from the above)
- Private collection, Switzerland (acquired from the above)

Exhibited

- Musée Rath (Musée d'art et d'histoire), Geneva 1995. Alexej Jawlensky. No. 78, ill. p. 129
- Galerie Wazzau, Davos 1997. Moderne Kunst 14. No. 24
- Kunsthaus, Zurich 2000-2001. Jawlensky in der Schweiz, 1914-1921. P. 24

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1991. No. 754, p. 120, ill. p. 100
- Affentranger-Kirchrath, A. Jawlensky. Das andere Gesicht. Bern 2000. Col. ill. p.24



Variation

oil on linen-finish artist board on cardboard
c. 1918
35.7 x 26.3 cm / 14 x 10 ³/₈ in.
signed with monogram lower left

With a photo certificate from the Alexej von Jawlensky-Archiv S.A., Locarno, dated October 10, 1998.

Provenance

- Studio of the artist
- Evelyn S. Mayer, San Francisco (through Galka Scheyer or directly from the artist)
- Louise Baer, San Francisco (cousin of the above)
- Private collection, USA (by descent)
- Private collection

Exhibited

- Kunsthaus, Zurich (label), Fondation de l'Hermitage, Lausanne (label), Stiftung Wilhelm Lehmbruck Museum, Duisburg 2000/01. Jawlensky in der Schweiz 1914-1921. Col. ill. p. 42

Literature

- Affentranger-Kirchrath, Angelika. Jawlensky, Das andere Gesicht. Bern 2000. Col. ill. p. 42



Variation: When the Lark is Singing

oil on linen-finish artist board
1917
36.5 x 27cm / 14 ³/₈ x 10 ⁵/₈ in.
signed with monogram lower left
verso signed, titled and inscribed: 'Kl. Variation N. 51, St. Prex 1917' and technical data by the artist's son Andreas Jawlensky

Jawlensky 954

Provenance

- Estate of the Artist
- R. N. Ketterer, 1973, Campione d'Italia, Moderne Kunst, Volume VIII, lot 44
- Collection Kerstan
- Private collection

Exhibited

- Vienna, Linz 1961. Der Blaue Reiter und sein Kreis. No. 56
- Musée des Beaux-Arts, Lyon 1970. Alexej Jawlensky. No. 33
- Suermondt-Museum, Aachen 1970. Alexej Jawlensky. No. 13
- Kunstsammlungen, Bonn 1971. Alexej Jawlensky. No. 45
- Beethovenhaus, Villingen-Schwenningen 1972. Alexej Jawlensky. No. 48
- Palazzo Magnani, Reggio Emilia 2007. Le virtù della passione. La collezione Charlott e Tistou Kerstan. No. 14, p. 43 with coll. ill.

Literature

- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 655, ill. p. 273
- Weiler, C. Köpfe Gesichte Meditationen. Hanau 1970. No. 1249
- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky-Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1992. No. 954, p. 236, coll. ill. p. 212



Variation: Fresh and Ringing

oil on linen-finish artist board

c. 1918

35.8 x 27.1 cm / 14 1/8 x 10 5/8 in.

signed with monogram lower left

verso inscribed with the artist's name and titled by another hand

Jawlensky 1007

Provenance

- Studio of the artist
- Collection H. Kirchhoff, Wiesbaden
- Tony Kirchhoff, Wiesbaden
- Hans Lühdorf, Dusseldorf
- Guenther Franke, Munich
- Stuttgarter Kunstkabinett, Stuttgart.
- Auction 33, May 1959, lot 363, ill. 39
- Private collection, Switzerland

Exhibited

- Fundación Juan March, Madrid; Museu Picasso, Barcelona, 1992. Alexej von Jawlensky. No. 76, with ill. p. 89
- Musée Rath (Musée d'art et d'histoire), Geneva 1995. Alexej Jawlensky. No. 84, with ill. p. 146
- Aichi Prefectural Museum of Art, Nagoya 2000; Seiji Togo Memorial Yasuda Kasai Museum of Art, Tokyo 2001; Hagi Uragami Museum, Hagi 2001; Iwate Museum of Art, Morioka 2001. No. 51.
- Kunsthau, Zurich 2000-2001. Jawlensky in der Schweiz, 1914-1921. P. 45
- Fundación Colección Thyssen-Bornemisza, Madrid 2003. Musical Analogies, Kandinsky and his Contemporaries. No. 238

Literature

- Weiler, C. Alexej Jawlensky, Köpfe, Gesichte, Meditationen (List of paintings of the Kirchhoff collection). Hanau 1970. No. 21, p. 159
- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1991. No. 1007, p. 268, col. ill. p. 246



Variation: Late Summer

oil on linen-finish artist board

1919

36 x 27 cm / 14 1/8 x 10 5/8 in.

signed with monogram lower left

verso signed, dated and inscribed 'N. 30'

verso titled by the son of the artist and inscribed '16' and '907 XI' in another hand

Jawlensky 1098

Provenance

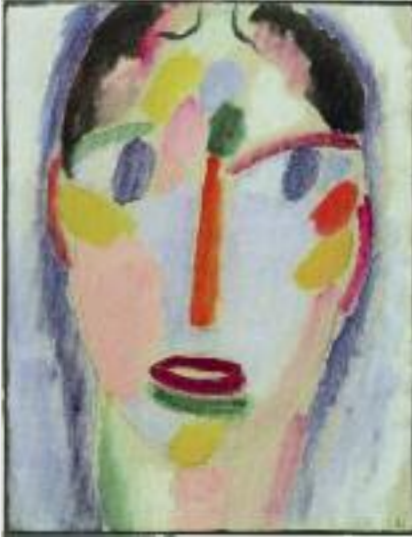
- Estate of the artist
- Kleemann Galleries, New York
- Private collection, Germany
- Wolfgang Wittrock Kunsthandel, Dusseldorf (1990)
- Private collection, Germany

Exhibited

- Kleemann Galleries, New York 1956. Alexej v. Jawlensky. No. 26.
- Casa Rusca, Locarno 1989. Alexej Jawlensky. No. 73, p. 129 with col. ill.

Literature

- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 682
- Weiler, C. Köpfe Gesichte Meditationen. Hanau 1970. No. 1277
- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky-Bianconi, A. Alexej von Jawlensky Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1992. No. 1098, p. 312, col. ill. p. 283



Mystical Head: Head in Blue

oil on linen-finish artist board

1918

36 x 28 cm / 14 1/8 x 11 in.

signed with monogram lower right

verso signed, dated and inscribed 'Heilandgesichte'
(saviour faces)

Jawlensky 987

The artist entered the painting in his work book as '1919 N.3'. However, in the register of works in the artist's studio, prepared by his assistant Lisa Kümmel, it is listed as 'Nr. 3/1918 Kopf in Blau, auf Karton mit Rahmen, H.G.' (Heiligengesichte).

Provenance

- Estate of the artist
- Leonard Hutton Galleries, New York
- Private collection, Germany
- Galerie Gmurzynska, Cologne (label)
- Collection Hubertus and Renate Wald, Hamburg
- Private collection, Germany

Exhibited

- Lenbachhaus, Munich 1964. Jawlensky. No. 104
- Galerie Gmurzynska, Cologne 1982. Meisterwerke der Moderne. Col. ill. p. 51
- Kunstverein, Stuttgart 1986. Individualismus und Tradition, Künstler in Deutschland 1900 - 1945. Ill. p. 140 (label)
- Kunsthalle, Hamburg 2003. Die Sammlung Wald. No cat.

Literature

- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 244
- Kesser, A. Alexej von Jawlensky zum 100. Geburtstag. In: Die Kunst und das schöne Heim. Heft 9. Munich 1964. P. 382 with col. ill.
- Weiler, C. Köpfe Gesichte Meditationen. Hanau 1970. P. 143, no. 142
- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky-Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1992. No. 987, p. 260, col. ill. p. 246



Mystical Head

oil on artist board

c. 1917

25.6 x 16.2 cm / 10 x 6 2/5 in.

verso inscribed by Lisa Kümmel: 'A. Jawlensky 1917'

Jawlensky 923

Provenance

- Studio of the artist
- Lisa Kümmel, Wiesbaden (from the artist)
- Karl Kümmel, Wiesbaden (by descent from the above)
- Galerie Thomas, Munich (1978)
- Private Collection, Rhinelands, Germany

Exhibited

- Galerie Thomas, Munich 1978. No. 27, col. ill. p. 28

Literature

- Jawlensky, M. Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, Volume II 1914-1933, London 1992. No. 923, p. 225



Woman's Head Femina

oil on cardboard on wood
1922

40 x 30 cm / 15 3/4 x 11 7/8 in.

verso inscribed by another hand: 'Femina 1922',
'Frauenkopf Jawlensky 1922', 'M.4'

Jawlensky 1173

In the inventory of Jawlensky's studio, taken by Lisa Kümmel (1897-1944) in the years between 1937 and 1939, published by Weiler (see literature), the work is listed as: Frauenköpfe 198, Nr. 4/1922 40/30. It is highly probable that it was she who added the inscriptions on the reverse at that time.

Provenance

- Estate of the artist
- Galerie Beyeler, Basel (acquired from the above in 1957)
- Sidney Janis Gallery, New York
- Samuel & Luella Maslon, Wayzata/New York (acquired from the above in 1960, until 2002)
- Private collection, USA (since 2002)

Exhibited

- Sidney Janis Gallery, New York 1957. Jawlensky. No. 33
- The Minneapolis Institute of Arts, Minneapolis 1960. Drawings, Paintings & Sculptures from Three Private Collections. No. 84

Literature

- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 292, ill. p. 248
- Weiler, C. Köpfe Gesichte Meditationen. Hanau 1970. No. 198, ill. p. 123
- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky-Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1992. No. 1173, ill. p. 348
- Belgin, T. Jawlenskys Modelle. Zur Person: Helene Nesnakomoff. In: Alexej von Jawlensky-Archiv S.A. Reihe Bild und Wissenschaft. Forschungsbeiträge zu Leben und Werk Alexej von Jawlenskys. Vol. 2. Locarno 2005. pp. 71-87, col. ill. p. 87



Abstract Head: Inner Vision 'Memory of a White Flower'

oil on linen-finish artist board
1925

43.6 x 32.8 cm / 17 1/8 x 12 7/8 in.

signed with monogram lower left
verso signed, titled and inscribed 'N.4'

Jawlensky 1235

Provenance

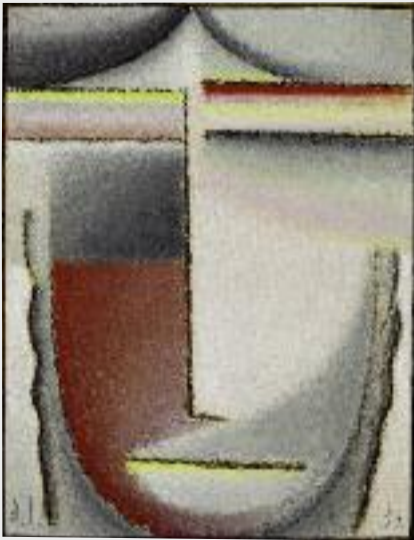
- Studio of the artist
- Private collection, Wiesbaden
- Private collection
- Private collection

Exhibited

- Nassauischer Kunstverein, Wiesbaden 1925. November Ausstellung. No. 13
- Galerie Neue Kunst Fides. Dresden 1928. Paul Klee – A. v. Jawlensky. No. 2
- Galerie Hillesheimer, Wiesbaden 1948. Alexej Jawlensky. No. 15 (titled *Inneres Schauen*)
- Galerie Thomas. Munich 1978. Alexej Jawlensky. Unbekannte Arbeiten. Col. ill.
- Ganserhaus, Wasserburg 1979. Alexej Jawlensky – Vom Abbild zum Urbild. No. 29, ill. p. 86

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky-Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, Volume II 1914-1933. London 1992. No. 1235, p. 381, col. ill. p. 392



Abstract Head: Winter's Mood

oil on linen-finish paper laid down on artist board
1932

34.8 x 26 cm / 13 3/4 x 10 1/4 in.

signed with monogram lower left

dated lower right

verso numbered Nr. 29 and noted by Galka Scheyer
'Winter's mood' and 'Made in Germany' as well as titled
and dated once more

Jawlensky 1402

Provenance

- Galka Scheyer, Hollywood, USA, 1933
- Audrey Lowe Levin, St. Louis, USA
- Sam J. Levin, St. Louis, USA
- Private collection, USA
- Private collection
- Galerie Thomas, Munich
- Private collection

Exhibited

- Städtische Kunsthalle, Königsberg; Museum, Gdansk 1932. Deutscher Künstlerbund
- Sidney Janis Gallery, New York 1957. New Acquisitions of 20th Century Paintings. No. 45
- Marlborough-Gerson Gallery, New York 1963. Artist and Maecenas. A tribute to Curt Valentin. Not in cat.

Literature

- Weiler, C. Alexej von Jawlensky. Cologne 1959. No. 360
- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1991. No. 1402, p. 475-476, with ill.



Abstract Head

oil on canvas on artist board
1921

34.6 x 24.6 cm / 13 5/8 x 9 5/8 in.

signed with monogram lower left

Jawlensky 1160

Provenance

- Moses 'Mo' Rothmann, London
- Private collection
- Galerie Thomas, Munich
- Private collection, Germany

Exhibited

- Galerie Thomas, Munich 2008. Ausgewählte Werke. p. 10, col. ill.
- Galerie Thomas, Munich 2010/11. Expressionismus. p. 55, col. ill.

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1992. No. 1160, p. 344, col. ill. p. 354



Abstract Head

oil on linen-finish artist board
1929

36 x 25 cm / 14 1/8 x 9 7/8 in.

signed with monogram lower left and dated lower right

Jawlensky 1317

Provenance

- Marlborough Gallery, London
- Private collection, London
- James Kirkman, London
- Galerie Gunzenhauser, Munich
- Private collection, Germany
- Galerie Thomas, Munich
- Private collection
- Private collection, Switzerland

Exhibited

- Galerie Gunzenhauser, Munich 1987. No. 10
- Galerie Gunzenhauser, Munich 1988. Jawlensky, Münter, Kandinsky und der Blaue Reiter. No. 6
- Galerie Thomas, Munich 1990-91. Alexej von Jawlensky. Eine Ausstellung zum 50. Todesjahr. No. 22, ill.
- Galerie Neher, Essen 1991. Alexej von Jawlensky und sein Kreis. Ill.
- Kunsthaus, Zurich 2000-2001. Jawlensky in der Schweiz, 1914-1921. P. 197
- Aichi Prefectural Museum of Art, Nagoya 2000; Seiji Togo Memorial Yasuda Kasai Museum of Art, Tokyo 2001; Hagi Urugami Museum, Hagi 2001; Iwate Museum of Art, Morioka 2001. No. 52
- Royal Academy of Arts, London 2002. Masters of Colours Derain to Kandinsky. No. 73, col. ill. p. 103 and 142

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II 1914-1933. London 1991. No. 1317, p. 433, col. ill. p. 449



Abstract Head

oil on linen-finish artist board
1934

17 x 12.5 cm / 6 5/8 x 4 7/8 in.

signed with monogram lower left, dated lower right
verso inscribed by Lisa Kümmel 'A. Jawlensky, 1934 N. 22', by another hand 'Vorsicht' lower centre and '77992' lower right

Jawlensky 1488

Provenance

- Galerie Hella Nebelung, Dusseldorf
- Private collection, Cologne
- Private collection, Starnberg

Literature

- Weiler, C. Alexej Jawlensky, Köpfe, Gesichter, Meditationen. Hanau 1970. No. 329
- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1488, p. 53, col. ill. p. 66



Abstract Head

oil on masonite
1933

21.7 x 15.4 cm / 8 1/2 x 6 in.

signed with monogram lower left, dated lower right
verso study for a rustic style cupboard and inscribed '12'

Jawlensky 1417

Provenance

- Studio of the Artist
- Mela Escherich, Wiesbaden
- Estate of Mela Escherich
- Hanna Bekker vom Rath, Hofheim i. Taunus
- Private collection, c. 1959
- Galerie Brockstedt, Hamburg
- Private collection, Germany

Literature

- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume II, 1914-1933. London 1991. No. 1417, p. 481 with ill. of reverse side, col. ill. p. 493



Small Abstract Head

oil on linen-finish artist board
1934

17.9 x 12.4 cm / 7 x 4 7/8 in.

signed with monogram lower left, dated lower right

Jawlensky 1467 A

Provenance

- Private collection, Germany

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky-Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1467 A, p. 49, col. ill. p. 61



Meditation

oil on linen-finish artist board
1935

18.2 x 13.7 cm / 7 1/8 x 5 3/8 in.

signed with monogram lower left, dated lower right

Jawlensky 1580

Provenance

- Studio of the Artist
- Prof. Dr. Helmut Schoppa
- Private collection, Germany

Literature

- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1914-1933. London 1993. No. 1580, p. 85, col. ill. p. 110



Meditation

oil on linen-finish artist board
1935

18 x 13.7 cm / 7 1/8 x 5 3/8 in.

signed with monogram lower left, dated lower right

Jawlensky 1581

Provenance

- Studio of the Artist
- Collection Kerstan
- Private collection, Germany

Exhibited

- Palazzo Magnani, Reggio Emilia 2007. Le virtù della passione. La collezione Charlott e Tistou Kerstan. No. 17, p. 45 with col. ill.

Literature

- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1581, p. 85, col. ill. p. 111



Meditation on Golden Ground

oil on goldfoil laid down on cardboard
1936

13.5 x 11 cm / 5 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in.

signed with monogram lower left, dated lower right

Jawlensky 2035

Provenance

- Galerie Aenne Abels, Cologne
- Private collection, Germany

Exhibited

- Haus Greiffenhorst, Krefeld 1974. Kunst aus Krefelder Sammlungen im Greiffenhorst 1904-1974

Literature

- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, Volume III 1934-1937. London 1993. No. 2035, p. 293, col. ill. p. 303



Large Meditation: Gentleness

oil on linen-finish artist board
1936

25.2 x 17.6 cm / 9 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in.

signed with monogram lower left, dated lower right
dated and inscribed on the reverse 'XI N. 11', and label
with typewritten title

Jawlensky 2071

Provenance

- Dr. Clemens Weiler, Wiesbaden
- Ilse Weiler, Stuttgart
- Private collection, Bonn (since 1984)

Literature

- Weiler, C. Alexej Jawlensky. Cologne 1959. No. 463 (as 'Meditation'), ill. p. 259
- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 2071, p. 314, col. ill. p. 312



Large Meditation: Melancholy

oil on linen-finish artist board

1936

25.2 x 17.5 cm / 9 7/8 x 6 7/8 in.

signed with monogram lower left, dated lower right
verso signed, dated and inscribed 'N. 40'; inscribed
'Grosse Meditation XXIV' by the artist's son

Jawlensky 1969

Provenance

- Estate of the artist
- Private collection, Switzerland
(acquired from the above in 1984)
- Private collection

Exhibited

- Galerie Wilhelm Grosshennig, Dusseldorf 1961. Alexej von Jawlensky, (special exhibition on the occasion of the 10th anniversary of Galerie Wilhelm Grosshennig in Dusseldorf. Col. ill.
- Galerie Wilhelm Grosshennig, Dusseldorf 1962-63. Weihnachtsausstellung (Christmas Exhibition). Col. ill.
- Leonard Hutton Galleries, New York 1965. A Centennial Exhibition of Paintings by Alexej Jawlensky. No. 71
- Pinacoteca Comunale, Casa Rusca, Locarno 1989. Alexej Jawlensky. No. 106, p. 191, with col. ill.

Literature

- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1969, p. 253, with ill.



Meditation

oil on linen-finish artist board

1936

19 x 12.5 cm / 7 1/2 x 4 7/8 in.

signed with monogram lower left, dated lower right
verso signed, dated and inscribed 'III N. 4'

Jawlensky 1842

Provenance

- Studio of the artist
- Philipp Harth, Berlin (on the list of paintings sent to Philipp Harth, 24 June 1936, Nr. 1)
- Private collection
- Galerie Aenne Abels, Cologne
- Wolfgang Wittrock Kunsthandel, Dusseldorf
- Private collection, Cologne
- Private collection, Starnberg

Exhibited

- Galerie Aenne Abels, Cologne 1958. A. Jawlensky. No. 50

Literature

- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1842, p. 200, with ill.



Large Meditation: Harmony in Green

oil on linen-finish artist board
1936

25 x 17.8 cm / 9 7/8 x 7 in.

signed with monogram lower left, dated lower right
verso inscribed by Lisa Kümmel 'A. Jawlensky V. 1936 N. 24' and inscribed by the artist's son 'Grosse Meditation II' and added with technical data

Jawlensky 1961

Provenance

- Estate of the artist
- Private collection, Munich
- Private collection, Switzerland

Exhibited

- Galerie Jacques Fricker, Paris 1956. Alexej von Jawlensky. No. 40
- Galerie Beyeler, Basel 1957. Alexej von Jawlensky. No. 70
- Saarland Museum, Saarbrücken 1957. Alexej von Jawlensky. No. 13
- Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Kunstverein, Hamburg 1957. Alexej von Jawlensky. No. 87
- Württembergischer Kunstverein, Stuttgart; Städtische Kunsthalle, Mannheim 1958. Alexej von Jawlensky. No. 96
- Galleria La Palma, Locarno 1960. Alexej von Jawlensky. No. 21
- Leonard Hutton Galleries, New York 1965. A Centennial Exhibition of Paintings by Alexej von Jawlensky. No. 69

Literature

- Weiler, C., Alexej Jawlensky. Cologne 1958. No. 456, ill. (titled *Große Meditation II*)
- Weiler, C., Alexej Jawlensky, Köpfe Gesichte Meditationen. Hanau 1970. No. 957, ill. p. 33
- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1961, p. 251, col. ill. p. 278



Meditation

oil on linen-finish artist board
1935

16 x 12 cm / 6 1/4 x 4 3/4 in.

signed with monogram lower left, dated lower right
verso inscribed by Lisa Kümmel 'A. Jawlensky 1934 N. 205' and by another hand 'Kunstkabi(...illegible)'

Jawlensky 2322

Provenance

- Studio of the artist
- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt am Main
- Private collection, Germany (1948)
- Private collection, Germany

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Watercolours and Drawings. Volume IV 1890-1938, Addenda to Volume III. London 1998. No. 2322, p. 437, col. ill. p. 430



Meditation: Tempest

oil on linen-finish artist board
1935

17.1 x 12.7 cm / 6 3/4 x 5 in.

signed with monogram lower left, dated lower right
verso signed, dated and inscribed 'VII N. 29'; titled by
the artist's son

Jawlensky 1702

In the inventory of Jawlensky's studio, taken by Lisa Kümmel (1897-1944) between 1937 and 1939, published by Weiler (see literature), the work is listed in the category 'Small Abstract Heads 1934-1937' as: 664 7./1935 Nr. 29 I.A.P. That was the highest quality, the 'P' standing private, denoting works the artist wanted to keep.

Provenance

- Estate of the artist
- Private collection, Switzerland (acquired from the above)
- Private collection, Switzerland

Exhibited

- Pinacoteca Comunale, Casa Rusca, Locarno 1989. Alexej Jawlensky. No. 102, col. ill. p. 183

Literature

- Weiler, C. Alexej Jawlensky, Köpfe Gesichte Meditationen. Hanau 1970. No. 664
- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1702, p. 146, col. ill. p. 158



Meditation: Black Harmony

oil on linen-finish artist board
1935

17.5 x 13.5 cm / 6 7/8 x 5 3/8 in.

signed with monogram lower left, dated lower right
verso signed, dated and inscribed 'II W 103'

Jawlensky 1599

Provenance

- Estate of the artist
- Galerie Jacques Fricker, Paris
- Private collection, Germany

Exhibited

- Galerie Jacques Fricker, Paris 1956. No. 35

Literature

- Weiler, C., Alexej von Jawlensky. Cologne 1959. No. 418, ill. p. 257
- Jawlensky, M., Pieroni-Jawlensky, L. Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 1599, p. 89 with ill.



Meditation

oil on linen-finish artist board
c. 1935
18 x 13.5 cm / 7 x 5 1/4 in.

Jawlensky 2327

Provenance

- Stuttgarter Kunstkabinett, Stuttgart (1954)
- Private collection, Germany
- Private collection, Switzerland
- Galleria Blu, Milan
- Private collection, Switzerland

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Watercolours and Drawings, Volume IV 1890-1938 and Addenda to the Catalogue of the Oil Paintings Volume III. London 1998. No. 2327, p. 438, col. ill. p. 430



Large Still Life

oil on cardboard
1936
48.4 x 34 cm / 19 x 13 3/8 in.
signed lower left, dated lower right
verso signed, dated and inscribed '1936 N. St. N. 2'

Jawlensky 2032

Provenance

- Studio of the artist
- Lisa Kümmel (received from the artist)
- Karl Kümmel (by descent from the above)
- Private collection, Germany

Exhibited

- Galerie Thomas, Munich 1978. Alexej Jawlensky. No.87
- Galerie Thomas, Munich 1980. Die ersten 15 Jahre. No. 104

Literature

- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky-Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 2032, p. 293, col. ill. p. 301



Large Still Life:
Still Life on Black Background,
Light Glass with Pink and Red Roses

oil on artist board
1937
45 x 27.5 cm / 17 3/4 x 10 7/8 in.
signed with monogram lower left
verso signed and dated twice

Jawlensky 2216

Provenance

- Studio of the artist
- Lisa Kümmel, Wiesbaden
- Private collection, Germany
- Galerie Thomas, Munich
- Private collection

Exhibited

- Galerie Thomas, Munich 1978. Alexej Jawlensky. Unbekannte Arbeiten. No. 88, p. 68, with ill.

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume III 1934-1937. London 1993. No. 2216, p. 400, ill. p. 401



Flower Still Life

oil on paper on board
1936
17.2 x 12.8 cm / 6 3/4 x 5 in.
signed with monogram lower left
verso signed and dated on the original mount

This work passed final examination at the Jawlensky-Archiv S.A., Locarno in May 2008 and will be included in the forthcoming volume III of the catalogue raisonné supplement.

Provenance

- Galerie Thomas, Munich
- Private collection, Northern Germany

Literature

- Alexej von Jawlensky-Archiv S.A., Locarno. Reihe Bild und Wissenschaft, Forschungsbeiträge zu Leben und Werk Alexej von Jawlenskys. Volume 3. Locarno 2009. No. 2384, p. 36, with col. ill.



Reclining Nude

charcoal on laid paper

1912

32.5 x 50 cm / 12 3/4 x 19 3/4 in.

signed lower left

verso unfinished sketch of a reclining nude

Jawlensky 70

Provenance

- Estate of the Artist
- Private collection, Wiesbaden
- Collection Kerstan (1996)
- Private collection, Germany

Exhibited

- Galleria del Naviglio, Milan 1991. Alexej Jawlensky, disegni e pitture. No. 6, ill.
- Palazzo Magnani, Reggio Emilia 2007. Le virtù della passione. La collezione Charlott e Tistou Kerstan. No. 15, p. 44, with coll. ill.

Literature

- Weiler, C. Köpfe Gesichte Meditationen. Hanau 1970. No. 1514
- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Watercolours and Drawings, Volume IV 1890-1938. London 1998. No. 70, p. 57, ill. p. 58



Woman Half-Reclining

Indian ink on parchment

1912

24.8 x 32.5 cm / 9 3/4 x 12 3/4 in.

signed lower right

verso presumably signed, dated and inscribed 'N. 26' by the artist, inscribed 'N. 26' by Lisa Kümmel

Jawlensky 122

Provenance

- Georg Schmidt, Bremgarten
- Galerie Kornfeld, Bern, June 18./20., 1986, lot 376
- Collection Kerstan
- Private collection

Exhibited

- Städtische Galerie, Bietigheim-Bissingen 1984. Jawlensky. No. 81, ill. p. 132
- Museum am Ostwall, Dortmund 1996. Von der Brücke zum Blauen Reiter. Ill. p. 277
- Palazzo Magnani, Reggio Emilia 2007. Le virtù della passione. La collezione Charlott e Tistou Kerstan. No. 16, p. 44, with col. ill.

Literature

- Weiler, C. Köpfe Gesichte Meditationen. Hanau 1970. No. 1486
- Jawlensky, M., Pieroni-Jawlensky, L., Jawlensky Bianconi, A. Alexej von Jawlensky. Catalogue Raisonné of the Watercolours and Drawings, Volume IV 1890-1938. London 1998. No. 122, p. 71, ill. p. 73



Standing Woman

pencil on laid paper
1912

38 x 25 cm / 14 ³/₄ x 9 ⁵/₈ in.

signed lower left by Lisa Kümmel, dated lower right
verso inscribed on the passe-partout by Lisa Kümmel
'Nr. 8 Stehende 1912 Blei A. v. Jawlensky'

Jawlensky 86

Provenance

- Studio of the artist
- Lisa Kümmel, Wiesbaden
- Galerie Thomas, Munich
- Private collection, Starnberg (Germany)

Exhibited

- Galerie Thomas, Munich 1978. Unbekannte Arbeiten. No. 14
- Ganserhaus, Wasserburg 1979. Vom Abbild zum Urbild. No. 43, ill. p. 79
- Galerie Thomas, Munich 1980. Die ersten 15 Jahre. Jubiläumsausstellung. No. 86

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Watercolours and Drawings, Volume IV 1890-1938. London 1998. No. 86, p. 62, ill. p. 63



Flowers in a Vase

watercolour on paper
1931

16.5 x 10.5 cm / 6 ¹/₂ x 4 ¹/₈ in.

signed lower left, dated lower right

The work is registered at the Jawlensky Archives with the mentioned provenance and will be presented in the original.

Provenance

- Eric Estorick, London (early 1960's)
- Grosvenor Gallery Limited, London (1999)
- Private collection, Germany



Indian Dancer

watercolour, Indian ink and pencil on parchment on cardboard

1926/1930

11.4 x 11.6 cm / 4 1/2 x 4 5/8 in.

on the reverse inscribed by Tony Kirchhoff: 'Dieses Blatt habe ich von Herrn v. Jawlensky bekommen. Frau Tony Kirchhoff'

Jawlensky 577

The work refers to an Indian miniature from Jawlensky's collection.

Provenance

- Studio of the Artist
- Tony Kirchhoff, Wiesbaden
- Private collection
- Karl & Faber, Munich, May 30, 1975, lot 818
- Private collection
- Collection Frank von Brabant

Literature

- Jawlensky, M., Pieroni Jawlensky, L., Jawlensky, A. Alexej von Jawlensky. Catalogue Raisonné of the Watercolours and Drawings. Volume IV 1890-1938. Munich 1998. No. 577, p. 224, col. ill. p. 244



Head (Amazed)

lithograph on yellowish velin

1922

29.5 x 18.1 cm image / 50 x 39 cm sheet

11 5/8 x 7 1/8 in. image / 19 5/8 x 15 3/8 in. sheet

signed and dated lower left

Rosenbach 29

According to Rosenbach, only few examples are known of this rare print, two of these, with watercolour, are in museum collections (Kunstmuseum Düsseldorf and Städtische Kunstsammlung Gelsenkirchen).

Provenance

- Art trade, Germany
- Private collection, Germany

Literature

- Rosenbach, D. Alexej von Jawlensky, Leben und druckgraphisches Werk. Hannover 1985. No. 29, p. 142, with ill.



Portfolio 'Heads'

six lithographs on wove paper, with original portfolio
1922

sheet 47.5 x 32.5 cm / 18 3/4 x 12 7/8 in. each

(image size varies)

each folio signed lower left and numbered '77' lower
right

edition A: No. 1-20, on 'Kaiserlich Japan' (Imperial
Japan paper)

edition B: No. 21-100 on laid paper

Rosenbach 18-23 B

The portfolio was published by the Nassauischer Kunstverein, Neues Museum Wiesbaden. When Jawlensky, by then branded 'degenerate', in 1937 asked the director of the Wiesbaden Museum for the unsold portfolios still stored there, he was refused. After the war, the prints were cut up and used as notepads by the Wiesbaden cultural office housed in the museum (A. Hildebrandt, *Über Kunstpolitik, Nassauische Annalen* 122, 2011, p. 599).

The following collections own complete portfolios:
Museum Wiesbaden; Kunstmuseum, Düsseldorf; The Robert G. Rifkind Collection, Beverly Hills; Staatliche Kunstsammlungen, Dresden

Provenance

- W. Kahlert, Schulensee, Kiel (1970)
- Collection W. H. Sprenger, Germany (1970, acquired from the above)
- Private collection, USA (since 1992, inherited from the above)

Literature

- Rosenbach, D. Alexej von Jawlensky, *Leben und druckgraphisches Werk*. Hannover 1985. Nos. 18-23, p. 120 - 131, with ill.



ALEXEJ VON JAWLENSKY

1864 - 1941

- 1864 On March 13, Alexej Georgijevitch Jawlensky was born in Torschok, Gouvernement Twer, Russia. He was the fourth of five children. His father was a colonel, Alexej's mother was his second wife.
- 1874 His mother moved to Moscow with the children, where they were to receive an education befitting their social station. Alexej attended a humanistic grammar school for a year, then a private school for two years.
- 1877 Alexej attended cadet school in Moscow until 1882.
- 1880 At the All-Russian Exhibition of Industry and Art in Moscow, the sixteen-year-old saw an exhibition of paintings for the first time. This was such an overwhelming experience that from now on he visited the Tretjakow Gallery every Sunday and resolved to pay more attention to the drawing lessons at his school.
- 1885 His father died, leaving the family in financial distress. Jawlensky's plan to enrol in an art school could not be realized. He had to enrol in the Alexander Military School in Moscow instead.
- 1887 Jawlensky graduated from military school with outstanding results. He was promoted to lieutenant and transferred to an infantry regiment stationed in Moscow. Since officers were permitted to live outside the barracks, he rented a room in the house of the painter Katalkoff, where he was confronted with contemporary art for the first time.
- 1889 He tried successfully to get transferred to St. Petersburg. Jawlensky passed the qualification examination of the academy, where he received a classic education during his military service and met celebrated Ilja Repin, the most famous Russian painter, who invited him to join his weekly salon.
- 1890 Through Repin, he met the artist's private student, the gifted painter Marianne von Werefkin, whose father was the commanding officer of Peter and Paul Fortress. An intensive friendship developed, she almost completely renounced her own painting and devoted all her energy to Jawlensky's further education and support.

- 1896 Aided by Werefkin's connections, Jawlensky was able to retire from the military with a monthly pension. Marianne von Werefkin's father died that winter and as his only relative she received a high monthly pension. Jawlensky, Werefkin and her maid Helene Nesnakomoff moved to Munich.
The rented a large flat and studio at Giselastrasse 23. Jawlensky's friends, Igor Grabar und Dmitry Kardowsky, who also came to Munich, lived next door. Together they attended the prestigious art school of Anton Azbe.
- 1897 At Azbe's, Jawlensky made the acquaintance of Wassily Kandinsky.
- 1899 Werefkin, Grabar, Kardowsky and Jawlensky went on a study trip to Venice. After his return, Jawlensky left the Azbe School and began working as a free artist.
- 1902 Trip to Russia, where Helene Nesnakomoff gave birth to Jawlensky's son Andreas.
- 1905 Jawlensky participated in the renowned 'Salon d'Automne' and met Henri Matisse. He travelled to France frequently until 1907, visiting exhibitions of works by Gauguin, Cézanne and Toulouse-Lautrec.
- 1909 Kandinsky, Münter, Werefkin, Jawlensky, Erbslöh, Kubin and other friends co-founded the NEUE KÜNSTLERVEREINIGUNG MÜNCHEN, NKVM (New Artists' Association Munich). Kandinsky became its president, Jawlensky his deputy. A collective group exhibition followed, generating much criticism from the public and the critics.
- 1910 Franz Marc and Jawlensky met. He spent a lot of time in Murnau, mostly with Werefkin.
- 1911 Exhibitions in Kiev und Odessa. During a stay in Prerow/Darss on the Baltic Sea in the summer, Jawlensky painted landscapes in bright and luminous colours.
First solo exhibition of 80 works at Ruhmeshalle in Barmen/Wuppertal, which was a great success.
- 1912 Friendship with Klee and Nolde. Jawlensky quit the NKVM.
- 1913 Jawlensky participated in Herwarth Walden's ERSTER DEUTSCHER HERBSTSALON (First German Autumn Salon).
- 1914 At the outbreak of World War I, Jawlensky had to leave Germany within 48 hours. He and his family moved to Switzerland, to St. Prex at Lake Geneva where he began the series of *Variations*.
- 1916 In Lausanne, he made the acquaintance of the painter Emmy Scheyer, whom he called Galka, Russian for jackdaw, because of her black hair. She was so enthusiastic about his art that she gave up painting herself to become his art dealer. She inspired him to start painting heads again, alongside his *Variations*.
- 1917 Jawlensky and his entourage moved to Zurich. There he met Wilhelm Lehmbruck and the Dadaists Hans Arp, Hugo Ball and Paul Cassirer.
- 1918 For health reasons, move to Ascona in the Italian part of Switzerland, where he began to paint his series of *Abstract Heads*.
- 1921 An exhibition in Wiesbaden, organized by Emmy Scheyer, was a raving success. Jawlensky decided to return to Germany with his family. Scheyer organized a travelling exhibition in various cities.

- 1922 In order to legitimize his beloved son, Jawlensky married Helene Nesnakomoff on July 20th. After many disputes this meant the final break-up with Marianne von Werefkin.
- 1924 Kandinsky, Klee, Feininger and Jawlensky established 'The Blue Four' in order to distribute and promote their works in the United States. Galka Scheyer, who stayed in the USA, represented the artists, organized exhibitions and gave lectures.
- 1927 Jawlensky met the painter Lisa Kümmel from Wiesbaden, who organized and catalogued his work. He also met the collector Hanna Bekker von Rath. First symptoms of the disease 'Arthritis deformans' appear.
- 1929 The financial situation of the Jawlensky family was dire, so that Helene opened a beauty salon in order to support the family. Hanna Bekker vom Rath founded the Jawlensky-Society for the same reason. Jawlensky's hands and knees showed first signs of paralysis.
- 1930 Severe pain forced the artist to go to a hospital several times. Jawlensky applied for German citizenship, pointing out his membership in multiple German artist's associations. He made the acquaintance of Karl Schmidt-Rottluff.
- 1932 High medical bills and the closing of Helene's beauty salon put financial pressure on the family.
- 1933 After the National Socialists came to power, Jawlensky was prohibited to exhibit in Germany. He sent more works to Galka Scheyer in the USA. Several treatments were unsuccessful and Jawlensky's health worsened.
- 1934 Jawlensky received German citizenship.
- 1937 Lisa Kümmel took the dictation of Jawlensky's memoirs. 72 of his paintings in German museums were confiscated. Together with Adolf Erbslöh, he visited the exhibition 'Entartete Kunst' (Degenerate Art) in Munich, sitting in a wheelchair.
- 1941 Alexej von Jawlensky, who had not been able to paint since 1938 due to his illness, died at the age of 77. He was buried in Wiesbaden.



WORKS IN PUBLIC COLLECTIONS (Selection)

Amsterdam, Stedelijk Museum
Basel, Kunstmuseum Basel
Berlin, Nationalgalerie, Staatliche Museen zu Berlin
Bern, Kunstmuseum Bern
Bielefeld, Kunsthalle
Bonn, Kunstmuseum Bonn
Chemnitz, Kunstsammlungen Chemnitz
Cologne, Museum Ludwig
Den Haag, Gemeentemuseum
Dortmund, Museum am Ostwall
Duisburg, Lehmbruck Museum
Dusseldorf, museum kunst palast
Essen, Museum Folkwang
Hagen, Karl Ernst Osthaus Museum
Hamburg, Kunsthalle Hamburg
Hanover, Sprengel Museum
Harvard, Busch Reisinger Museum, Harvard Art Museums
Jerusalem, The Israel Museum
Karlsruhe, Staatliche Kunsthalle
Long Beach, Long Beach Museum of Art
Los Angeles, Los Angeles County Museum of Art
Ludwigshafen, Wilhelm Hack Museum
Lugano, Museo Cantonale d'Arte
Lyon, Musée des Beaux Arts
Madrid, Museo Thyssen-Bornemisza
Milwaukee, Milwaukee Art Museum
Munich, Bayerische Staatsgemäldesammlungen
Munich, Städtische Galerie im Lenbachhaus
New York, Guggenheim Museum
New York, Museum of Modern Art
New York, The Metropolitan Museum of Art
Nuremberg, Germanisches Nationalmuseum
Paris, Musée National Centre Georges Pompidou
Pasadena, Norton Simon Museum of Art
Philadelphia, Philadelphia Museum of Art
Saint Louis, Saint Louis Art Museum
Salzburg, Museum der Moderne
San Diego, San Diego Museum of Art
San Francisco, San Francisco Museum of Modern Art
Seattle, Seattle Art Museum
St. Petersburg, The State Hermitage Museum
Stuttgart, Staatsgalerie Stuttgart
Washington, The Phillips Collection
Vienna, Österreichische Galerie Belvedere
Wiesbaden, Museum Wiesbaden
Zurich, Kunsthaus

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