

TEFAF Maastricht

March 16-24, 2019, Booth 534



Max Liebermann

The Garden in Wannsee looking Northeast (1917)

Search for the Inner Essence of Colour and Light

Galerie Thomas presents masterpieces by Liebermann, Heckel and Nolde, Mack, Uecker and Warhol as well as works by Matisse and Haese

Maastricht/Munich, March 5, 2019

What makes a masterpiece a masterpiece? Why do some works have the power to shape the history of art? Galerie Thomas is particularly pleased to present at this year's TEFAF Maastricht a number of masterpieces, which it has examined in detail in its current catalogues.

Max Liebermann's immediate plein air painting

Max Liebermann's garden view *The Garden in Wannsee looking Northeast* from 1917 is a special example of Liebermann's depiction of perspective pictures. The viewer's position appears slightly elevated, so that the angled view further alters and accentuates the perspective. "And the directness of plein air painting becomes perceptible in the swirling colours of the plants and flowers, which are by no means reproduced in a naturalistic way," says gallery owner Raimund Thomas, "through which Liebermann does not primarily want to capture the visible impression, but the inner essence of colour and light."

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Erich Heckel
Houses near Rome (1909) / Brick Factory (1908)

Erich Heckel discovers the light of the South in Italy

Erich Heckel created the double-sided painted canvas *Houses near Rome/Brick Factory* in 1908/09. He painted the *Brick Factory* in the small fishing village of Dangast, where the members of "Brücke" retreated for a few summers. For Heckel these stays at the North Sea were of great importance to his art. The creamy and thickly applied brushwork increasingly developed into a liberated ductus, the planes became more generous, the application of paint lighter and at the same time richer in contrast. Verso is the painting *Houses near Rome*, created during Heckel's first trip to Italy. He continued his loose painting style with diluted oil paints, which let the canvas shine through, his brushstroke followed the line even more determinedly, which in retrospect allowed no more changes. "Although Heckel overpainted the brickworks with red paint – it was only uncovered in 1999 – it is undisputed from today's point of view that both sides impressively document the various creative phases and Heckel's artistic development," says Raimund Thomas.

Andy Warhol revolutionizes the subject of the flower still life

The flower in art is never just a flower. It always points beyond itself and generates a wealth of meanings that are inextricably linked with genuine artistic innovation and revolution. Warhol began with the Flowers series in 1964: "In terms of content, he took up the Baroque flower metaphor again and linked beauty and decay, life and death," says Silke Thomas, "the colourful appearance decomposed against the dark, gloomy background." In the course of Warhol's treatment of the theme, he introduced the silkscreen technique. The realization that artistic design should be completely detached from the obligation to the gestural-manual and replaced by technical aids called into

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question conventional notions of the authenticity of the work of art and the role of the author. "The romantic idea of the artist personality as genius is completely negated by Warhol through the process of de-individualization," says Silke Thomas.



Andy Warhol
Flowers (1964)

"It is always a great pleasure and exciting challenge for us," says Raimund Thomas, "to take a closer look at each and every one of these high-quality exhibits from our two masterpiece catalogues at Galerie Thomas, Expressionism and Classical Modernism, and Galerie Thomas Modern, Contemporary Art, and to immerse ourselves in the artist's time and cosmos."

Great success of the current exhibition

Graphic works by Henri Matisse and filigree metal objects by Günter Haese from the current exhibition in Munich round off the programme that Galerie Thomas will present this year in the Netherlands. In his graphic work, Henri Matisse has more or less limited himself to one subject, the female line of his odalisques. Haese, on the other hand, challenges gravity in his work: "The artist from Düsseldorf has explored fragility to the limits of stability," says Raimund Thomas. However, he was not only interested in the movement of his spatial graphics, as he called his objects, but also in the dissolution of an order that then automatically finds its way back to itself. Without the object tilting. The response to the current exhibition in Munich has far exceeded the expectations: "We are very pleased that Günter Haese's work has once again met with such a positive response from our public," the two gallery owners said in unison. Galerie Thomas now represents the estate of the artist as well.

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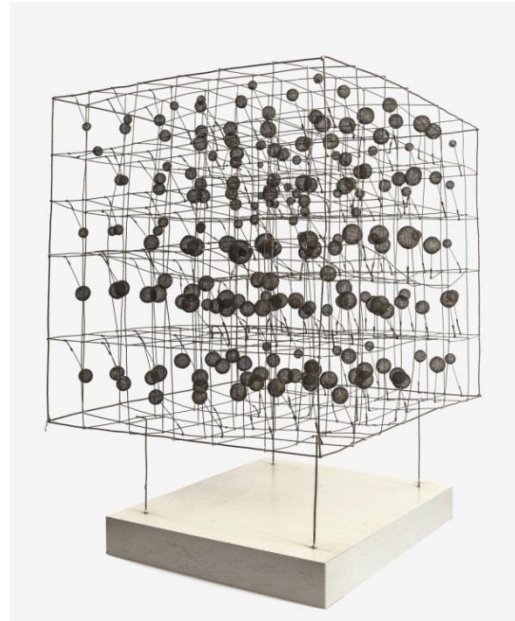
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Henri Matisse
Portrait Emma
1916



Günter Haese
Quattrocento
1965

On request, we will also be happy to send you specimen copies of our masterpiece catalogues by post.
Please contact us at Caroline Neider, Tel. +49 89 29 000 820 / c.neider@galerie-thomas.de

About the Gallery

Founded in 1964, Galerie Thomas has become one of the leading galleries for masterpieces of German Expressionism, modernism, and contemporary art. The gallery is located in Munich's art district and has been participating in the following international art fairs for many years: Art Basel, Art Basel Miami Beach, TEFAF Maastricht, Art Cologne, and recently Art Basel Hong Kong. Along with Silke and Raimund Thomas, Heike Grossmann and Jörg Paal serve as directors of the gallery.

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