

**MASTERPIECES V**

MAX BECKMANN  
ALEXEJ VON JAWLENSKY  
ERNST LUDWIG KIRCHNER  
FERNAND LÉGER  
EMIL NOLDE  
PABLO PICASSO  
CHAIM SOUTINE

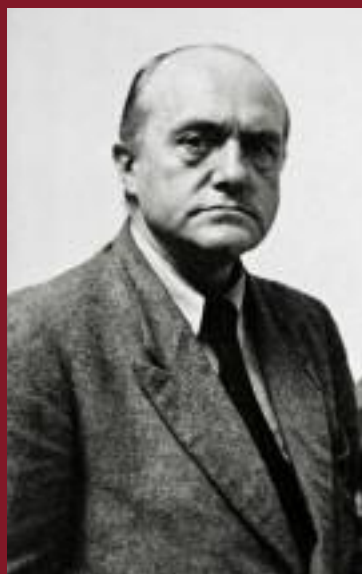
**GALERIE THOMAS**







## MASTERPIECES V



**MASTERPIECES V**

**GALERIE THOMAS**

# CONTENTS

## **MAX BECKMANN**

|  |    |
|--|----|
| KLEINE DREHTÜR AUF GELB UND ROSA 1946          |    |
| <i>SMALL REVOLVING DOOR ON YELLOW AND ROSE</i> | 6  |
| STILLEBEN MIT WEINGLÄSERN UND KATZE 1929       |    |
| <i>STILL LIFE WITH WINE GLASSES AND CAT</i>    | 16 |

## **ALEXEJ VON JAWLENSKY**

|                                      |    |
|--------------------------------------|----|
| STILLEBEN MIT OBSTSCHALE 1907        |    |
| <i>STILL LIFE WITH BOWL OF FRUIT</i> | 26 |

## **ERNST LUDWIG KIRCHNER**

|                                 |    |
|---------------------------------|----|
| LUNGERNDE MÄDCHEN 1911          |    |
| <i>GIRLS LOLLING ABOUT</i>      | 36 |
| MÄNNERBILDNIS LEON SCHAMES 1922 |    |
| <i>PORTRAIT OF LEON SCHAMES</i> | 48 |



## **FERNAND LÉGER**

LA FERMIÈRE 1953

*THE FARMER*

58

## **EMIL NOLDE**

BLUMENGARTEN G (BLAUE GIEßKANNE) 1915

*FLOWER GARDEN G (BLUE WATERING CAN)*

68

KINDER SOMMERFREUDE 1924

*CHILDREN'S SUMMER JOY*

76

## **PABLO PICASSO**

TROIS FEMMES À LA FONTAINE 1921

*THREE WOMEN AT THE FOUNTAIN*

86

## **CHAIM SOUTINE**

LANDSCHAFT IN CAGNES ca. 1923-24

*LANDSCAPE IN CAGNES*

98

Max  
Berkman



**KLEINE DREHTÜR AUF GELB UND ROSA 1946**  
**SMALL REVOLVING DOOR ON YELLOW AND ROSE**  
MAX BECKMANN

|   |   |
|---|---|
| oil on canvas                           | Provenance  |
| 1946                                    | Studio of the Artist  |
| 60 x 40,5 cm                            | Hanns and Brigitte Swarzenski, New York   |
| 23 <sup>5</sup> / <sub>8</sub> x 16 in. | Private collection, USA (by descent in the family)  |
| signed and dated lower right            | Private collection, Germany (since 2006)  |
| Göpel 712                               | Exhibited   |
|   | Busch Reisinger Museum, Cambridge/Mass. 1961.   |
|   | 20 <sup>th</sup> Century Germanic Art from Private Collections in Greater Boston.                       |
|   | N. p., n. no. (title: <i>Leaving the restaurant</i> )   |
|   | Kunsthalle, Mannheim; Hypo Kunsthalle, Munich 2014 - 2014.  |
|   | Otto Dix und Max Beckmann, <i>Mythos Welt</i> . No. 86, ill. p. 156.                                    |
|   | Literature  |
|   | Reifenberg, Benno; Hausenstein, Wilhelm. <i>Max Beckmann, Werkverzeichnis</i> . Munich 1949. No. R 568. |
|   | Göpel, Erhard und Barbara. <i>Max Beckmann, Katalog der Gemälde</i> . Bern 1976.                        |
|   | Vol. I, p. 428, no. 712, ill. vol. II, pl. 259.   |



# KLEINE DREHTÜR AUF GELB UND ROSA 1946

## SMALL REVOLVING DOOR ON YELLOW AND ROSE

MAX BECKMANN

The painting *Kleine Drehtür auf Gelb und Rosa* (*Small revolving door on yellow and rose*), created during Beckmann's period of exile in Amsterdam, is part of the quite extensive thematic group representing people in bars or hotels.

The vertical format shows a woman in the middle ground with a man behind her to the right. They are passing through a revolving door, as is suggested by the title. The revolving door itself is implied by a black lattice or frame structure that intersects the left third of the female figure. At the rear left, a third, probably male person can be seen. In the background to the right is a lamellar structure, possibly a window or door blind. The woman, clothed in a coat with a fur collar and a flowerlike brooch or a bouquet, is wearing a white hat with a black band, while her male companion appears in dark clothing with a dark head covering. Although Beckmann presents him in deep shadow, it is apparent that the man has a beard and is looking at the woman walking in front of him to his right. The role of the third man or his relationship with the two frontal figures remains unclear. The question of whether the persons shown are about to enter or leave a building is not easily answered either. The sparsely represented background would allow for both interpretations, although Beckmann's lighting from the rear top left and the steep diagonal composition with the strongly truncated figures in the foreground seem to suggest their leaving a building.

Beckmann, who frequently visited cafés, hotel bars or nightclubs, often made such snapshots of entering, leaving or of a temporary stop the theme of his paintings since the late 1930s. His trip to the Côte d'Azur in 1939 was in this respect just as fruitful as the years

in Amsterdam, and the artist continued to take up these motifs from southern France repeatedly during his years in exile. Examples of such paintings from the Côte d'Azur and Monte Carlo include *Café Bandol*, 1944 and *Kleines Café, Drehtür* (*Small café, revolving door*) from 1944, which probably also shows the Café Bandol. The hotels and bars frequented by Beckmann in Amsterdam also frequently recur as a pictorial theme, for example in *Bar, braun* (*Bar, brown*), 1944, *Gelbes Café* (*Yellow café*), 1944, *Selbstbildnis in der Bar* (*Self-portrait in the bar*), 1942, or *Café*, 1947/48. Similar situations can also be identified in *Zwei Frauen (in Glastür)* (*Two women (in a glass door)*) from 1940 or in the painting *Zwei Frauen an der Treppe (Hotelhalle)* (*Two women by the stairs (hotel lounge)*), which were painted between 1942 and 1948.

*Small revolving door on yellow and rose* may be depicting one of these establishments, such as the Hotel de l'Europe, the Bar Créola (e.g. *Bar Créola*, 1943) or the Tivoli Bar. Considering the chronological proximity of its creation to his diary entries from January and February 1945, Max Beckmann is most probably referring to the Caliente Bar here. Between 13 January and 11 February, Beckmann mentions three visits to the Caliente Bar, which he had already painted once in the previous year (*Caliente Bar*, 1944), and also notes on three days that he had worked on *Small revolving door on yellow and rose*. In October 1944, Beckmann makes a note in his diary that he has "drafted six or seven Caliente paintings". The Bar Créola also comes into question as a location, because the same lattice shown in *Bar Créola* can also be seen in the already mentioned *Self-portrait in the bar* from 1942.







In his diary on 27 June 1942, Beckmann also refers to this painting as a "self-portrait with ring door", which can well be read as a revolving door. However, the location of the scene could just as well be a hotel, or it is an amalgam, a merging of several pictorial ideas from various locations, thus to some extent a both metaphorical and symbolic representation of the revolving door motif. Together with the other typical and iconographic set pieces, an entirely coherent interpretation would be the result. In addition to the lattice or frame, which both cuts through and structures the painting, the conspicuous spray of flowers is repeatedly found in Beckmann's paintings from this period as a brooch or a bouquet. The white hat with the dark band also recurs repeatedly and possibly refers to Mathilde 'Quappi' Beckmann, his second wife, who shared his exile. The apparently bearded man is wearing a head covering that is reminiscent of Beckmann's *Selbstbildnis mit schwarzer Kappe* (*Self-portrait with black cap*) from 1934, and therefore makes it possible to see a self-portrait of the artist in this figure.

In all paintings with this theme, the revolving door or the door in general can be understood as a symbol of departure, of separation. This is reinforced by the 'transitory' situation at the bar or in the hotel, in which one finds oneself only temporarily or when travelling. Beckmann, endangered in both his personal and artistic existence, was in exile in Amsterdam at the time the painting was created and only one year later already preoccupied with thoughts of and preparations for emigration to the USA. He took up this theme repeatedly, not only in concrete terms, but also in symbolic travel images, for

example in *Reise auf dem Fisch* (*Journey on a fish*) or *Argonauts*. The bar can also be interpreted as a metaphor of the 'world war theatre', as it is (like the hotel) a meeting point for the homeless, outsiders, travellers and artists. One is also reminded of another of Beckmann's paintings: *Artisten-Café* (*Artist café*) from 1944. The aesthetic and the iconography take up the bar motif, extending well into the realm of popular culture as a sign of this condition, most famously in the cult film per se, 'Casablanca', which Michael Curtiz had filmed a few years before in 1942. The revolving door can be understood as a symbolic element, and in the case of the classically educated Max Beckmann it is entirely possible that the classical concept of the wheel of fortune in connection with the transitory realm of the bar and the motif of passage may have at least resonated.

Max Beckmann presented the painting as a gift to Hanns Swarzenski in America, an art historian and medieval expert, and the son of the former director of the Städel Museum, Georg Swarzenski, a supporter of Beckmann for many years. Hanns Swarzenski had also assisted Beckmann with his resettlement. In 1946 Beckmann painted a double portrait of Hanns Swarzenski and Curt Valentin, two expatriates in America who were of great importance to the artist. Valentin primarily as a gallerist and dealer, who played a major role in making Beckmann known in the USA. The *Small revolving door on yellow and rose*, with all of its symbolic references and connections to the biography of Beckmann, appears as a metaphor for the fate of the expatriate, and is thus an appropriate gift for kindred spirits and comrades in misfortune.

Two Women (in glass door),  
1940,  
Museum Ludwig, Cologne

Double Portrait Max Beckmann and  
Quappi, 1941, Stedelijk Museum of  
Modern Art, Amsterdam



## PROVENANCE SWARZENSKI



Hanns Swarzenski, born in 1903 in Berlin, grew up in Frankfurt am Main, where his father Georg Swarzenski was director of the Städelsches Kunstinstitut. His father Georg was already a close friend of Max Beckmann, who taught in Frankfurt after 1925, and the young Hanns Swarzenski thus made the acquaintance of the painter at an early date.

The friendship of the father with Beckmann carried over to his son, with whom Beckmann remained in contact until his death. Like his father, Hanns Swarzenski was an art historian who specialised in medieval art, but both were also interested in contemporary art developments, so that even early works of Beckmann found their way into both the Frankfurt museum and the private collection of the Swarzenskis.

The close affiliation of Beckmann with the Swarzenski family is also expressed in the number of portraits of family members created by Beckmann. During the period of National Socialism, Hanns Swarzenski followed his father, who had been removed from his office as director in 1933 and had emigrated to the USA in 1938, into American exile in the same year. Both initially taught at Princeton, Hanns Swarzenski as an assistant to Erwin Panofsky, and then went successively as custodians to the Museum of Fine Arts in Boston. Already in 1937, Beckmann wrote to Hanns Swarzenski from exile in Amsterdam about his efforts in organising a possibility for Beckmann to emigrate to the United States: "We are constantly rolling out plans, and the decision is difficult, but will surely come soon. The idea with Barr isn't bad and

might convince me to follow your advice if B. really commits himself." Alfred H. Barr, director of the Museum of Modern Art in New York had issued an invitation to Beckmann at that time. The contact was kept alive and Hanns Swarzenski and Curt Valentin visited the artist in Amsterdam as early as 1946.

These two encounters resulted in Beckmann's double portrait of the two men who supported him to the best of their abilities from America. The painter first gave it to Curt Valentin as a gift, before it found its way into the possession of Hanns Swarzenski and thus to the museum in Boston. Probably during Swarzenski's visit to Amsterdam in 1946, but possibly later in the USA, the art historian received the *Kleine Drehtür auf Gelb und Rosa* (*Small revolving door on yellow and rose*) as a gift, and the painting remained in the possession of Hanns Swarzenski and his wife, the famous German actress Brigitte

Max Beckmann  
Portrait of Curt Valentin and  
Hanns Swarzenski  
1946  
Museum of Fine Arts, Boston



# MAX BECKMANN

LEIPZIG 1884 – 1950 NEW YORK

## THE YEAR 1946

Together with his wife Quappi, Max Beckmann was in exile in Amsterdam as of 1937. The resettlement took place on 17 July 1937, as Beckmann noted in his list of works, and probably sometime later he wrote 'Emigré' in large letters next to it.

Exactly one day after their emigration, Hitler opened the 'Große Deutsche Kunstausstellung' (great German art exhibit) in the new 'Haus der Kunst' (house of art) in Munich. In 1939, Beckmann was still planning to settle permanently in Paris or to emigrate to the USA. Both plans came to nothing because of the outbreak of the war, and the Beckmanns remained in Amsterdam. During the war years, they lived at Rokin 85 in the house of the tobacco merchant de Haan, where Beckmann also had an attic studio at his disposal above the apartment. Numerous works, including the first triptychs, were created here in the decade of exile.

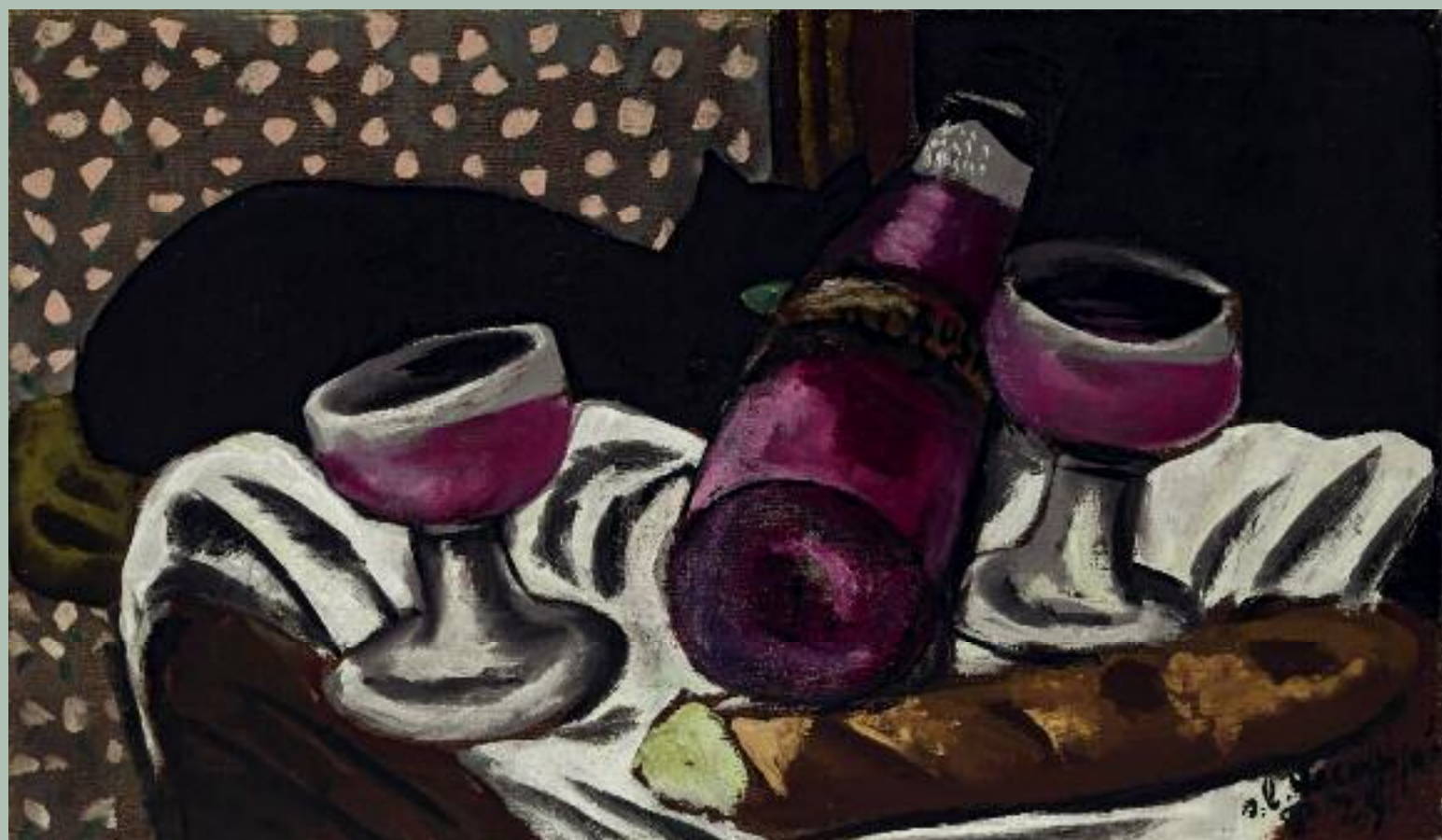
In 1946 Beckmann once again began to correspond busily with the USA, especially with his dealer Curt Valentin, who had asked him in March for a new portfolio of graphic works, resulting in *Day and Dream*. The reception of Beckmann's work intensified on both sides of the Atlantic, and not only Curt Valentin was able to send positive reports of sales. In Germany too, attention was once again drawn to the important artist, who had been ostracized during the Nazi period, and Beckmann's works could again

be seen and purchased in 1946, both at the first 'Allgemeine Deutsche Kunstausstellung' (general German art exhibit) and, in June and August, in Günther Franke's gallery in the Villa Stuck in Munich. The Munich public was able to admire 81 paintings, a total of 113 works of Beckmann one year after the end of the war.

Following the emotionally and financially difficult war period, 1946 remained, despite this success, or at least positive developments, a period of great uncertainty with regard to whether Beckmann would, as a German, be declared an undesirable foreigner in The Netherlands and expelled. Only in August 1946 did the painter receive the papers necessary to avoid this threat. Following a trip to the Côte d'Azur in the spring of 1947, the artist and his wife were able to embark for New York in August of the same year.

left side:  
Max Beckmann in his studio  
Amsterdam, 1938

Max  
Berkman



**STILLEBEN MIT WEINGLÄSERN UND KATZE 1929**  
**STILL LIFE WITH WINE GLASSES AND CAT**  
 MAX BECKMANN

oil on canvas  
 1929  
 35,5 x 60,5 cm  
 14 x 23  $\frac{7}{8}$  in.  
 inscribed and dated  
 's.l. Quappi P 29' lower right

Provenance  
 Studio of the Artist  
 Alfred Flechtheim, Berlin  
 I. B. Neumann, New York (before 1936)  
 Anna Bing-Arnold  
 Los Angeles County Museum of Art (1950 - 2005)  
 Private Collection, Germany

Göpel 310

Originally, the artist had signed and inscribed the work on the lower right corner 'Beckmann P 29'. He then painted over the signature and, a little higher, instead inscribed the dedication to his wife Quappi. The original signature is visible in a raking light.

Exhibited  
 Kunsthalle, Basel 1930. Max Beckmann. No. 99.  
 Kunsthaus, Zurich 1930. Max Beckmann. No. 76.  
 Galerie de la Renaissance, Paris 1931. Max Beckmann. No. 36.  
 Galerie Alfred Flechtheim, Berlin 1932. Max Beckmann. No. 18.  
 Franz Marc Museum, Kochel 2013. Max Beckmann, Kleine Stilleben. P. 52f., col. ill.  
 Kunsthalle, Hamburg 2014/15. Max Beckmann, Die Stilleben. P. 118, col. ill.

Literature  
 Wichert, Fritz. Kunst und Künstler. Vol. 29 (1931). Ill. p. 7.  
 Der Kunstwanderer. 1932. p. 200.  
 Rains Galleries. Auction Catalogue 481. New York 1936. No. 48.  
 Plaza Art Galleries. Auction Catalogue 1917. New York 1940. No. 56.  
 Los Angeles County Museum. Bulletin of the Art Division 10 (1958). No. 4, ill. p. 8.



# STILLEBEN MIT WEINGLÄSERN UND KATZE 1929

## STILL LIFE WITH WINE GLASSES AND CAT

MAX BECKMANN

Max Beckmann painted *Stilleben mit Weingläsern und Katze* (*Still life with wine glasses and cat*) in 1929 shortly after arriving with his wife Mathilde 'Quappi' Beckmann in Paris, where the artist had rented a studio and an apartment. The still life reflects the couple's first evening in the French capital, and receives a personal note by the dedication to his wife added later by Beckmann: above his signature in the lower right corner he wrote "s[einer] l[ieben] Quappi" (his dear Quappi).

The painting, in a horizontal format, shows two filled wine glasses to the left and right of an overturned wine bottle on the folds of a carelessly thrown cloth. In the foreground, wine and glasses are complemented by a broken loaf of bread, a typical French baguette. Behind this ensemble, a black cat is crouching, hardly discernible, were it not for the single green eye shining out of the darkness. The animal and the other objects seem to be positioned on a table or a surface standing in front of a dark wall and a window with a curtain or screen.

Very similar compositions and arrangements are found in other still lifes of Beckmann from this period, for example in *Stilleben mit umgestürzten Kerzen* (*Still life with fallen candles*) from the same year. All of the still lifes have in common that they possess a strong symbolic character, despite the fact that at first glance, the objects seem to be simple and randomly presented. Regarding the toppled and extinguished candles, to which two burning candles have been added, the traditional vanitas motif of transience is obvious. The

white tablecloth is also seen again, as is the detail with the table in the foreground and a dark wall in the background, with a frame (of a door, a window or a screen) on the right hand side and a piece of fabric with a floral pattern, possibly a curtain or a screen cover.

The room shown here and in other still lifes may be the Paris apartment of the Beckmanns. The typical textile ornament of the strewn flowers in the background, greatly stylised in *Still life with wine glasses and cat*, appears in various uses for the furnishing of the Beckmann's apartments, as it appears in many manifestations in Beckmann's work. In the watercolours of the Amsterdam apartment painted by Quappi Beckmann in 1937, one finds textiles decorated with a floral pattern, as curtains, on a screen and on Max Beckmann's bed. This ornament thus suggests an allocation of the painting to the private, personal environment of the painter.

The filled wine glasses and the bottle lying between them indicate that the recorded moment has not yet passed, on the label of the wine bottle one can read 'Vin Rosé', a wine Beckmann is said to have preferred. The baguette completes the still life, making it a symbolic representation of the concept of 'Frenchness', and in combination with the dedication to Quappi, it expresses the pleasure and the nocturnal celebratory mood following the arrival in Paris. Wine and bread are of course also universal symbols, so that the association with the Christian Eucharist is obvious, as has been suggested in several interpretations of the painting.







The cat also appears in Max Beckmann's paintings again and again over the decades, sometimes also in the self-portraits. It is therefore not much of a jump to understand the cat as an alter ego of the artist, especially when one considers that Beckmann often signed his letters to Quappi with the nickname 'Your tiger' or 'Your Tigretto'. Beckmann is not the only artist to have portrayed himself with a cat, wishing, as can occasionally be read, to make reference to the animal, primeval side of the artistic character. Frida Kahlo and Ernst Ludwig Kirchner also represented themselves symbolically accompanied by cats, to name only two examples.

It was Beckmann's declared goal to promote his artistic position in this world capital of art by living and working in Paris, and to measure himself against the dominant artist personalities of that time, Matisse and Picasso. Although Beckmann considered Picasso the more important artist, against whom he measured himself, it was nonetheless to a great extent the art of Matisse that had a major influence on the development of the German painter. This applies with regard to the colouring and the use of ornamented areas, but especially to the intensifying use of black, both in the contours of the objects and in the colour areas themselves. This development in Beckmann's work becomes increasingly more tangible in the 1920s and early 1930s, before reaching its climax in the first half of the last decade of Beckmann's life. Matisse and Picasso, whose 1925 *Still life with antique head* bears an astonishing resemblance to Beckmann's painting, were also standing

on the shoulders of giants in a formal sense: as far as the colouring of the still lifes and the picture detail are concerned, they, like Beckmann, also refer to Cézanne and Manet, who was responsible for the decisive breakthrough of what Beckmann would later call 'black painting'. In the process they are all following the stringency and formal power of an old master, whose erratic still lifes are considered proto-modern to the present day: Francisco de Zurbarán.

In his *Still life with wine glasses and cat*, Max Beckmann is thus not only conveying the personal experience of his arrival in Paris together with his wife Quappi and allegorising this with the individual symbolism of the objects, but at the same time also asserts his position in the art historical genealogy of modernity through the colouring, lighting and composition of the work, aspects of which he had already experimented with in several other paintings and would continue to develop in future. In this work too, Beckmann claims a leading role among his contemporaries, at eye level with Matisse and Picasso.

Max Beckmann  
Still Life with fallen Candles  
1929  
Detroit Institute of Arts

Pablo Picasso  
Nature morte à la Tête antique  
1925  
Musée d'art moderne, Paris

# MAX BECKMANN

LEIPZIG 1884 – 1950 NEW YORK



## THE YEAR 1929

The year 1929 was eventful in many respects for Beckmann. After having already received a teaching contract in 1925 for a master class at the 'Städel-Kunstgewerbeschule' (school for applied arts) in Frankfurt am Main, he was now designated professor there. In the previous year, Beckmann had been awarded the 'Reichsehrenpreis Deutscher Kunst' (national honorary prize for German art), and his work was exhibited in a major retrospective in Mannheim. It was now Beckmann's declared goal to acquire appropriate international recognition, and he saw the key in a breakthrough in Paris.

As early as 1903, the young artist had undertaken a study trip to the French capital, and now, in 1929, he rented an apartment and a studio in the Seine metropolis. From here, where he lived several months a year until 1923 with his second wife Mathilde 'Quappi' Beckmann, he travelled to the Côte d'Azur, which is reflected in many works well into the 1940s.

The attempt to establish himself in Paris and to attract attention proved to be unsuccessful. His letters of these years are indicative of Beckmann's changing moods, which alternate between irritation and a sense of superiority with regard to his most important rivals, Picasso and Matisse. His persons of reference for the Paris project were the art dealers Günther Franke in Munich and I. B. Neumann in Berlin and

New York, who was at the same time entrusted with organising Beckmann's presence in the United States.

However, already in the following year, 1930, Beckmann's ambitions were overshadowed by the political changes in Germany and the dark omens related to these. In a nearly prophetic fashion, the artist wrote to Günther Franke on 23 October 1930: "Don't forget, if you should have the opportunity, to remind the Nazis that I am a German painter."

Max Beckmann in Paris,  
c. 1930

## PROVENANCE **ALFRED FLECHTHEIM**

Alfred Flechtheim is clearly one of the major and defining art dealers and gallerists of the first half of the 20<sup>th</sup> century. This applies as much to the decidedly modern programme of his gallery as to his progressive understanding of commerce in art. He saw himself primarily as a mediator of French contemporary art in Germany, but his commitment to the German avant garde was certainly not any less important.

Alfred Flechtheim was born in 1878 in Münster and began his professional career as a grain dealer in his father's company. A trip to Paris for the purpose of continued training in 1906, however, resulted in the lighting of the fuse that ignited Flechtheim's passion for contemporary art and ultimately guided him toward dealing in art.

In 1912, Flechtheim organised the Sonderbund exhibition in Cologne, the importance of which can hardly be underestimated, and in which all of the living currents of what is now Classic Modernism, both German and French, were presented together for the first time. The opening of the first Galerie Flechtheim in Düsseldorf followed in 1913, but the gallery was already closed again in 1917 due to the First World War.

However, the Galerie Flechtheim in Düsseldorf re-opened again as early as 1919, this time in the prestigious Königsallee. An expansion following the rapid success of this undertaking resulted in the opening of several branches in Frankfurt, Cologne and Vienna, but especially in Berlin, where the main gallery was established when Alfred Flechtheim resettled there in 1921.

While at the beginning of Alfred Flechtheim's gallery activity one area of focus was still on the French Impressionists, the new start following the First World War was defined by the artists of the 'Brücke' and the 'Sturm', the German, and especially the Rhenish Expressionists, who Flechtheim showed early on and as one of the first. Finally, these were complemented (again), with the opening in Berlin, by contemporary French artists.

With his activity, the appreciation of the gallerist Flechtheim also increased in France in the 1920s, which can be insinuated from his nickname 'Alfred, l'International'.

The gallery experienced its highlight in 1928 with the celebration of Flechtheim's 50th birthday; which is documented in the special edition of the 'Querschnitt' journal founded and published by Alfred Flechtheim, designed as a commemorative publication.



Nonetheless, the global economic crisis and Black Friday in 1929 also meant a massive worsening of the financial situation of Flechtheim's gallery. The increasing difficulties had prompted him since 1931 to bring works from his art stocks abroad (to Switzerland, Paris and London), in some cases in exhibitions or to cooperation partners, to whom he also sold parts of his stocks.

Further pressure was added by the outlawry and harassment from the National Socialists, who had in the meantime ascended to power. In 1933, the liquidation of the Berlin gallery as the result of imminent bankruptcy could no longer be avoided, furthermore Flechtheim was subject to a practical occupational ban following the coming to power of the National Socialists, as he was denied the obligatory membership in the Reich Chamber of Fine Arts.

The branch in Düsseldorf was taken over by Flechtheim's former employee Alex Vömel, and Flechtheim himself left Berlin in the autumn of 1933. He first went to Switzerland and then France, and finally to London, where he attempted to get his financial feet on the ground in the employment of Fred Mayor as of 1934. He was barely able to organise his first exhibitions before he died in

London at the beginning of 1937 as a consequence of blood poisoning.

His widow, Bertha Flechtheim (nee Goldschmidt), who had remained in Berlin, took her own life in the face of imminent deportation in 1941.

As a result of his exhibitions and his dedication to his artists, Alfred Flechtheim was able to acquire the renown of a gallerist of central importance. This was complemented by a modern gallery structure with artist contracts and active 'customer support', his ambitious publishing activity and an international network, which he established in cooperation with other exceptional dealers like Kahnweiler, Cassirer, I.B. Neumann and Thannhauser.

When estimating his contributions to art, one must be sure not to forget that Alfred Flechtheim wasn't primarily dedicated to 'classics' and long-established artists. Flechtheim organised exhibitions and traded with artworks that could for the most part be considered modern and contemporary. He was no 'antique dealer', but instead a committed dealer in contemporary art.

Alfred Flechtheim,  
before 1910

H. J. S. S. S.





# **STILLEBEN MIT OBSTSCHALE 1907**

## **STILL LIFE WITH BOWL OF FRUIT**

ALEXEJ VON JAWLENSKY

oil on paper on cardboard

c. 1907

49 x 54,5 cm

19 1/4 x 21 3/8 in.

Provenance

Dr Werner Rusche, Cologne

Viktor & Marianne Langen, Meerbusch (acquired in 1951)

Private collection, Germany

Jawlensky 181

Exhibited

Kunsthalle, Düsseldorf 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.

Literature

Langen, V. & M. Ascona 1986. Sammlung Viktor und Marianne Langen.

Kunst des 20ten Jahrhunderts. Vol. I, p. 11, ill.

Jawlensky, M., Pieroni-Jawlensky L. und Jawlensky, A. London 1991.

Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Vol. I. 1890-1914, p. 161, no. 181, ill.





# STILLEBEN MIT OBSTSCHALE 1907

## STILL LIFE WITH BOWL OF FRUIT

ALEXEJ VON JAWLENSKY

Alexej von Jawlensky was one of the artists who were especially preoccupied with French art in the early years of the 20<sup>th</sup> century. He travelled to Paris for the first time in 1903. At this time Jawlensky's work was still predominantly impressionist, and his painting style was primarily oriented to that of his great role model van Gogh. He already took part in the Paris Salon d'automne in 1905 and met Matisse there, who greatly influenced his painting style and palette.

This changed in April 1907 following Jawlensky's encounter with the painter and Benedictine monk Willibrord (Jan) Verkade from the Beuron monastery in the upper Danube valley, who had known Paul Gauguin well. Jawlensky reported the following about the meeting:

"In an exhibition at the art association in Munich I met Father Willibrord Verkade from the Beuron monastery. He was a painter, an extremely interesting and learned man. A very strong friendship developed between us. He visited me on a daily basis in my studio and worked there from spring to autumn. He painted still lifes that were very cultivated and harmonious, but they lacked the temperament that could be found in my paintings,

and it is precisely that which he wished to tame in my works."<sup>1</sup>

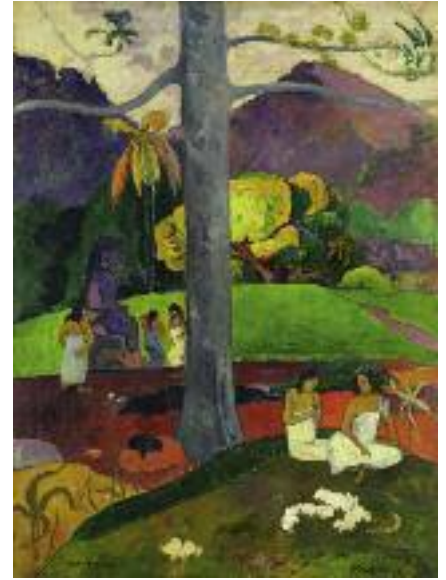
Verkade remained in Munich until the spring of 1908 and during this period his friend Paul Sérusier, the founder of the 'Nabis', came to visit. They introduced him to 'Cloisonnism', the painting style Gauguin had adopted from the school of Pont-Aven.

In his book 'Der Antrieb ins Vollkommene. Erinnerungen eines Malermönches' (The impulse toward perfection: memoirs of a painter-monk) published in 1931, Verkade wrote about Jawlensky: "I have seldom in my life met anyone who had such a splendid judgement of art as Jawlensky, who always knew to pick out the best with such certainty, and who had such a fine nose for the coming impulses in painting."<sup>2</sup>

*Stilleben mit Obstschale* (Still life with bowl of fruit) is exemplary of the stylistic change in Jawlensky's painting. The composition may still be influenced by Paul Cézanne, but Jawlensky has overturned the representation, and thus the tradition of still life painting, by presenting the fruit, the plate and the carafe at a precarious angle.

<sup>1</sup> Alexej Jawlensky, Lebenserinnerungen, in: Clemens Weiler [Ed.] Alexej Jawlensky, Köpfe-Gesichte-Meditationen, Hanau 1970, p. 110  
<sup>2</sup> Willibrord Verkade, Der Antrieb ins Vollkommene. Erinnerungen eines Malermönches, Freiburg 1931, p. 170





Cloisonnism is characterised by the delineation of the individual colour fields through dark contours, which Jawlensky practised here, combined with bright colours. Jawlensky limited himself to the primary colours of yellow, red and blue, and their mixed colours, green and orange, which are emphasised by the contours. Instead of a sculptural effect, colour fields arise, which nonetheless merge to create a harmonious image. Here Jawlensky has taken a first step toward abstraction.

In 1905 Jawlensky wrote in a letter:  
 "Apples, trees, human faces are to me only references for seeing something else in them: the life of colour, captured by a passionate person, someone in love."

Jawlensky created *Still life with bowl of fruit* from 1907 during a several-year phase of experiments within the still life genre. Building on the art of Cézanne and Matisse, and inspired by the bold colouring of the Nabis and Fauves, the painting, with its interesting pictorial composition and the strong colours, represents a highlight among Jawlensky's early still lifes. At the same time, it is an 'aberration', so to speak. While the other still lifes of this year are in part greatly abstracted and have the dark outlines, they are nonetheless far more static and not as courageous and dynamic as the present work.

Paul Cézanne  
 Nature morte au rideau, cruche et fruits  
 1893/94  
 private collection

Paul Gauguin  
 Mata-Mata  
 1892  
 Colección Carmen Thyssen-Bornemisza,  
 Museo Thyssen-Bornemisza





# ALEXEJ VON JAWLENSKY

TORSCHOK 1864 – 1941 WIESBADEN

## THE YEAR 1907

In the winter of 1896 Jawlensky had resettled to Munich with Marianne von Werefkin.

As the unmarried daughter of the deceased commander of the Peter and Paul fortress in St. Petersburg, Werefkin was entitled to a large pension – this amounted to approx. 22.000 Mark annually. Jawlensky's pension amounted to approx. 3,600 Mark annually, which is why she assumed all running costs and made it possible for him to live and work unburdened by material cares.

'The Baroness', as she was known in Munich, was an extremely educated and well-read woman. She established a salon at Giselastraße 23, which quickly attracted artists and intellectuals.

Jawlensky mainly painted still lifes, because, as he said, they served him best in the search for harmony in colours. In 1905 he exhibited for the first time in Paris in the Salon d'Automne with six paintings, in 1910 with ten. At one of the two exhibits he made the acquaintance of Henri Matisse. He was also intensively occupied with the painting of Cézanne.

Toward the end of the year 1906 or the beginning of 1907, Jawlensky met Father Willibrord Verkade, who remained in Munich until 1908 and sometimes painted in Jawlensky's studio. Verkade had met Gauguin in Paris in 1891 and was accepted into

the group of the Nabis. He was visited in Munich by Paul Sérusier, who he introduced to Jawlensky.

In this year Jawlensky also made the acquaintance of the painter Karl Caspar, who married the artist Maria Caspar-Filser in 1907. Caspar was one of the artists with whom Jawlensky founded the New Munich Secession in 1913, and he was later its chairman.

The family, which after 1902 also included Jawlensky's son Andreas, borne by Helene Nesnakomoff, Marianne Werefkin's maid, spent the summer in 'Wasserburg am Inn'. Andreas Jawlensky began painting with his father.

In the autumn of 1907, Jawlensky travelled with Helene and Andreas to Paris to see the Cézanne retrospective in the Salon d'Automne. They also travelled to the sea, where he painted landscapes near Marseille in brilliant colours.

left side:  
Jawlensky in Munich, 1905

EZ Kishineu





# LUNGERNDE MÄDCHEN 1911

## GIRLS LOLLING ABOUT

### ERNST LUDWIG KIRCHNER

|                              |  |
|------------------------------|--|
| oil on canvas                | Provenance   |
| 1911                         | The estate of E. L. Kirchner, Kunstmuseum Basel  |
| 89 x 119 cm                  | Curt Valentin, New York (acquired between 1948 and 1954 from the above)  |
| 35 x 46 7/8 in.              | Roman Norbert Ketterer (acquired from the above in August 1955)  |
| incised monogram upper right | Collection Count von der Goltz, Düsseldorf (acquired from the above in March 1956)   |
| verso with the stamp and     | Galerie Thomas, Munich (1985)  |
| number of the estate         | Galerie Hans Neuendorf (acquired from the above in 1985)   |
| 'KN-Be/Bg 4b'                | Private collection, Germany (since 1985)   |
| Gordon 223                   | Exhibited  |
|                              | Kunsthaus, Zurich 1952. Kirchner. No. 27, p. 16  |
|                              | Museum Folkwang, Essen 1958. Brücke 1905-1913, eine Künstlergemeinschaft. No. 71, ill. 21  |
|                              | Kunsthalle, Düsseldorf 1960. E.L. Kirchner. Zum Gedächtnis an die 80. Wiederkehr des Geburtstages von E.L. Kirchner. No. 32, ill.                                      |
|                              | Palazzo Strozzi, Florenz 1964. L'Espressionismo: Pittura, Scultura, Architettura. No. 186  |
|                              | Tate Gallery, London 1964. Painters of the Brücke. No. 68  |
|                              | Richard Kasselowsky-Haus, Bielefeld 1979. E.L. Kirchner aus Privatbesitz. No. 6, ill. p.3  |
|                              | Städtische Kunstaussstellung, Beethovenhaus, Villingen-Schwenningen 1979. No. 3, col. ill. p. 19   |
|                              | Galerie Thomas, Munich 1985. Expressionismus – Klassische Moderne. No. 30, col. ill.   |
|                              | Literature   |
|                              | Grohmann, Will. Das Werk Ernst Ludwig Kirchners. Munich 1926. ill. 26  |
|                              | Buchheim, Lothar-Günther. Die Künstlergemeinschaft Brücke. Feldafing 1956. ill. 184  |
|                              | Grohmann, Will. E. L. Kirchner. Stuttgart 1958. P. 100, ill.   |
|                              | Grohmann, Will. Ernst Ludwig Kirchner. New York 1961. P. 124, ill.   |
|                              | Gordon, Donald E. Ernst Ludwig Kirchner, Mit einem kritischen Katalog sämtlicher Gemälde (Catalogue raisonné). Munich/Cambridge, Mass. 1968. No. 223, ill.             |
|                              | Strzoda, Hanna. Die Ateliers Ernst Ludwig Kirchners. Petersberg 2006. P. 178, footnote 1179  |
|                              | Delfs, Hans (ed). Ernst Ludwig Kirchner – Der Gesamte Briefwechsel 'Die absolute Wahrheit, so wie ich sie fühle' (The complete correspondence). Zurich 2010. No. 1574. |



# LUNGERNDE MÄDCHEN 1911

## GIRLS LOLLING ABOUT

ERNST LUDWIG KIRCHNER

Kirchner's painting *Lungernde Mädchen* (*Girls lolling about*) from 1911 shows two female nudes on a sofa or bed in an interior. The nude to the front right is lying with her slightly bent legs stretched out, her upper body resting on her left arm on the blue cushion, while her right hand rests between her thighs, covering her sex. Her upper body and head are facing the viewer almost frontally, her mouth is open. The second nude is sitting behind the right leg of the first figure, with her legs drawn in and inclining to the right, the head inclined slightly forward, her left hand at her mouth. Behind their heads is a Japanese paper umbrella in white and blue, positioned in such a way as to suggest two aureoles. The background in brown, green and rose tones sketches the corners of the room. The front figure to the right is wearing a wristwatch on her left wrist; her forearm is resting on a patterned pillow or blanket.

The dominating colours are blue and ochre-yellow tones, while contours, shading, hair and inner shapes are painted in red-brown and black. Conspicuous is the strongly contrasting white on the inside of the paper umbrellas, as well as the hatched outlines of the bodies, both typical stylistic elements of Kirchner's painting in the years following his move to Berlin in October 1911.

The female figures shown are most likely Erna and Gerda Schilling, two sisters Kirchner met shortly after his arrival in Berlin, and who acted as models for himself and Heckel in Berlin and on Fehmarn. Kirchner wrote about his encounter with Erna in his

diary on 30 September 1925: "We wanted to go to Fehmarn together and were looking for a girl we could take with us besides Sidi. I found a little dancer who performed in the same club as Sidi. ... I liked the girl and asked her to come to me so that I could see if she was suitable with respect to her body. She was nice, well built, but very miserable and sad. We liked one another, and she came with me and lived quite well with me until the departure ..."

In the painting one can see Erna to the right and Gerda, or 'Gerti' as she was also called, to the left. Erna's face, which is turned toward the viewer, corresponds to the coarse type she is described as, "with a strict profile and a pointy chin". The self-engrossed Gerda, who recedes into the shadows as a result of the underlying blue and green of the flesh tones, described with "soft facial contours and full lips", may represent the "womanly, more physical, but also somewhat girlish type".

After initial hesitation on his part in choosing between the two young women, Erna became Kirchner's new life companion, and remained so until his death. This painting thus documents an early moment in their relationship. In subsequent years, Erna and Gerda were models for numerous paintings by Kirchner, both in the nudes from Fehmarn and in the Berlin big city paintings. The two women often joined with Kirchner himself to form a trio, but Kirchner would first personalise Erna in portraits or couple representations in the title of a







work later, after 1913, for example in the painting *Turmzimmer; Selbstbildnis mit Erna* (Tower room; self-portrait with Erna) from 1913.

The scenery of *Girls lolling about* shows Kirchner's first Berlin studio in Wilmersdorf: Kirchner occupied the rooms on the floor above Max Pechstein's studio at Durlacher Straße 14. A photograph from 1912/14 gives a good impression of the furnishings of the studio and shows the same decoration to be seen in the painting *Girls lolling about*. Erna Schilling and Ernst Ludwig Kirchner are lying on a bed-like sofa, while the two Japanese umbrellas with the light inner areas found in the painting are attached over their heads. In the foreground of the photograph one can see a table. The blanket on it has the same embroidered pattern as the pillow or blanket upon which the right nude in Kirchner's painting is resting. The embroidery might be the

work of Erna, who would later have a noteworthy influence on Kirchner with her textile works.

The motif of the Japanese umbrellas, especially behind the head of a figure, is also found in other Kirchner paintings. For example, Kirchner met Simon Guthmann, also at the end of 1911 in Berlin, and in the portrait of Guthmann which Kirchner painted in the same year, a Japanese umbrella is draped behind the sitter in a very similar fashion.

Besides these iconographic and biographical details, the already mentioned stylistic changes apparent in the Berlin paintings as of 1911, especially obvious in *Girls lolling about*, are noticeable in Kirchner's works. The dashed hatching on the contour lines is a stylistic method that Kirchner used increasingly often and more intensively from the end of 1911, and by 1914 it resulted in the near complete dissolution

Ernst Ludwig Kirchner  
Portrait Simon Guthmann  
1911  
Nelson-Atkins Museum of Art  
Kansas City

Ernst Ludwig Kirchner  
Two Female Nudes in High Format  
1911  
Kunstmuseum Bern



Erna and Ernst Ludwig Kirchner at the  
Muim Institute, Berlin, Durlacher Str. 14,  
c. 1912/14, Kirchner Archiv

of the solid outline. In the early 1920s it returned as a coloured contour line and characterises the painting style of many works of this decade. Of the many comparative examples that could demonstrate this development, two have been chosen that are in a close relationship with *Girls lolling about* in terms of chronology and content. In 1911 Kirchner painted *Zwei weibliche Akte im Hochformat* (*Two female nudes in vertical format*), presumably once again showing the Schilling sisters in Kirchner's studio. It is most closely related to the present painting in stylistic terms with regard to the contour drawing. The following year saw the creation of the large format painting *Ins Meer Schreitende* (*Female nudes striding into the sea*), which Kirchner himself considered an especially successful work, and which was painted in the first summer he spent on Fehmarn accompanied by Erna. Here, the new, dashed contour style unfolds completely, adding another vibrant component to the painting, and artistically realising the movement described in the title.

The stylistic changes in Kirchner's painting style in Berlin as of the end of 1911 were described as 'big city style', and a new, elongated and austere perception of women was seen in his works. In the manuscript of his text, 'Die Arbeit E. L. Kirchners' (The work of E. L. Kirchner), the artist describes the change to the representation of women in his painting after meeting Erna and Gerda Schilling quite vividly: "The representation of the human being was greatly influenced by my third partner, a Berlin lady who shared in my life from that time on, and her sister. The beautiful, architecturally structured bodies of these two girls replaced the soft Saxon bodies. These bodies inform my perception of beauty with regard to the representation of the physically beautiful women of our time in thousands of drawings, graphic works and paintings. I was also given the desired spiritual comradeship I had sought in vain in Saxon women, who may have offered a sophisticated love life, but no comradeship based on equality. ...

This much stronger and more courageous experience in Berlin, this free comradeship with the woman who gave of herself so completely, both internally and externally ..., provided so much inspiration to create, that I was able to create the form from this life alone ..."

These stylistic changes can also be seen in *Girls lolling about*, especially the hatching of the outlines and the elongation of the figures. An iconographic

detail, the watch on the wrist of the nude to the right, not only serves as a subtle reference to modernity, to the urbanity of the scene, but also marks the element of time, which now becomes tangible in Kirchner's work: speed, movement and the passage of time flow more intensely into Kirchner's pictorial design through this painting style and the motifs. His works increasingly cease to represent Arcadian snapshots and spontaneous expressions of feeling, but instead emphasise the presentness of the fleeting, the perception of the vibrating and changing moment.

These important innovations in Kirchner's artistic development and his biography in the subsequent years in Berlin are already completely laid out and summarised in the painting *Girls lolling about*, as if it were a glance forward into the coming important phase in his work and life.



## PROVENANCE ESTATE E. L. KIRCHNER

After his death in 1938, the works in Kirchner's estate came into the possession of Erna Kirchner and after her death in 1945 they were brought directly to the Kunstmuseum Basel.

According to information kindly provided by Dr. Henze, Kirchner Archiv, Wichtrach, Switzerland, the painting was registered in the Kunstmuseum Basel around 1948 and received a stamp and number of the estate.

Curt Valentin, New York, acquired it after 1948, presumably directly from the Kunstmuseum Basel. Roman Norbert Ketterer bought it on 26 August 1955 from Valentin, which is verifiable from the label of the Stuttgarter Kunstkabinett with the acquisition no. B 1027, and on 27 March 1956 he sold it to Graf von der Goltz.



# ERNST LUDWIG KIRCHNER

ASCHAFFENBURG 1880 – 1938 DAVOS

## THE YEAR 1911

For Kirchner the year 1911 was characterised by major changes, both personally and artistically. Until then the artist had lived in Dresden, where he had met his life partner and preferred model, Doris Große, called Dodo, in 1906. In February and March of 1911, the artists of the 'Brücke' had staged a major exhibition in Jena, but the hoped for success didn't come in the form desired by Kirchner.

However, Kirchner spent an intensely creative phase together with other members of the 'Brücke' at the Moritzburg lakes and then travelled with Otto Mueller to Bohemia. Kirchner's contacts with Berlin manifested themselves in the publication of his woodcuts in Herwarth Walden's 'Der Sturm', and when Erich Heckel and Max Pechstein resettled to Berlin, Kirchner followed them in October 1911.

The separation from Dodo, however abrupt it may have been, occupied Kirchner for a longer period of time, as can be seen from his letters to his former lover. In Berlin, besides his artistic activity, Kirchner also tried to get his feet on the ground by founding the MUIM Institut for 'modern teaching in painting' together with Max Pechstein in 1911. However, this endeavour also met with practically no success, since the institute had only two regular students.

The contact to the New Secession, also through Pechstein, resulted in several exhibitions, while

Kirchner's painting changed noticeably and developed further under the influence of the metropolis. Through Erich Heckel, Kirchner gained access to the bohemian scene in Berlin, and probably met the dancers Erna and Gerda Schilling through him in 1911. The artist also had personal relations with both of them.

It was Erna who was initially his most important model, and then became his partner for the rest of his life. This new acquaintance was documented in numerous paintings after 1911. On the whole, the new environment in Berlin had a great influence on Kirchner's style; a change that was reflected both in his choice of colours and in the new, hatched, more dynamic, 'jagged' contours in his painting.

Berlin reinforced the dynamic, movement and speed in Kirchner's painting style; a development that would lead to the artist's famous Berlin street scenes in the subsequent year.

Ernst Ludwig Kirchner,  
c. 1919

EZ Kriehner



**MÄNNERBILDNIS LEON SCHAMES 1922/24**  
**PORTRAIT OF LEON SCHAMES**  
 ERNST LUDWIG KIRCHNER

|   |   |
|---|---|
| oil on canvas   | Provenance  |
| 1922/1924   | Estate of the artist  |
| 148 x 90 cm   | Private collection, USA   |
| 58 1/4 x 35 1/2 in.   | Private collection, Germany   |
| verso signed and titled                                       |   |
| with stamp of the Kirchner estate,<br>inscribed 'KN-Da/Ba 12' | Exhibited   |
|   | Galerie Paul Cassirer, Berlin 1923. Ernst Ludwig Kirchner.  |
|   | Kunsthalle, Basel 1923. Ernst Ludwig Kirchner. (Titled 'Portrait Schames')  |
| Gordon 729  | Galerie Roman Norbert Ketterer, Campione d'Italia 1980. Das Werk Ernst Ludwig Kirchners.<br>Malerei, Grafik, Plastik, Zeichnung. P. 29, no. 18, col. ill.               |
|   | Museo d'Arte Moderna, Villa Malpensata, Lugano 2000. Ernst Ludwig Kirchner. P. 145, no. 70 col. ill.  |
|   | Kunstsammlungen, Chemnitz 2007. Ernst Ludwig Kirchner. Die Deutschlandreise 1925-1926.<br>P. 94, no. 15 col. ill.   |
|   | Städel Museum, Frankfurt 2010. Ernst Ludwig Kirchner. Retrospektive. Not included in the catalogue.   |
|   | Literature  |
|   | Ernst Ludwig Kirchner, photo album (outside the albums I-IV), ill. 729, titled 'Porträt Schames'  |
|   | Gordon, Donald E. Ernst Ludwig Kirchner. Munich 1968. No. 729, p. 380, ill.   |
|   | Delfs, Hans (Hrsg.). Ernst Ludwig Kirchner – Der Gesamte Briefwechsel,<br>Die absolute Wahrheit, so wie ich sie fühle. Zurich 2010. 1104, 1111, 1157, 1193, 1240, 1242. |





# MÄNNERBILDNIS LEON SCHAMES 1922/24

## PORTRAIT OF LEON SCHAMES

### ERNST LUDWIG KIRCHNER

Ludwig Schames (born 1852), the only art dealer Ernst Ludwig Kirchner really trusted, died on 3 July 1922. His death truly shook the artist. In his obituary, which appeared in the magazine 'Querschnitt' in December of the same year, Kirchner wrote: "That was the art dealer Ludwig Schames, the fine and selfless friend of art and the artist. In the noblest fashion, he made it possible for myself and others to create and live. In him we lose the person who was like a good father, a true friend, a sensitive and understanding sponsor of the art of our time."<sup>1</sup>

Ludwig Schames, who was actually a banker, also lived for a time in Paris, where he discovered his love of art, was soon moving in artist circles and established his own collection.

After returning to Frankfurt in 1885, he initially opened a small art dealership with his business partner Wilhelm S. Posen, where not only art was bought and sold, but young artists were also actively supported and promoted. After 1906 he managed the gallery alone under the name 'Kunstsalon Ludwig Schames' and shifted his focus from Impressionism and Fauvism to German Expressionism. Among others, he showed works by Macke, Pechstein, Nolde, Lehndruck, Hofer and Schmidt-Rottluff, and later also Max Beckmann.

The first exhibition with works of Kirchner took place in Schames' establishment in 1916. This marked the beginning of the close relationship between the gallerist and the artist. Kirchner became known in Germany thanks to Schames, and through his mediation, the collectors Ludwig and Rosy Fischer, among others, acquired their first painting by Kirchner, which provided the foundation stone for one of the largest Kirchner collections. The collector Dr Carl Hagemann also bought Kirchner works from Schames and became a patron and friend of the artist.

After Ludwig Schames' death, the gallery initially continued operations under his wife Else and their son Leon Schames (1882-1956), who was a well-known physicist. However, he soon handed over the art dealership to his cousin Manfred Schames (1885-1955), who continued to manage the business together with Else. In 1934, the National Socialists effected an occupational ban for Manfred, which meant the end of the Galerie Schames. The relationship of trust with Kirchner was retained to the end and, in addition to an engraving and a woodcut, the artist also created an oil painting of Manfred, which was painted in 1925 during a visit of Manfred Schames over a period of several weeks.

<sup>1</sup> Gabler, Karlheinz:  
E. L. Kirchner – Dokumente.  
Fotos, Schriften Briefe.  
Aschaffenburg 1980. p. 242.







Leon Schames visited Kirchner in Davos shortly after the death of his father. The colour woodcut with the portrait of Leon, which seems to be a preliminary study for the painting of 1922, may have been created here. The woodcut already shows some of the interior with a patterned rug and the paintings above it.

While the woodcut shows the subject as a bust, in the oil painting Leon is portrayed as a full figure. His hands are crossed behind his back, he stands solidly on the ground with his legs apart, slightly turned to the right. He doesn't look at the viewer, but instead stands with lowered eyelids, apparently lost in thought. Like his father, Leon has a beard, and his black hair frames his high forehead. His brown suit has a reddish glow to it, as if it were reflecting the warm colours of the environment. The ornamental area in the woodcut, probably a rug, is manifested here in the colours red and blue as an elementary component of the painting.

Above the area of the rug, which, like a folded-up perspective, extends to the hips of the portrait subject, three paintings are placed, partly overlapping one another. Kirchner often had such arrangements in his homes. They were arranged like still lifes, for example on dressers, sometimes together with carved figures and found items. However, in this context the paintings can also be read as an attribute of the gallerist, who works with and deals in art, and always has a selection of works at the ready.

The rug in the background reflects Kirchner's great passion for textiles of all kinds. His studios, apartments and homes, both in Berlin and Davos, were luxuriously decorated with them. Kirchner's interest in the oriental in general increasingly turned to a special interest in Coptic rugs in particular as of the early 1920s. The ornamentation inherent to these rugs had a considerable influence on Kirchner's art, and he himself compared his

Ernst Ludwig Kirchner  
Portrait of Art Dealer Manfred Schames  
1922  
Sammlung und Stiftung Rolf Horn

Ernst Ludwig Kirchner  
Portrait Schames junior  
woodcut, 1922, Dube 476



paintings after 1920 with the structure of oriental rugs. Nele van de Velde reported after visiting Kirchner on the Stafelalp: "Once he called me up into his painting room and said: »Nele, I place the Persian rug next to each painting I consider finished. If the painting stands up to it, I'm satisfied.«"<sup>2</sup>

For Kirchner, rugs were not merely unimportant decorative pieces in the background of his pictures, but instead important components of a reorientation and metamorphosis of his painting, which transformed from the restless and contouring characteristic style of the Berlin period in favour of broad, calm areas.

As of 1922, Kirchner even became interested in weaving: in cooperation with Lise Gujer, he developed the transfer of his artistic ideas through the loom to rugs.

In this context, the painting of Leon Schames appears to be a link between Kirchner's styles: the figure is still worked through and represented in perspective, but the background, which still remains entirely definable, already anticipates the progressing abstraction toward the ornamental and planar.

Ernst Ludwig Kirchner  
Modern Boheme  
1924  
Minneapolis Institute of Arts

<sup>2</sup> van Deventer, Mary (Ed.):  
Ernst Ludwig Kirchner: Briefe an Nele  
und Henry van de Velde.  
Munich 1961. p. 29.

# ERNST LUDWIG KIRCHNER

ASCHAFFENBURG 1880 – 1938 DAVOS

## THE YEARS 1922 – 1924

Ernst Ludwig Kirchner had already spent the summers of 1917 and 1918 in Davos on the Stafelalp when he decided to remain in Switzerland entirely. In the autumn of 1918 he moved into a house of the farmstead In den Lärchen in Davos Frauenkirch and received the residence permit.

An exhibition with 50 works by Kirchner took place in the Kronprinzenpalais in Berlin in the winter of 1920/21. In January and February 1920, an 'Exhibition of the graphic works of E. L. Kirchner' was shown by Ludwig Schames in Frankfurt. Kirchner's father died on 14 February 1920.

Erna Schilling, who had to date commuted back and forth between Berlin and Davos, disposed of the apartment and studio in Berlin and now remained in Davos permanently. In January 1922 the Kunstsalon Schames showed 'Swiss work of E.L. Kirchner'. The art dealer Ludwig Schames, one of the most important patrons of Kirchner, died on July 3, 1922. His son Leon Schames visited Kirchner in the same month and was portrayed by him.

Max Liebermann, president of the Prussian Academy of Arts, supported the admission of Kirchner into the academy in 1922, but this did not occur until 1931.

Kirchner came into contact with the Davos sanatorium physician Dr. Frédéric Bauer, who in subsequent years became one of his most important collectors and patrons. In November he purchased the first painting and ultimately owned the largest collection of Kirchner's works.

The weaver Lise Gujer produced textile works following the designs and paintings of Kirchner as of 1922. He illustrated Jakob Bosshart's novella cycle 'Neben der Heerstrasse', which was published at the end of 1923 in Leipzig and Zürich. Kirchner began work on the *Alpsontage* (*Alps Sundays*), the large-format 'wall paintings on canvas'. One of these paintings today hangs in the Chancellery in Berlin.

In 1923, Kirchner moved into the house on the Wildboden, also in Davos Frauenkirch, which, over the years, he decorated inside and outside with carvings and paintings.

In January 1923, the Galerie Commeter in Hamburg presented an exhibition of his graphic works, and Manfred Schames presented the first Kirchner exhibition in Frankfurt following the death of his uncle. In Berlin, both the Galerie Goldschmidt und Wallerstein and Paul Cassirer showed works by Kirchner in the autumn. The most important event of

right side:  
Ernst Ludwig Kirchner  
Catalogue title of the exhibition  
Pictures by E.L. Kirchner at  
Gallery Ludwig Schames  
woodcut, 1919, Dube 736

Ernst Ludwig Kirchner  
Head of Ludwig Schames  
1918  
Dube H 330 III  
Private collection





this year for Ernst Ludwig Kirchner was surely the solo exhibition of his works in Basel in June. Young Basel artists like Hermann Scherer and Albert Müller idolised Kirchner and soon visited him in Davos.

Gustav Schieffler came to Davos for six weeks with his wife, he was creating the first catalogue of Kirchner's prints.

Will Grohmann, art critic from Dresden, visited Kirchner in the spring of 1924 to prepare a monograph on his drawings, which appeared in March 1925. The 1924 painting *The modern Bohemians* shows Kirchner and Grohmann with their wives.

In June and July 1924, a major solo exhibition took place in the Kunstverein Winterthur, which primarily met with a negative response. The collection of poems of the Expressionist poet Georg Heym 'Umbræ Vitæ', illustrated by Kirchner, appeared in July. The German painter Rolf Nesch worked for several weeks in autumn with Kirchner.



F. LÉGER





**LA FERMIÈRE 1953**  
**THE FARMER**  
FERNAND LÉGER

oil on canvas  
1953  
64,8 x 49,8 cm  
25 1/2 x 19 1/2 in.  
signed and dated lower right  
verso signed, dated and titled

Bauquier/Hansma/  
Lefebvre du Prey 1471

The work was entered  
in the artist's studio manual  
as no. 305.

Provenance  
Studio of the artist  
Galerie Louis Carré, Paris  
Galerie Georges Bongers, Paris  
Private Collection  
Galerie Knoedler & Cie, Paris (1972)  
Galería Theo, Madrid (1972)  
Private Collection, Madrid

Exhibited  
Hôtel de Ville, Conches 1954. *L'Eure et ses peintres*. no. 57  
Galerie Würtlhe, Vienna 1955. *Léger, Gromaire, Villon, Kupka*. no. 23

Literature  
Géo, Charles. *Fernand Léger*. Paris 1955. no. 79, ill. p. 27  
Berger, Max. *Fernand Léger ou le myth de la machine*. Paris 1955. p. 56. ill.  
Léger, Fernand. *Entretien de Fernand Léger avec Blaise Cendrars et Louis Carré sur le paysage dans l'oeuvre de Léger*. Paris 1956. Col. ill. p. 55  
Bauquier, Georges, Hansma Irus, Lefebvre du Prey, Claude. *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1952-1953*, Paris 1992. No. 1471, ill. p. 35





# LA FERMIÈRE 1953

## THE FARMER

### FERNAND LÉGER

Léger was 64 years old when he returned from the USA after the war.

Even before his exile, he was the painter of the modern age who knew how to reproduce the quickly changing impressions of the technologized world of the 20th century.

Years before, he and Robert Delaunay had already dedicated themselves to free colour. According to the motto 'valeur – couleur = valeur – objet', they represented the opinion that a colour value, meaning an intrinsic blue, red or yellow, possesses the value of an independent object.<sup>1</sup> During his time in the USA, the autonomy of colour was completely confirmed.

The colourful light of the illuminated advertising, wandering over streets, buildings and people, which had fascinated him in New York, was now found in his work, colourful trails no longer connected to the represented objects.

He also thought of the human figure as an object. In 1952, in the essay 'Comment je conçois la figure' (My interpretation of the figure) he wrote: "Since abstract art freed us entirely from inhibiting traditions, it is possible for us to no longer use the human form as an emotional value, but instead only as a pictorial value. That also explains why the human body has remained expressionless, and that entirely consciously, in the developmental series of my works from 1905 to the present. ...

Perhaps it is noticeable in my most recent compositions that the figure, which now connects with things, betrays a certain tendency toward becoming the main object. Time will tell whether this development, from a pictorial perspective, represents progress or error. Regardless, my present pictorial position is entirely defined by contrast values that may justify the path taken."<sup>2</sup>

Léger, who was born in 1881 in Argentan in the Department Orne of Normandy, inherited a farmhouse from his mother in 1922. It was located in Lisores, also in the Department Orne, only 35 kilometres away from Argentan. The farm was managed by a couple from the village.

With the passing years, Léger became aware of how much he missed Normandy, the region in which he had grown up and where he had lived until he left for Paris at the age of 19.

After around 1950, he spent more and more time and set up a studio there.

It was an old house, small and simple, in the typical style of the region, whitewashed, with half timber along the front. It had belonged to his maternal family, so he probably had childhood memories of it.

His time at the farm was soon reflected in his works. He began to paint what he saw there.

Ferme-Musée Léger,  
Lisores

<sup>1</sup> Fernand Léger, Über die Wandmalerei, in: Exhibitioncatalogue Fernand Léger 1881-1955, Staatliche Kunsthalle Berlin 1980-81, p. 549

<sup>2</sup> Fernand Léger, Meine Auffassung von der Figur; in: Exhibitioncatalogue Fernand Léger 1881-1955, Staatliche Kunsthalle Berlin 1980-81, p. 547









Around 1950 he painted *La vache*, an affectionate 'portrait' of a cow – which most probably belonged to him.

His friends in Paris jokingly called Léger 'le peintre paysan', the peasant painter. But many of them came to visit, among them Blaise Cendrars, Jean Cocteau, and the three clown-brothers Fratellini.

Léger went hunting with the farmer and liked to watch the milking of the cows. In 1952, he began a series of works of the farmer's wife with a cow, including watercolours and gouaches, oil paintings, lithographs and a mosaic.

In the present work, the woman is standing in front of the farm house, with the typical half timber above the window visible in the background. She is holding out one hand, feeding something to the animal, while her other hand is holding a milk pail.

The artist varied the motif in the different versions, sometimes changing the hairstyle of the woman, or leaving out the milk pail or the house in the background.

Léger liked the image of *La Fermière* (*The farmer*) so much that he decided to turn it into a large-scale mosaic to adorn the narrow-gabled wall of the farm house. Originally he had started training as an architect before deciding for art. The interplay of architecture and art was of great importance to him throughout his life.

After the artist had passed away in 1955, his widow Nadia Léger opened the house to the public, but after her death it was neglected and closed, and finally sold.

It has recently been renovated and was opened as a museum in 2014.

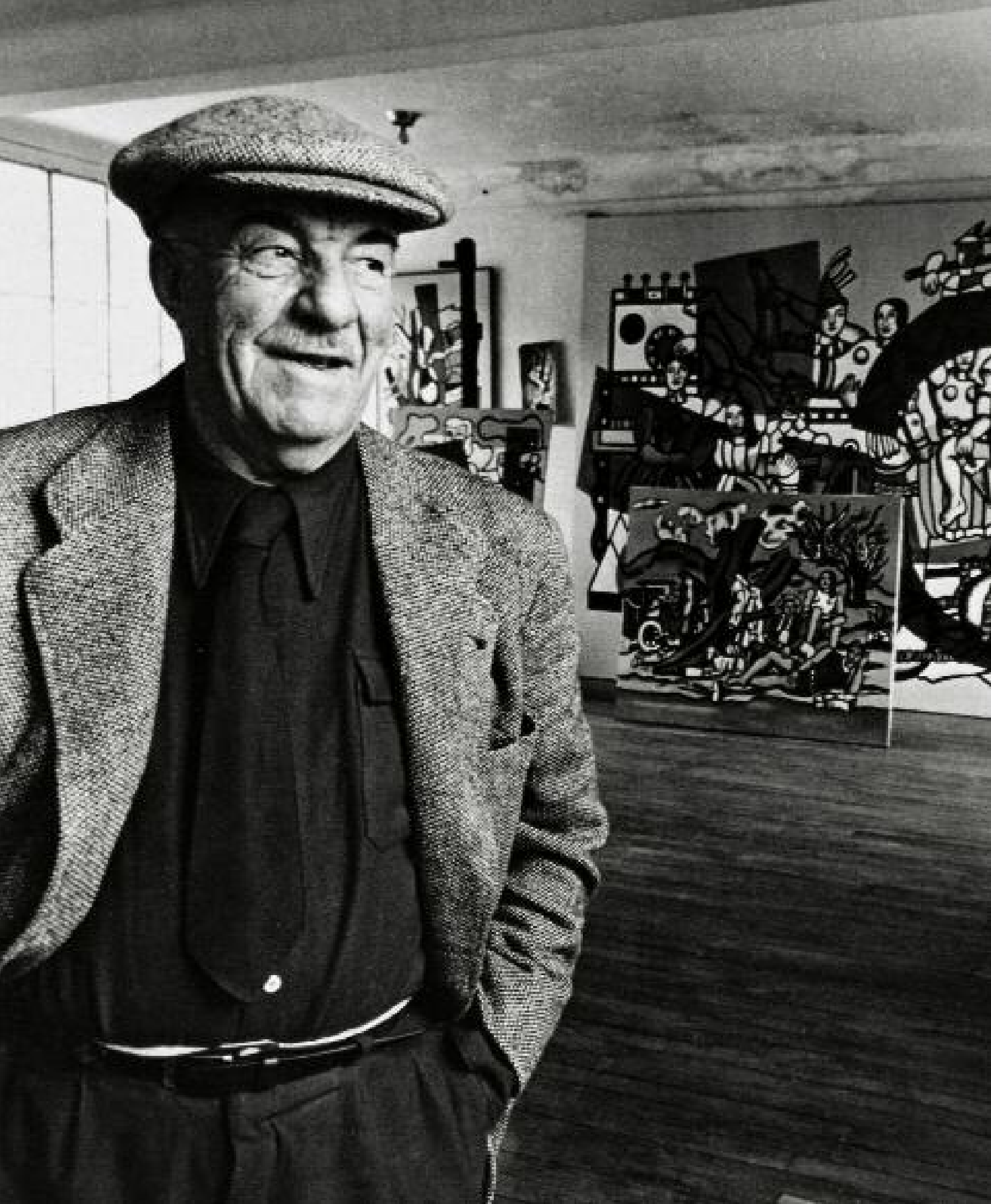
In the compositions of his later period, Léger illustrates, like in *The farmer*, a world of exuberance and joy. The strict style of the paintings of the 1930s, in which he painted machine parts and the world of workers, is here replaced by a cheerfulness, which he tames through precise handling of the medium.

It is no longer enough for him to simply represent figures and objects, he tells stories about them. Simple stories that one understands at first glance, represented with clear lines and intense colours.

The apparent naivety of the painting is the result of the lifelong striving for simplicity, a naivety uniting perfected artistic maturity with the spirit of monumental art. It is a typical example of his mature, narrative style.

Fernand Léger  
La vache  
1952  
Ferme-Musée Léger, Lisores





# FERNAND LÉGER

ARGENTAN 1881 - 1955 GIF-SUR-YVETTE

## THE YEAR 1953

Léger returned from US exile in 1945 and was able to seamlessly take up with his success prior to the Second World War.

In 1949 he had a major retrospective in the Musée National d'Art moderne in Paris. In 1950, the Tate Gallery in London held an exhibition with 76 paintings, drawings, lithographic works and illustrated books. His wife Jeanne died that year.

In 1952 he married Wanda 'Nadia' Khodossievitch. The student of Malevich came to Paris with her husband, Stanislaw Grabowski, in the early 1920s. She matriculated at the Académie Fernand Léger-Amédée Ozenfant, became Léger's student, then taught at the art school herself, became the indispensable employee and organiser in the Studio Léger and finally the artist's wife. In the year of the wedding, Léger purchased the estate 'Le Gros Tilleul' in Gif-sur-Yvette.

In 1952 he created the wall painting for the large hall in the United Nations building in New York. Léger was one of the artists representing France at the XXVI Biennale in Venice in 1952.

Most ceramic sculptures of Léger originated in 1952 in cooperation with Roland Brice, for whom he had set up a ceramics studio. Frank Elgar wrote the essay 'Les Sculptures polychromes de Léger', which

appeared on 21 January 1953 in the magazine 'Arts' in Paris. The Art Institute in Chicago, the Museum of Modern Art in New York and the San Francisco Museum of Art in the USA presented the exhibition 'Léger'.

Léger's Paris gallerist, Louis Carrée, presented two exhibitions in 1953: 'F. Léger, Sculptures polychromes' and 'F. Léger. Peintures'. The main works of this year were *La Partie de campagne* (Musée d'Art Moderne de Saint-Etienne) and *La Grande Parade* (Solomon R. Guggenheim Museum, New York). Léger received numerous commissions for mosaics and glass windows, which he carried out in the following years, including in 1954 a glass window for the University of Caracas, Venezuela and a mosaic for the auditorium of the opera built by Oscar Niemeyer in Sao Paulo, Brazil.

Fernand Léger in his studio Atelier

Smil Nalde





**BLUMENGARTEN G (BLAUE GIEßKANNE) 1915**  
**FLOWER GARDEN G (BLUE WATERING CAN)**

EMIL NOLDE

|                         |  |
|-------------------------|--|
| oil on canvas           | Provenance   |
| 1915                    | Clementine Cramer, Frankfurt a.M. (vor 1930)   |
| 73 x 88 cm              | S.D. Cramer, London  |
| 28 ¾ x 34 ⅝ in.         | Marlborough Fine Art, London (1964)  |
| signed lower right      | Beverly W. Kean, New York (1965)   |
| verso signed and titled | Fischer Fine Art, London (1984)  |
| on the stretcher        | Private collection, Germany  |
|                         | Private collection, New York   |
| Urban 692               |  |
|                         | Exhibited  |
|                         | Ludwig Schames, Frankfurt a.M. 1917. No. 32.   |
|                         | Marlborough Fine Art, London 1964. No. 22, ill.  |
|                         | Whitechapel Art Gallery, London; Arken Museum for Moderne Kunst, Copenhagen, 1995/96.          |
|                         | Emil Nolde. Col. ill. 118  |
|                         | Städel Museum, Frankfurt/Main, Louisiana Museum, Humlebaek, 2014. Emil Nolde Retrospektive.    |
|                         | P. 262, no. 85, col. ill. p. 175   |
|                         | Literature   |
|                         | Urban, M. Emil Nolde. Werkverzeichnis der Gemälde (Cat. rais. of paintings) Vol. 2, 1915-1951. |
|                         | London 1990. P. 80, no. 692, ill.  |
|                         | Reuther, Manfred. Grüße von unserem jungen Garten – Emil Noldes Gärten und seine Blumenbilder, |
|                         | in: exhibition catalogue Emil Nolde. Mein Garten voller Blumen/My Garden full of Flowers,      |
|                         | Stiftung Seebüll, Dependence Berlin 2009. Pp. 17-37.   |



# BLUMENGARTEN G (BLAUE GIEßKANNE) 1915

## FLOWER GARDEN G (BLUE WATERING CAN)

EMIL NOLDE

Emil Nolde, who grew up in a rural village in northern Schleswig-Holstein, already adored gardens, plants and flowers as a child. He loved wandering through the farm garden with his mother, took pleasure in the flowers and was sometimes allowed to help trim the roses. She allotted him his own corner of the garden, where he planted maple, chestnut and oak trees he had cultivated from seeds. Every house Nolde later inhabited as an adult had a special garden.

As of 1904, he and Ada lived in a small fisherman's house on the island of Alsen during the summer months. It was here that he painted his first flower picture in 1906. "It was on Alsen in midsummer. The colours of the flowers drew me irresistibly, and quite suddenly I was painting. This resulted in my first garden paintings. The blossoming colours of the flowers and the purity of these colours, I loved them."<sup>1</sup>

"On one of our Alsen hikes we found a very small, completely empty house, in a wane, and not far from the sea. It was a fisherman's house, as could be seen from the tar brown fish traps that hung outside on a wall. We also soon found the bearded fisherman, and 50 Mark for the annual rent we paid. It was good that the rent was so little, as our last funds melted away in the building of a seaside wooden shack, which was to become my studio, my little studio. I was so happy! – ...

I walked down to the studio every day. On my long and winding path through the forest and along the rocky beach I knew every tree, every stone. I caressed them, the rocks, silent and hard, and the

trees noisy, as if in conversation, when the wind played through their crowns. ...

These years, so completely intimate and so closely linked with nature, proved to be, along with the experiences of a wonderful boyhood, endlessly valuable, like a foundation upon which the broad and full power of creation was subsequently able to develop."<sup>2</sup>

The small garden was soon no longer enough for him as a motif. He painted the gardens of neighbours, such as *Burchard's Garden* (1907, Urban 221) or *Anna Wied's Garden* (1908, Urban 223). In the flower and garden paintings, Nolde discovered how he could get closer to nature through colour and bring it onto the canvas.

He had also seen the works of painters that impressed and inspired him: "I saw a great deal of contemporary art in Munich and Berlin. I encountered the works of van Gogh, Gauguin and Munch with enthusiastic appreciation and love."<sup>3</sup>

As a result of the South Seas journey, upon which Emil and Ada Nolde embarked in 1913, and the hazardous and adventurous experiences during this journey as a result of the First World War, which broke out during the voyage, he abandoned the cheerful garden paintings in favour of more religiously oriented works for a number of years.

Nolde writes in his autobiography 'Jahre der Kämpfe' (Years of struggle): "I no longer painted the small garden paintings that found favour with people

<sup>1</sup> Nolde, Emil, *Jahre der Kämpfe* (Years of struggle) 1902 - 1914, Berlin 1934, 2nd edition, revised by Nolde Flensburg 1958, p. 95.  
<sup>2</sup> Ibid, p. 26 f.  
<sup>3</sup> Ibid, p. 71







due to their fresh and clear colourfulness. It was this one corner, over which I could have artistically stumbled if small success had become my great and fulfilled life's goal. Instinct and predilection led me to the heavy, spiritually religious paintings, to the free figure paintings, and, when I began creating garden paintings again after a six-year recess, they too were deeper, larger and more saturated with gravity."<sup>4</sup>

Even before the South Seas voyage, he and Ada had purchased the old, nearly desolate farmhouse 'Utenwarf'. It was uninhabitable. Their financial situation was also difficult. Following their return in 1914, they thus once again lived on Alsen, except for a few summer months spent in Utenwarf camping on folding cots, and working in the garden there. And although the small island of Alsen was not directly touched by the war, it was the news of fallen friends and acquaintances, or their sons, which always kept them conscious of the war.

"Months and months passed, winter came, spring came; we remained quietly on Alsen after the experiences of the long journey, of illness and all the exciting difficulties. We needed peace. We sought peace, and found it. Initially I was not possessed of the collective senses necessary to work, but then it came together after all, and I began hiking every day again, like before, to my small studio by the sea, working throughout the year."<sup>5</sup>

*Blumengarten G (Blaue Gießkanne) (Flower Garden G (Blue Watering Can))* is one of the last garden

paintings created on Alsen. In 1916, Emil and Ada Nolde moved entirely to Utenwarf, where they planted a garden known far and wide.

The artist had left the nearly pointillist painting style of his post-Impressionist phase behind. Nolde writes the following in the 'Neue Secession 1912' chapter of his autobiography: "After the period of inhibitions was overcome, the ascent continued, so that I had to guard myself against technical skills as against the devil himself. I hate routine in all of the arts."<sup>6</sup>

He powerfully reproduced the blaze of colour of the glowing yellow and orange-coloured marigolds and deep red poppy blossoms. The rich colours, applied with paint-saturated brushes, convey the bounty of early summer. One can almost hear the busy hum of bees.

The garden is bounded at the top edge of the painting by a simple picket fence. On the path between the beds the watering can is a brilliant counterpoint. The point of view is low, only slightly above the heads of the flowers, but not high enough to allow a look over the fence. Nolde isn't providing the viewer with an overview of the garden, but an intimate insight.

Emil Nolde was able, through his artistic preoccupation with nature, to remain open to its wonder and beauty even in difficult times. With a look into the flower garden he allows us to participate in this mood of comfort and cheer.

Ada and Emil Nolde on Alsen  
(Nolde-Stiftung)

Emil Nolde  
Flower Garden (with Frau H. and Child)  
1918  
Urban 825

<sup>4</sup> Ibid, p. 191

<sup>5</sup> Ibid, p. 136

<sup>6</sup> Nolde, Emil, *Jahre der Kämpfe*  
(Years of struggle) 1902 - 1914,  
Berlin 1934, 2nd edition, revised by  
Nolde Flensburg 1958, p. 205.

## EMIL NOLDE

NOLDE/SCHLESWIG 1867 – 1956 SEEBÜLL

### THE YEAR 1915

After 1904, Ada and Emil Nolde spent the summer in Guderup on the island of Alsen, where they rented a small, vacant fisherman's house for 50 Mark annually. They usually spent the winter in Berlin.

They bought 'Utenwarf' in 1912, a half-collapsed farmhouse on a dwelling mound near Nolde, the birthplace of the artist, and had saved to renovate it. Following the South Seas journey of 1913-14, the money planned for the renovation was gone – it had cost 23,000 Mark.

"When we returned from the big South Seas journey, which had devoured all of our savings, we had a remaining fortune of M 400. Of this, half of it went to war bonds, so that we only had the remaining 200 for the future, as well as approximately 10 thousand Mark in debt. That was the balance. But we had courage."<sup>1</sup>

In order to escape the war and to live more affordably, they went to Alsen, and even remained there over the winter.

1915 was an extraordinarily productive year for Nolde. Following a break from painting over Christmas, he threw himself back into his work at the end of January, and even painted flowers and gardens again for the first time in years.

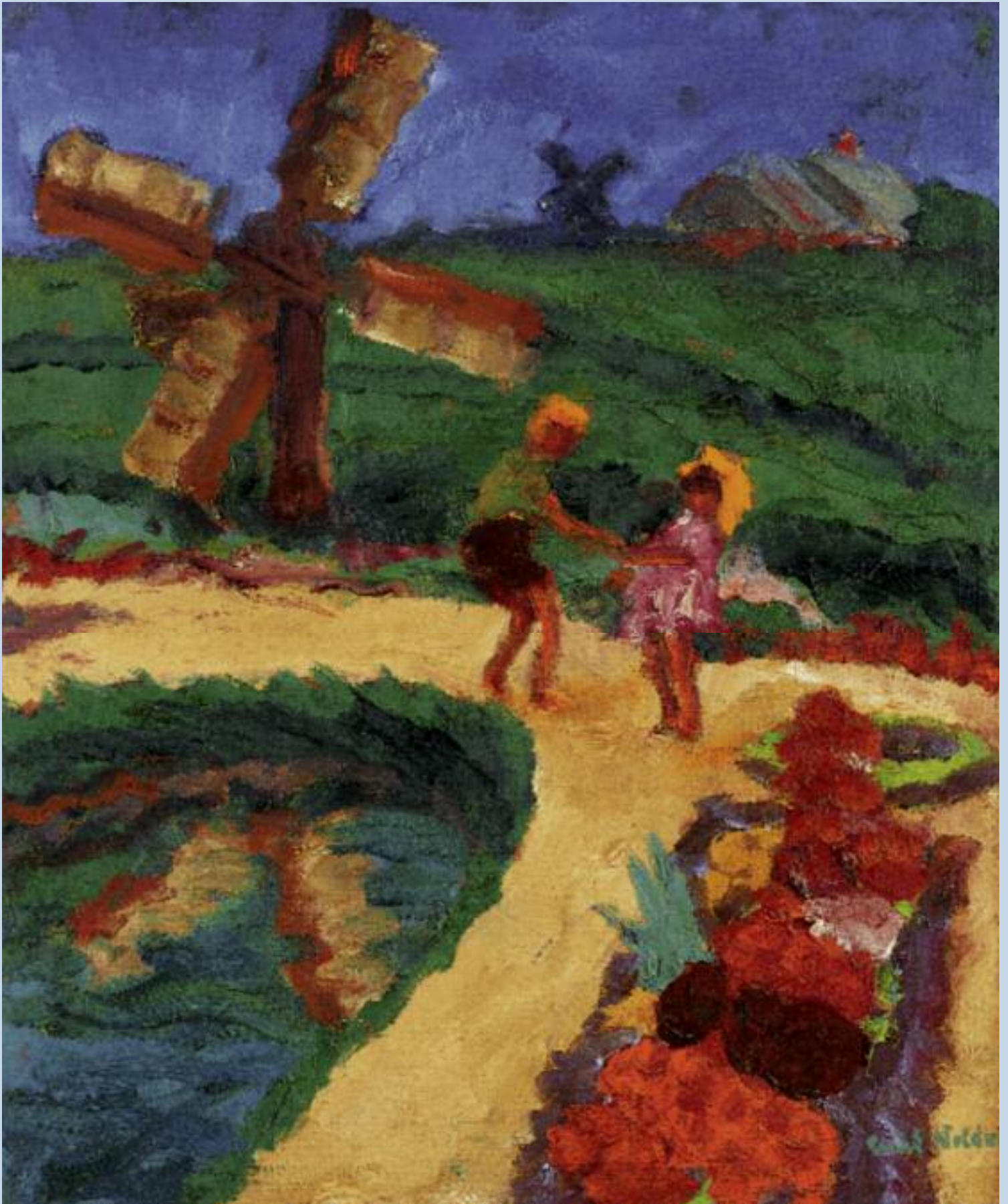
Until late autumn, he and Ada lived a relatively solitary life on Alsen, interrupted by brief trips to Hamburg and Berlin, and a visit to relatives. As of autumn, Emil and Ada Nolde were once again in Berlin, where they spent the winter.

In the summer of 1916 they moved to the half-finished Utenwarf completely.

<sup>1</sup> Nolde, Emil, *Welt und Heimat* (1912 - 1918), Cologne 1965, p. 140



Smile Notte



# KINDER SOMMERFREUDE 1924

## CHILDREN'S SUMMER JOY

EMIL NOLDE

oil on canvas  
1924  
88 x 74 cm  
35 <sup>5</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>8</sub> in.  
signed lower right  
verso titled on the canvas

Urban 984

### Provenance

Stiftung Ada und Emil Nolde, Seebüll

### Literature

Urban, M. Emil Nolde. Werkverzeichnis der Gemälde (cat. rais. of paintings)

Vol. 2, 1915-1951. London 1990. P. 313, no. 984, ill.

Reuther, Manfred. Grüße von unserem jungen Garten – Emil Noldes Gärten und seine Blumenbilder,  
in: Ausstellungskatalog Stiftung Seebüll, Dependance Berlin 2009. Emil Nolde. Mein Garten voller  
Blumen/My Garden full of Flowers. Ill. p. 13



# KINDER SOMMERFREUDE 1924

## CHILDREN'S SUMMER JOY

EMIL NOLDE

While Ada and Emil Nolde were still living in the rented fisherman's hut on the island of Alsen in the Baltic, he longed for the vastness of the rough North Sea coast, his homeland. In 1916 they moved to Utenwarf, which was still being renovated, and where he set up his own studio in the shed.

The house was located on a dwelling mound, a hill that rose out of the water in the event of flooding. Nolde immediately started planting a garden. In the first chapter of the last volume of his memoirs, he rhapsodised:

"The garden at Utenwarf, in its location descending down the dwelling mound and obliquely facing the sun, was especially prettily overgrown and unusually full of flowers. The brilliant red roses hung over the southern slope in waves, and above them, around the narrow pond, which was full of fish, the most beautiful perennials blossomed. It had really become a sight to see. 'A little paradise', they said. Truly a little paradise! ... The people from Mögeltondern and other places pilgrimaged down to us and quietly passed the garden on the summer dyke, looking as they went.

... There are people who absolutely cannot understand that we, who might also have had things different, would want to live in this flat, 'boring' area, where there is no forest and no hills or mountains, and where there are not even any trees on the shores of the small body of water. That's what probably all of the usual travellers just passing through think. – Our landscape is modest, far from anything intoxicating, luxurious; we know that, but it gives the

intimate observer an endless amount of quiet, fervent beauty, of austere majesty and even of stormy, wild life in return for the love of it."<sup>1</sup>

The son of a farmer now had an agricultural estate, with a dog, a cow and a pig, and a red-brown water horse named Fritz, which could be hitched to a carriage or ridden, even during flooding. They even had several oxen at pasture. Ada carried out most of the often heavy work with the house and animals, as well as the hour-long shopping trips with the horse and carriage, so that Emil could work undisturbed in his studio. Sometimes she had help from a hired hand.

Visitors didn't come often and weren't really welcome. Nolde wanted to use the summer months for intensive painting.

"The quiet, peaceful work was everything to me, my pleasure, my worry, my happiness.

It was generally said, prompted by minor incidents, that I 'threw out' any unwelcome people, especially those art dealers who approached me.

The truth is that I escorted a cheeky art dealer out, and that I also wasn't friendly to buyers during the inflation period. ...

I became unfriendly when a man who had been announced as coming alone brought his son, his daughter, his wife and the mother-in-law.

I have no recollection of any other incidents, but these were already enough to form the legend. That was fine with me. When serious people were

<sup>1</sup> Emil Nolde,  
Reisen · Ächtung Befreiung  
1919-1946,

2nd edition, Cologne 1967, p. 9







actually looking for art as such, I was always very happy to show my paintings, regardless of whether they had the intention of possessing something or were only guided by the pure sensual joy of seeing and experiencing.”<sup>2</sup>

The only people who were always welcome were the helpers or neighbours, and their children, probably because Ada and Emil Nolde had no children themselves. And the children also enjoyed visiting them.

In the beginning it was the two daughters of the neighbour Boy Petersen, Misse and Lisbeth, with whom Ada played in the garden, read to or played the piano for. Nolde painted them several times. Wistfully, he wrote about the year 1919:

“The neighbour’s daughter Lisbeth had in the meantime married her boyfriend Cornelius Paulsen. We were also there when the sister Misse celebrated her wedding. ... Drinking, chatting, we sat together afterwards thinking about the time when the young Boy Petersen courted and came for his adored beloved with the cheerful cracking of his whip. Now their two daughters had been given away.”<sup>3</sup>

In *Kinder Sommerfreude* (*Children’s summer joy*), the artist described the entire wealth of the summer, the colourfulness of the flowers in his garden, the intense, juicy green of the meadows and the brilliant blue of the sky reflected in the pond. Everything is intensified by the light of the summer sun.

The mill and the farm of his neighbour Petersen can be seen in the background of the present painting. Nolde had represented the homestead with mill in 1922 and 1924 in the paintings *Landscape (Petersens)* and *Landscape (Petersen II)*, the second probably in autumn, with a dramatically dark sky. The river Wiedau flowed between Utenwarf and the Petersen farm.

The children playing in the middle ground of the painting *Children’s summer joy* may be the siblings Bente and Thöger, Ada’s niece and nephew from Copenhagen.

“Little nephews and nieces from Copenhagen also visited us several times. How different the city children were, and yet quite dear in their way. Thöger and Bente were their names; they had never seen a stork until they saw one searching for frogs in the meadow. Both of them rushed at it, loudly calling: ‘Bring us a child!’ But the stork flew away. ‘You have to call softly’, my Ada told them. The next day, when it showed up again, they flitted very, very quietly toward it and said very softly: ‘Dear stork, bring us a little sister!’ and then they ran to us: ‘This time he understood, because he nodded!’ – And in fact, some time later they did receive the little, much-loved brother Folke.

The following summer Bente came alone. ... The little city girl experienced a lot of things with us. A half a lifetime later, the young woman she had become wrote to us from Edinburgh, still enthusiastically reminiscing about all the rural ‘splendours’ of Utenwarf:

Emil Nolde  
Landscape (Petersen II)  
1924  
Urban 986  
Nolde-Stiftung Seebüll

<sup>2</sup> Ibid, p. 68

<sup>3</sup> Ibid, p. 10



'The cow paddies, the swallow nests, the cat, fishing, swimming, the stork, the back gates, reading fairy tales, the mosquito nets, the coffee grinder!'.<sup>4</sup>

Beneath the dwelling mound in the painting is a scoop mill, its textile-clad sails are reflected in the pond. These are small, mobile windmills that are known as tjasker in Denmark and Frisia. They are connected with an Archimedean screw that scoops water out of the narrow sluices in order to drain low lying areas and pastures. Nolde recorded the setting up of the mill:

"In the little village of Lust, on the lovely Ruttebülltief, lived Nikolai Nielsen, our hired hand, Adolph, the fisherman, and Kloisen, the joiner, who had built our mill, the funny little thing. at the time I was working and I painted the *Birthday of the windmill*, in which dog and rooster dance so funnily, and the 'Ideal manure pile' with its happy fowl."<sup>5</sup>

Both the descriptions in the journal and the paintings and watercolours created by Nolde in these years document his joy at being back in his native country, and the intensity with which he enjoyed and appreciated the landscape and surrounding nature. He absorbed everything quite consciously and saw it with the eyes of a painter:

"I pursued the small natural pleasures while we were in the country. Only those who live in the country in early spring and late autumn, the morning hours and evenings, can truly see and hear it all.

However, the afternoon hours also have their own character, when the sun stabs, the horseflies come,

the cattle cavort and run with raised tails until they stand under a shady bush, hiding in the reeds, or even plunge straight into the water. It was quite wonderful when the big, powerful Nommenhem oxen went plunging into the water of the Wiedau, so that one could hardly see them for the splashing. Then they stood quietly for hours in small groups, dipping their tails in the water and spraying the wetness around them in rings to keep away the flies and horseflies. The reflection of their colourful red splendour in the still water was quite wonderful.

Also beautiful is the swarming of the bees in the hot midday sun, worshipping and following their young queen, until they hang buzzing like a large bunch of grapes on a branch in the garden, as if calling: 'We're here! Ready to work!'

Even the swarming, white water mosquitoes were beautiful. They don't bother people, but rise and fall over the trenches like surging silver clouds in the evening hours. – It is as if one is allowed to see such little wonders, but can't paint them, and yet, I would so much like to try if I could ever gather up the courage.

Like the evening, the morning is also full of charms and beauty. Life awakens with joy and freshness: the horses whinny, the cows bellow, the bull grumbles, and then the first hay or grain wagons come creaking along. Luxuriant, beautiful world, everywhere. My beauty, this home country here."<sup>6</sup>

Haus Utenwarf, c. 1920

Scoop mill/Tjasker in Frisia

<sup>4</sup> Emil Nolde, *Welt und Heimat*, Cologne 1965, p. 169

<sup>5</sup> *ibidem*, p. 169

<sup>6</sup> Emil Nolde, *Reisen - Ächtung Befreiung 1919-1946*, 2nd edition, Cologne 1967, p. 70 f.



# EMIL NOLDE

NOLDE/SCHLESWIG 1867 – 1956 SEEBÜLL

## THE YEAR 1924

Since 1916, Ada and Emil Nolde had spent summers in Utenwarf, a farmhouse they had acquired in a desolate condition in 1913 and renovated. They spent the winter in Berlin, where a room had been set up for Nolde in the Kronprinzenpalais in 1920.

Nolde enjoyed country life and the proximity to nature. He caught eels and hunted ducks, and he and Ada even husbanded livestock. "We were given a cow for Utenwarf by my brother in law. My Ada milked it. The neighbours had eggs, and thus so did we, and we caught enough fish ourselves. Our 12 young oxen kept to the pasture, eating their full."<sup>1</sup>

Ada worked hard. She took the horse carriage to pick up coal and "did all of the difficult work so that I could keep painting".<sup>2</sup>

In 1920 the boundaries were redrawn following a referendum, and Utenwarf became part of Denmark. Ada was Danish, and Nolde took on Danish citizenship.

The year 1924 was characterised by travel. Emil showed Ada the Swiss mountains, of which he had painted humorous postcards as a young man, and St. Gallen, where his friendship with Hans Fehr began. A subsequent tour of Italy led them to Venice,

Rapallo and Sestri Levante. In Florence, Nolde was disgusted by the "pompous, gold-ridden frames ... the intrusiveness of which kills the paintings", and in Arezzo they admired the frescoes of Piero della Francesca.

In Tuscany, he bought "another armful of the most beautiful blooming orchids"<sup>3</sup>, and then drove to the last stage, Zurich, where they spent some time in the apartment of friends before returning to Utenwarf.

Numerous drainage projects and the waste water redirected by the city of Tondern into the river flowing by Utenwarf, the Wiedau, caused Ada and Emil Nolde to leave Utenwarf two years later and build a house on the other side of the border, which they called Seebüll.

Left side:  
Emil Nolde writing, 1909

<sup>1</sup> Emil Nolde, *Welt und Heimat*, Cologne 1965, p. 150

<sup>2</sup> *Ibid*, p. 152

<sup>3</sup> Emil Nolde, *Reisen · Ächtung · Befreiung*, Köln 1967, S. 64-65

Picasso







**TROIS FEMMES À LA FONTAINE 1921**  
**THREE WOMEN AT THE FOUNTAIN**  
PABLO PICASSO

|   |  |
|---|--|
| oil on canvas   | Provenance                             |
| 1921  | Wright Ludington, Santa Barbara (1945) |
| 19,2 x 23,8 cm  | M. Knoedler & Co. Inc., New York       |
| 7 <sup>5</sup> / <sub>8</sub> x 9 <sup>3</sup> / <sub>8</sub> in. | Henry T. Mudd, Pasadena                |
| signed lower right  | Richard L. Feigen & Co. Inc., New York |
|   | Norton Simon Foundation, Pasadena      |
| Zervos IV, 315  | Acquavella Galleries, New York         |
|   | Private collection (2003)              |
|   | Private collection Europe (2007)       |

Exhibited

Museum of Art, Wright Ludington Collection, San Francisco 1945  
Musée des Arts Décoratifs, Paris 1955. Picasso Peintures: 1900-1955. No. 54  
University of California Art Galleries, Los Angeles 1961. 'Bonne Fete' Monsieur Picasso. No. 13, ill.  
County Museum of Art, Los Angeles 1971. Picasso in Southern California Collections:  
A Tribute to Picasso at 90. No. 37

Literature

Zervos, Christian. Paris 1951. Pablo Picasso. Vol. IV, p. 116, No. 315, ill.  
The Picasso Project. San Francisco 1995. Picasso's Paintings, Watercolors, Drawings and Sculpture:  
Neoclassicism I 1920 - 1921. P. 230, No. 21-209, ill.  
J.Palau i Fabre. Barcelona 1999. Picasso 1917 - 1926: From the Ballets to Drama. P. 511,  
No. 1057, ill. p. 281.



# TROIS FEMMES À LA FONTAINE 1921

## THREE WOMEN AT THE FOUNTAIN

PABLO PICASSO

The present painting is part of a group of at least 18 preparatory paintings and drawings created by Picasso for one of his most important neoclassical works: *Trois femmes à la fontaine* (*Three women at the fountain*) from 1921, which is today in the Museum of Modern Art in New York. For these works, Picasso used various techniques, including oil painting, gouache, pastel and pencil, and created both vertical and horizontal formats. He varied the poses and attributes of the three women, as well as the background of the representation.

Our work is an oil painting that is very close to the monumental version in the MoMA. The composition, the gestures of the three female figures, the attributes, the scenery, the clothing and the colours are very similar to those of that large format painting. However, the smaller painting has a livelier, picturesque character in the details, and the women's conversation is nowhere near as static. One might describe our version as 'more Hellenistic' than the 'archaic' vertical format. The dimensions of the present painting are entirely typical not only in this series of works, but in fact seem to be Picasso's 'working size'.

Picasso created both the preparatory works and the monumental version of the *Three women at the fountain* in the summer of 1921 during an exceptionally productive stay in Fontainebleau with his wife Olga and their newly born son Paulo. Parallel to the further development of Cubism of the previous decade, throughout the summer Picasso worked on a series of paintings representing female figures with the

earnestness and austerity of ancient sculpture. For his neoclassical style he was accused of rejecting modernity by several of the more dogmatic members of the avant-garde, but Picasso contradicted this resolutely: "They talk as if naturalism stood in opposition to modern painting. I'd like to know whether any of them have ever seen a natural work of art."

The sources of *Trois femmes à la fontaine* are manifold and various. The weighty proportions, idealised facial features and gently wavy hair of the figures are reminiscent of the ancient statues of goddesses and muses. Their sharply angled eyebrows and heavy lids seem as if they are carved in stone, and the classically inspired gowns fall in heavy folds like the flutes of a Doric column. The shaded, earthy colour palette refers to the colour shades of ancient frescoes, while the trio of women reminds one of classical images of the graces or the fates.

Finally, the painting is located in the neo-classicist tradition of Poussin and Ingres, and Picasso in fact drew upon a particular work of Poussin as inspiration for the group at the well: *Eliezer and Rebecca at the Well* from 1648, which he had studied at the Louvre in Paris. Several studies of a female head and a photograph of Olga in the studio in Fontainebleau, in which she is surrounded by studies of a head which also appears in *Three women at the fountain*, impressively prove that the figure at the left side of the painting is none other than Picasso's wife Olga.





Picasso's interest in this theme at the time is also shown by the fact that the artist created two etchings of this scene.

Two main influences can be seen in the 'Classicism' period of Picasso's work of the 1920s: for one, his travels to Italy and his interest in the works of the Old Masters; the other the general feeling of having to return to humanistic ideals after the First World War.

Around 1918, the French poet Jean Cocteau, a close friend of Picasso, initiated the movement of the 'Rappel à l'Ordre' ('call to order'), and in 1926 published several essays in a book of the same title, in which he called for a return to classical themes and the high technical level that had defined European painting prior to the commencement of modernity. This movement proved the desire, as a reaction to the First World War, to recover classical, ancient humanism, and at the same time to spite 'German barbarism'. In fact, this 'call to order' was answered by many artists and new movements throughout Europe. In Germany these involved verism and New Objectivity, in Italy the Valori Plastici and Giorgio de Chirico's *Pittura Metafisica*, in France, beside many others, Fernand Léger, to name but a few.

Picasso's journeys to Italy with the Ballets Russes in 1917, which had been suggested by Jean Cocteau,

and which would lead to his marrying Olga, reinforced the artist's interest in classical and ancient art. Picasso saw the antiquities in Rome and Naples, where he drew Roman and Greek sculptures in the National Museum. His Pompeian-like sketches document the attraction of antiquity and the extent to which Picasso mastered the classical pictorial language. However, at the same time, Picasso journeyed into his own past and drew inspiration from one of his most important early paintings, the *Three Women* of 1908, which has nearly the same dimensions as the painting *Three women at the fountain* from Fontainebleau. When Rosenberg saw several of Picasso's sketches following ancient models, he wrote to him: "vous êtes tout à fait école de Fontainebleau" (you are wholly the school of Fontainebleau).

Parallel to this, Picasso worked on paintings in a late synthetic, Cubist style, and the most famous work of this period is the *Three Musicians*, also in the Museum of Modern Art in New York today. This simultaneous virtuosity in completely different styles of artistic expression is the key to Picasso's modernist concept of painting. Not every critic welcomed Picasso's stylistic versatility. The famous German art historian Julius Meier-Graefe scoffed: "In the morning he makes cubes and in the afternoon plump ladies."

Pablo Picasso  
La source  
drypoint etching  
1921  
Bloch 45



Pablo Picasso  
Trois femmes à la fontaine (La source)  
1921  
Museum of Modern Art, New York





During the summer of 1921 in Fontainebleau, Picasso created a series of large paintings in these contradictory styles. He not only painted the series of different versions of *Three women at the fountain*, with their far-reaching, heavy gestures and classical gowns reminiscent of the antiquity themes of the Three Graces or the Judgement of Paris. However, the precise theme of this painting remains indefinite in a mysterious way, and the composition resists a clear narrative reading. Only the filling up of water jugs at the nearly phallic well is a clear reference to the symbolic theme of fertility and conception. Picasso's son Paulo had just been born, so the motif of fertile women in harmony with the earth suggested itself. But Picasso also created two versions of the Cubist *Three Musicians*, both of which are nearly bursting with excitement and a macabre sense of threat. The different versions of the *Three Musicians* and *Three women at the fountain* were painted at the same time, and in photographs of Picasso's studio of the time one can see that he was working simultaneously on classicist and Cubist paintings. The

*Three Musicians* are both the stylistic and the psychological opposite of *Three women at the fountain*. Through his extraordinary technical virtuosity, Picasso was able to use contrasting painting styles at his discretion, convincingly and effectively, and with a great deal of energy. Here we can once again recognise his unusual sensitivity for the arbitrariness of various means of expression. In fact, he was probably the first western artist to intentionally and continuously insist upon the relative arbitrariness of the pictorial expression. That is one of the most typical and radical aspects of his entire artistic career.

Olga Picasso in Picasso's studio  
in Fontainebleau, 1921  
Puschkin Museum, Moskau

# WRIGHT SALTUS LUDINGTON

Wright S. Ludington was born in 1900 in Philadelphia as the second of three sons of Charles H. Ludington, a lawyer and investment banker. In the 1920s, the family travelled repeatedly to Europe, where the young Wright began to grow interested in art. His mother, who loved Impressionism, died in 1922 of tuberculosis. He bought his first work of art with his inheritance: a small portrait head by André Derain.

He was himself an artist, studied at Yale, at the Pennsylvania Academy of Fine Arts and the Art Students League in New York. In the Second World War he designed camouflage for the army.

In 1925 his father acquired the 'Días Felices' ('Happy Days') estate in Montecito from Henry Dater, Jr. He had in turn acquired the 10 acre property in 1896, but only built a house there in Moroccan style 20 years later, and never lived there.

Charles Ludington died in 1927 and Wright Ludington inherited not only a large fortune, but also the stately home. He decided to live in California, because he was homosexual, which was a crime in his home state of Pennsylvania, but in California was at least ignored.

He renamed the estate to 'Val Verde' and had an art gallery built for his growing collection. He placed statues from classical antiquity in the atrium of the house.

Wright S. Ludington collected ancient objects, some up to 4,000 years old, from the Middle East,

Greece and Rome, as well as modern art by Picasso, Matisse, Dalí and Degas, often before others did. He preferred representations of human figures.

He was one of the founders of the Santa Barbara Museum of Art, became vice president in 1940 and president of the board in 1951. During his lifetime he endowed the museum not only with his collection of classical statues, but also a total of more than 300 works of art.

In 1955 he sold 'Val Verde' and in 1957 had a new house designed in Montecito by the architect Luth Maria Riggs, which was better suited to his collection. The exhibition rooms of the house, which he named 'Hesperides', were spectacular: he had the walls painted black to emphasise the colours of the paintings.

Wright S. Ludington died in 1992 at the age of 91. He collected until the end. In his will, he endowed the Santa Barbara Museum of Art another 175 works, including paintings by Henri Matisse, Georges Braque, Pierre Bonnard, Henri Rousseau, George Rouault, Maurice Utrillo, Odilon Redon and André Derain, as well as sculptures by Aristide Maillol, Jacques Lipchitz and Gaston Lachaise.



# PABLO PICASSO

MALAGA 1881 - 1973 MOUGINS

## THE YEAR 1921

When Picasso accompanied the Ballets Russes of Serge Diaghilev on their tour of Italy in 1917 at the recommendation of Jean Cocteau, and created stage decorations and the famous curtain for 'Parade' in Rome, the importance this trip would have on his personal and artistic life couldn't be foreseen.

Picasso not only met his later wife, Olga Khokhlova, who was a dancer in the ballet troupe, and whom he married in 1918. He was also deeply impressed by the ancient art treasures he was able to study in Rome and Naples.

The year 1921 was deeply characterised by the fruits of these two changes in the artist's life. On 4 February 1921, Olga's and Picasso's son Paolo was born in Paris, where the couple lived in the Rue La Boétie. The young parents spent the summer in Fontainebleau, once again a suggestion of Cocteau, where Picasso set up a spacious studio.

This marked the start of an extremely productive phase in the oeuvre of the artist, which was distinguished by the parallelism of two styles, synthetic Cubism and Classicism, and the creation of several seminal works. Both stylistic directions had appeared in Picasso's work years before, but they reached their apotheosis in Fontainebleau.

September marked the return of the family to Paris, and on 25 October, Picasso celebrated his 40<sup>th</sup> birthday. Besides the intensive phase of painting, from an artistic perspective this year was nonetheless primarily defined by his works for theatre and ballet.

Picasso also maintained intensifying contact with literary figures, as is shown by the impressive series of poet portraits, whether as paintings or as illustrations for the works of the authors: Max Jacob, André Salmon, Paul Valéry and Jean Cocteau are just a few of the names that could be mentioned in this context.

Probably still in 1921, or possibly in the following year, Picasso met Marcel Proust at a fashionable ball, which Olga had probably talked him into attending. Maurice Raynal's book on the painter finally appeared in 1921, interestingly in German from the Delphin-Verlag, so that the French version first published in 1922 was the first book on Picasso to appear in France.

In the same year, 1921, Françoise Gilot was born – Picasso's life companion after 1943.

Pablo Picasso in his studio, 1922,  
photograph by Man Ray

*Routine*







# LANDSCHAFT IN CAGNES 1923-24

## LANDSCAPE IN CAGNES

CHAIM SOUTINE

oil on canvas

1923-1924

60 x 73 cm

23 <sup>5</sup>/<sub>8</sub> x 28 <sup>3</sup>/<sub>4</sub> in.

with signature lower right

Tuchman/Dunow/Perls L 122

### Provenance

Jacob Goldschmidt, New York (until 1951)

Perls Galleries, New York (1951)

Edward A Bragaline, New York (1951, by 1953)

Jacques Lindon, New York (until June 15, 1961)

Private collection, Paris (since June 15, 1961)

Private collection, Geneva

Private collection, USA

### Exhibited

Perls Galleries, New York 1953. Soutine. No. 11. ill.

La Pinacothèque de Paris, Paris 2007-2008. Soutine. No. 41, p. 118, ill.

Museum Thyssen-Bornemisza, Madrid 2008. Modigliani and his time. No. 121, p. 173, ill.

### Literature

Werner, Alfred. New York: Soutine: Affinity for an Alien World. Art Digest. New York 1953.

Vol. 28. No. 4. p. 17-18.

Courthion, P. Soutine, Peintre du déchirant. Lausanne 1972. P. 228a, ill.

Tuchman, Maurice, Dunow, Esti, Perls, Klaus. Chaim Soutine, Catalogue Raisonné.

Cologne 1993. Vol. 1, p. 249, No. 122, ill.



# LANDSCHAFT IN CAGNES 1923-24

## LANDSCAPE IN CAGNES

CHAIM SOUTINE

Chaim Soutine had a special relationship with the south of France, not only because he spent many years painting there, but also because his most artistically significant paintings were created during his stays in Céret and Cagnes.

In 1913, Soutine came from Lithuania to Paris as a 20-year old, impoverished artist, and was drawn to the artist colony 'La Ruche' in Montparnasse, where Chagall, Léger, Archipenko, Zadkine, Kisling and Laurens also had their studios. He soon became acquainted with Amedeo Modigliani, with whom a close friendship developed, which abruptly ended with Modigliani's early death in 1920.

Nevertheless, Modigliani had a great influence on Soutine; and it was he who ensured that the Polish art dealer Leopold Zborowski, who already had Modigliani under contract, also signed Soutine. Until that point, poverty had always been a constant companion of his life, which the artist also incorporated into his still lifes: documents of bleakness and deprivation. The contract with Zborowski, promising him a daily fee of 5 Francs in return for all of his works, made the situation at least a little better.

Soutine undertook a first short trip to the south of France with Zborowski and his friend Modigliani in 1918, which led them to Vence and Cagnes-sur-Mer. Already in the following year, Zborowski sent his protégé for a longer stay in the south to Céret, near the Spanish border. Zborowski hoped that here, where Picasso and Braque celebrated Cubism, Soutine

would find inspiration. Soutine later said: "I never touched Cubism myself, although I did feel its attraction. When I painted in Céret and Cagnes, I surrendered arbitrarily to its influence, and the results were not entirely banal. But ultimately, Céret in itself is anything but banal."

Soutine's residence in Céret lasted until 1922, these were three lonely and hard years for the painter. He created more than 100 works, mainly landscapes. Their composition and painting style respect no other painting tradition, they are expressive, eruptive, wild and abstract. Back in Paris, Soutine instantly gained recognition when the American collector Albert C. Barnes acquired a lot of more than 50 works, mainly from the Céret period. However, Soutine soon distanced himself from his Céret paintings and destroyed those still in his possession or any he could lay his hands on.

Already at the beginning of 1923, Zborowski encouraged Soutine to undertake a second stay in southern France, this time in Cagnes-sur-Mer, where Renoir had also lived from 1907 until his death in 1919 and created his late work.

Soutine didn't feel at ease here either; the Mediterranean countryside offered him no feeling of home. His creative urge was nonetheless undiminished, and the result were expressive, almost rhythmic works demonstrating characteristics entirely different from those of the Céret paintings. He painted the small town of Cagnes, which is located on a hill, in





View of Cagnes, c. 1900

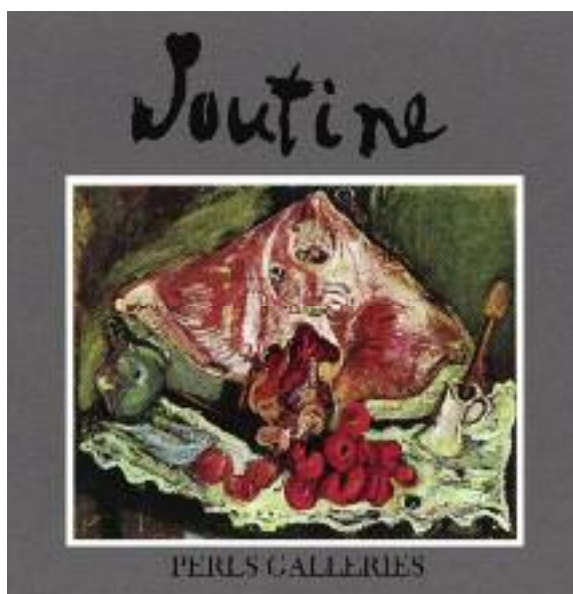
Pierre-August Renoir  
Terrace à Cagnes  
1905  
Private collection

many variations. One of these is the present work, *Landscape in Cagnes* from 1923:

The powerful stroke of the brush immediately draws the viewer into the town on the hill. However, the pull also seems to encompass the surrounding landscape and the houses, which adapt themselves to the curves of the street in an amorphous vortex. The palette is Mediterranean and changes between powerful ochre tones, the raw green of the southern vegetation and brilliant red, which in places describes the roofs of the houses and in complementary contrast loosens up the green parts of the composition, framed by the shimmering cobalt of the sky. The differences to the Céret paintings are obvious: the previously bristled, jagged characteristic style, the

dark colours and the almost hectic sensibility of this period have made way for brighter colours and an amorphous characteristic style that nonetheless maintains the movement of the composition and the colours. However, the movement does not disturb the painting composition, Soutine contains it and generates a defining poignancy in the process that no viewer is immune to. While the composition in the Céret paintings appears to burst out of the confining edges of the painting and is often difficult to read, the motifs in the Cagnes paintings are once again recognisable. Soutine's painting style becomes more descriptive and calm, and allows the eye to dwell in the composition of the painting.

## PROVENANCE KLAUS PERLS



Born in Berlin in 1912, Klaus Perls first moved to Paris in 1933, where his mother opened a gallery, then he moved on to New York. He opened his own gallery in 1935, relocating it to a town house in Madison Avenue in 1954, where he and his wife lived above the gallery. Early on, he considered Soutine one of the greatest masters of the twentieth century, and almost every painting by Soutine sold in the USA passed through his hands.

Perls' magnanimous gifts of masterpieces by Soutine and other masters of modern art, as well as his collection of African sculptures, are all proudly on view at the Metropolitan Museum of Art, New York.

Perls Galleries closed in 1997, and Klaus Perls died in the summer of 2008.

Esti Dunow and Maurice Tuchman recall: "We were privileged to work with Klaus Perls as co-authors on the Chaim Soutine catalogue raisonné published in 1993. After an intense work session, he always enjoyed raising his glass and toasting Soutine 'to Chaim, l'chaim' (to life)."





## CHAIM SOUTINE

SMILOVICH / MINSK 1893 – 1943 PARIS



### THE YEARS 1923-24

The first article about Soutine, written by the gallerist and patron of the artist, Paul Guillaume, appeared in the magazine 'Les Arts à Paris' in January of 1923. Paul Guillaume organised a major exhibition for the collection of Albert C. Barnes in the same year in his gallery. The exhibition was received positively in Paris, and Barnes felt encouraged to also present his collection to an American public, but limited to contemporary art, including 19 works by Soutine. The presentation at the Academy of Fine Arts in Philadelphia was unpopular with the public; a major disappointment for the collector.

As a result of Barnes and his sensational major purchase of works from Zborowski, Soutine not only became famous overnight; his market price soared. Sales at auctions increased, and Zborowski soon paid his artist 25 francs, instead of the original 5 francs per day. The days of poverty were finally numbered for Soutine.

He returned to the south of France to paint at the beginning of the year, but was unable to find a new home here, and interrupted his stay in Cagnes-sur-Mer several times to return to Paris. Here he searched flea markets for old canvasses from the 17<sup>th</sup> century, which he painted over and used for his own works. Numerous visits to the old masters in the Louvre inspired his works. The encounter with Siméon Chardin's still life *La raie*, for example, led to the series of still lifes featuring a ray.

Amedeo Modigliani  
Chaim Soutine  
1916  
Private collection

# ACKNOWLEDGEMENT

Our special thanks go to Innegrit Volkhardt of the Hotel Bayerischer Hof, Munich for the extraordinary willingness to let us photograph some interiors of the hotel for our catalogue. We also especially thank Ms. Lachner and the team of the Bayerischer Hof, who opened all doors for us and our photographer. See pp. 51, 61, 71, 89.

We thank Inge and Dr. Wolfgang Henze and Ms. Mikeladze of the Ernst Ludwig Kirchner Archiv in Wichtrach near Berne cordially for their support. They not only generously provided images, but were always willing to share their profound knowledge with us.

Special thanks also go to Dr. Christian Ring and the Nolde-Stiftung in Seebüll, in particular to Ms. Sabine Zeh, who supported us with images and research.

We thank Ms. Angelica Jawlensky-Bianconi of the Alexej von Jawlensky-Archiv S.A. in Locarno, who has an open ear for us and always readily answers our questions.

Our thanks go to the Max Beckmann Archiv of the Max Beckmann Gesellschaft, Munich.

We thank François du Chatenet, who generously provided photographs of the Ferme-Musée Léger in Lisoires.

## © OF ILLUSTRATIONS

© VG Bild-Kunst, Bonn 2015: Max Beckmann, Fernand Léger

© Nolde Stiftung, Seebüll 2015

© Succession Picasso / VG Bild-Kunst, Bonn 2015

Page 1 and 14: © Helga Fietz, courtesy Max Beckmann Archiv

Page 25: © picture alliance / akg-images

Page 34: © Photograph provided by the Alexej von Jawlensky-Archiv S.A.

Pages 42 - 55: © All additional images and photographs provided by the Ernst Ludwig Kirchner Kirchner-Archiv

Page 63: © François du Chatenet

Page 66: © picture-alliance / Imagno

Page 74: © Photograph provided by the Nolde-Stiftung Seebüll

Page 82: © Image provided by the Nolde-Stiftung Seebüll

Page 83 (left): © Photograph provided by the Nolde-Stiftung Seebüll  
(right): © Feanwâlden tsjasker von Theun – Eigenes Werk.  
Lizenziert unter CC BY-SA 3.0 über Wikimedia Commons

Page 84: © Photograph provided by the Nolde-Stiftung Seebüll

Page 92: © Succession Picasso

Image source: bpk / RMN – Grand Palais / Paris, Musée Picasso / Béatrice Hatala

Page 93: © Museum of Modern Art, New York, USA/Bridgeman Images

Seite 94: © Succession Picasso / VG Bild-Kunst, Bonn 2015

Page 96: © Man Ray Trust / VG Bildkunst / Telimage – 2015

Page 104 (right): © Bridgeman Images

Page 106: © Klüver Martin Archive

The editors endeavoured to research all rights holders of the photographs.  
Rights holders who have not been mentioned are welcome to contact us.

A selection of works will be presented at

**TEFAF Maastricht 2015**

March 13 - 22

and subsequently in the exhibition

**MEISTERWERKE – MASTERPIECES**

at Galerie Thomas

Maximilianstr. 25, Munich

from March 26 to May 16, 2015.

## PUBLICATION DETAILS

All 10 works of art featured in this catalogue are for sale.

Prices upon request.

Sales are subject to our delivery and payment conditions.

Measurements: height before width.

Masterpieces V  
Catalogue 128  
© Galerie Thomas 2015

Catalogue editing:  
Silke Thomas  
Patricia von Eicken  
Dr. Sarah Dengler  
Dr. Ralph Melcher

Translation:  
Kenneth Friend

Photography:  
Walter Beyer  
Sabine Urban

Design:  
Sabine Urban, Gauting

Colour Separation:  
Reproline mediateam GmbH + Co. KG, Munich

Printing:  
SDM, Stulz-Druck & Medien GmbH, Munich

Mon - Fri 9 am - 6 pm · Sat 10 pm - 2 pm

Maximilianstrasse 25 · 80539 Munich · Germany  
Phone +49-89-29 000 80 · Fax +49-89-29 000 888  
info@galerie-thomas.de · www.galerie-thomas.de

## GALERIE THOMAS











**GALERIE THOMAS**