

THOMAS

MASTERPIECES ON PAPER

GEORG **BASELITZ**

JOSEPH **BEUYS**

PETER **BLAKE**

OTTO **DIX**

LYONEL **FEININGER**

RAIMUND **GIRKE**

GOTTHARD **GRAUBNER**

PAUL **KLEE**

JANNIS **KOUNELLIS**

ALFRED **KUBIN**

FERNAND **LÉGER**

SOL **LEWITT**

FRANZ **MARC**

HENRI **MATISSE**

ROBERT **MOTHERWELL**

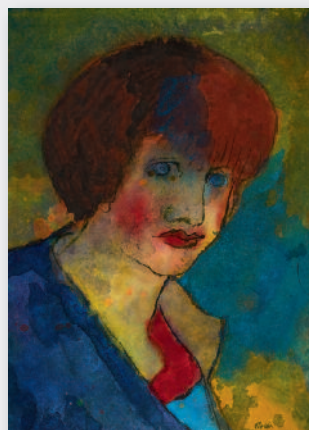
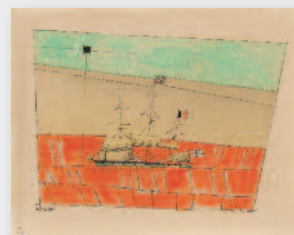
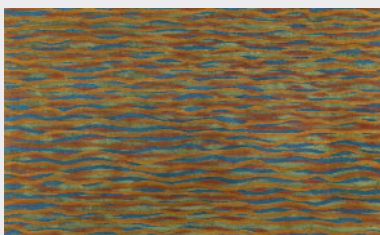
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NEO **RAUCH**

GERHARD **RICHTER**

ANTONI **TÀPIES**

FRITZ **WINTER**





GEORG BASELITZ

Deutschbaselitz, Saxony 1938 – lives in Bavaria and in Imperia, Italy

Eagle



gouache on paper

1979

85.7 x 61 cm / 33 3/4 x 24 in.

signed with monogram and dated '8.III.79' lower right

Provenance

- Private collection, USA

Representations of eagles have been among the most frequent motifs in the work of Georg Baselitz since the 1960s. As a result of the characteristic method of the artist of painting his representations upside down, the majestic animal at the same time becomes a plummeting eagle, this without the position of Georg Baselitz, who is primarily interested in painting itself, allowing a symbolic connotation to be easily found within it.

Baselitz himself has repeatedly pointed out this incorrect over-interpretation:

"The reversal of the motif provided me with the freedom to concentrate completely on colour and composition."

Thus, the focus is also on his powerful, spontaneous and gestural painting style in his gouache from 1979, and the dense, red colour area appears to nearly cover the motif of the eagle – as long as one isn't tempted to see the eagle manifesting itself or emerging from the storm of

colour. It is this game of deception with ostensible motif and enigmatic painting, with figuration and abstraction that is at the centre of Baselitz' painting. The sheer presence of a motif does not if necessity lead to the viewer reading a painting iconographically or symbolically, but instead, like with the reversal, the turning onto its head, to a recognition of the primacy of the painterly and intuiting its liberation from representationalism. In his paintings, painting takes precedence over the motif, over representation, and this not only through pure non-representationalism, but instead through the obvious subordination of the figurative to colour and composition, to expression and painting as such. This of course applies especially when the motif is as highly symbolic and historically charged as the eagle of Georg Baselitz.



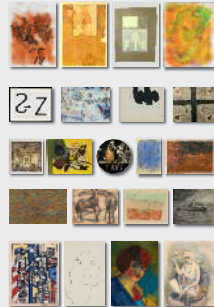
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RETURN TO LIST

... OR ON TO THE NEXT ...





JOSEPH BEUYS
Krefeld 1921 – 1986 Düsseldorf

Fahne (Torso) I



mixed media and collage on cardboard

1958

27.5 x 19 cm / 10 7/8 x 7 1/2 in.

signed and dated lower left, titled lower right

Provenance

- Private collection

In the 20th century only very few artists have shaped and molded the concept of art and our conception of modern and contemporary art as distinctively as Joseph Beuys.

It is astonishing, however, that the "expanded concept of art" coined by Beuys is still so often misunderstood. Beuys formulated his thoughts very clearly as early as 1976:

"Art is the image of man himself. That is, when man is confronted with art, he is basically confronted with himself. He then opens his eyes. So the creative person is addressed, his creativity, his freedom, its autonomy. And that is only possible from the concept of art, but then one has to expand it. One cannot and must not keep it so traditional and say: That is what the artists do and that is what the engineers do. But you can break that up. And there is only a way out through an expanded concept of art, which is anthropological, which takes really seriously that every person is an artist, that there is a creative core in every person. "

His preoccupation with human existence, his interest in the interaction between nature and man, body and mind, is already expressed in this early collage. The preference for so-called "poor" materials, which Beuys symbolizes for energy flows, warmth and organic life, is already clearly noticeable in his artistic style and the materiality of this work. Joseph Beuys thus seems to be beyond the question of abstraction and figuration, and his close connection with the Fluxus movement and performance art only partially explains his deeply humanistic understanding of art.



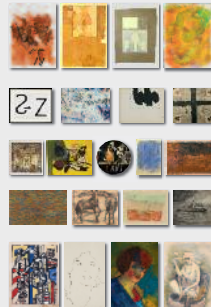
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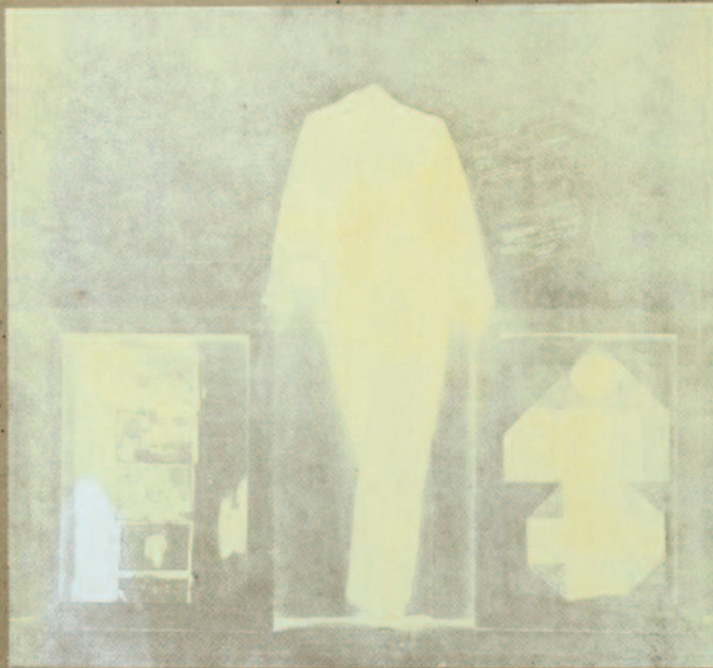


が、ついで、いよいよ、部と部とす食の部



モい、な、部と部とす食の部

子供たちに開放されていて、絵を描いたり、
デザイナーの作ったプランコに乗ったりし
ている。芸術にたいする事大主義をとり払っ
た、この美術館の演出が、そのまゝ、ボイス
の、細み細ともいうべき世界とつながってい
るのが面白い。夜、高松、リンドプロムと一
緒に、評判のセックス・フィルムを見る。
三月一日、省略。
三月二日、朝から大雪、晴のような水鳥の群



ボイス展風景

Joseph Beuys
1971

JOSEPH BEUYS

Krefeld 1921 – 1986 Düsseldorf

The Eurasian (Sulphur Work)



silkscreen, sulphur and pencil on paper

1971

60 x 47 cm / 23 5/8 x 18 1/2 in.

signed lower centre

Klaus Staeck (Edition Staeck) has confirmed that the present work is a unique piece.

Provenance

- Edition Staeck, Heidelberg
- Private collection, Germany (since the 1980s)

The present unique work marks the beginning of a group of editions, created by Joseph Beuys from 1971 on. The source is a spread about him in a Japanese art magazine; the layout was adapted by Beuys for the white print on brownish, thick paper.

Beuys worked on the print, covering the upper left block of text with a thick layer of flower of sulphur. The present work seems to be the initial work for three others by the artist.

In the multiple "Print 1 und Print 2" [1971, Schellmann 36] he used the same print, this time on two sheets, printed in black and in yellow sulphur.

Of importance for the interpretation of the whole group is the hand written inscription: "Der Eurasier läßt schön grüßen. Joseph" (Greetings from the Eurasian. Joseph).

In the "Display Boards for Instruction (I + II)" [1971, Schellmann 31], again a work in two parts, the printing plate itself was used. Beuys mounted it onto one of the two printed photographs of Ostende (referring to an "Aktion"

planned for 1963). Again sulphur was added, this time as a collaged compact area jutting out from the lower edge of the plate. Finally, Beuys again used the elements of the present work in his multiple "The Eurasian" [1972/84, Schellmann 496]. The work consists of the zinc printing plate for the Japanese spread, as in Display Board for Instruction I", with the added area of sulphur.

The magazine article about Joseph Beuys, which appeared in 1970/71 in Japan, is illustrated, among others, with the "Felt Suit" of 1970. But obviously the most important thing for Beuys was coverage about him in an Asian country, explaining his inscription on "Print 1": the "Eurasian", who sends his greetings, is none other than Beuys himself. His (Western) artistic position was now acknowledged in the East, in Japan, and thus anticipated in his own person the situation pursued by Beuys: the (re-)union of the Eurasian continent (in the humanist and philosophical sense).

For Joseph Beuys this holistic overcoming of the divide of Eastern and Western thinking was a fundamental goal, which he propagated in the idea of Eurasia and the



Eurasian. In his thinking, which was strongly influenced by anthroposophical ideas, Beuys saw the "Eastern Man" as an emotional being with an emphasis on the spiritual principle, while the "Western Man" as a "cerebral type" places the emphasis on the rational and intellectual principle. The joining and coalescence of these different principles to reach a (healing) whole can only be reached in the Eurasian, who is able to let the third, essential principle emerge: anima, the soul.

In this belief, the teachings of the famous physician and alchemist Paracelsus plays an important role, the influence on Beuys is of some importance. According to Paracelsus, the burning principle of the soul is present in

the material world in the guise of the basic element sulphur, which Beuys used in his works for that reason.

The present work is a concentrated expression of this theory and of the personal claim by Beuys, the "alchemist" and "shaman", in the sculptural use of sulphur as a symbolic Eurasian material and with the presence of the Eastern and the Western elements.

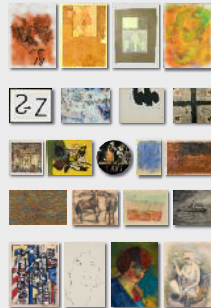
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"Joseph Lottelle's rebellion" - Joseph presents the box about him to Ludwig II of Bavaria

Bavaria.

PETER BLAKE

Dartford 1932 – lives in London

Joseph Cornell's Holiday – Bavaria. 'Joseph presents the box about him to Ludwig II. of Bavaria'



collage

2018

88.5 x 87 cm / 34 7/8 x 34 1/4 in.

signed and dated lower right, titled lower centre and left

Provenance

- Studio of the artist
- Private collection, Great Britain

Sir Peter Blake (b. 1932, Dartford, Kent) is a British painter, sculptor, draughtsman and printmaker. Often referred to as the 'Father of British Pop Art', his practice incorporates a range of styles, including folk art and collage. In 1946, Blake enrolled at Gravesend School of Art to study graphic design and began to collect popular art and ephemera.

After National Service, in 1953 Blake joined the Royal College of Art, London and studied alongside Robyn Denny, Leon Kosoff, Richard Smith and Joe Tilson. There, elements of popular culture began to enter Blake's painting, predating American Pop art. Having seen the work of Kurt Schwitters he started to work in collage. After graduating in 1956, Blake won the Leverhulme Research Award and spent a year travelling abroad, the first time he had left the United Kingdom, visiting Holland, Belgium, France, Italy and Spain. Returning to London, Blake continued to appropriate pop culture icons and advertising imagery to create homages to the likes of Marilyn Monroe, Brigitte Bardot, Elvis Presley and professional wrestlers.

His iconic 1961 Self-portrait with Badges, in the Tate Collection, shows Blake holding an Elvis album, dressed in American jeans, Converse trainers, and baseball badges. In 1967 Blake designed the iconic album cover for The Beatles' Sgt. Pepper's Lonely Hearts Club Band with his first wife Jann Haworth and continued to be associated with the music world by designing album covers for other bands including The Who and Ian Drury and the Blockheads.



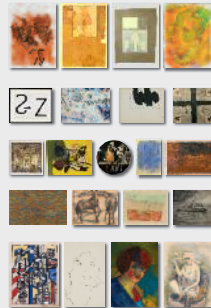
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OTTO DIX

Gera-Untermhaus 1891 – 1969 Singen

Girl with Rose



gouache, watercolour and pencil on wove paper

1923

61 x 48.2 cm / 24 x 19 in.

signed and dated lower right

verso titled, dated and with dedication 'Mädchen mit Rose am 22.2.23 Quersumme 11 dem Mutzlein!'

Pfäffle A 1923/4

Provenance

- Martha Dix
- Private collection, Southern Germany
- Private collection, Berlin
- Private collection, London

Exhibited

- Kronprinzenpalais, Berlin 1924. Aquarelle von Otto Dix
- Goethe Institut, Paris 1970. Otto Dix - Aquarelles, dessins. No. 28
- Folkwang Museum, Essen 1971/72. Otto Dix - Aquarelle, Zeichnungen, Radierfolge 'Der Krieg'. No. 81, with ill.
- Galleria Giulia; Goethe Institut; Bibliotheka Germanica, Rom 1972. Otto Dix - Acquarelli, disegni, incisioni. No. 81, with ill.
- Musée d'Art et d'Industrie, Saint-Etienne 1974. Réalisme en Allemagne 1919-1933. No. 21
- Kunstverein Konstanz Wessenberghaus, Konstanz 1975. Otto Dix - Ölbilder, Aquarelle, Grafik. No. 58
- Haus am Waldsee, Berlin 1977. Otto Dix - Zwischen den Kriegen. Zeichnungen, Aquarelle, Kartons und Druckgrafik 1912-1939. No. 125, p. 81 with ill.
- The Hayward Gallery, London 1978. Neue Sachlichkeit und German Realism of the Twenties. No. 76, p. 54 with ill.
- Künstlerhaus Palais Thurn und Taxis, Bregenz 1981. Otto Dix
- Galerie der Stadt, Stuttgart 1981/82. Otto Dix - Menschenbilder, Gemälde, Aquarelle, Gouachen und Zeichnungen. No. 68, p. 90 with ill.
- St. Anna Kapelle, Passau 1983. Otto Dix - Kunstausstellung Europäischer Wochen. No. 38, with ill and again on the cover
- Salon d'Art Contemporain, Montrouge 1984. Otto Dix. No. 64
- Museum Villa Stuck, Munich 1985. Otto Dix 1891-1969. No. 232
- Palais des Beaux-Arts, Brussels 1985. Otto Dix 1891-1969, No 104, p. 99
- Galerie der Stadt, Stuttgart 1991; Neue Nationalgalerie, Berlin 1991/92. Otto Dix - Zum 100. Geburtstag 1891-1991. P. 334 and p. 123 with ill.
- Tate Gallery, London 1992. Otto Dix 1891-1969. No. 72, with ill.
- Städtische Galerie, Ravensburg 2002. Otto Dix - Aquarelle der 20er Jahre. No. 17, p. 49 with ill.
- Musée National d'Art Moderne, Paris 2003. Otto Dix - Dessins d'une guerre à l'autre. No. 17, p. 79 with ill.
- Kunsthalle, Hamburg 2007. Geisterbahn und Glanzrevue - Otto Dix, Aquarelle und Gouachen. No. 56, with coll. ill.

Literature

- Barton, B. S. Otto Dix und Die Neue Sachlichkeit 1918-1925. Michigan 1981. P. 144
- Karcher, Eva. Otto Dix. Munich 1986. P. 61 with ill.
- Karcher, Eva. Otto Dix - 1891-1969, Leben und Werk. Cologne 1988. P. 127 with ill.
- Pfäffle, Suse. Otto Dix - Werkverzeichnis der Aquarelle und Gouachen. Stuttgart 1991. No. A 1923/4, p. 178 and 108 with ill.
- Nikel, Uirike (ed.). Statt Blumen, Erzählungen und Gedichte. Munich 1995. P. 25 mit Abb.



In the work of verist Otto Dix, whose portraits and depictions of people in the 1920s can sometimes be ruthless to the point of painfulness, the "Girl with Rose" is almost a romantically tender depiction. The unknown lady with the hat presents herself with boots, black stockings and a transparent negligee and raises the rose in her right hand with a mischievous smile towards the viewer. A cat has taken a seat on her lap, the symbolism of which underscores the erotic tension of the work. Otto Dix gave this detailed watercolour to his wife Martha and provided it with an enigmatic dedication for her: "Girl with rose on 2/22/23 checksum 11 for Mutzlein!". "Mutzlein" means none other than Martha Dix – she soon wore the nickname "Mutzli" in her relationship with Otto Dix, whom she called "Jim" or "Jimmy". The reference to "checksum 11" is apparently a private joke between the two, but the date

is of particular interest. Dix often gave Martha drawings and watercolours on various occasions. The reason for the gift of this work may have been the marriage of Martha and Otto Dix, which is known to have taken place in February 1923, but no exact date has been handed down. Nevertheless, the motif and the unusual dedication make it probable that Otto Dix presented this watercolour to his bride on their wedding day 99 years ago, on February 22, 1923.

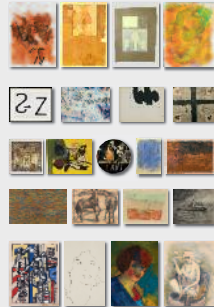
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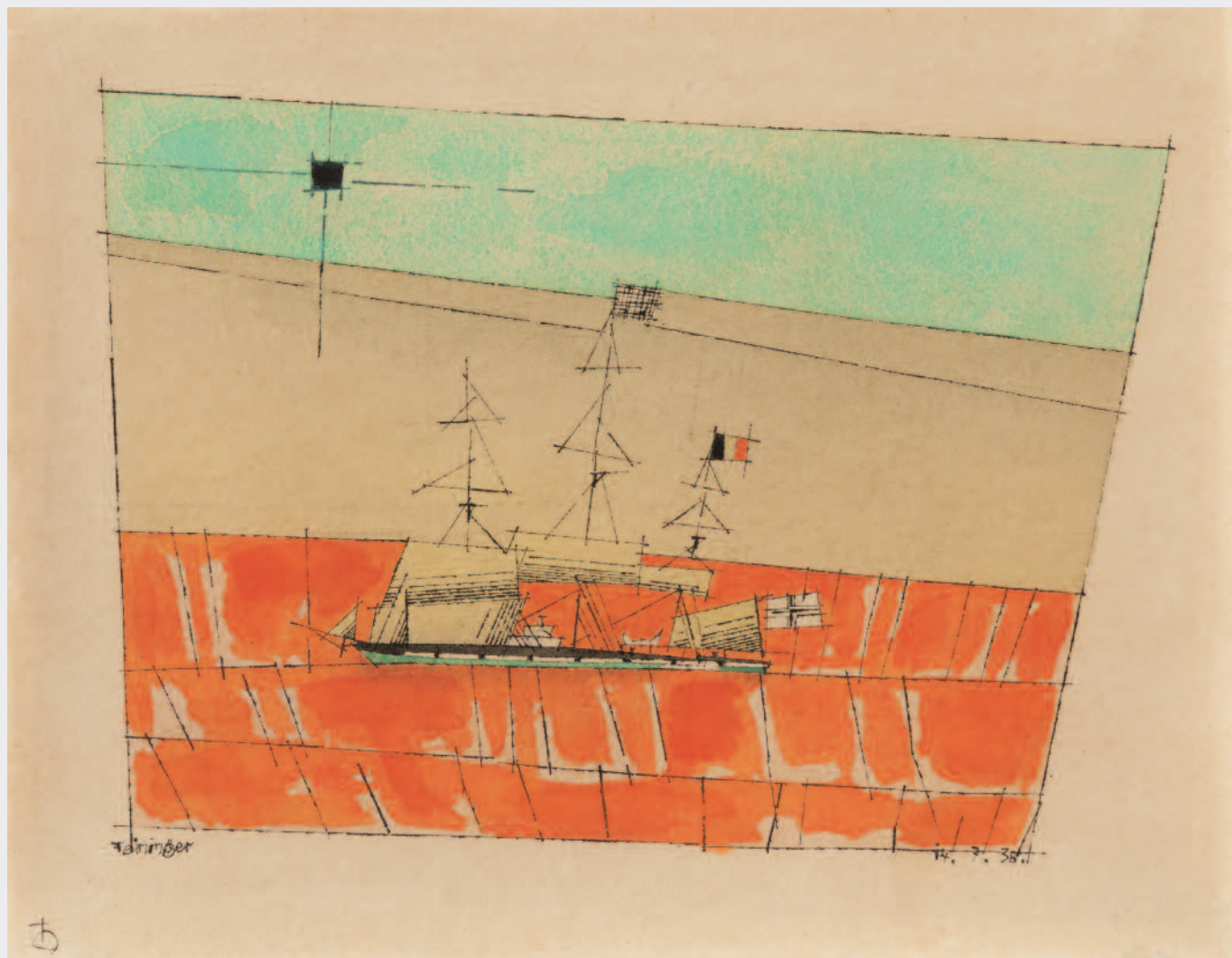
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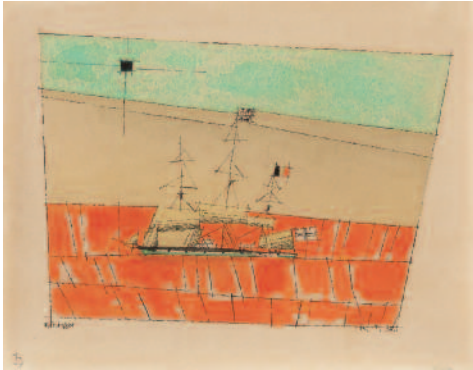




LYONEL FEININGER

1871 – New York – 1956

Yacht



Gouache and watercolour on paper
1938

27 x 34 cm / 10 1/2 x 13 5/16 in.

signed lower left and inscribed with a circle with a cross

Feininger marked those works he wanted to keep for himself with a circle and a cross, like the present work.

Provenance

- Collection of the artist (until the late 1950s)
- Collection Erik Estorick
- Estate of Erik Estorick
- Galerie Brockstedt, Berlin (acquired by the above in about 2001)
- Private collection (acquired from above in 2002)

The seascape with sailing ships appears regularly in the work of Lyonel Feininger over decades: his interest in maritime themes may in particular have been roused by his stays on the Baltic Sea during the First World War. However, Feininger also created many works with this motif in his hometown of New York following his return to the USA after the assumption of power of the National Socialists – as also in his "Yacht" from 1938.

This sheet is an especially lovely example of Feininger's prismatic style, influenced by Cubism, Futurism and the years at the Bauhaus, which he had constantly developed further and varied. The trapezoidal composition results in an emphatic dynamic. The image field itself is divided in its composition into three widths of colour, which stand for water, land and sky. At a pure motif level, all elements of the painting thus possess a momentum of motion, which leads paradoxically to the sailing vessel making a static impression. The sheet is an outstanding example of how Feininger reshaped the principles of

Cubism and Bauhaus into his very own pictorial language throughout his entire body of work. Feininger himself described this composition principle as follows: "There is no foreground or background, only a continuity of intermeshing relationships."

The intention behind this in this later work is to synthesise all of these compositional principles, which the artist himself had defined as follows:

"Where I had previously been striving for movement and agitation, I am now attempting to feel and express the perfect peace of the objects and the surrounding air."

That Feininger himself saw this sheet as an especially successful composition is also expressed in the fact that he labelled the work with the initials he used for works he wanted to keep for himself.



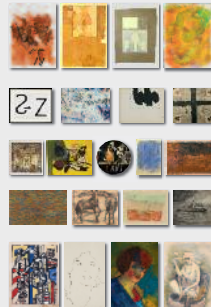
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RAIMUND GIRKE
Heinzendorf 1930 – 2002 Cologne

Blue



watercolor on handmade wove paper
1997
105 x 70 cm / 41 ³/₈ x 27 ¹/₂ in.
verso signed and dated on the mount

Provenance

- Estate of the artist

In his evolution as a painter, Raimund Girke was initially influenced by the gestural-rhythmic abstraction of Informel. From the mid-1950s he developed an almost monochrome pictorial language reduced to just a few tones, which initially resulted in an intensive examination of the colour white in particular. Therefore, his work can be assigned to analytical painting, which avoids to depict anything. His painting is "fundamental", his works the result of an "autonomous painterly process", he always emphasized. In search of order, Girke analyzed colour layering, colour movement and structure by allowing his painting to result entirely from the technique and the process. It is not the liberated gesture that interests him, but the disciplined rigor and factual statement. Concentrating on the intrinsic value of colour plays a key role, as Girke formulated in a kind of poetic manifesto as early as 1974:

"Colour as matter that is tangible and visible.

Colour not as an indication of something,
but as something that is there.

Colour that changes in nuances and can hardly be
experienced in the barely Visible, in the barely tactile.

Colour as something still and silent."

In the further development of his painting, Girke expanded his explorations of colour and the colour body, as well as in the watercolour "Blau" ("Blue") from 1997, which already in its title does not provide a succinctly obvious, but a programmatic indication. Raimund Girke wrote down his intentions in this phase of his work in 1994:

"Colour is constantly in fluctuating movement and latently always contains the opposite colour. Light without the dark, the cold without the warm, the lively without the calm, the difficult without the easy is unthinkable. The potential changes resonating in the colour add tension to the colour fields. Colour energies that can be found in the different zones, streams and fields of the work have a significant impact on the intensity of painting."



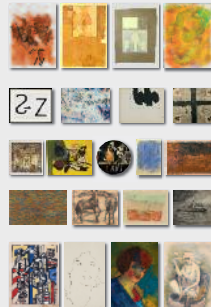
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GOTTHARD GRAUBNER
Erlbach 1930 – 2013 Düsseldorf

Untitled



gouache on paper
1984
75 x 56 cm / 29 1/2 x 22 in.
signed and dated lower center
verso inscribed 'Serie "farbgebungen"'

Provenance
- Private collection, Düsseldorf

Gotthard Graubner experimented with possibilities for expanding the pictorial space of the conventional panel painting into the space since the early 1960s, to in this way create a light and colour surface that is not panel-like at all, instead expanding aimlessly but vigorously and pulsing into the space.

Graubner in fact began with expressionistic and geometric-abstract paintings but abandoned this path in around 1962, increasingly searching for other forms of expression. The first cushion paintings were created, in which the painting was stretched over a layer of synthetic wool, thus leading to an embodiment and ultimately to a spatialization of the colour. The application of the paint itself, although it remained in the same chromatic range, could never be called "monochrome" in Graubner's case – iridescent and clayey surfaces are characteristic of his painting. There is nonetheless no brushwork and no "signature", and just as little a thickness of the paint.

In his gouache from 1984, which is part of a series with the telling title "farbbegegnungen" (colour encounters), Graubner returns to his beginnings with gestural, poly-

chromatic painting. The colour vortex of shades of yellow, orange, light red, violet and, complementary to the red, green nevertheless results in a depth and spatiality that stands in a close correspondence with the "cushion paintings". Heinz Liesbrock impressively characterised Graubner's painting as follows:

"Colour, colour, colour. A painting that develops from nothing other than the organisation of the colour. Nuances of colour, the spatiality of colour." Graubner himself once said the following in an attempt to describe his painting: "My paintings form in the growth of the light, extinguish with the light. The beginning and end are exchangeable. They designate no state, they are transition." This state of transition, this fluidity of colour was Graubner's actual theme, and in this way he did in fact also make an autonomous and unmistakeable contribution, not only to German painting of the last 50, 60 years."

Gotthard Graubner himself summarised the credo for his painting in a brief, apodictic sentence as follows: "Colour is in itself enough of a theme for me."



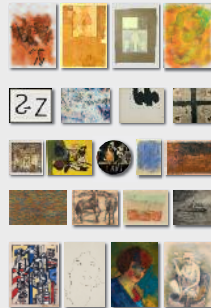
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JANNIS KOUNELLIS
ALFRED KUBIN
FERNAND LÉGER
FRANZ MARC
HENRI MATISSE
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EMIL NOLDE
NEO RAUCH
GERHARD RICHTER
ANTONI TÁPIES
FRITZ WINTER

RETURN TO LIST

... OR ON TO THE NEXT ...





PAUL KLEE

Münchenbuchsee 1879 – 1940 Muralto/Locarno

Desert Village



watercolour on paste-primed paper on cardboard

1930

30 x 46.4 cm / 11 7/8 x 18 1/4 in.

signed lower right, dated and inscribed 'VI' lower left, titled lower right on the original cardboard

Klee 5120

Provenance

- Studio of the artist
- Alfred Flechtheim, Düsseldorf / Berlin / Paris / London (on consignment 1930, presumably until 1933)
- Galerie Alex Vömel, Düsseldorf (on consignment presumably 1933)
- The Mayor Gallery, London (on consignment 1933 – at least 1935)
- Private collection, Great Britain
- The Mayor Gallery, London (-1958)
- Kunsthandlung Walter Feilchenfeldt, Zurich (1958-1966)
- Dr. Edlich, New York (from 1966 - presumably 1972)
- Waddington Galleries Ltd., London (1972-1973)
- Walter and Jeanny Bick, Richmond Hill, Ontario (1973 – at least 1981)
- William Pall Gallery, New York
- Private collection, Japan

Exhibited

- Museum of Modern Art, New York 1930. Paul Klee. No. 62
- Kunstverein für die Rheinlande und Westfalen - in Verbindung mit der Galerie Alfred Flechtheim, Düsseldorf 1931. Paul Klee. No. 229 (part of a label)
- The Mayor Gallery, London 1934. Paul Klee Exhibition. No. 15 (label)
- Royal Scottish Academy Galleries, Edinburgh 1935. Forty-first Annual Exhibition of the Society of Scottish Artists. No. 163 (Price £ 40, Property of Mayor Gallery Ltd.)
- City of Leicester Museum & Art Gallery, Leicester 1936. Contemporary Art. No. 117 (Lent by Mayor Gallery) (label)
- The Leicester Galleries (Ernest Brown & Phillips, Ltd.), London 1941. An Exhibition of Paintings and Watercolours by Paul Klee. No. 24
- Galerie Renée Ziegler, Zurich 1963. Paul Klee. No. 25, ill.
- Des Moines Art Center, Des Moines 1973. Paul Klee. Paintings and Watercolors from the Bauhaus Years 1921-1931. No. 49, ill. (Private Collection, Toronto, Ontario, Canada)
- National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto 1979. A Tribute to / Hommage à Paul Klee 1879-1940. No. 44, col. ill. p. 43, ill. S. 80 (Collection particulière, Canada) (label)
- Blanden Memorial Art Gallery, Fort Dodge; Miami University Art Museum, Oxford, OH 1980/1981. A Loan Exhibition of Paintings and Works of Art on Paper by Paul Klee and Lyonel Feininger. No. 25, ill. ("Desolate Village", Private Collection, Canada) (label)

Literature

- Frey, Stefan: Dokumentation über Paul Klees Reisen ans Mittelmeer, in exh. cat. Paul Klee. Reisen in den Süden. Hamm/Leipzig. 1997. P. 257
- Paul Klee - Stiftung. Paul Klee, Catalogue Raisonné, Vol. V, 1927-1930. Bern 2001. No. 5120, p. 413, ill.
- Otterbeck, Christoph. Zweimal Orient - und zurück. Paul Klee in Tunesien und Ägypten, die Werke der Reisen und ihre Rezeption, in exh. cat. Auf der Suche nach dem Orient - Paul Klee. Teppich der Erinnerung, Bern 2009. P. 183, annotation 33



In 1928, Klee's dearest wish came true: to see Egypt. The Klee Society, founded in 1925 by the art collector Otto Ralfs to support the artist, financed the trip. Klee set out on the journey in mid-December 1928 and returned in mid-January 1929.

Klee had previously dealt with the country and its history, which had had a great attraction for artists since the Orientalism movement in the 19th century. The discovery of Tutankhamen's tomb by Howard Carter in 1922 caused a sensation across Europe. Klee had already painted a pyramid in the watercolor "43" before the trip.

Initially disappointed, he wrote to his wife from Cairo on December 25, 1928: "In detail, as far as I can remember, a Tunisian city is purer, and certainly the mosques of Kairouan are incomparable (they are very baroque here)." But the further south he got, the more he liked it. Klee simply traveled and did not take any painting utensils with him, because he believed that the impressions

should not be conveyed directly, but rather indirectly, via the artist's soul. So he only made a few sketches; the final works were created after his return to the studio.

One of these works, created in 1930, is "Wuesten-Dorf". This desert scene is dominated by ochre and dark brown tones. Dark clouds hang in the sky, dynamic brushstrokes indicate a strong wind, maybe even a sandstorm. Bright rectangles are "engraved" in the work like hieroglyphs in the wall of a temple. They could also be window frames, but the storm seems to be carrying them away. In the foreground are two tiny figures with a dog. People are dwarfed by the majestic landscape and ancient architecture.

The trip to Egypt had a profound impact on Klee's work, not only in the years immediately thereafter, but up until 1940.

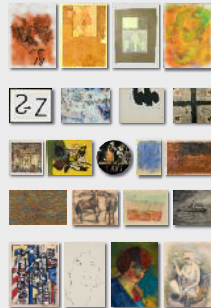
THOMAS

MASTERPIECES ON PAPER

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RETURN TO LIST

... OR ON TO THE NEXT ...





Untitled (Alphabet)



acrylic on paper

1960

70 x 100 cm / 27 1/2 x 39 3/8 in.

signed lower right

Provenance

- Studio of the artist
- Private collection, Switzerland
- Collection Pierre Bergé, France
- Galerie Lelong, Paris (label on the back)
- Private collection

Jannis Kounellis began the series of "Figures and Letters", which he also called "Alfabeti" (alphabets), in his new home in Rome in 1959 after resettling from Greece to Italy in 1956 and continued to work on them until the mid-1960s.

This work from 1960 also belongs to this group and demonstrates the typical composition schema: Kounellis places letters, numbers and symbols, sometimes also erratic, unknown symbols, against a white background in a constellation reminiscent of a code or technical information signs. This results, like in this painting, in combinations of symbols that sometimes also seem like mathematical or chemical formulas but which reveal no decipherable complex of meaning. Kounellis summarised the story of their origination and the context of the "Alfabeti" as follows:

"My sights were focussed on Informalism at that point, on [Jean] Fautrier in particular, as a protraction of traditional painting. I still saw the survival of an illusion, of a ... centrality in those works: a centrality of the universe, of painting, even of the role of the artist, which doesn't seem particularly relevant to our era. That's what these paintings of mine with recognizable and significant characters and letters meant to the viewer, nothing beyond what they see. But not to me. They indicated the names of my favourites at the time."

The operation that Kounellis undertakes in these paintings, namely to divest poignant and exceedingly definite characters and symbols of their reference function and their purport, to thus disassociate them and then place them in contexts such that they may still be recognisable, but are no longer decipherable, is closely connected with the interest of the artist in hermetic poetry and the will to separate texts and images from their referentiality and representationalism, in order to make them perceptible "for something else" as an autonomous reality without a meaning function. Kounellis thus makes clear here the influence not only of Dadaism, especially of Hugo Ball, and the hermetic poetry of the avant garde, especially, for example, of Giuseppe Ungaretti, but also thus finds himself at the height of the artistic, literary and philosophical discussion of the time. Not only his proximity with the intentions of the ZERO movement are noticeable here, but also and especially a parallelism with the at that time revolutionary findings of linguistics, semiotics and of structuralism, through which an understanding of the functioning of language and symbols was raised to a completely new level, as in the works, for example, of Umberto Eco, Roland Barthes, Jacques Lacan or Roman Jakobson, to name only a few.

His "Alfabeti" follow a route analogous with these philosophical findings about the inner nature of language, when Kounellis confesses that his paintings from these years attempt to explore the "inner alchemy" of the characters.



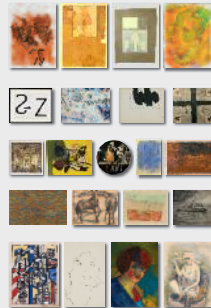
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RETURN TO LIST

... OR ON TO THE NEXT ...





ALFRED KUBIN

Leitmeritz 1877 – 1959 Zwick Ledt

Narrenschiff



Pen and ink on paper

1900 - 1901

18.5 x 24.5 cm / 7 5/16 x 9 5/8 in.

signed

Provenance

- Hauswedell & Nolte, 4 December 2009, Lot 5
- Private collection (acquired from the above)

Drawing is at the heart of Alfred Kubin's artistic work, because his highly imaginative compositions influenced by Symbolism and iconographic inventions could be directly and quickly realised with this technique. Of special significance for Kubin is the reference to literature: for one thing, Kubin was possessed of a classic dual gift as a visual artist and as an author. At the same time, his affinity with literature meant that Kubin was a productive and popular illustrator. The sheet in question here, the "Narrenschiff", is also connected with a literary work; the moral satire "The Ship of Fools" by Sebastian Brant, which first appeared in 1494. The book enjoyed enduring success into the modern era, was translated into many languages and gave the idea of the "ship of fools" proverbial significance. The ship of fools is a symbolic image of a society that, often against its own better judgement or blind to all warnings, endangers its own existence through its foolish behaviour at all levels of human coexistence – a theme that has not sacrificed any significance whatsoever today.

Alfred Kubin also addressed this partly mocking, partly admonishing critique of the symbol of the ship of fools in his drawing: the society of fools dances and amuses itself

on its strange ship, the smokestack of which consists of a large wine bottle. Another conspicuous detail is the widely opened eye at the bow: the ship is thus heading, with literally open eyes, toward the disaster in the form of the storm brewing in the left half of the drawing.

Kubin was surely familiar with the extremely well-known book by Sebastian Brant. His extensive collection of graphic works also contained an early incunabulum print ascribed to Albrecht Dürer that originated as an illustration of Sebastian Brant's "Narrenschiff".

However, Kubin may also have been inspired to this drawing by another circumstance, as he belonged to a group of artists that had worked for the satirical weekly magazine "Das Narrenschiff", which appeared between 1898 and 1899 in Berlin, as did Lyonel Feininger. Unfortunately, it has not been possible to date to clarify whether there is a direct connection with the drawing in question here and if the dating needs to be moved back slightly.

However, the sheet could be easily assigned to this environment in formal terms: Kubin's characteristic stylistic elements, such as the nervous, quick line and the



emphasis of the light-dark parts, which were surely defined by his interest in artistic printed graphics, transform the scene into a kind of fantastic dream face, not without at the same time bearing features of a caricature. The grotesque, unreal scene should thus not only amuse the viewer but also stimulate self-reflection. Alfred Kubin expressed this intention of directly addressing the viewers of his works as follows:

"The right beholder, as I imagine him, would not only view my sheets with enjoyment or critically, but must, as if incited by a secret tangency, also turn his attention to the multifariously figured darkroom of his own dreamy consciousness."

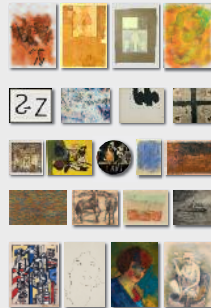
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RETURN TO LIST

... OR ON TO THE NEXT ...





FERNAND LÉGER
Argentan 1881 – 1955 Gif-sur-Yvette

Etude pour les constructeurs



gouache, red chalk and pencil on writing paper
1938/40

27.9 x 21.6 cm / 11 x 8 1/2 in.

signed, dated '1948' and dedicated lower right 'à René Petit Amicalement'

The date 1948 given on the work refers to the year when Léger gave the work to his friend Robert Petit.

With a certificate from the Comité Léger, Paris, issued November 21, 2022.

Provenance

- Studio of the artist
- René Petit (since 1948, gift from the above)
- Private collection, Southern Germany
- Private collection, Germany (since 2002)

Auction History

- Sotheby's London, July 1, 1987, lot 547
- Grisebach GmbH, November 29, 2002, lot 70

Literature

- Museum of Modern Art, New York. Fernand Léger. New York 1998, p. 47-50. (on the group of works)

Fernand Léger made this drawing on a sheet of stationery of the architect Wallace Harrison, whom he met in person on his third visit to the United States in 1938. Harrison worked for Nelson Rockefeller at the Rockefeller Center in New York and recommended Fernand Léger to the magnate for the artwork of his apartment as well as for other architectural projects. The present coloured drawing also belongs in this context, as it is part of a group of studies that Léger made for the design of the entrance hall of the International Building in Rockefeller Center. The "Cinematic Wall" was to become an avant-garde project that envisaged projecting Léger's compositions on large walls. However, unlike the designs for Rockefeller's apartment, which the billionaire was very pleased with, the "Cinematic Wall" project was never realized.

Léger created seven large-format gouaches, which are now in the Museum of Modern Art in New York, and which give an impression of the planned installation. The present work corresponds to the composition of Gouache No. V in New York. Unlike many of Léger's landscape or architectural depictions, the location is not indefinite: it is a paraphrased view of New York Harbor. In addition to the skyscrapers, the water, ship funnels and their smoke can be seen. The Statue of Liberty also appears on other works in the group of gouaches. The study sheet was used to prepare the composition, as can be seen from the underlying red grid for transfer to a larger format.

The work is also significant because it is an early example of Léger's interest in monumental wall designs and architectural interventions. From the 1930s at the latest, Fernand Léger became increasingly interested in the design of outdoor spaces and buildings through monumental works. His unbroken fascination for technical progress and modern society was the background against which he looked for artistic possibilities to intervene in the formation of society with his art.

The "Cinematic Wall" is also an impressive example of how early Fernand Léger pursued an installative approach and thus anticipated post-war art. The idea of using projections and cinematic elements was still an innovative and modern thought in the 1930s and is based on the influence of the relatively new medium of film and the examination of time and space in Cubism and Futurism – artistic intentions that were also implemented in Léger's early works.

During the First World War, in 1916, while on vacation with his friend Guillaume Apollinaire, Fernand Léger discovered Charlie Chaplin, a real revelation for the painter. From 1919 onwards, Léger's work reflected the influence of the cinematographic image on his artistic work: the

illustrated books, created in collaboration with the poets Blaise Cendrars and Yvan Goll, played with the vocabulary of cinema by introducing close-ups and kinetic effects. As early as 1925 Fernand Léger declared: "Cinema is thirty years old, it is young, modern, free and without tradition. That is his strength [...]. The cinema personalizes the fragment, it frames it and is a new realism whose consequences can be incalculable." When he uttered this sentence, Léger had just shot his first film "Ballet mécanique" in 1924, the result of a joint artistic work with Man Ray and the composer Georges Antheil. This avant-garde film, which animates and alternates everyday objects, characters and geometric figures in a fast and jerky montage, remains one of the undisputed masterpieces of experimental cinema.

A few years after Léger created this drawing, in 1948, he donated and dedicated it to his friend René Petit, an artist and important illustrator of contemporary literature.



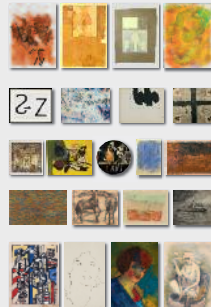
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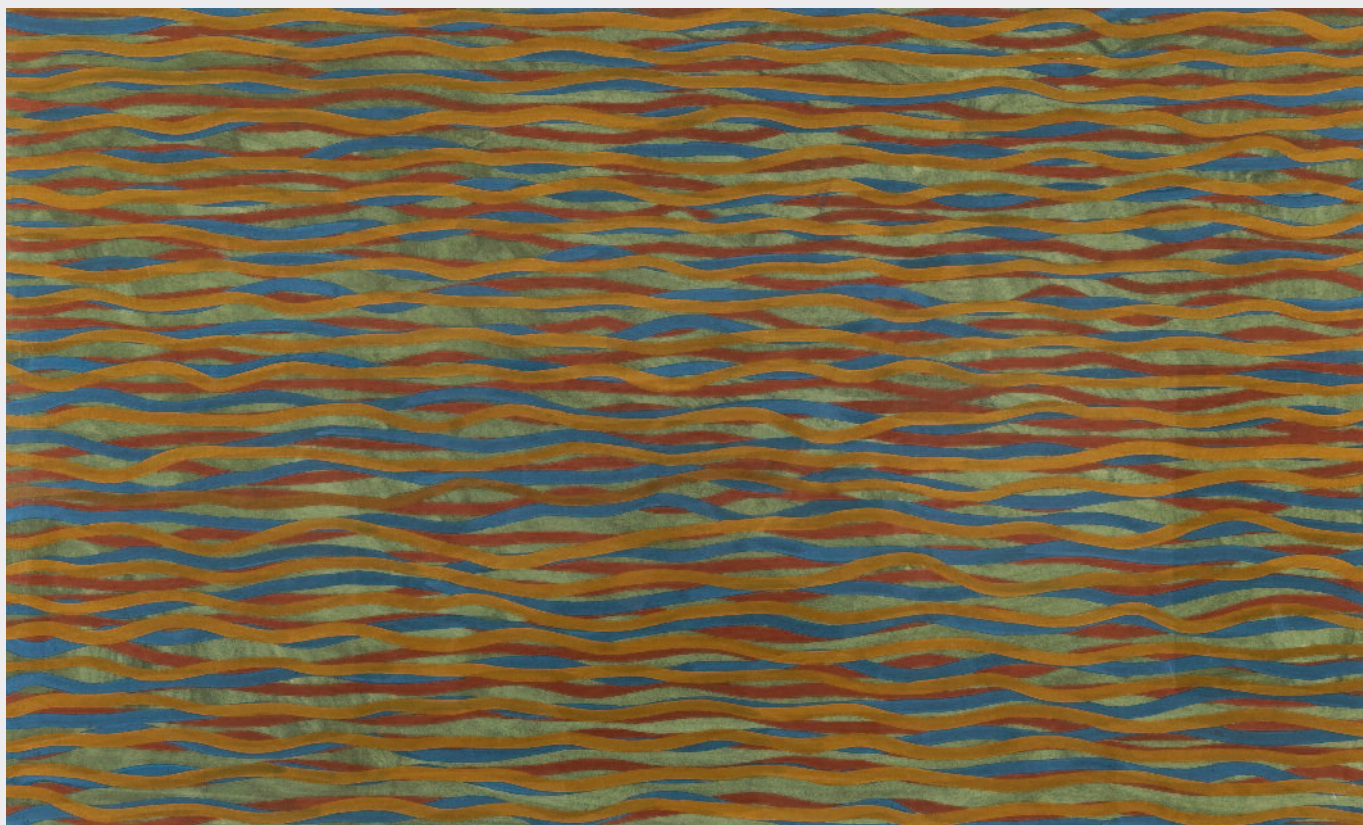
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RETURN TO LIST

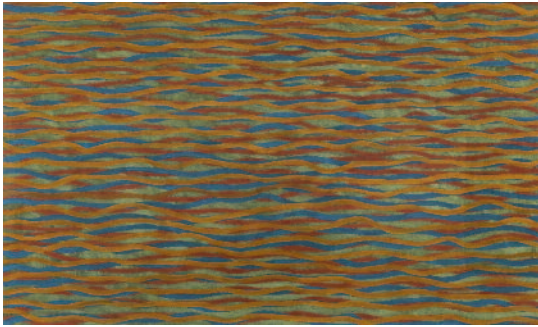
... OR ON TO THE NEXT ...





SOL LEWITT
Hartford, CT 1928 – 2002 New York

Horizontal Brushstrokes



Gouache on paper

2003

77.4 x 126.4 cm / 30 1/2 x 49 3/4 in.

signed and dated lower right

Provenance

- Studio of the artist
- Private Collection, New York (acquired directly from the above)
- Private Collection, Milan
- Private Collection
- Private Collection
- Private Collection, France

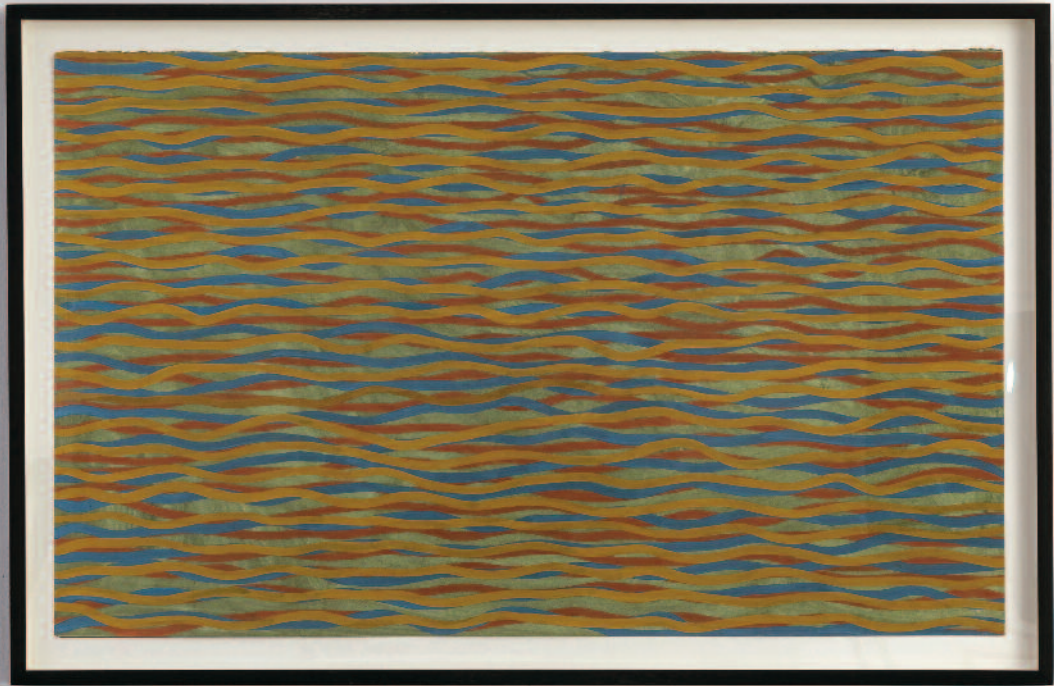
Auction History

- Christie's New York, March 5, 2020, lot 279.

Sol LeWitt, who developed the Conceptual Art movement and was one of the leading protagonists of Conceptual and Minimal art, has left behind a multifaceted oeuvre that includes drawing, prints, photography, painting, installation, sculpture and theoretical writings. His geometric drawings, wall paintings and sculptures called "Structures" are certainly among his best-known groups of works.

LeWitt's work, which was based on the ideas of Bauhaus Constructivism and the Dutch artists' association De Stijl, developed a groundbreaking artistic language of its own by experimenting with architectural spatial structures, grid patterns and grid constructions. As he also put it in his theoretical work Paragraphs on Conceptual Art (1967), he defined his art as "conceptual" (as opposed to visually oriented art of perception). „In conceptual art the idea or the concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means

that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art." It is the process that matters most in LeWitt's work, which also includes materiality. In this context, seriality was a central technique for LeWitt, enabling him to fully grasp an idea; and so he returned again and again to certain structures, such as the wave-shaped, flowing lines of the present work: but in contrast to other works, which show an almost mechanical reproducibility, in "Horizontal Brushstrokes" the artistic gesture becomes visible in the form of gracefully curved lines, which offer the artist an almost infinite number of possibilities for new transformations.



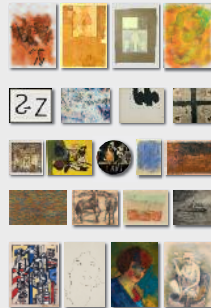
THOMAS

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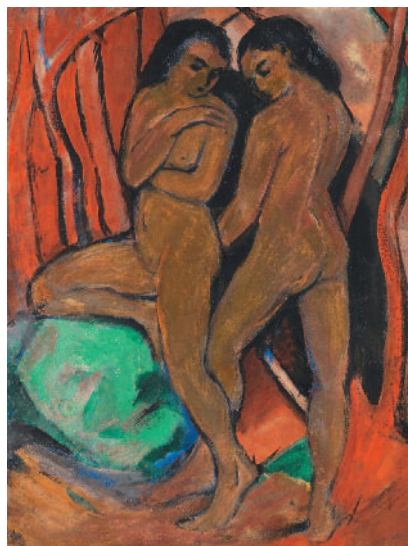
FRANZ MARC
Munich 1880 – 1916 Verdun

Two Horses



charcoal, India ink and wash on cardboard
1910/11
48.5 x 63.5 cm / 19 1/8 x 25 in.

Hoberg/Jansen 182



other side
Two Standing Nudes with Green Rock

oil and tempera on cardboard
1910/1911
63.5 x 48.5 cm / 25 x 19 1/8 in.

Hoberg/Jansen 126

Provenance

- Alexe Altenkirch, Cologne (acquired 1912, exhibition of the "Sonderbund", Cologne)
- Prof. Dr. Ludwig Thormaehlen, Bad Kreuznach (nephew of the aforementioned, probably by inheritance, until 1955)
- Emil Georg Bührle, Zurich (acquired 1955)
- Galerie Peter Griebert, Munich (acquired by 1970)
- Private collection, Hamburg
- Privatsammlung

Exhibited

- Kaiser-Wilhelm-Museum, Krefeld 1920. Zeitgenössische Deutsche Kunst. No. 25
- Nationalgalerie, Berlin 1922. Gedächtnis-Ausstellung Franz Marc.
- Nationalgalerie, Berlin 1922-28, possibly even until 1934. Permanent loan from Alexe Altenkirch.
- Städtische Galerie im Lenbachhaus, Munich 1963. Franz Marc. No. 105.
- Kunstverein, Hamburg 1963-64. Franz Marc, Gemälde, Gouachen, Zeichnungen, Skulpturen. No. 126.
- Staatsgalerie, Stuttgart; Busch-Reisinger Museum, Cambridge 2000-01. Franz Marc: Pferde. No. 36, fig. 64, recto p. 80 ill.
- Städtische Galerie im Lenbachhaus, Munich 2005-06. Franz Marc – Die Retrospektive. Fig. 11, verso p. 82 col. ill.

Literature

- Schardt, Alois J. Franz Marc. Berlin 1936, no. 15, verso listed p. 166.
- Buchheim, Lothar-Günther. Der Blaue Reiter und die 'Neue Künstlervereinigung München'. Feldafing 1959, verso p. 144 col. ill.
- Lankheit, Klaus. Franz Marc, Katalog der Werke. Cologne 1970, no. 122, verso p. 40 ill., no. 411, recto p. 133 ill.
- Hoberg, Annegret; Jansen, Isabelle. Franz Marc, The Complete Works. London 2004, vol. I, no. 126, verso p. 137 col. ill., vol. II, no. 182, recto p. 155 ill.

Franz Marc created the drawing of the two horses in 1910, a year of decisive importance for his artistic development and immediately prior to the founding of the editorial staff of the "Blauer Reiter". Shortly prior to this, Franz Marc moved permanently from Munich to Sindelsdorf in the Upper Bavarian Alpine foothills, and here his artistic development in general and the development of his style shifted toward both his characteristic painterly expression and his concentration on the animal motifs typical for him.

The "Zwei Pferde" drawing has a painted back, making this a two-sided work, and Franz Marc dealt with another central theme there, namely that of the female nude. This unites the two most important thematic areas in his painting in one work, and this at a point in time at which things were changing decisively in Franz Marc's style and repertoire of motifs. Stefan Trinks already determined, when looking through the sketchbooks of Franz Marc, that the human nude appears to clearly dominate in his drawings until 1911, not, for example, animal motifs. However, these gain the upper hand as of 1911: there are no more nudes whatsoever in the sketchbooks as of this year.

Animals, and especially horses, are from this point on Marc's central motifs, although he is not interested in the imitating or characterising representation of the animal but instead in expressing the essence of nature and of life within it. Franz Marc himself formulated the reason for his interest in the representation of animals as follows: "I never have, for example, the urge to draw animals 'as I see them', but instead as they are... as they themselves see the world and experience their nature."

The artist describes this proxy or exemplary function of the animal motif as a symbol for the spiritual in nature and in lifeforms:

"I attempt to sharpen my sense for the organic rhythm in all things, try to establish a pantheistic contact with the shaking and flowing of the blood in nature, in animals, in the air – strive to bring everything into one image with new movements and with colours that make a mockery of our old panel paintings."

The "Zwei Pferde" are a study for the "Streitende Pferde" (Fighting Horses) of 1910 (Hoberg/Jansen no. 132), which was destroyed in the Second World War, and of

which only a black and white photograph has survived. It belonged to the former Director of the Hamburger Kunsthalle, Carl Georg Heise, who also described the painting in its colourfulness. The preserved drawing is an expertly executed composition study, in which Franz Marc attempts to capture the liveliness and the "typicalness" of the horses and of their nature, as he himself wrote with reference to the horse motif, which had taken on iconic importance for his work:

"The circulation of the blood in the two horse bodies, expressed through the manifold parallelisms and vibrations of the lines. The beholder should not even be able to enquire as to the type of horse but instead sense the internal, vibrating animal life."

The scene represented was also often described in the title as "fighting horses", but this is in fact also merely a snapshot of the normal social behaviour of these animals. Thus, Alois Schardt gave the lost painting the title "Weidende Pferde III" [Grazing Horses III] (Schardt no. 1910-14) in his catalogue raisonné.

The painting "Zwei stehende Mädchenakte" (Two Standing Nude Girls) can be found on the other side of the drawing. Marc positions the two female figures in the shelter of a reddish web of branches, one of the girls leaning casually on a greenish, glowing rock: they demonstrate the close affinity that Franz Marc felt existed between nature and lifeforms. The trees suggest an enfolding of the female figures by nature, and their "false colouring" intensifies the expression of an emotional world full of inwardness. At the same time, it is a mystical, almost surreal world, which appears to both conceal and reveal a secret through the rock, shimmering green like a gem.

Franz Marc described the secret involved in his works with the following words:

"Today we search for things in nature that are concealed behind the veil of appearance ... we seek and paint this internal, spiritual side of nature."



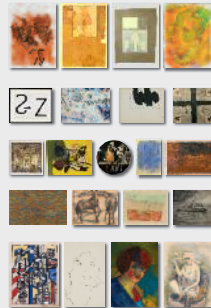
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RETURN TO LIST

... OR ON TO THE NEXT ...





HENRI MATISSE
Le Cateau 1869 – 1954 Nizza

Portrait of Emma



crayon on paper

1916

43.8 x 28.3 cm / 17 1/4 x 11 1/8 in.

with signature stamp lower right

With a photo certificate from Pierre Matisse, dated May 5th, 1976.

Provenance

- Pierre Matisse (the artist's son)
- Robert Miller Galleries, New York (label)
- Jeanne Siegel Collection, New York (acquired from the above)
- Private collection, USA

Literature

- Waldemar, George. Dessins de Henri-Matisse. Paris 1925. No. 24, ill.

A few still lifes, hardly any landscapes, several self-portraits – Henri Matisse had a preference for portraits and representations of women in his graphic works. As a lifelong expert and insatiable draughtsman, Matisse especially appreciated the emphasis of outlines: "My line drawing is the direct realisation of my perception and its purest expression. (...) However, these drawings are more complete than it might appear to some people, who confuse them with a kind of sketch", according to the artist.

Matisse was unable to hire any professional models during the First World War. He often created portraits of his artist friends, such as Madame Derain, Mme Gris and Mme Dimitrios Galanis, or of acquaintances.

The artist was extremely interested in music and knew several musicians, whom he also portrayed, such as Juan Massia, a violinist, and Carlos Olivares, a cellist.

The drawing in question here is part of a series of portraits of the Paris violinist Emma LaForge. Matisse also created a number of etchings and monotypes of her, of which several are found in the collection of the Museum of Modern Art in New York.



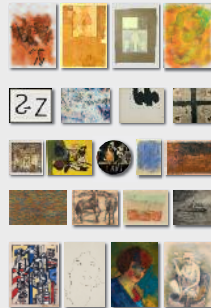
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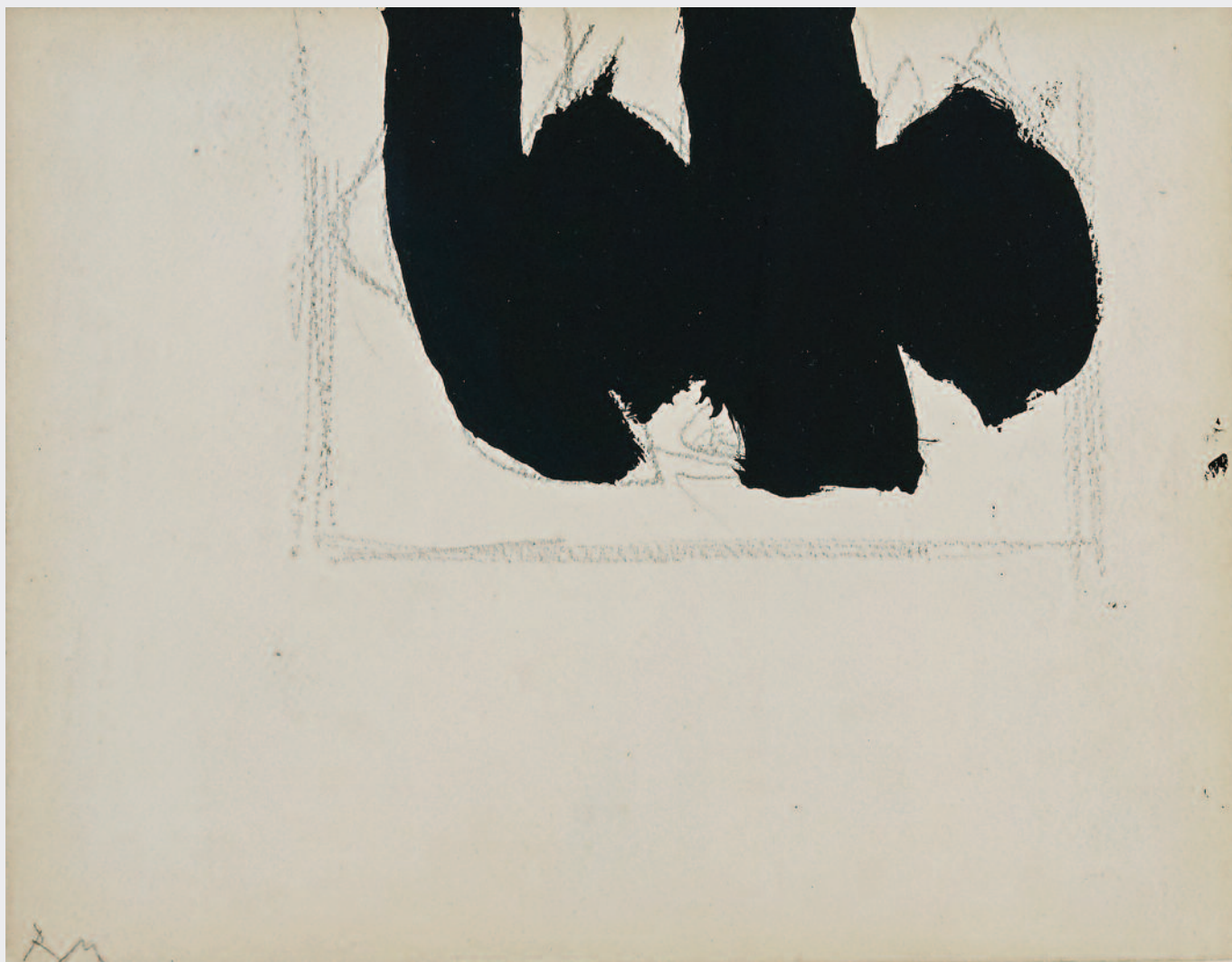
MASTERPIECES ON PAPER

GEORG BASELITZ
JOSEPH BEUYS
PETER BLAKE
OTTO DIX
LYONEL FEININGER
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HENRI MATISSE
ROBERT MOTHERWELL
EMIL NOLDE
NEO RAUCH
GERHARD RICHTER
ANTONI TÁPIES
FRITZ WINTER

RETURN TO LIST

... OR ON TO THE NEXT ...





ROBERT MOTHERWELL
Aberdeen (USA) 1915 – 1991 Cape Cod

Open with elegy



acrylic and graphite on paper

1968

15.2 x 19.4 cm / 6 x 7 5/8 in.

with monogram lower left

verso signed and presumably erroneously dated '1966' in 1981

verso with studio number '#P66-2626'

Flam W 278

Motherwell signed the work on the back in 1981 at the request of the then owner and presumably erroneously dated it to 1966.

Provenance

- Private Collection
- Richard Gray Gallery, Chicago
- Robert and Ann Freedman, New York
- Private collection

Literature

- Caws, Mary Ann. Robert Motherwell, What Art Holds. New York 1996, p. 169.
- Flam, Jack; Rogers, Katy; Clifford, Tim. Robert Motherwell - paintings and collages, a catalogue raisonné 1941-1991. New Haven / London 2012, vol. 3, no. W 278.

Robert Motherwell is without a doubt one of the most important painters of American Abstract Expressionism and is at the same time one of the important early theoreticians of post-war abstraction in America on the basis of his writings about his own work and his work process and of his critiques of other artists.

Robert Motherwell's "Open with Elegy" drawing from 1968 links the two leitmotifs of his most important and most extensive painting series. The "Elegies", actually initially entitled "Elegy to the Spanish Republic", are inspired by his impressions of the Spanish Civil War. However, Motherwell here translates his consternation at the atrocities of the war, which had also occasioned Picasso to create one of his most famous paintings with "Guernica", into a symbolic rendition of human destiny and the dichotomy of love and death.

The first artistic realisation by Motherwell of the later "Elegy" motif is, however, not yet a reaction to the event of the Spanish Civil War. Motherwell created the drawing from 1948, which is today part of the collection of the Museum of Modern Art in New York, as a composition for a poem by Harold Rosenberg. It already demonstrates the typical forms and the characteristic composition of the "Elegies": variously sized, black, oval forms are found between also black, vertical bars, resulting in a rhythm and the impression of a kind of notation. The series of forms appears as if it could be continued endlessly and follows a secret system, a kind of pictorial grammar. Only later did Motherwell link this composition scheme to the association with the Spanish Civil War. He himself explained this reinterpretation of his pictorial invention as follows:

"After a period of painting them, I discovered Black as one of my subjects – and with black, the contrasting white, a sense of life and death which to me is quite Spanish. They are essentially the Spanish black of death contrasted with the dazzle of a Matisse-like sunlight."

Around twenty years later, Motherwell began the series of "Opens", the compositional form of which is linked in the sheet found here with the notation of the "Elegy". Here too, Motherwell himself described the story of the origin, the moment of his inspiration:

"The Open series began in March 1967, when I leaned a vertical canvas against a larger vertical canvas (about 6.5' x 9.5'), which had its ground painted all over, in yellow ochre. It occurred to me that the proportions of the smaller vertical canvas, leaning on the larger vertical canvas, was rather beautiful, and so I outlined the smaller canvas in charcoal (onto the yellow ochre ground of the

larger canvas), so that the lines looked like a door – a very abstract one. I had meant to elaborate the painting, but over a period of weeks did not; and now realized that it did not need elaboration, simple as it was. I brought it home from the studio to look at it, and one day decided to turn it upside down, so that the 'door' became a window."

Both of the work groups that come together in the drawing "Open with Elegy" demonstrate the great interest of Motherwell in considerations of art history and art theory and their influence on his painting. Of particular importance to Motherwell was, as for many other painters of Abstract Expressionism, the art of Surrealism and its search for an automatic, unconscious level of artistic expression, which should be achieved through associative and random, contingent processes. This principle is close to the origination of the "Open" series described above – here too, Motherwell accepts a random, unintended pictorial invention as the result of unconscious, uncontrolled, creative processes.

At the same time, the notations of the "Elegies", reminiscent of music, are very much to be located in the tradition of abstract, synaesthetic painting since Kandinsky.

The rhythm noticeable in the "Elegies" also suggests a passage of time, this too an important aspect of modern avant garde painting, and just as with the pattern of the "Elegies", virtually "progressing further" beyond the painting itself, the opening upward into the space beyond the actual image field of the "Opens" allows a sense of potential continuity and the inkling of a feeling of infiniteness.

The combination of "Elegies" and "Opens" in the drawing in question here thus combines a temporal and a spatial dimension in a composition concentrated to the extreme.



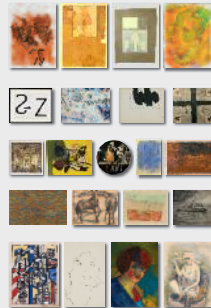
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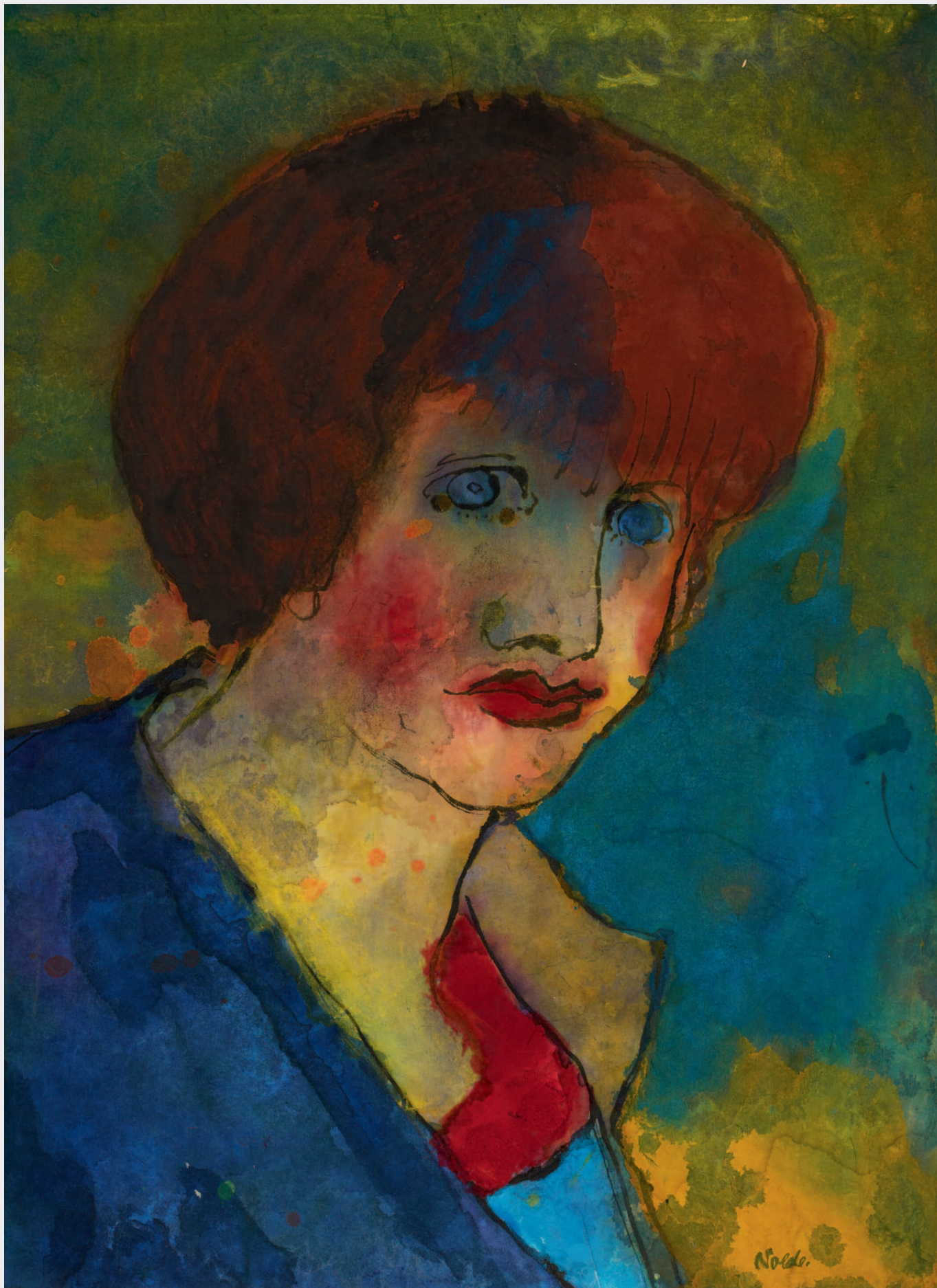
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RETURN TO LIST

... OR ON TO THE NEXT ...

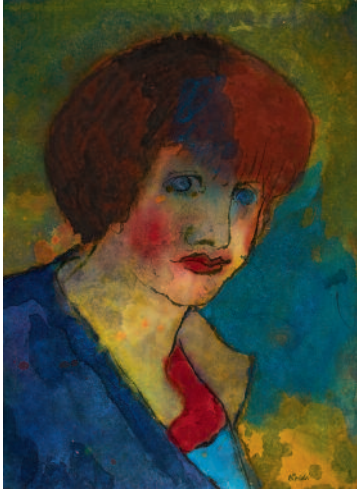




EMIL NOLDE

Nolde, Schleswig 1867 – 1956 Seebüll

Portrait of a Woman (Brown Hair, Blue Dress)



watercolour on Japan paper

c. 1931

47.5 x 35.6 cm / 18 3/4 x 14 in.

signed lower right

The work is registered in the Nolde Foundation Seebüll.

Provenance

- Nolde Stiftung Seebüll
- Private collection

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

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

In the autumn of 1931, Emil Nolde painted a series of freely invented large-format watercolours, the "Phantasies". They are now born entirely of colour, the paper as such is no longer visible. They are partly created by the random gradients and irregularities of the colouring. What is depicted is difficult to grasp; they are strange creatures from fairy tales and legends, sometimes human, sometimes animal, sometimes both at the same time, goblins and spooky figures, desolate faces, elegiac individual figures, also groups, but above all couples, youthfully exotic or in the tense relationship of old man and young woman. Emil Nolde painted "Portrait of a Woman (brown hair, blue dress)" with the same technique and of the highest quality.



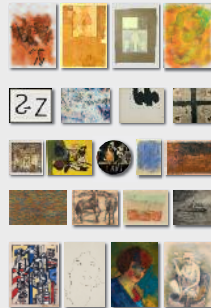
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RETURN TO LIST

... OR ON TO THE NEXT ...





NEO RAUCH

Leipzig 1960 – lives in Leipzig

LAUT



oil on paper on wood

1993

4 panels, 330 x 327 cm / 130 x 128 ³/₄ in.

Provenance

- Galerie Eigen+Art, Leipzig/Berlin
- Private collection, USA

Between 1993 and 1995, Neo Rauch created nine large-format, round paintings, of which four are today found in museum collections. This work group also includes "LAUT" from 1993, one of the earliest works in which Rauch transferred the classic form of the tondo to the monumental format. The circle, consisting of four parts, shows two image fields and a text field with the eponymous word "LAUT" in capitals in the lower third. The two image fields show two figures, a kind of long table and objects that are difficult to identify. A cross or a plus sign is also repeated in both image fields. The figures in the right image field are wearing headphones, one of the few legible details, which seem to refer to the title. While the tables lend a sense of depth, the ceiling lamp in the scene to the right is highly reminiscent of Picasso's formulation in his painting "Guernica". The work on the whole seems like a collage; a feeling that is enhanced by the technique and materials – paper and wood. The representation has something of a woodcut print, resulting in the influence of German Expressionism on Rauch's painting becoming tangible in the overall show. The consecutive painting segments, in which the figures and the composition repeat in modified forms, almost result in the impression of a film sequence. The large field of text in turn can be associated with poster art, advertising banners or propaganda panels, which are in fact of significance for Neo Rauch's pictorial language.

1993 marks the year of Neo Rauch's artistic breakthrough, both with regard to his own work and his public perception. For the artist himself, tondi like "LAUT" are the first completely valid, recognised pieces in his body of work. Neo Rauch links the origination of the tondi and thus the beginning of his autonomous painting with the inspiration coming from a dream, a kind of subconscious revelation, and he himself presents this event in the manner of an artist anecdote:

"I dreamt that I was in a large hall with square walls, like a cube, but very large, very high, and there was a large mandala on the wall. The entire wall was covered and was black, and it was very structured. It was made of iron and there was a very small swastika in the middle – not the political swastika but the Buddhist symbol. I had never seen anything like this before. It definitely came from the collective unconscious. So I changed direction and painted the [first] large tondo, and that was the start."

And continuing:

"That was a reference to a concentration, to a finding oneself, a centring, to which I subjected myself, in that I subsequently produced these large, black tondi. They were something like an embracing of the material on the floor of the children's room, the playground, in the sense of an attempt to bring everything that is still in my hands,



is available, together; a circumnavigation of myself. I also began to look more closely once again at figuration and bring it to bear with the necessary love.

That Neo Rauch refers so explicitly to the subconscious as a source for pictorial inventions and allows room for coincidence as a compositional element is a clear reference to Surrealism. The collage-like technique, the deformations and disassociations of the figures and objects, the erratic task in the painting and the unclear purpose of which – all of these are typical elements of a surrealist aesthetic. It is an aesthetic of the surprising, which brings together that which does not belong together, visualises the unexpected and freely associates dream images in order to open a door to the subconscious. The hole, the omission in the middle of the left half of the painting, which represents an opening into the materiality of the painting, at the same time seems as if visual information had been erased. The puzzle thus arising and the suspected meaning resulting from this for the viewer, however,

remain unresolved over time in the face of an enigmatic iconography that cannot be interpreted.

It is precisely this that constitutes the charm of Neo Rauch's paintings, which appear to refer to a great deal and tell an unprecedented story, but nonetheless always remain impalpable. It is this view into the subconscious that reveals itself in the pictorially manifested dream world of Neo Rauch. The painter himself has commented on this intention as follows:

"I am obviously a narrator; I need the representational to approach the poetry of my dreams more closely. (...) I can now finally spell with these things. (...) I try to direct. I try to curb the things and deliberately stage the aspects of the subconscious. (...) That is what's beautiful about the principle of painting, that the upheavals in the soul, the undersea currents manifest themselves very directly, whether I want them to or not."

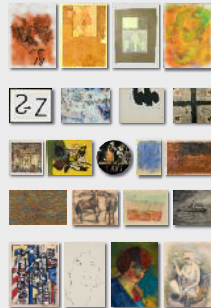
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RETURN TO LIST

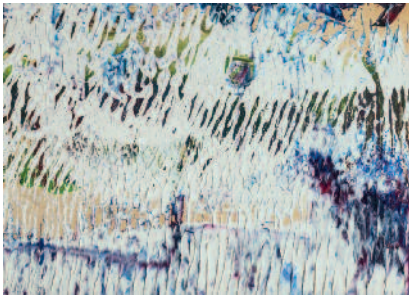
... OR ON TO THE NEXT ...





GERHARD RICHTER
Dresden 1932 – lives in Cologne

3.3.94



oil on cardboard

1994

21 x 29.8 cm / 8 1/4 x 11 3/4 in.

support cardboard 40 x 49 cm / 15 3/4 x 19 1/4 in.

verso signed and dated

also signed and dated on the support cardboard

Provenance

- Aschenbach Galerie, Amsterdam
- Private collection, North Rhine-Westphalia
- Private collection, Greece (since 2012)
- Private collection David Teplitzky and Peggy Scott (since 2016)
- Collection Conceptio Unlimited Limited, Hong Kong (2017)
- Collection Gerald Rodolitz, Bangkok
- Private collection, Hong Kong
- Private collection, France (since 2022)

Auction History

- Lempertz Cologne, December 1, 2012, lot 718.
- Phillips London, June 28, 2016, lot 129.
- Lempertz Cologne, June 1, 2022, lot 48.

Gerhard Richter's work in oil on card, titled only with the date of origin "3.3.94", is distinguished by the technique typical of his abstract and non-representational works of superimposing several layers of paint on top of one another and processing them such that both the layers of paint and the overall impression of the pictorial surface acquire a liveliness and a surface feel that challenge the habits of perception of the viewer.

Onto a ground only partially covered with blue, green and red colour areas, Richter applies thick white paint, which he transforms into a wavy mesh, animated almost organically with burrs, using a scraper, as a result of which both the pictorial ground and the colour shades beneath it remain partially visible or mix with the white up to the pictorial surface. Due to the only partial visibility of the layer of colour underneath, a suspected meaning arises, as if the white of the topmost layer were covering

and alienating a figurative, legible representation, comparable with the effect that Richter achieves in his overpainting of photographs. The white itself also assumes a seemingly figurative role through the manner of application, seems as if in motion, growing and actively spreading over the painting. The pastose, haptic surface is at the same time the source of the charm of the painting, because it takes on a material reality as a result, which lends the pure colour an objectlike reality.

This play with illusion and mimesis as opponents of pure abstraction is what interests Richter in his painting. His question addressed to painting pursues the aim of making viewers conscious of the gap in perception between the real, "true" colour material and the expected representational nature of a painting. In addition to this, a diary-like character manifests from the exact dating, which results in the work being transformed into a snapshot of continuing artistic seeking.



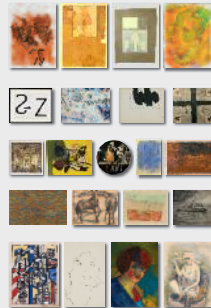
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RETURN TO LIST

... OR ON TO THE NEXT ...





ANTONI TÀPIES
1923 – Barcelona – 2012

Untitled



mixed media and collage on cardboard
c. 1970
48.5 x 58.8 cm / 19 x 23 1/4 in.
signed lower right

With certificate of authenticity from the artist's son,
Antoni Tàpies Barba, president of the Comisió Tàpies,
Barcelona, July 20th, 2017.

Provenance

- Studio of the artist
- Estate of the artist
- Galeria Jordi Pasqual, Barcelona
- Private collection, London
- Private collection, Turin

Dealing with texture and matter is central to Antoni Tàpies' work. But he refuses the formal analysis of the aesthetic possibilities of the material. Rather, he focuses on the quest for their magical properties and potential for transformation. His work is influenced by Raimundus Lullus, the medieval polymath, among others, which is manifested in the combinatorics that the artist playfully incorporated into his work. In Lullus, Tàpies sees not only the mystic but also the philosopher, poet and scientist. Not only do Tàpies' letters appear as symbols incomprehensible to the layman, but his name in the Spanish version "Lull" also appears in works and titles. However, the signs are often not interpretable and seem to have been included in the work only for aesthetic reasons. His characteristic calligraphy and characters include crosses, as in the present work, and the initials "A" and "T". The works by Tàpies refer to the artist's self-image as a shaman and "alchemist" who can recognize the nature of materials, change substances and give meaning to life. Many of

his works are reminiscent of medieval votive tablets that are said to have healing effects simply by placing them on different parts of the body.

The agnostic and skeptic Tapiès found his personal way of expression through Surrealism in 1954. For himself he rejects the concept of abstract painting, since he does not accept any limitations for his art. However, this does not mean a return to figurative painting. He explains the absence of the primary colours in his painting with the oversaturation he felt with colours from the environment and advertising. He had developed a real allergy to it. In addition, the colours that he found and used in his work best expressed mysticism and went deeper.

His work is full of everyday elements, including waste. In this respect he is closer to the generation of artists who revolted against Abstract Expressionism. His aesthetic demands are clearly related to existentialist currents. This



includes his principle of repetition, his constant questioning. The mundane, everyday elements in his art, such as a bed, a box, or a desk lined with straw, are expressions of the teachings of Zen Buddhism that Tàpies values, in which salvation merges with the cycle of being. For Tàpies, art has a ritual character and must transform consciousness; hence the constant recitation of a range of symbols, images and objects in his works.

In his work, Tàpies also deals with the impossibility of a final finding of meaning and has repeatedly pointed out that all art is a kind of game, a trap that the viewer must

recognize and accept in order for it to have an effect. This is one of the reasons why he often marks objects on the canvas with crosses or other linear signs, thereby nullifying their "truthfulness", their object character.

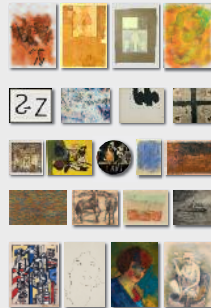
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FRITZ WINTER

RETURN TO LIST

... OR ON TO THE NEXT ...





FRITZ WINTER

Altenbögg 1905 – 1976 Herrsching am Ammersee

Aktiv vor Gelb



mixed media on paper

1951

51.3 x 70 cm / 20 1/4 x 27 1/2 in.

signed and dated lower left

verso signed and titled

Lohberg 1129

Provenance

- Estate of Fritz Winter

Fritz Winter belongs to the most important German representatives of abstract painting. Trained at the Bauhaus in Dessau with Wassily Kandinsky, Paul Klee and Oskar Schlemmer, his art was considered "degenerate" under National Socialism. With the group of works entitled "Driving Forces of the Earth" he created one of the most impressive testimonies of the artistic will to survive. After his return from Russian captivity in 1949, he founded the "Group of the Objectless" ZEN 49 with Willi Baumeister, Rupprecht Geiger, Theodor Werner and others. Since the 1950s he has received numerous important art prizes and celebrated international success. In the 1950s and 60s, Winter dealt with the new abstract tendencies of Informel and colour field painting.

Winter's complete oeuvre, which is varied in terms of painting technique and formal language, stands in a tradition that is equally committed to the art of the Blue Rider and the Bauhaus. With his largely non-representational formal language, the artist sought a superordinate reference to nature in order to make the hidden elementary forces and structures of creation visible: "It requires greater faith and greater power to make the invisible visible in a free design than to only always confirm the visible and tangible as such."

Fritz Winter formulated his artistic credo in 1950 as follows: "Every work is a statement about the unknown, or at least it should be."



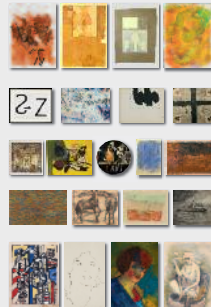
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PUBLICATION DETAILS

Prices upon request.
We refer to our sales and delivery conditions.
Measurements: height by width.

Catalogue 144
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Catalogue editing:
Silke Thomas, Ralph Melcher

Catalogue production:
Vera Daume

Texts:
Sarah Dengler, Ralph Melcher, Galerie Thomas Archives

Photography:
Walter Bayer

Translation:
Kenneth Friend

Design:
Sabine Urban, Gauting

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

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

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