

An expressionist painting of a woman wearing a red turban. The woman's face and body are rendered in shades of blue and pink, with thick, expressive brushstrokes. The background is a mix of warm colors like orange, yellow, and red, also with visible brushwork. The overall style is characteristic of the Die Brücke movement.

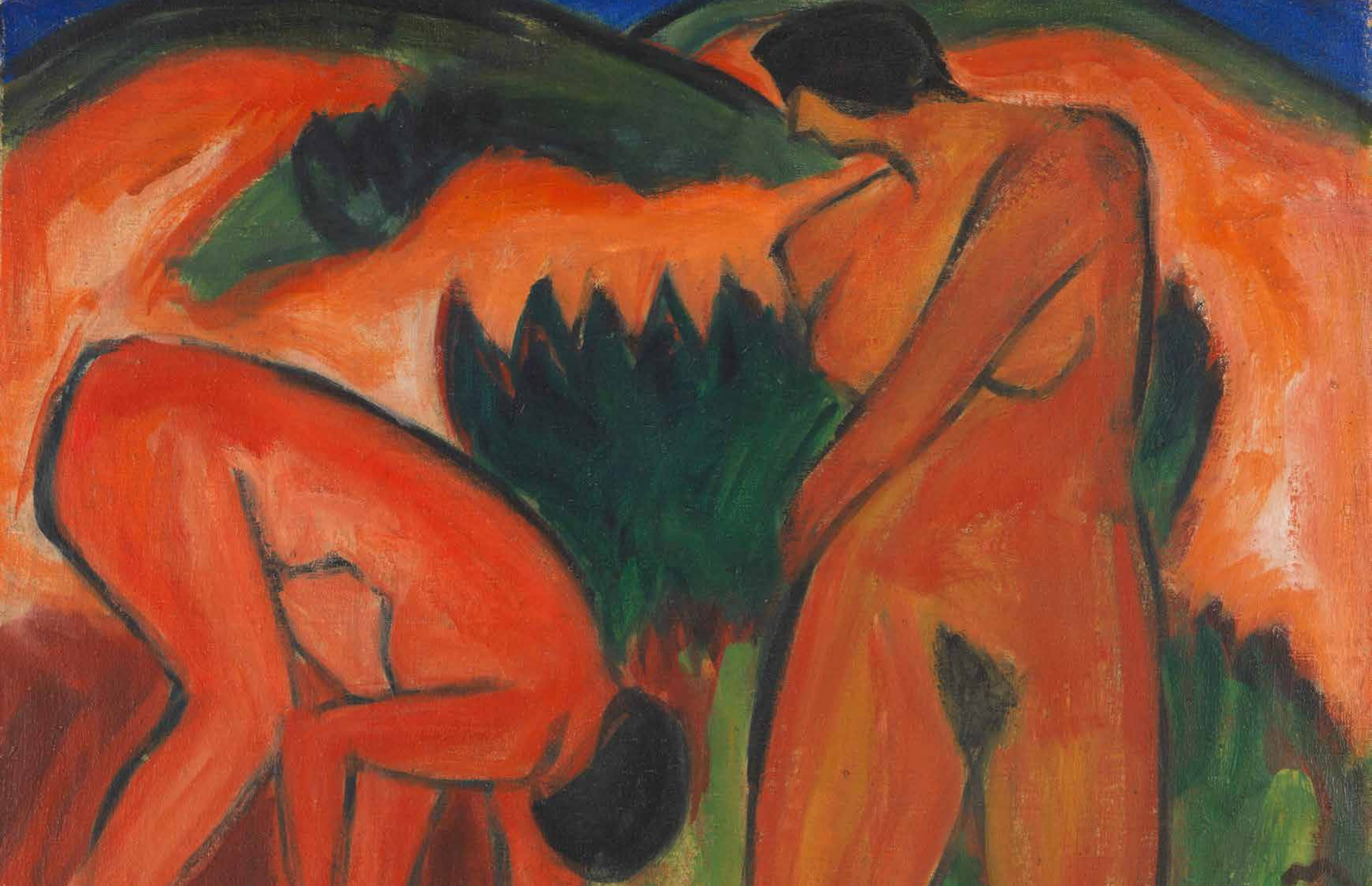
BRÜCKE –  
EXPRESSIVE!

COLLECTION HERMANN GERLINGER

December 9/10, 2022

KETTERER  KUNST





# Preface

“I appreciate all „Brücke“ artists to the same extent. However, personal contact with Schmidt-Rottluff also led to a special relationship.”

Hermann Gerlinger 2017

The Collection Hermann Gerlinger “Die Maler der Brücke” is known to the public not least for of its decades-long presence in museums in Schleswig-Holstein, Saxony-Anhalt and Bavaria. The Würzburg entrepreneur and patron Prof. Hermann Gerlinger has collected more than 1,000 masterpieces and documents from the artist group “Brücke” since the 1950s. The result is what probably is the most important private art collection of “Brücke” art: a museum collection of unique quality and expressiveness.

After first works by Erich Heckel, Karl Schmidt-Rottluff, Ernst Ludwig Kirchner, Otto Mueller, Fritz Bleyl and Hermann Max Pechstein were sold with great success in the spring auctions on June 10 and 11, 2022, further highlights from the collection “Die Maler der Brücke” will be called up in two auctions in December 2022.

Under the title “Es begann mit einer Idee“ (It started with an idea. - Brücke), the auction on December 10 offers “documents of common ground” that testify to the artist’s collaborative creativity, which the collector Hermann Gerlinger sees as key reason for the success of the artist group. These documents include vignettes, annual reports, membership cards, rosters, posters for exhibitions, exhibition catalogs and, last but not least, seven annual portfolios from 1906 to 1912.

As part of the Evening Sale on December 9, a number of outstanding works from the Collection Hermann Gerlinger „Die Maler der Brücke“ will be up for auction. Works that not only count among the absolute icons of “Brücke” art, but simply reflect and represent the idea and the path of ‚German Expressionism‘:

Among them we find “Das blaue Mädchen in der Sonne” (Blue Girl in the Sun) by Ernst Ludwig Kirchner from 1910. Kirchner portrayed the child model Lina Franziska Fehrmann, known as Fränzi, who became famous through the “Brücke” artists, in sensationally intoxicating colors, bathing in the sun at the Moritzburg Ponds. In 1910, the

marvelous scene „Im Wald“ (In the forest) was also made in the vast lake landscape around Moritzburg, and for the first time shown in the famous exhibition at Galerie Arnold in Dresden in 1910. The exhibition presented the group’s artistic output at its peak. With the painted wooden sculpture „Hockende“ by Kirchner, also from 1910, another sensational piece will be called up: the sculpture, influenced by Oceanic and African art, is one of the artist’s earliest wooden sculptures that have survived.

Particularly worthwhile mentioning is Erich Heckel’s work “Landschaft bei Rom” (Landscape near Rome), which was created during the artist’s extended stay in Rome in 1909, a time that would leave a mark on the artist. In the painting “Gasanstalt am Luisenufer” from 1912, Heckel depicts a typical industrial landscape and continued his cityscapes after he had left Dresden for Berlin. Other works by Heckel, such as the extremely rare color woodcut “Zwei sitzende Frauen” in the dunes from 1912, are also looking for a new home with a collector. From an unknown number of sculptures created after World War I, only Heckel’s elegant figure “Stehende” from 1920 has survived – which is why it is so valuable. In this case it was the close, even friendly contact with the house of Erich Heckel that formed the Collection Hermann Gerlinger. The deep mutual trust was the basis for the fact that some major works from Heckel’s estate found their way into the Gerlinger Collection.

Among the works from Karl Schmidt-Rottluff that will be called up, we find the seminal painting „Sitzende im Grünen“ (Seated Outdoors) from 1910, as well as the romantic atmospheric picture “Mondschein” (Moonlight) from 1919. Other works on offer include Schmidt-Rottluff’s tremendously striking work “Rote Düne” (Red Dune) from 1913, as well as the motif of the “Lesende” (Reader), influenced by Cubism and dated 1912, in which Schmidt Rottluff depicted the famous and eccentric poet Else Lasker-Schüler.

A trusting relationship and friendship developed between the collector and Schmidt-Rottluff. “With all the aloofness characteristic of him, I have to speak of a monumental personality,” said Hermann Gerlinger in an interview in 2017. “His presence filled the whole room and I felt it matched the monumentality of his paintings. He was benevolent to my collection, and he allowed me to buy paintings from him that he had kept for himself and his wife for decades. I feel a deep gratitude towards Schmidt-Rottluff and his wife Emy.”

## A life’s work for art

“Die Maler der Brücke – Collection Hermann Gerlinger” is inseparable from the person. It reflects the collector’s personality, reveals his preferences, makes his spontaneity or systematic nature, his independence of judgment and character comprehensible. What is so special about the Gerlinger Collection is its monographic-documentary approach. Numerous “documents of common ground”, as the collector calls them, including membership cards, invitations, posters and exhibition catalogs, provide information about the joint artistic work of the “Brücke”. The collection also includes early works made in the run-up to the foundation of the artist group, as well as works by the artists made after they had broken up, hence the individual artistic development of each member of the group can be traced, from how they were influenced by role models in their youth to the powerful late works. Hermann Gerlinger did not just settle with collecting works of art from the actual years of the “Brücke”. The strength of his collection is not least in the documentary view of the development of the artist group and the development of the individual style of its artists. Even works from other cultures, which served as a source of inspiration for the “Brücke” artists, found their way into the collection.

“The primary goal at that time was to illustrate the formation of the artist group ‚Brücke‘ and to identify the contribution each member made to the rapidly progressing artistic ripening.”

*Hermann Gerlinger, 2007*

This was how Hermann Gerlinger created what probably is the most important private “Brücke” collection of the second half of the 20th century. With first purchases made in the 1950s, Hermann Gerlinger began to act out his passion. His collection is characterized by a systematic approach, identifying sideways and main paths, devoting himself to works that have been little known or unknown up until now, such as rare portfolios and prints, but also outstanding works with a long exhibition history. Through his enthusiasm and the expansion of his collection, Gerlinger became an acclaimed “Brücke” expert;

illustrating new aspects and findings about the “Brücke” accomplishments in numerous essays and publications – such as the “Brücke-Almanach”. They accompany his collecting activities in a scientific and methodical order. In terms of significance, the Collection Hermann Gerlinger compares to the Brücke Museum in Berlin, the Buchheim Collection (with a different conception), as well as to other key collections in major museums in Munich, Essen or Berlin.

A careful selection, partly made possible through best contacts and a real, incorruptible connoisseurship, characterize the Collection Hermann Gerlinger in its scope, its conceptual strength and the unconditional quality of each object. It’s not surprising that so many museum works from this collection have been exhibited in renowned museums for almost 30 years. “Collection Hermann Gerlinger” – this provenance is and remains a seal of quality.

Prof. Hermann Gerlinger, bearer of the Bavarian Order of Merit and the Order of Merit of the State of Saxony-Anhalt, has dedicated his life and research to the “Brücke”. He didn’t just want to collect the art, he wanted to live with it, connecting its inherent vitality with that of his own existence. There is no question that he succeeded in doing exactly this – the collection bears his very personal collector’s stamp, both literally and figuratively.

## The legacy

With his expertise, his knowledge, his independence and his passion, Hermann Gerlinger has succeeded in keeping the historic artist group „Brücke“ alive in a collection characterized by a very special expressiveness. In breadth and depth, the life’s work of Hermann Gerlinger will have an impact in the future, because every single work of art that has passed through the hands of this collector and was selected through his incorruptible eye, contains the very spark of his collection: the passion for the painters of the „Brücke“. With the auction, the lifetime work of the collector is handed over to the next generation. At the same time, the collection will serve the community in general, as Hermann Gerlinger will donate proceeds to three charitable foundations of his choice. In its consistency, thoughtfulness and willingness to assume responsibility, this decision is a „true Gerlinger“. „That’s exactly how I got to know the collector Hermann Gerlinger in expert discussions with my father Wolfgang Ketterer and my uncle Roman Norbert Ketterer decades ago,“ recalls auctioneer Robert Ketterer. „The fact that Hermann Gerlinger has put his trust in Ketterer Kunst to realize this great project, fills me and my entire team with gratitude and respect.“ (MvL)

# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Angeliter Landschaft. 1913.

India ink drawing.

Signed, dated and titled in lower right. On smooth wove paper. 50,2 x 70,3 cm (19.7 x 27.6 in), the full sheet.

The work is registered at the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for their kind support in cataloging this lot.

€ 6.000 – 8.000

\$ 6,000 – 8,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Collection Hermann Gerlinger, Würzburg (since 1997, with the collector's stamp Lugt 6032).

### EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu., p. 112).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. p. 198).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Paul Vogt, Erich Heckel, Recklinghausen 1965, p. 35 (with illu).
- Ernest Rathenau, Erich Heckel. Handzeichnungen, Berlin 1973, cat. no. 48 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 199, SHG no. 446 (with color illu.).

- **Made during Erich Heckel's first stay at the Flensburg Fjord, his new place of creative retreat**
- **One of the artist's strongest and largest India ink drawings**
- **Similar works from this time are very rare on the international auction market (source: artprice.com)**

Erich Heckel's life in 1913 was marked by upheavals and new beginnings. On May 27, 1913, the passive members of the "Brücke" were informed about the break-up as a consequence of discrepancies among the group members. In the same year, Erich Heckel's first solo exhibition took place at Galerie Fritz Gurlitt in Berlin, and the quest for an independent artistic expression became increasingly important. In the summer months he went to the Flensburg Fjord for the first time, where he discovered the 'Angeliter' landscapes around the small village of Osterholz. After his stays in Dangast on the North Sea, where he had spent several summers with Karl Schmidt-Rottluff and Max Pechstein during the "Brücke" period, the Flensburg Fjord was to become an important retreat for the artist and his wife Sidi Riha from right after the end of the World War I and well into the 1940s. During his first stay he found great pleasure in the landscape around Osterholz with its rolling hills and direct view of the Baltic Sea. Numerous works were created, about which he reported in a letter to his friend Walter Kaesbach in 1913 as follows: "You want to hear about the works here. [...] There are perhaps some landscapes among them that will remain; also among the drawings." He then continues with a description that perfectly matches the present work: "I think the works I make here have more of the wind and the wafting bushes, the bent trees and the restless cloudy sky than the serene summer peace, which also expresses own searching and restless longing." (Erich Heckel, August 23, 1913, quoted from: Karlheinz Gabler, Erich Heckel und sein Kreis. Dokumente, Fotos, Briefe, Schriften, Stuttgart 1983, p. 120). With expressive strokes, he not only transfers what he sees, but, with the choice of motif and its execution, also provides insight into his state of mind. The moving sky with the piled clouds and the disheveled bushes and trees make the restlessness of the now independent artist palpable. [AR].



“There may be some landscapes among them that are meant to stay; also among the drawings. I gather supplies, material [...] for the pictures or the picture that is going to embrace and express this world.”

Erich Heckel in a letter to Walter Kaesbach, August 23, 1913, quoted from: Karlheinz Gabler, Erich Heckel und sein Kreis. Dokumente, Fotos, Briefe, Schriften, Stuttgart 1983, p. 120.

# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

## Boote in Nidden. 1909.

India Ink.

Lower left monogrammed and dated. On brownish cardboard.

38,2 x 53,4 cm (15 x 21 in), the full sheet. [KT]

€ 8.000 – 12.000

\$ 8,000 – 12,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

· Collection Dr. Günter Krüger, Berlin (1959).

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

· Der junge Pechstein, Hochschule für Bildende Künste/Nationalgalerie Berlin, February 1 - March 15, 1959, cat. no. 48.

· Max Pechstein. Das ferne Paradies (Gemälde, Zeichnungen, Druckgraphik), Städtisches Kunstmuseum Sprendhaus, Reutlingen, November 26, 1995 - January 28, 1996, Städtisches Museum, Zwickau, February 18 - April 14, 1996, cat. no. 27, p. 110 (with the title "Segelboote Nidden").

· Pechstein in Nidden 1909, Museo Thyssen-Bornemisza, Madrid, October 26, 1999 - January 23, 2000 (illu. no. 7).

· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).

· Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 73 (with illu.).

· Nolde, Pechstein, Amiet, Mueller. Im Kreis der Brücke, Kunstmuseum Moritzburg, Halle (Saale), June 2 - March 29, 2013 (no cat.).

· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATUREE

· Dr. G. Krüger, Neue Schau, Kassel/Basel, April 1959.

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke.

Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 387, SHG no. 851 (with illu.).

- Pechstein mentions 1909 as the year of his artistic breakthrough

- Made during his first stay in Nida, which released a new creative energy

- Work with a strong composition that testifies to Pechstein's remarkable graphic qualities

- Important previous owner: from the Collection Günter Krüger (1918-2003), author of Pechstein's catalog raisonné of prints



The year 1909 is to become a very fulfilling and successful one for Max Pechstein: He met his future wife Charlotte (Lotte) Kaprolat, and was represented at the Berlin Secession for the first time, of the three paintings on display he sold two during the exhibition. The proceeds allowed him to finance a summer stay in Nida on the Curonian Spit from mid-June to early September. On the Baltic Sea he showed great interest in the simple life, the fishermen, their small picturesque houses and the boats that quietly rock on the waves. In addition to paintings, he created numerous watercolors and ink drawings, for which Heckel sent him ink colors by mail in July. The artfully chosen view of the sea, the narrow boats and the clouds drifting above them reveal how skilled Pechstein was in combining drawing and painting qualities. [KT]



# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Morgen an der Elbe. 1905.

Oil on board.

Signed and dated in lower left. Once more signed, titled “Morgen a. d. Elbe” and inscribed “Ölgem” on the reverse. 35,5 x 48,5 cm (13.9 x 19 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 150.000 – 200.000

\$ 150,000 – 200,000

Evening Sale on December 9, 2022

### PROVENANCE

- From the artist's studio.
- Collection Hermann Gerlinger, Würzburg (acquired from the artist's estate in 1989, with the collector's stamp Lugt 6032).

### EXHIBITION

- Künstlergruppe “Die Brücke”, Lampenfabrik Karl Max Seifert, Dresden-Löbtau, September 24 -October 1906.
- Schmidt-Rottluff – Malerei und Graphik aus sieben Jahrzehnten. Ausstellung zum 90. Geburtstag, Städt. Kunstsammlungen Karl-Marx-Stadt, Chemnitz, 1974, p. 5, no. 8.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914: eine Ausstellung des Bucerius Kunst Forums, Hamburg, October 17, 2004 - January 23, 2005, exhibition and catalog by Heinz Spielmann, cat. no. 9 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der “Brücke”. Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 59 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 4 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 58f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 118f. (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 258 (with illu.).

- From the founding year of the “Brücke” group
- For the first time shown in the second “Brücke” exhibition (Lampenfabrik Seifert, Dresden 1906)
- Paintings from this early creative period of the artist are very rare on the international auction market (source: artprice.com)



### LITERATURE

- Otto Sebaldt, Leben, Kunst und Wissenschaft. Dresdner Kunstschau II, in: Sächsische Arbeiterzeitung, 1st supplement, October 23, 1906, year 17, no. 246, p. 1137 (there with the title “Frühlingstag am Elbufer”).
- Karl Brix, Karl Schmidt-Rottluff, Leipzig 1972, pp. 16, 152 (with illu. on plate 3).
- Karl Brix, Karl Schmidt-Rottluff und Sachsen, in: Sächsische Heimatblätter, issue 6, 1986, p. 243.
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 205, SHG no. 258 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 31, SHG no. 33 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 108 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Gemeinsames Ziel und eigene Wege. Die “Brücke” und ihr Nachwirken, Munich 2009, p. 42, illu. 15.





Karl Schmidt-Rottluff, Weiden am Graben, 1903, watercolor, Collection Hermann Gerlinger.

What an impressive work that marks Schmidt-Rottluff's profound reorientation in 1905. In many respects, this resembles a break with the previous landscape watercolors he had created before taking up his brief study of architecture at the Technical University in Dresden, which lasted only one semester, and allowed him to become a protagonist of radical modernism in the circle of artist friends who formed the artist group "Brücke".

From the beginning, Karl Schmidt-Rottluff devoted himself to the landscape. Landscapes are one of the central pictorial themes in his work. They document his travels and his stays, from his beginnings as a student in the rural Saxon region around his hometown Rottluff to the last works created in Berlin. The first works, still signed "Karl Schmidt", were created around 1901/1902 and show the surroundings of his birthplace Rottluff: meadows, forests, fields, rivers, farmsteads, single houses and small villages on the fringes of the Ore Mountains. Typical of the artist's landscape watercolors is a tendency towards less spectacular subjects, unusual perspectives and extreme close-ups. (Fig. watercolor)

In Chemnitz, Schmidt-Rottluff attended the 'Königliches Gymnasium' from 1897 to 1905, a school with an emphasis on arts and humanities. Schmidt-Rottluff met the around one and a half year older Erich Heckel in the "Vulcan" debating club where senior students read and discussed contemporary literature. Common interests soon would lead to a lifelong friendship. They repeatedly visited the "Kunst-hütte", a local art association, which organized lectures and exhibitions, for example of Eugen Bracht, Paul Baum or Gotthard Kuehl, German representatives of Naturalism, Impressionism and Pointillism.

Early work of his friend Erich Heckel have a certain similarity, as, for example, the painting "Brandstätten" from 1904 (fig.) shows. Heckel's 1905 painting "Elbe bei Dresden" (fig.) also anticipates a painting technique that may have inspired Schmidt-Rottluff to "Morgen an der Elbe" (Morning on the Elbe).

In Dresden the young student found himself confronted with an art scene that would also influence his style: an expressive color palette, applied with broad and brushstrokes. The color effects attained by placing light reflections and by suggesting seasons and times of the day through the use of pure, bright colors characterizes the painting "Morgen an der Elbe". In the painting "Erzgebirgsdorf" (fig.), also painted in 1905, Schmidt-Rottluff began to stage color in the foreground to bring mood and emotionality into the picture. Schmidt-Rottluff detached himself from the objective representation of the natural model and allowed his landscapes to emerge from colors and forms, as he had seen in works by van Gogh and, confirmed by the exhibition at Galerie Arnold in Dresden in November 1905, made direct use of them for his painting. "Morgen an der Elbe" appears like a colorful mixture of both short and longer strokes that merge to form the radiant motif of ships floating on the Elbe. Color and brushstroke gain a value of their own, through the open pictorial structure they refer to the depicted reality indirectly. External reality meets internal sensation, "immediate and unadulterated". Schmidt-Rottluff's handling of form and color appears free and loose; his painting is strong and impulsive. Without black contours, the colors contrast with each other and attain their intense presence, thus the view is concentrated on the ships in the morning sun. [MvL]

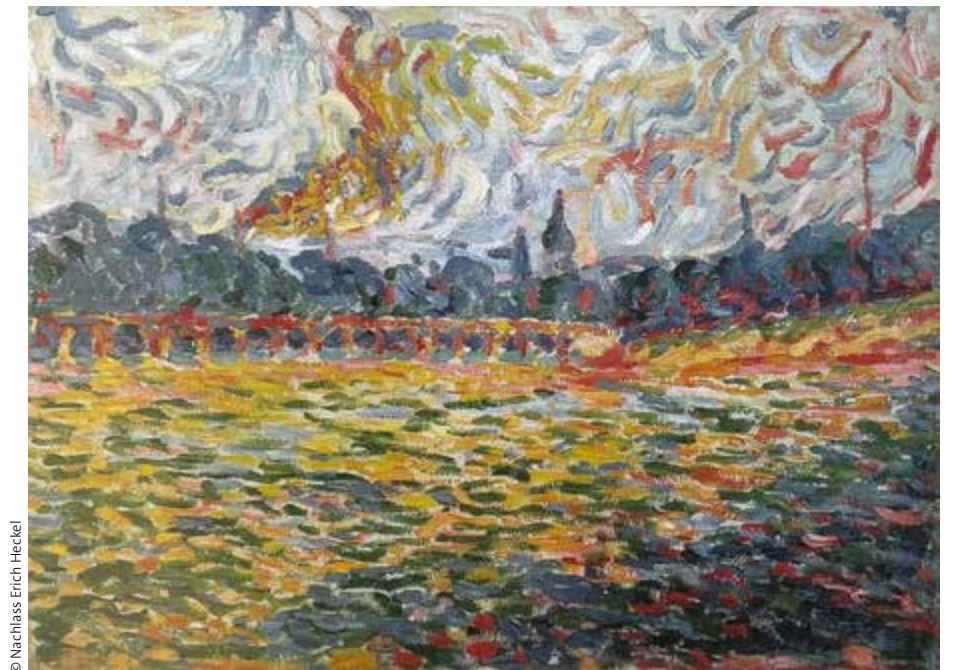


Erich Heckel, Brandstätten, 1904, oil on cardboard, Brücke-Museum Berlin.



Karl Schmidt-Rottluff, Erzgebirgsdorf, 1905, oil on cardboard, Brücke-Museum Berlin.

Erich Heckel, Die Elbe bei Dresden, 1905, oil on cardboard, Museum Folkwang, Essen.



# FRITZ BLEYL

1880 Zwickau – 1956 Iburg

## Häusergruppe und Stadtturm. Around 1906.

Colored chalk drawing s.  
Lower right monogrammed. On brownish wove paper.  
40,4 x 33,4 cm (15,9 x 13,1 in), the full sheet. [AM]

€ 4.000 – 6.000

\$ 4,000 – 6,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's family (until 2001).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 2001).

### EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 181, (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

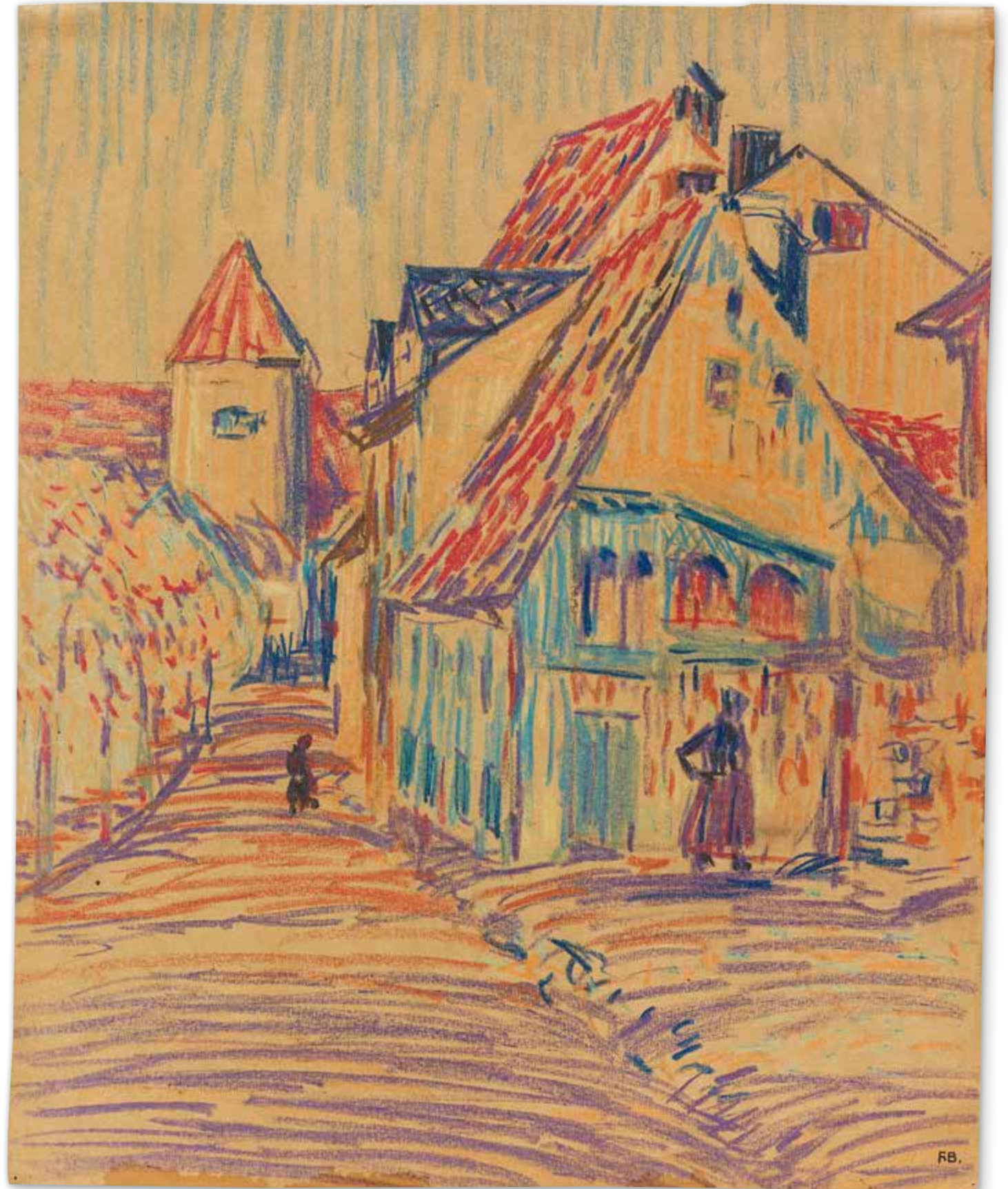
### LITERATURE

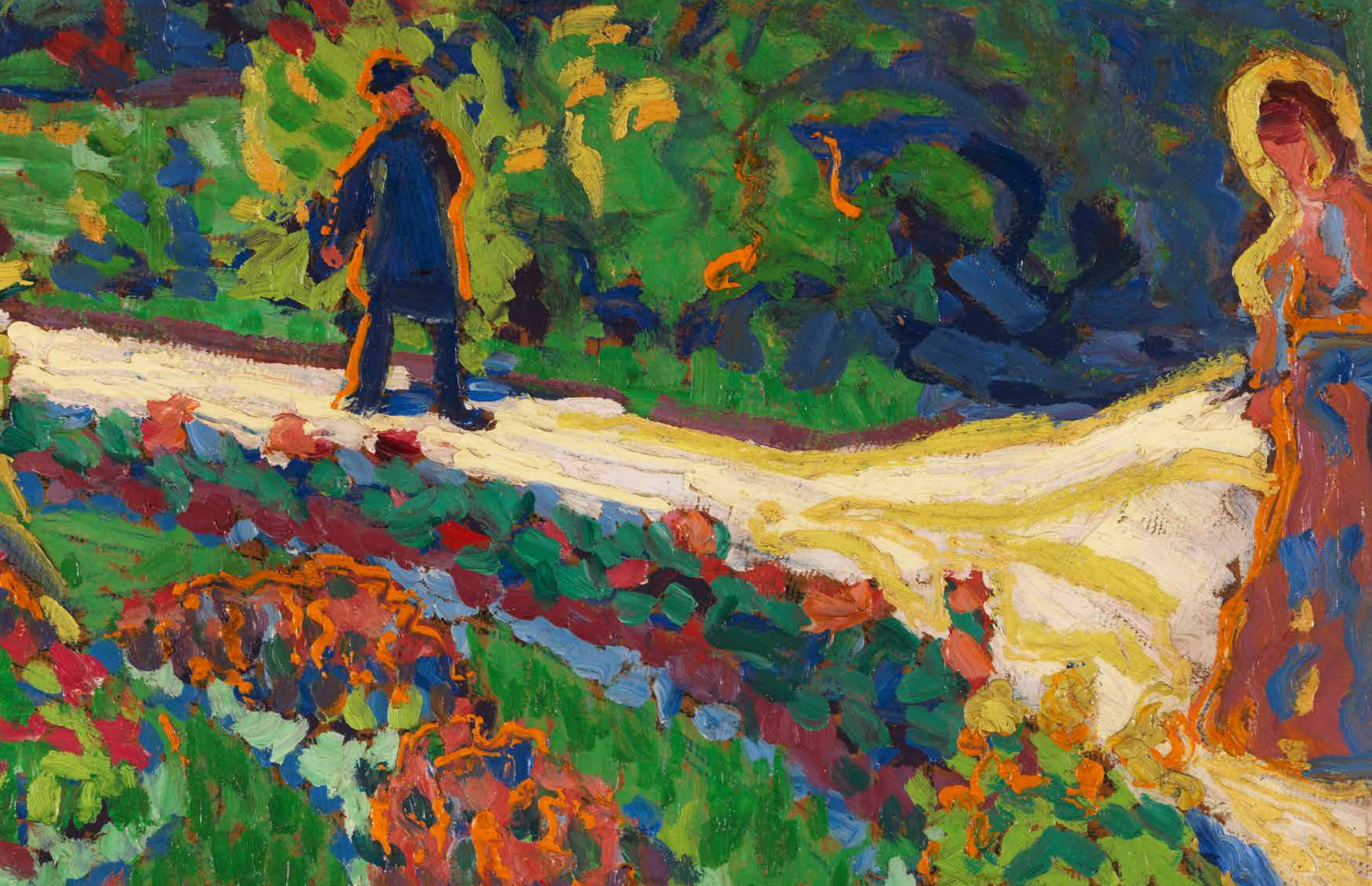
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 372, SHG no. 825.
- Buchheim Museum (ed.), Brückenschlag: Gerlinger – Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, pp. 62-63 (with illu.).

Although Fritz Bleyl is one of the lesser known members of the "Brücke" today, his importance for the group – especially in its early days – should by no means be underestimated. The important acquaintances that Bleyl made from 1902 onward, first with Kirchner and a little later with Heckel and Schmidt-Rottluff, culminated in the founding of the important group in 1905.

The present depiction, which is a drawing from Bleyl's "Brücke" period that lasted only two years, is enriched by the former architecture student's special staggering of the buildings and a remarkable play with perspective: easily recognizable by the size of the two figures, he developed a strong, if not immediately obvious, depth effect here – partially obscured by the fact that he does not reduce the width of the lines used in the rear area the way one would expect. Only at a second or third glance does the observer begin to get a more accurate impression of the size and spatial distance of the tower depicted at the end of a street. [AM]

- One of the early color drawings in the artist's small oeuvre
- Composition in strong colors and a poised line
- Fascinating work from the time around 1906, when Fritz Bleyl found inspiration in Neo-Impressionism
- Works by Bleyl from this year of his "Brücke" membership are very rare on the international auction market (source: artprice.com)





# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Im Park. 1906.

Oil on board, laid on fiberboard.

Lower left signed. 49,5 x 70 cm (19.4 x 27.5 in).

Accompanied by a written confirmation from Prof. Dr. Donald

E. Gordon, Pittsburgh, from December 18, 1976 (in copy).

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 250.000 – 350.000

\$ 250,000 – 350,000

Evening Sale on December 9, 2022

### PROVENANCE

- Collection Dr. Hans Bolliger, Zürich.
- German private collection.
- Galerie Aenne Abels, Cologne (with the typographically inscribed gallery label on the reverse of the fiberboard, around 1952/57).
- Private collection Rhineland-Palatinate.
- Collection Prof. Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 1977, Galerie Wolfgang Ketterer, Munich).

### EXHIBITION

- "Brücke" exhibiton, Kunstsalon Dörbandt, Brunswick, July 1906.
- Presumably: Künstlervereinigung Dresden, summer-exhibition, Dresden 1919, p. 26, cat. no. 163.
- Presumably: Moderne deutsche Malerei, Kunsthalle Basel, 1921, cat. no. 20.
- Galerie Aenne Abels, Cologne (titled "Parklandschaft" and dated "1904").
- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, November 29, 1979 - January 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980, cat. no. 3 (with illu. on p. 109, with the typographically inscribed gallery label on the reverse of the fiberboard).
- Die "Brücke" und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - April 23, 2005, cat. no. 117 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, pp. 14f. and p. 60 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 118 (with illu. on p. 189).
- Fritz Bleyl. Gründungsmitglied der "Brücke", Brücke-Museum Berlin, October 10, 2009 - April 25, 2010, p. 39 (with illu., no. 19, p. 38).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 66f. (with illu.).

- Significant, particularly early document of Kirchner's expressionistic color palette

- On public display the year it was made

- In 1906, the work's year of origin, Emil Nolde became a member of the "Brücke" and strongly inspired the young artists

- In this work the architect E. L. Kirchner examined the park of the Großer Garten in Dresden, which was laid out after French models

### LITERATURE

- Presumably: Stuttgarter Kunstkabinett, 21st auction, 1955, p. 104, lot 1282 (titled "Parklandschaft mit zwei Personen").
- Estate of Donald E. Gordon, University of Pittsburgh, Gordon Papers, Section 2, Box 6, Folder no. 31 (Kirchner Correspondence and Photos, 1973-1983).
- Leopold Reidemeister, Karl Schmidt-Rottluff und die Brücke in Braunschweig, in: Karl Schmidt-Rottluff. Das graphische Werk. Zum 90. Geburtstag des Künstlers, Brücke-Museum Berlin, 1974, p. 10.
- Galerie Wolfgang Ketterer, Munich, 21st auction, 20th Century, May 23 - 25, 1977, lot 1032 (with illu., titled "Blumenbeete mit zwei Personen").
- Georg Rheinhardt, Die frühe Brücke. Beiträge zur Geschichte und zum Werk der Dresdner Künstlergruppe Brücke der Jahre 1905 bis 1908, Berlin 1978, p. 57 and annotation 221a.
- Bernd Hünlich, Dresdener Motive in Werken der Künstlergemeinschaft "Brücke". Ein Beitrag zur topographisch-kritischen Bestandsaufnahme, in: Jahrbuch der Staatlichen Kunstsammlungen Dresden, Dresden 1981, p. 85, cat. no. 11.
- Tsukasa Kodera and Yvette Rosenberg (editors), The Mythology of Vincent Van Gogh, Tokyo 1993, cat. no. 31, p. 64 (with illu. on p. 65).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 134, SHG no. 106 (with illu. on p. 135).
- Konstanze Rudert, Dresdner Motive in den Werken der Künstlergemeinschaft "Brücke" (revised edition), in: Die Brücke in Dresden 1905-1911, 2001, pp. 355ff. (with illu. on p. 382).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 291f., SHG no. 658 (with illu.).
- Katja Schneider (editor); Moderne und Gegenwart. Das Kunstmuseum in Halle, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Munich 2008, p. 130 (with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 130 (with illu.).
- Thomas Bauer-Friedrich (editor), Die schöne Zeit. Zur kulturellen Produktivität von Frankreichs Belle Époque, Bielefeld 2018, p. 276 (with illu., no. 11).



“We were proud members of a mission, artistically akin to the Dutchman van Gogh and the Norwegian Edvard Munch.”

Max Pechstein on the early art of the "Brücke", in: Max Pechstein. Erinnerungen, Stuttgart 1991 (reissue), p. 23.

### The founding period of the artist group “Brücke”

Before Fritz Bleyl, Erich Heckel, Karl Schmidt-Rottluff and E. L. Kirchner devoted themselves entirely to painting, even before they founded the artist group “Brücke” in 1905 and would go down in art history as one of the most important representatives of Expressionism, they met as young students of architecture at the Royal Saxon Technical College in Dresden. In retrospect, Bleyl wrote about Kirchner: “I met a handsome, upright young man with the utmost self-confidence, the strongest passion, who had a wonderful carefree nature and a rousing laugh. He was positively possessed by a fury to draw, to paint, to occupy himself with artistic things and thoughts and to get to their bottom. His ‚shack‘ was that of an outright bohemian, full of colorful pictures, drawings, books, with painting and drawing utensils strewn all over the place, far more the kind of romantic dwelling you’d expect of a painter than the home of an neat student of architecture.” (Fritz Bleyl, *Erinnerungen*, in: Hanz Wenzel, *Bildnisse der Brücke-Künstler voneinander*, Stuttgart 1961, p. 23).

Even then, E. L. Kirchner and his fellow students were more concerned with the fine arts, with painting, than with architecture. Kirchner particularly liked the reformatory efforts of his teacher Fritz Schumacher (1869-1947). In 1903 he then spent a semester at the “Lehr- und Versuchs-Ateliers für angewandte und freie Kunst” (Teaching and Experimental Studios for Applied and Liberal Arts) in Munich, founded by Hermann Obrist (1862-1927). Obrist is known for his arts and crafts designs, drawings and sculptures inspired by the Arts and Crafts movement. With him, Kirchner learned progressive, artistic thinking drawn from life and with a focus on intuition, spontaneity and the own creative power. The idea was to integrate sensual perception into art as a subjective process of experience, to elevate it to a guiding system for one’s own creative work. This idea would later become formative for the expressionist art of the “Brücke”. In these years Kirchner was surrounded by artists and artistic tendencies that shared the aim to overcome formalism and conservative academy teachings, and who also brought him closer to the connection of art and everyday life. This approach should accompany him throughout his entire life.

E. L. Kirchner saw the work at Galerie Arnold in Dresden in 1905: Vincent van Gogh, *Garten mit Trauerweide*, 1888, oil on canvas, Kunststiftung Merzbacher, Künstnacht.



### Emil Nolde, “Van Goghiana” and French idols

In June 1905, E. L. Kirchner and his fellow students, who at that point considered themselves painters and visual artists, founded the artist group “Brücke” in Erich Heckel’s studio. During this period he followed the artistic innovations from France, the “Nabis” and the Post-Impressionists with great interest, and examined the painting of Edvard Munch, Gustav Klimt and, in particular, Vincent van Gogh, who had died a few years earlier. In November 1905, Galerie Arnold in Dresden showed more than 50 works by the Dutch artist in a highly acclaimed retrospective organized by the Berlin gallery owner Paul Cassirer. Up to this point, most people in Germany, and Kirchner as well, had presumably seen van Gogh’s colorful works merely in form of black-and-white reproductions; in the Dresden exhibition, the full force and expressiveness of his works would show - a revelation and a key experience, also for the young “Brücke” artists. Fritz Schumacher, Kirchner’s professor at the academy, explained in retrospect that his students were “out of control” at the time. To my horror, they began “to draw in a most disorderly manner. I blamed it on the influence of a van Gogh exhibition that was causing a stir in Dresden at the time. But in truth, the future broke through here, and an invisible change of profession took place” (Fritz Schumacher, *Stufen des Lebens. Erinnerungen eines Baumeisters*, Stuttgart 1935, p. 283).



„Brücke“ member, *Trollhois Garden*, 1907, oil on canvas, Nolde Foundation, Seebüll.

Félix Vallotton, *Le Ballon*, 1899, oil on cardboard, Musée d’Orsay, Paris.



Picture postcard: *Anlagen im Großen Garten*, Dresden, around 1910.



Ernst Ludwig Kirchner, *Parksee in Dresden*, 1906, oil on cardboard, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden.

The works of the self-taught artist van Gogh inspired through the wild originality of their painting style, through the freedom of form and their strong colors. Accordingly, owing to this new idol, things got a lot more boisterous in the “Brücke” studio, too: dynamic drawings were born directly out of the moment, and in painting the young artists began to apply the paint onto the canvas straight from the tube without prior mixing. E. L. Kirchner attained entirely new ways of artistic expression and recognized elements in van Gogh’s art that helped him to pursue his own path of a radical renewal of art. Painting style, colorfulness and structure changed fundamentally. Emil Nolde joined the artist group in March 1906 - albeit only for a few months – at a point when the general enthusiasm for van Gogh enthusiasm was particularly great, and mockingly suggested that his much younger fellow artist should call themselves “Van-Goghiana” instead of “Brücke” (cf. ex. cat. Max Pechstein. *Werke aus dem Brücke Museum*, Berlin 2001, p. 37). The present work from 1906 also shows a multitude of contrasting, bright colors in confidently and impasto juxtaposed dots and short, vigorous brushstrokes, which inevitably recall the painterly structure and duct of van Gogh’s paintings. At the same time, the influence of the 13 years older Emil Nolde are also revealed: the subject matter, the bold coloring and the impasto application of paint clearly refer to the works of Nolde, a lover of nature and gardens, with which Kirchner certainly dealt very intensively in this year of Nolde’s membership in the “Brücke”. Kirchner’s preoccupation with contemporary artistic trends and his quest for innovation and reform, however, led him to discover other sources of inspiration. In particular his park landscapes, such as “Parksee, Dresden” (Galerie Neue Meister, Staatliche Kunstsammlungen Dresden) and also the painting “Im Park” offered here, in which Kirchner depicts two strollers next to a colorful flowerbed laid out in ornamental patterns with a splendid agave in the ‘Großer Garten’ in Dresden, which was created at the end of the 17th century, testify to his examination of the color theory of the French Impressionists and Post-Impressionists. Here, for example, Kirchner integrates the decompositions of Paul Signac and, owing to the unusual picture

detail and the slightly oblique perspective, possibly refers to the scenes in Félix Vallotton’s paintings, such as “Le Ballon” (1899, Musée d’Orsay, Paris), which often go beyond the edges of the picture.

### “Immediate and Unadulterated”

Although Kirchner’s great reverence for the progressive European artists of the time initially seemed to stand in the way of his own artistic position, the intensive examination of contemporary influences and models also boosted the formation of Kirchner’s own expressionist pictorial language. He eventually succeeded in expressing his artistic goals, the direct and unadulterated, brilliant and powerful rendition of his own perception, of the subjective experience. The early creative period of the “Brücke” gave Kirchner the self-confidence to work on his own brushstroke and expressionist style, to eventually attain an expressiveness that was more extreme than that of his fellow European artists. Together with the other artists, he finally develop the more mature “Brücke” style, which remains unmistakable to this day and which would bring about the radical innovation in German art they had so deeply longed for - as the artist noted in 1906, the year the present work was created: “With the belief in development, in a new generation of creators as well as art lovers, we summon the youth, and as a youth that is the future, we ask the well-established older forces to let us live and work in freedom. Everyone is part of us who reflects his creative urge directly and unadulterated.” (E. L. Kirchner, 1906, quoted from: ex. cat. E. L. Kirchner. *Retrospektive*, Städel Museum, Frankfurt am Main 2010, p. 56). Hence the work offered here is not the work of a mature, settled artist or of a genius tormented by his own psyche yet. At that point Kirchner was not the successful expressionist who would leave a mark on German art history with his radical innovations, not the painter who fled the big city to find inspiration in nature. On the contrary, this work illustrates the youthful creative urge and progressive attitude of a passionate E. L. Kirchner in the midst of a stimulating, revolutionary creative phase just a few months after the the artist group had been founded. [CH]

# FRITZ BLEYL

1880 Zwickau – 1956 Iburg

## Haus hinter Bäumen. 1907.

Brush and India ink drawing.

On brownish wove paper. 34,5 x 44,2 cm (13.5 x 17.4 in), nearly the full sheet.

[AM]

€ 4.000 – 6.000

\$ 4,000 – 6,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's family (until 2001).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 2001).

### EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 68 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 183 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Hermann Gerlinger, Katja Schneider (ed.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 374, SHG no. 832.
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, München 2009, p. 90 (illu. 1).

The work "Haus hinter Bäumen" was made in Fritz Bleyl's last year with the "Brücke". In 1907, the Zwickau-born artist married Gertrud Tannert and moved into a house with her in Freiberg, where he took a position at the mining academy. After the end of his time with the "Brücke", he continued to be active as an artist, but no longer showed works in public.

Ink brush drawing was one of the artist's preferred techniques. Bleyl created many of his most outstanding works in this medium. Through the varying width of the strokes and the effective, almost musical lines, he developed an impressive visual language in the present sheet: trees and grass, clouds and sky - he depicts the movement of all these pictorial elements in just a few brushstrokes. With great sensitivity, the artist thus succeeds in creating a representation in which tranquility and dynamism enter into a fascinating combination. [AM]

- From the artist's last year with the "Brücke"
- Expressive sheet in Fritz Bleyl's preferred technique
- This is the first time that an ink brush drawing from the artist's time with the "Brücke" is offered on the international auction market (source: artprice.com)





# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Straße im Norden. 1906.

Oil on board.

Signd and dated in lower left. Once more signed and titled "Straße im Norden" on the reverse. 50 x 70,5 cm (19.6 x 27.7 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 250.000 – 350.000

\$ 250,000 – 350,000

Evening Sale on December 9, 2022

### PROVENANCE

- Galerie Rosenbach, Hanover.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1987, with the collector's stamp Lugt 6032).

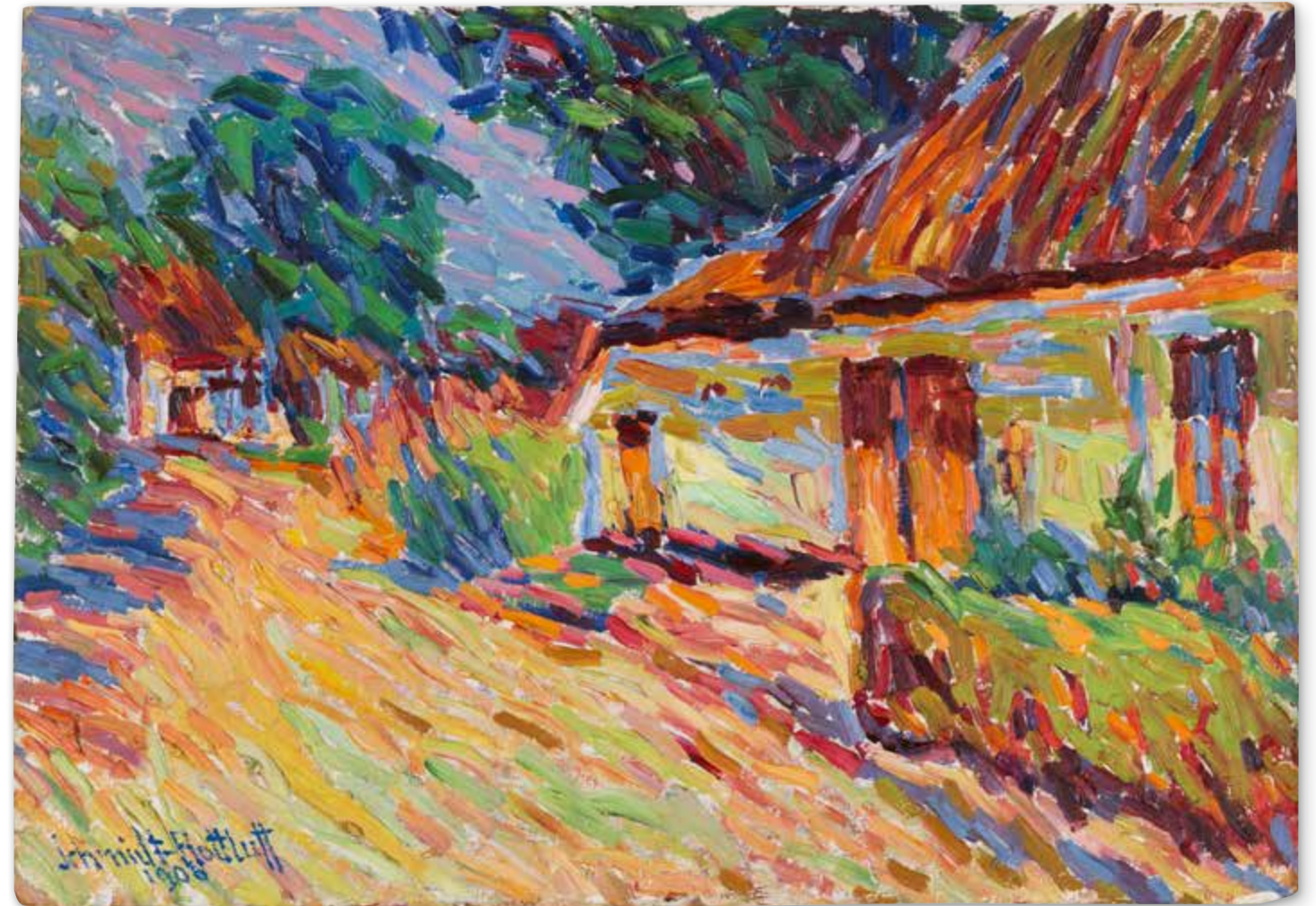
### EXHIBITION

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus Munich, September 27 - December 3, 1989, p. 220, cat. no. 24 (with illu. in black-and-white, Farbtaf. 5)
- Vincent van Gogh und die Moderne 1890-1914, Museum Folkwang, Essen, August 11 - November 4, 1990; Vincent van Gogh Museum, Amsterdam, November 16, 1990 - February 18, 1991, no. 154.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Farben des Lichts, Paul Signac und der Beginn der Moderne von Matisse bis Mondrian, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, December 1, 1996 - February 16, 1997/ Musée de Grenoble, March 9 - May 25, 1997/ Kunstsammlungen zu Weimar, June 15 - August 31, 1997, cat. no. 103.
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 78 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914: eine Ausstellung des Bucerus-Kunst-Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 119 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 64 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 5 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 64-65 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 122-123 (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 260 (with illu.).

- Motif and colors of adolescent radicalness
- Works by the artist from this early creative period are almost exclusively museum-owned
- Made on the island of Alsen at Emil Nolde's, whom Schmidt-Rottluff could win as a Brücke member in 1906
- Extremely rare work from the early period, which is barely represented on the auction market (source: artprice.com)
- Comprehensive exhibition history

### LITERATURE

- Hermann Gerlinger, Noldes Beiträge zu den Aktivitäten der "Brücke", in: Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, pp. 53-55, here p. 55, annotation 14.
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 207, SHG no. 262 (with illu.).
- Hermann Gerlinger, Heinz Spielmann (ed.), Brücke-Almanach 1998, Lyonel Feininger, Karl Schmidt-Rottluff, Erich Heckel. Künstlerfreundschaften, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1998, p. 145 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 33, no. 37 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, pp. 46, 53, illu. 27.







Nolde's house on the island of Alsen, around 1905/10.

© Nolde Stiftung Seebüll 2022

Schmidt-Rottluff's stay on the Baltic Sea island of Alsen in the summer of 1906 obviously was of great significance. Karl Schmidt-Rottluff made the present painting "Straße im Norden" (Street in the North), dated 1906, during a visit to Emil Nolde in Sjellerupskov near Guderup on Alsen in late May/early June that year. In February 1906, Schmidt-Rottluff used a sensational Nolde exhibition at Galerie Arnold in Dresden as an opportunity to motivate the much older artist to join the young artist group. Nolde accepted the invitation and became a member. He asked Schmidt-Rottluff to visit him in Guderup. "Following our invitation, he arrived after a long walk at the small Alsenhaus in the late afternoon, bringing greetings from the young comrades with him. He stayed with us for several weeks. It was very nice. We talked about art and many other things, philosophized the way young painters tend to. I admired his intellect and knowledge and knew little to say when Nietzsche and Kant or luminaries of that kind came up. How was I to know. When we were pressed for work, he moved to the other end of the forest and came

to us only when sorrow and loneliness drove him", recalled Emil Nolde in his autobiography "Jahre der Kämpfe" about his guest (Cologne 1967, p. 99), whom he also portraited on the occasion of the visit. (Fig.) For the motif of "Straße im Norden", Schmidt-Rottluff probably chose a section of the path that led past the Noldes' house, a former fisherman's house, where they had been living since 1903. (Fig.) Among the artist's early works, this painting is one of the first in larger format. After the first watercolors, which the self-taught artist was given the opportunity to exhibit at the "Kunsthütte" in Chemnitz while he still attended school, and the more sketchy oil paintings, still created in the summer of 1905, the painting of this landscape indicates a phase in which Schmidt-Rottluff was experimenting with both painting technique and the effects of composition and color. Schmidt-Rottluff attained an astonishingly free handling of pure tones with impasto brushstrokes placed evenly, almost rhythmically across the painting surface. The artist does not emphasize the motif of the houses to a particularly strong degree, he rather asserts it a position as part of the high abstract quality of the depicted locality.

The commencing independent artistic development was described particularly aptly by the art historian Will Grohmann, who wrote in 1956: "at first [...] the Neo-Impressionists come to one's my, but has to conclude that the light brightness comes about without divisionism and without complementary contrasts." (Source) Schmidt-Rottluff was obviously enthusiastic about the possible usage of color, and that regardless of the nature he saw. And last but not least, the ubiquitous painting style of van Gogh in connection with the liberating appearance of the "Fauves" around Matisse and the young Derain may have helped the artist to his light-hearted carefreeness in the present work. The artist no longer places hard and motionless strokes next to one another, instead he frees himself and gives the brushstroke a strong emotional quality. It is the impulsive-gestural approach with which the artist forces the landscape and the contours of the architecture open, in order to interweave them with a structure developed from the brushstroke, as is typical of other works from this phase, for instance in "Der Garten". (Fig.) During his stay on Alsen, Schmidt-Rottluff broke away from so-called atmospheric Impressionism and developed his signature style, which Kirchner called "monumental Impressionism" in his 1913 "Brücke-Chronic".

After his return from Alsen, Schmidt-Rottluff created more paintings in the "Alsen style" in Dresden and in his hometown Rottluff. In the course of the artist's work, the preoccupation with Neo-Impressionism is seen merely as a brief experiment; the small-scale technique does not correspond to Schmidt-Rottluff's quest for a generous, immediate expression of color. The result is a loose, free painting that stands for Schmidt-Rottluff's future free handling of pure tones. "Straße im Norden" from 1906 is a key work from an important stage in the painter's artistic development and also a wonderful example of the artist's style in the summer of 1906. In the following Schmidt-Rottluff's artistic development would pick up speed. [MVL]



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Karl Schmidt-Rottluff, Der Garten, 1906, oil on panel, private collection.

Emil Nolde, Maler Schmidt-Rottluff, 1906, oil on canvas, Nolde Foundation Seebüll



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# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Akte im Atelier. Around 1907.

Black Chalk drawing.  
Signed and pre-dated “04” on the reverse. Titled by a hand other than that of the artist on the reverse and with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number “K Dre/Bg 37”.  
On light board. 34,6 x 43,2 cm (13.6 x 17 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 10.000 – 15.000

\$ 10,000 – 15,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die “Brücke” und die Moderne 1904-1914, Bucerius-Kunst-Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 36 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 123 (with illu.).
- Kirchner im KirchnerHAUS. Originale aus Privatbesitz in seinem Geburtshaus, KirchnerHAUS Museum, Aschaffenburg, October 2 - December 20., 2015, cat. no. 9 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Hauswedell & Nolte, Hamburg, June 9, 1972, lot no. 1146.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, pp. 136f., SHG no. 109 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Hermann Gerlinger, Halle (Saale) 2005, p. 295, SHG no. 665 (with illu.).
- Meike Hoffmann, Natur kollektiv erleben. Goethe, Steiner, Lipps und die Badeszenen der “Brücke”-Künstler, in: ex. cat. Im Rhythmus der Natur - Landschaftsmalerei der “Brücke”. Meisterwerke der Sammlung Hermann Gerlinger, Ostfildern 2006, p. 37 (with illu on p. 39).

- Intimate, erotic scene in the artist's Dresden studio
- The Dresden studio was not only the center of the “Brücke” artists' activities, it was also a meeting point for many female amateur models
- In the following year Kirchner also explored this motif of the seated nude with legs akimbo in the oil paintings “Akt im Atelier”, Städel Museum, Frankfurt am Main, and “Akt auf blauem Grund”, Buchheim Museum, Bernried
- Kirchner circumscribes this studio scene with a few accomplished contours

Ernst Ludwig Kirchner, Akt im Atelier, around 1910, oil on canvas, Städel Museum, Frankfurt am Main.



In 1905, after the artist had earned a degree in architecture from the Technical University in Dresden, Ernst Ludwig Kirchner founded the artists' group “Brücke” together with his former fellow students Karl Schmidt-Rottluff, Erich Heckel and Fritz Bleyl. Instead of architectural designs, the self-taught young painters were occupied with the modern art of their time, creating their own drawings, paintings and prints. By rejecting classic academic art studies, they drew and painted inspired by nature and tried to render direct and unadulterated expressions of what they experienced, that is “to take the stimulus to create from life and to become subordinate to experience”, as E. L. Kirchner put it in the “Brücke” chronicle in 1913 (quoted from: Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, Bern 1979, p. 43). At that time, the focus of the “Brücke” artists was on the depiction of the human being, in particular the nude, which they

described as “the basis of all visual art” in 1913 (quoted from: Ex. cat. Bremer Kunsthalle, 100 Jahre Brücke, Bremen 2005, p. 65). Thus E. L. Kirchner studied the female body in spontaneous, dynamic drawings in the shared studio in the working-class district of Dresden-Friedrichstadt. His depictions were far from the stiff academy style, instead he preferred natural poses and motion sequences in plain manner. Within his entire oeuvre, Kirchner gave drawing a particularly high status. The medium allowed him to capture the immediacy the “Brücke” artists sought, the natural pose born of the moment. The loose naturalness and general permissiveness of the female models walking in and out the studio of the Dresden “Brücke” bohemians is clearly perceptible in the freely formulated, lively drawing offered here. A work in which the artist provides the proof that the traditional conservative-academic depiction of the nude has been overcome. [CH]

# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

## Das gelbe Tuch. 1909.

Pen and India ink and color chalks.

Bottom right monogrammed. On creme wove paper. 15,1 x 19,1 cm (5,9 x 7,5 in), the full sheet.

Preliminary drawing for the today lost painting of the same name from the same year (cf. Aya Soika, Max Pechstein. Das Werkverzeichnis der Ölgemälde, vol. 1 (1905-1918), Munich 2011, cat. no. 1909/47). [CH]

€ 15.000 – 20.000

\$ 15,000 – 20,000

Modern Art Auction on December 10, 2022

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, since 1971; Tenner).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden 1905-1911, Dresdner Schloss, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 - January 6, 2002, cat. no. 185 (with illu. on p. 175).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 213, pp. 322f. (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 168f. (with illu.).

### LITERATURE

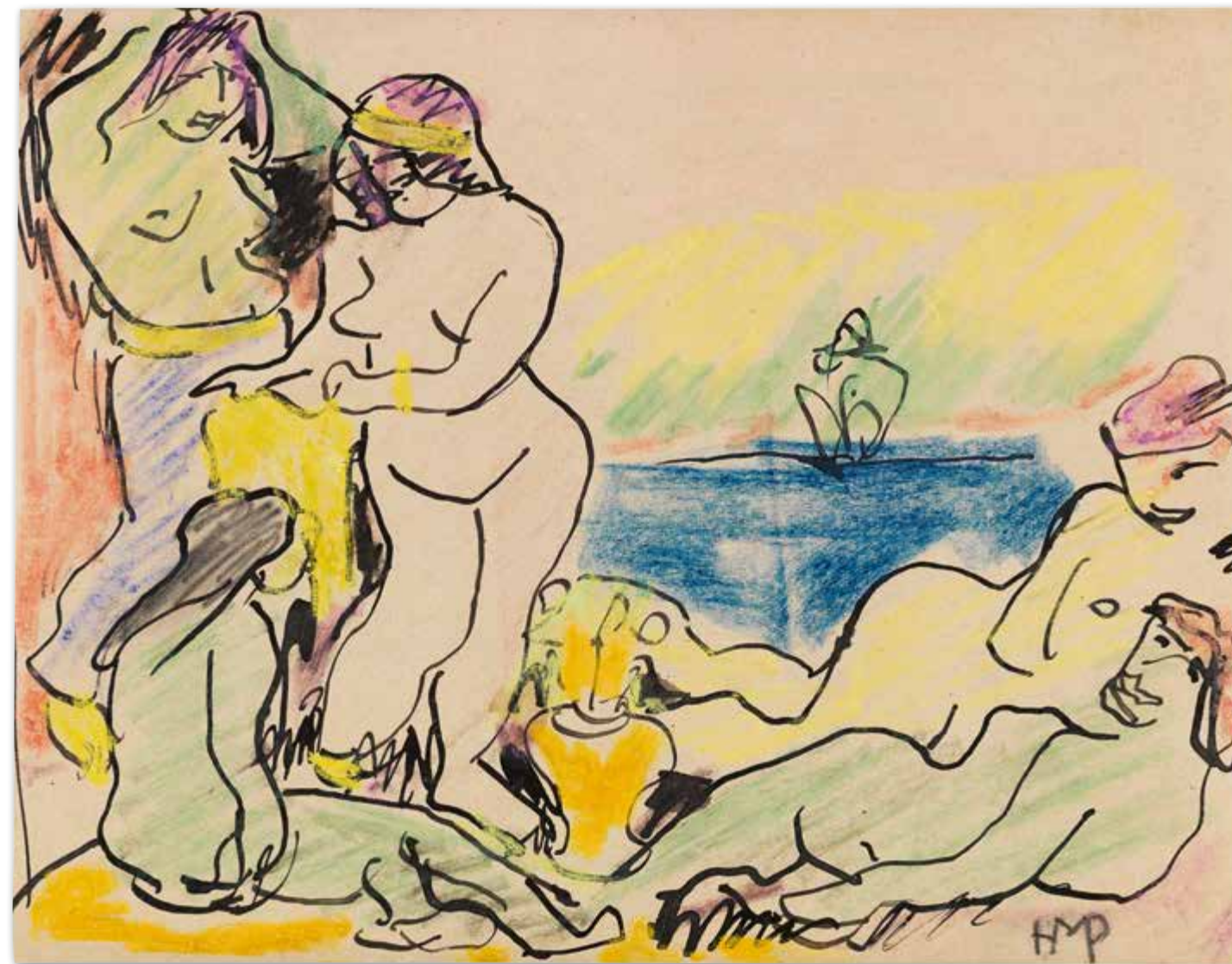
- Antiquariat Dr. Helmut Tenner, Heidelberg, 83rd auction, Gemälde, Aquarelle, Zeichnungen, Graphik des 15. bis 20. Jahrhunderts, February 20, 1971, lot 739 (with the title "Weibliche Akte am Strand", with illu.).
- Heinz Spielmann (ed.), Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 241f., SHG no. 344 (with illu.).
- Beate Thurow (ed.), ex. cat. Max Pechstein. Das ferne Paradies (Gemälde, Zeichnungen, Druckgraphik), Städtisches Kunstmuseum Sprendhaus, Reutlingen, Ostfildern-Ruit 1995, p. 15 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle 2005, p. 386, SHG no. 850 (with illu.).
- Brückenschlag: Gerlinger - Buchheim!, Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Bernried 2017, pp. 168f. (with illu., p. 169).

- The painting of the same name from the same year (Soika 1909/47) is considered lost today
- In this preparatory drawing, Pechstein already determined the general composition, as well as the figure's posture and colors
- With his participation in the spring exhibition of the Berlin Secession, Pechstein celebrated his breakthrough the year this work was made
- Color drawings of this quality are extremely rare on the international auction market



Hermann Max Pechstein,  
Das gelbe Tuch, 1909, oil on canvas  
(photograph), lost

In 1908, the artist initially spent three months in Italy before going to Paris for a nine-month stay in December. Here he encountered the art of the "Fauves", including the works of Henri Matisse, as well as works by Paul Cézanne, which had a lasting impression on him. Shortly afterwards, he was the first "Brücke" artist to leave Dresden for Berlin, where he met his future wife Charlotte "Lotte" Kaprolat, who would frequently sit for him in the years to come. Lotte was also the model, as the artist later confirms in his "Memoirs", in the painting "Das gelbe Tuch" (Soika, 1909/47), created in 1909 and considered lost today. The present depiction, and in particular the group of figures on the left, undoubtedly served as a preliminary drawing. The painting was one of the main works of Pechstein's creative period at that time. In his "Memoirs" he wrote in retrospect: "Das Gelbe Tuch", the 'Gelben Tulpen' and the landscape were accept-



ed for the Secession. I was the first among my fellow 'Brücke' comrades to achieve this goal." (Pechstein, in: Leopold Reidemeister (ed.), Erinnerungen. Max Pechstein, Munich 1963, p. 33).

At the same time, our drawing with its strong colors, shows great resemblance to the paintings "Nach dem Bade" (Soika 1909/46, lost) and "Zwei Mädchen" (Soika 1909/48, Germanisches Nationalmuseum, Nuremberg). In equal parts, it shows both the pose of the female semi-nude folding her arms over her head in the Nuremberg painting and the pictorial composition of the reclining and standing female nudes in "Nach dem Bade". In this respect, it is also reminiscent of Cézanne's "Les Grandes Baigneuses" (1906, Philadelphia Museum of Art) to a certain extent, but the "Brücke" artist approached the artistic goal he had already defined at that time as "capturing man and nature in one" in a bold, clearly expressionist manner (ibid., p. 50). The drawing alone, with its bright colors, a strong yellow, fresh green and unusual violet, shows him as a self-confident artist who had long left traditional academic color theory behind him. On the occasion of the second collective "Brücke" exhibition in Dresden in 1909, the closely related painting "Nach dem Bade" with a similar motif found

mention: "Pechstein is represented with a great public shock [...]. He is even more powerful, more gripping than Kirchner, especially in terms of colors." (Paul Fechter, 6.9., quoted in Soika, vol. 1, p. 201). A few years later, the art historian Max Osborn wrote about the painting "Das Gelbe Tuch" in retrospect: "But no one dared to approach 'Gelbes Tuch' yet. The wild carnality of the two standing women, fabulously modeled, outlined by energetic contours, seemed to dare the utmost in sensual nonchalance [...]" (1922, quoted in: Soika, vol. 1, p. 202).

Pechstein would intensively examine the motif of the female nude in the landscape and the connection between man and nature throughout his life. In August of the year the present drawing was created, Pechstein visited the Moritzburg Ponds together with Kirchner and Heckel for the first time. That year he also spent his first summer in Nida on the Baltic Sea, where he would return to again and again over the following years. Far from the big city, he not only found the retreat he had longed for so much, but also an intense experience of nature that he had always sought and idealized, both in private life and in his art. [CH]

# CUNO AMIET

1868 Solothurn – 1961 Oschwand

## Stilleben mit Äpfeln. 1906.

Oil on canvas.

Müller/Radlach 1906. 28. Lower left monogrammed and dated in lower right. Once more signed on the stretcher, barely legibly titled and inscribed "Kreide, Ei, Leimwasser, 1 Mal". 62 x 41 cm (24.4 x 16.1 in).

€ 30.000 – 40.000

\$ 30,000 – 40,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Collection Oscar Miller and Else Miller-Sieber, Biberist (March 1917-September 1919).
- Gustav and Corry Sieber, Künsnacht (obtained as farewell gift on September 10, 1919 from the above, with hand-written dedication on the reverse, presumably family-owned until 1981).
- Private collection Basel (since 1981: Galerie Kornfeld, Bern).
- Galerie Schloss Greifenstein, Staad near Rorschach.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 1988).

### EXHIBITION

- Presumably Kunst-Verein St. Gallen. Ausstellung im Vorsaal und im roten Saal des Kunst-Museums, Kunstmuseum St. Gallen, April 4 - May 12, 1907, either no. 1, 5, 6, 7 or 8.
- Presumably VI. Serie, Künstlerhaus Zürich, June 30 - July 18, 1907, no. 22 or 24.
- Presumably Kunstausstellung. Gemälde von Cuno Amiet, Max Buri, Hans Emmenegger, Giovanni Giacometti, Ferdinand Hodler, Sigismund Righini, Aargauischen Kunstverein, May 10 - 31, 1908, no. 5 and 10.
- Presumably January exhibition, Kunsthaus Zürich, January 8 - December 1, 1914, no. 22 (Weisse Blumen).
- Cuno Amiet, Kunsthalle Bern, April 13 - May 18, 1919, no. 129.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Cuno Amiet, Katalogisierte Bilder [hand-written catalog raisonné with drawings of the listed works in India ink and color pen, as well as with exhibition information].
- Galerie Kornfeld, 175 ausgewählte Kunstwerke des 19. und 20. Jahrhunderts, auction 175, Bern, June 26, 1981, lot 65 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 250, SHG no. 357.
- wohl Paul Müller, Oscar Miller. Sammler und Wegbereiter der Moderne, in: Solothurn 1998, pp. 13-45.
- George Mauner, Cuno Amiet. Die Obsternten von 1912, Zürich 2002, p. 86 (with black-and-white illu. B 33).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke, Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 406, SHG no. 881.
- Karoline Beltinger, Maltechnische Untersuchungen zu den Gemälden von Cuno Amiet, 1883-1914, Zürich 2015, pp. 28, 32f.

- In 1906, the year the present work was made, Cuno Amiet became an active “Brücke” member

- Strong still life characterized by an airy fleetingness and grounded weight

- From the acclaimed collection of Oscar Miller, an important collector of Swiss art

- Cuno Amiet is one of the most important Swiss modern artists

- This present work is one of the few paintings from this period that have been preserved – a fire in the Munich ‚Glaspalast‘ in 1931 destroyed a better part of his oeuvre

Cuno Amiet was already 38 years old when he received a letter from a young artist named Erich Heckel. Amiet had already attained a certain fame as an artist, has international exhibitions and is considered a renowned artist of the avant-garde. He is half a generation older than the members of the “Brücke” and more the type an upper middle-class gentleman living a dignified life in the countryside near Bern. Young Heckel, on the other hand, belonged to the progressive group that wanted to change modern art for good. The young painters from Germany felt that the message in Amiet’s works was somehow related to their own work. In September 1906, Erich Heckel invited him to join the group: “We have seen your works with admiration and enthusiasm, and we take the liberty of asking you if you would like to join our group ‚Brücke‘. Unanimously we have recognized you as one of us and we hope that you will support our cause as an aspiration for the same artistic goals”. They became aware of him through an exhibition at Galerie Richter in Dresden in 1905. Cuno Amiet spontaneously accepted the invitation and joined the young artists group. Seeking artistic exchange, he remained a member until the group broke up in 1913. In 1892/93 Amiet had spent a year in the artists’ colony Pont-Aven and found decisive impulses in the painting of Gauguin, van Gogh and Seurat. It may have been this experience that also made the “Brücke” so interesting. In 1906 Cuno Amiet took part in the first first exhibition at Dresden lamp factory Seifert, showing three paintings and woodcuts. In addition to his artistic contributions, Amiet also became active in marketing the artist group. He recruited numerous passive members in Switzerland, including Oscar Miller, the first owner of “Stilleben mit Äpfeln”. Oscar Miller was an important promoter of Swiss art, but also advocated the art of the “Brücke” in press releases as early



as in 1907. Amiet also tried to help the “Brücke” to international renown by organizing a successful exhibition in Switzerland, while efforts to do the same in Paris failed. “Stilleben mit Äpfeln” from 1906 impressively illustrates why the German expressionists were so fascinated by Amiet: In 1905 the Swiss artist introduced expressive lines, to which he was inspired by his time in Pont-Aven. These strong lines are concentrated in the lower part of the picture and form an exciting contrast to the light

and airy upper part. This contrast is intensified by the play of delicate pastel colors and strong luminous hues. Amiet was one of the first painters in the German-speaking region to separate the color from the depicted objects so that they can unfold their own beauty. Thus he boldly placed turquoise contours around the delicate lemon-yellow blossoms, in order to model the flowers in the vase. Along with Ferdinand Hodler and Alberto Giacometti, Cuno Amiet was one of the most important Swiss artists of the modern era. [SM]



# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Stilleben mit Rosen und Karaffe. 1907.

Oil on canvas.

Grohmann pp. 254/281. Signed and dated in upper right. Once more signed and inscribed “Stilleben Ölgem.” on the stretcher’s reverse. 60,5 x 57 cm (23.8 x 22.4 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 200.000 – 300.000  
\$ 200,000 – 300,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Collection Albert Kaumann, Hamburg.
- Collection Henry B. and Gertrud Simms, Hamburg (presumably acquired from the above, until 1932: Commeter).
- Collection Josef Lanthemann, Geneva.
- Rhenish private collection (until 1971: Lempertz).
- Collection Hermann Gerlinger, Würzburg (taken over from the above, with the collector’s stamp Lugt 6032).

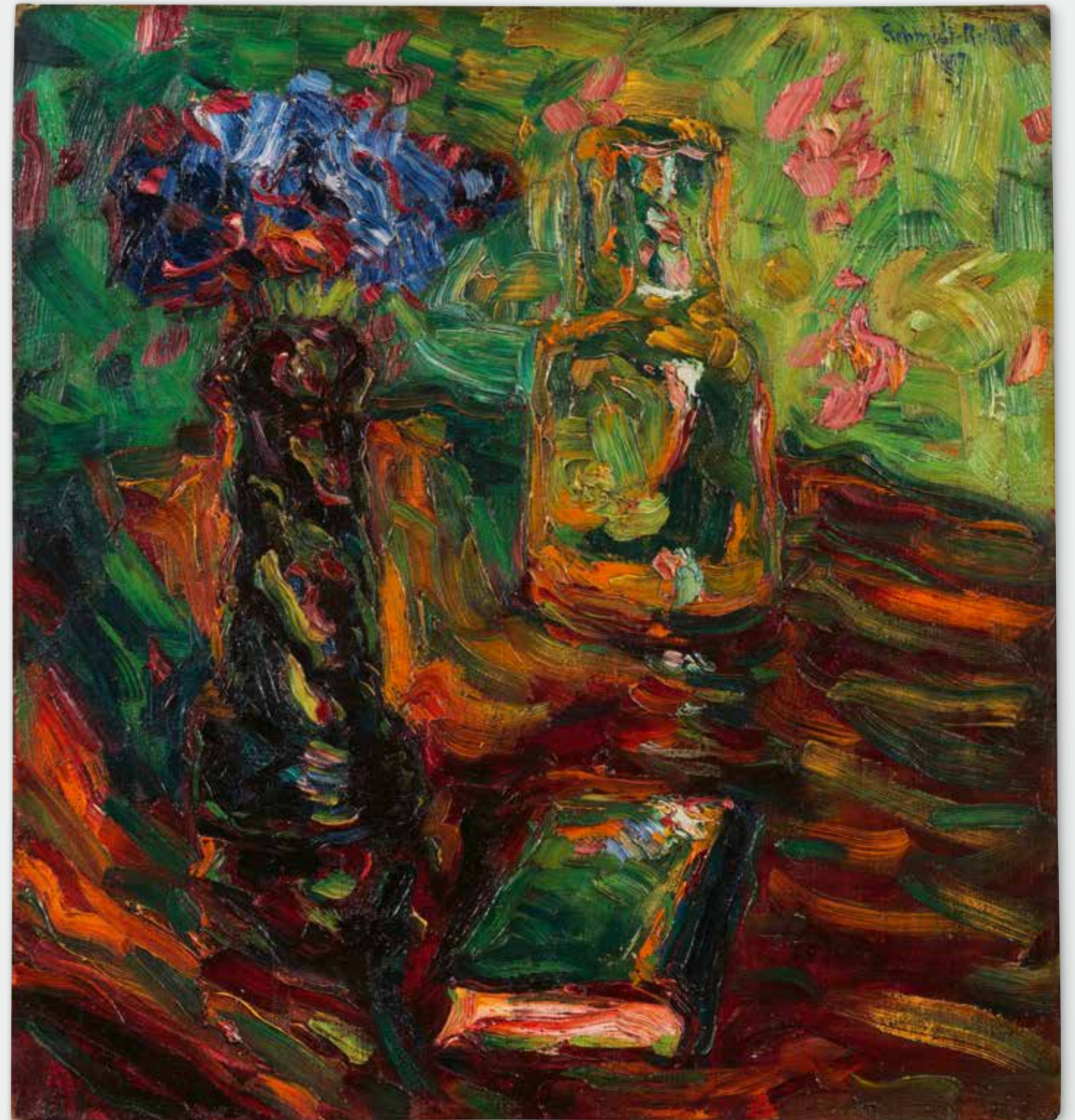
### EXHIBITION

- Künstlergruppe “Die Brücke”, Kunstsalon Emil Richter, Dresden, September 1 - 21, 1907.
- 324th exhibition of the Oldenburger Kunstverein, Augusteam, Oldenburg, November 15 - December 15, 1908, cat. no. 60.
- Werke neuerer Kunst aus Hamburg, Privat-Besitz, Kunsthalle Hamburg, 1917, cat. no. 141.
- Maler der Brücke in Dangast von 1907 bis 1912. Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Oldenburger Kunstverein, Oldenburg, June 2 - June 30, 1957, no. 7.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 3.
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus Munich, September 2 - December 3, 1989, cat. no. 30 (with black-and-white illu., colr plate 8).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914, Bucerus Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 125 (with illu.)
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 7 (with illu.).
- Karl Schmidt-Rottluffs Landschaften und Stilleben, Saarlandmuseum, Saarbrücken, November 6, 2010 - January 23, 2011, cat. no. 11 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 68f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 130f. (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 226 (with illu.).

- **With numerous exhibitions in 1907, the “Brücke” group experienced wider attention and increased recognition**
- **Exceptional still life motif, made during a time when mainly landscapes came into existence**
- **Extremely rare work from the early creative period, which is hardly represented on the auction market (source: artprice.com)**
- **Particularly expressive colors**
- **Notable provenance: The first owner was Albert Kaumann, an important Hamburg art patron and collector, among others of Emil Nolde**

### LITERATURE

- Paul Fechter, Kunstsalon Richter, in: Dresdner Neueste Nachrichten, year 15, no. 247, September 10, 1907, p. 1.
- Galerie Commeter, Hamburg, 54th auction, Freiwillige Versteigerung von Gemälden alter und neuer Meister aus Privatbesitz, October 18, 1932, lot 215.
- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, pp. 254, 281.
- Lempertz, Cologne, 515th auction, April 29, 1971, lot 964 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, pp. 99, 131 (with illu.).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 261, no. 7 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 210, SHG no. 267 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 36, SHG no. 43 (with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, pp. 108f. (with illu.).





### The fundamental meaning of the still life

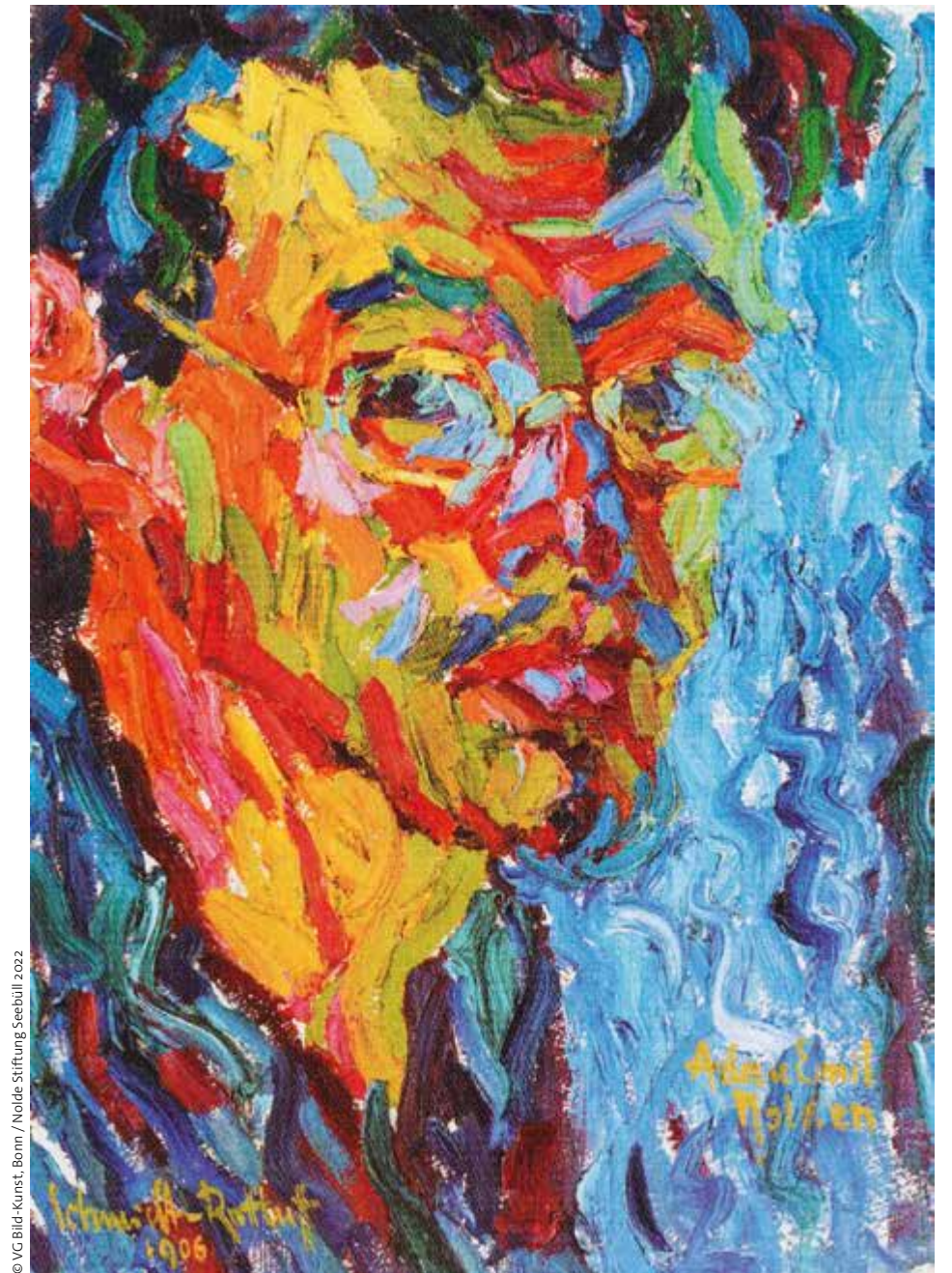
The “Stilleben mit Rosen und Karaffe” (Still Life with Roses and Carafe) is a particularly early still life in Schmidt-Rottluff’s oeuvre. Overall, the genre had a great significance for the artist, especially in the 1920s and in his late work after 1945. To him the motif was an object of meditation and a way of entering into dialog with artistic, formal ideas and problems. In them he examined the relationships of the forms found in the visible world, the effects of colors and their contrasts, the different effects of colored lines and surfaces, and he analyzed the possibilities of spatial design of volumes. The aggregation of artistic principles can be observed in the present painting from 1907, when Schmidt-Rottluff was still searching for his own personal pictorial language. The artist incorporated influences from Impressionism, Neo-Impressionism, and the great role model Vincent van Gogh, probing to which extent they corresponded to his expressive will.

### The dawn of a new artistic era

Two years earlier, in June 1905, Schmidt-Rottluff founded the artist group “Brücke” together with his schoolmate Erich Heckel and Ernst Ludwig Kirchner and Fritz Bleyl, two fellow architecture students at the Dresden University. Their goal was to break new ground in art, as well as to break away from the traditions of the academic art world and their strict view of art at the turn of the century. Above all, they wanted to “show directly and unadulterated [...]” what “urged them to create” (quoted from: The jointly formulated program cut into wood by Kirchner in 1906: Dube H 696, reprinted in: Magdalena M. Moeller (ed.): Dokumente der Künstlergruppe Brücke. Brücke archive no. 22, Munich 2007, pp. 34-37, p. 42), that is to find a pictorial translation for their emotion and experiences. The motif was supposed to be more than a superficial optical impression, instead they aimed at rendering an expression of the subjective inner sensation of the moment. In 1905 and 1906, the artists were initially worked with inspiration from French Impressionism and Neo-Impressionism. In late 1906 the Dresden Galerie Arnold showed an exhibition of works by Vincent van Gogh, whom the artists already knew from Julius Meier-Graefe’s book “Modern Art: being a contribution to a new system of aesthetics” from 1904. The experience of the bright colors and the spirited brushwork in front of the original works would be a formative experience. The possibility of an individual expression, which the young “Brücke” artists saw in van Gogh, was a liberation from formal constraints. Their individual signature remained apparent in their paintings and watercolors, visualizing the dynamics of the sentiment.

### The inner world in an energetic external realization

Schmidt-Rottluff’s “Stilleben mit Rosen und Karaffe” is composed of striking strokes of thick, impasto paint. The entire surface of the painting vibrates, here and there serpentine lines enliven the individual color zones. Schmidt-Rottluff’s youthful storminess becomes comprehensible in the application of paint. The dynamic flow makes the energetic painting process and the artist’s verve comprehensible. The determined force of the brushstrokes illustrates the artist’s strong desire to create. Hints of Impressionism echo in the impasto paint, but the artist had already overcome the light, pastel tonality. The unmixed colors green, red, blue and yellow show the inspiration of Neo-Impressionism, whereby the pointillist principle is completely abandoned in favor of the dynamic brushwork that remains visible.



© VG Bild-Kunst, Bonn / Nolde Stiftung Seebüll 2022

Karl Schmidt-Rottluff, self-portrait, 1906, oil on cardboard, Nolde Foundation Seebüll

### The illustration of the creative frenzy

Schmidt-Rottluff was less concerned with the motif itself, but increasingly succeeded in making his own inner mood, the enthusiastic creative frenzy, vivid in the picture. This becomes particularly obvious in comparisons with portraits or landscapes created during that period, which convey the same principle of a passionate duct and a visible temper (fig. 1). In the further development of his art, this visibility of spontaneity and emotion would become a key component

of his Expressionism. Schmidt-Rottluff’s personality is also expressed in the compact, heavy brushwork of the dense, impasto application of the paint. In his 1913 “Brücke Chronic”, the massive and robust style inspired his colleague Ernst Ludwig Kirchner to coin the term “monumental Impressionism” to describe Schmidt-Rottluff’s early paintings.

Janina Dahlmanns

# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Kurhäuser im Seenebel. 1909.

Watercolor.

Lower right signed and dated. On wove paper (with watermark "S [Mühle] S"). 50 x 65,6 cm (19.6 x 25.8 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 30.000 – 40.000

\$ 30,000 – 40,000

Modern Art Auction on December 10, 2022

- Stirring depiction of the Dangast coast
- Prime example of the increased significance that the watercolor began to have for Schmidt-Rottluff as of the year 1909
- Originally part of the Collection Dr. Victor and Hedda Peters, renowned collectors, patrons and friends of Schmidt-Rottluff
- Works from the very important creative period in Dangast are very rare on the international auction market (source: artprice.com)

### PROVENANCE

- Collection Dr. Victor and Hedda Peters, Leipzig.
- Private collection (acquired from Lempertz in 1962).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Dangaster Künstler (Erich Heckel, Franz Radziwill, Karl Schmidt-Rottluff), Vereinigung für junge Kunst, Kunsthandlung Oncken im Lappan, Oldenburg, May/June 1922.
- Maler der Brücke in Dangast von 1907 bis 1912. Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Oldenburger Kunstverein, June 2 - June 30, 1957, no. 102.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 82 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Expressionisten in Dangast, Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Franz Radziwill, Franz-Radziwill-Haus, Dangast, July 12 - October 25, 1998, p. 103 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 333 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 78 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 9 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 138 (with illu.).

### LITERATURE

- Kunsthaus Lempertz, Cologne, 469th auction, June 20, 1962, lot 642 (with black-and-white illu.).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 304, no. 46 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 215, SHG no. 280 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 42, SHG no. 58 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 55, illu. 5.
- Gloria Köpnick, Avantgarde in der Provinz. Die Vereinigung für junge Kunst Oldenburg (1922-1933), PhD thesis, Martin-Luther-Universität Halle-Wittenberg 2020, p. 66.



From 1907 to 1912 Schmidt-Rottluff visited the small North Sea resort of Dangast, initially he was accompanied by Heckel or Pechstein. The simple landscape he found there, with just a few striking houses, the post house, the villa with tower, the windmill at the entrance to the town, as well as the spa houses, offered the painters an occasion to capture the incredibly intense colorfulness on canvas or paper.

Schmidt-Rottluff attained a new intensity, especially in watercolors, which even makes the motif of houses in fog a color experiment. In 1909 he worked in Dangast until October, making, in addition to paintings, large watercolors characterized by a new and dynamic expressiveness owing to the watery and flowing material properties. [KT]



# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Gelbe Wand. 1909.

Watercolor.

Lower right signed, dated and titled. On firm laid paper.

34,5 x 43 cm (13,5 x 16,9 in), the full sheet.

The work is documented in the Erich Heckel Estate, Hemmenhofen on Lake Constance. There with title "Fabrik". We are grateful to Ms Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

€ 30.000 – 40.000

\$ 30,000 – 40,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Galerie Roman Norbert Ketterer, Campione d'Italia.
- Galerie Thomas, Munich.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1985, with the collector's stamp Lugt 6032).

### EXHIBITION

- Erich Heckel. Gemälde, Aquarelle, Zeichnungen, Galerie Wolfgang Ketterer, Munich, February 26 - April 17, 1966, cat. no. 24 (with illu. on p. 43).
- Erich Heckel, Gemälde, Aquarelle, Zeichnungen, Graphik, Roman Norbert Ketterer, Campione d'Italia, 1970, p. 40, cat. no. 12 (with color illu.).
- Erich Heckel zum 90. Geburtstag. Gemälde, Aquarelle, Zeichnungen, Graphik, Roman Norbert Ketterer, Campione d'Italia, 1973, p. 46, cat. no. 24 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Erich Heckel, *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 110).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Roman Norbert Ketterer (editor), *Moderne Kunst*, Campione d'Italia 1963 (with illu.), 1965 (cat. no. 51, with illu. on p. 74), 1971 (cat. no. 40, with color illu. on p. 81).
- Heinz Spielmann (ed.), *Die Maler der Brücke*. Collection Hermann Gerlinger, Stuttgart 1995, pp. 172f., SHG no. 194 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 163, SHG no. 367 (with color illu.).

- Intense depiction of a Roman landscape in radiant colors
- Inspired by a multitude of impressions gained on his Italian journey in 1909
- Landscape watercolors made on this journey are extremely rare and haven't been offered on the international auction market in more than 30 years (source: artprice.com)
- The Brücke Museum in Berlin is home of the largest body of works from this creative period



Erich Heckel, Campagna landscape, 1909, India ink, SHG 366.



© Nachlass Erich Heckel

In February 1909 Erich Heckel embarked on a trip to Italy that lasted several months. In Rome, where he stayed for a long time, he created numerous drawings and watercolors. However, the ancient monuments and historical sites were only of little interest to him. Instead it was the landscapes, the light of the south and the everyday life of the people that caught his attention and found their way into his works. In a letter to Rosa Schapire from April 16, 1909, he reports on the surroundings near his house in Rome, describing "beautiful gardens and fields on soft slopes", where the vineyards are still red, and the crops in an intense green (Erich Heckel, April 16, 1909, quoted from: Karlheinz Gabler, *Erich Heckel und sein Kreis. Dokumente, Fotos, Briefe, Schriften*, Stuttgart 1983, p. 61). The works made during this period are characterized by these impressions, they show the intense colors of the south and the warm light. He often captured what he saw on site in drawings, as is the case with the ink drawing

"Campagna-Landschaft" (SHG 366). Some details of the drawing are altered in the watercolor and the brushwork also differs from the lines. The motif, however, is unmistakable and it can be assumed that Erich Heckel transferred the pictorial idea onto paper in watercolor in the studio at a later point. In his letter to Rosa Schapire he also wrote: "It is quite far to other places - Campagna, Alban Hills, etc, so that I only drew here." It seemed to have been a special gift of Erich Heckel to keep the impressions of what he saw in his mind for a longer time. Heinz Köhn, former director of the Folkwang Museum in Essen and confidant of the artist, found the following wonderful words: "Heckel's eye for the finest gradations in the colorful world and his memory, which retains sensory impressions without letting them fade, are astonishing. German art has to be grateful for numerous works of an inexhaustible magic." (Heinz Köhn, *Erich Heckel, Aquarelle und Zeichnungen*, Munich 1959, p. 29) [AR].



# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Sitzende im Grünen. 1910.

Oil on canvas.

84,5 x 76,5 cm (33.2 x 30.1 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 600.000 – 800.000

\$ 600,000 – 800,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Collection Dr. Viktor and Hedda Peters, Leipzig.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

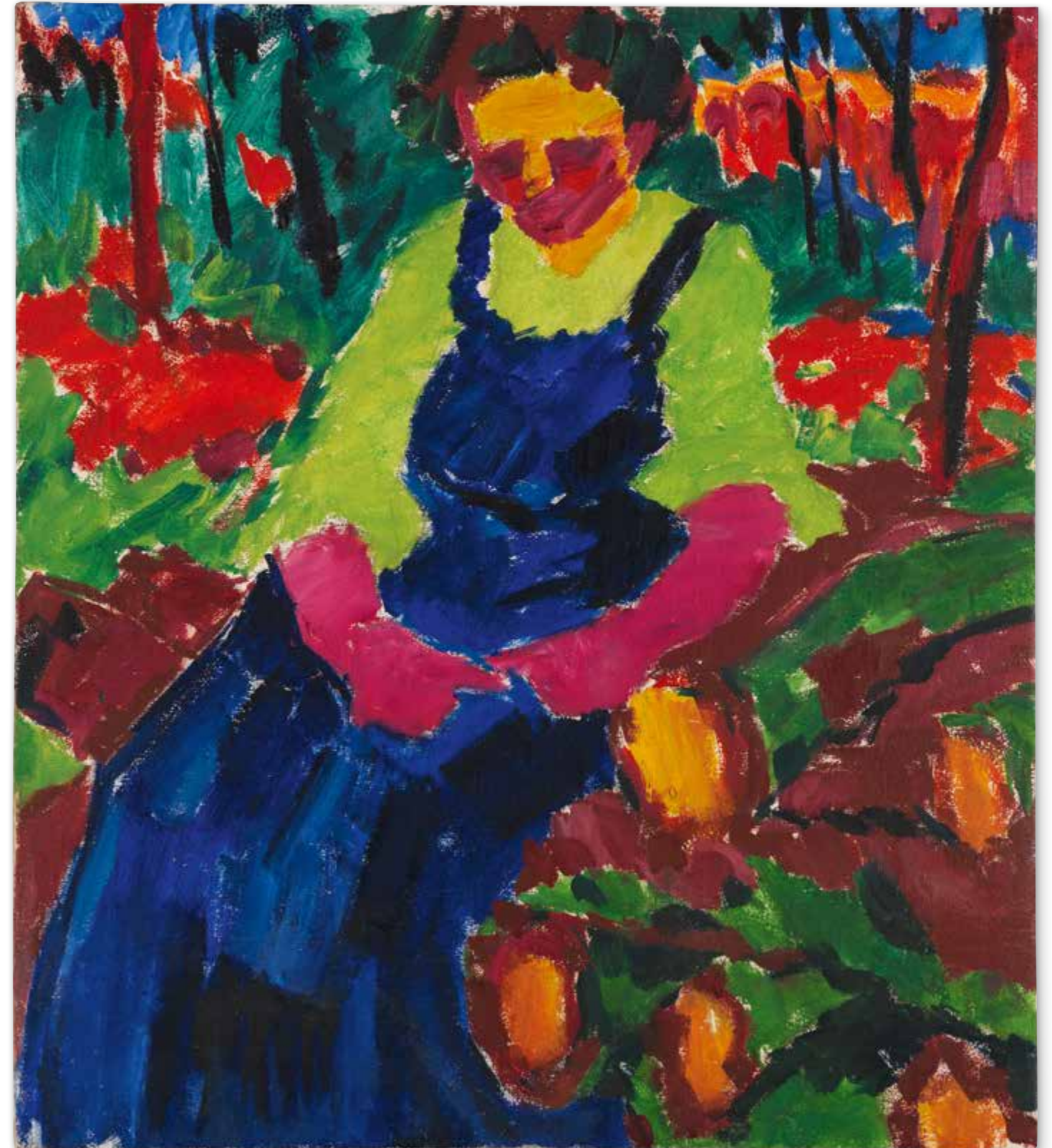
### EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 8 (with illu.).
- Karl Schmidt-Rottluff, Retrospective, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 64 (with black-and-white illu., color plate 22).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 15 (with illu. on p. 106).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, cat. no. 15 (with illu.).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 323 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, p. 168, no. 257 (no illu.).
- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 130 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 17 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger–Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 238f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 154f. (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 129 (with illu.).

- This is one of the earliest documents of the Brücke's characteristic motif of man in harmony with nature
- Significant provenance: formerly part of the collection of Viktor and Hedda Peters, patrons and friends of the "Brücke" artists, especially with Schmidt-Rottluff
- Owing to the bold contrasts and the agitated palette, this painting is a primed example of the ingenious "Brücke" style in 1910
- The exuberant colors result in a pictorial recreation of nature
- Made in Dangast in 1910, the work, both in terms of composition and painting, would be seminal for Schmidt-Rottluff and German Expressionism
- With an almost abstract dissolution of forms, Schmidt-Rottluff pursues an amalgamation of figure and landscape and allows the colors to dominate
- Of museum-quality

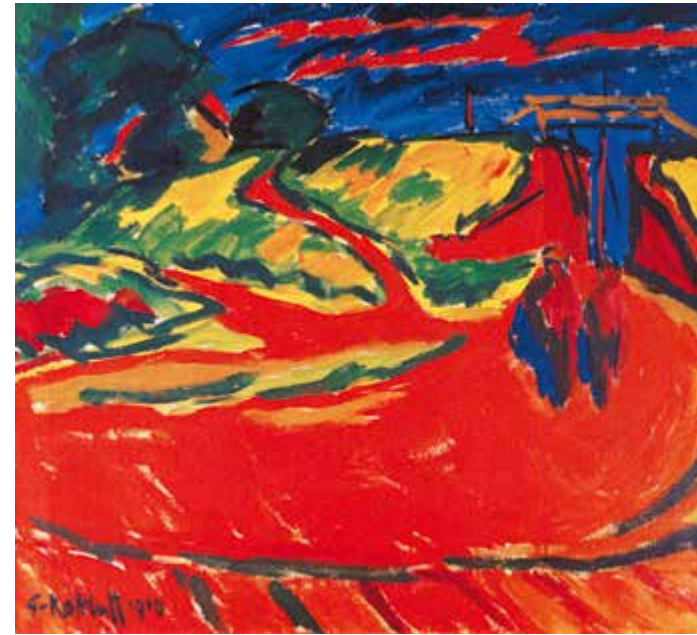
### LITERATURE

- Hermann Gerlinger, Festschrift zum 95. Geburtstag von Karl Schmidt-Rottluff, Würzburg 1979, no p. (with illu.).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 388, no. 127 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 221, SHG no. 292 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 48f., SHG no. 70 (with full-page illu. on p. 48).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 45, illu. 24.





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© VG Bild-Kunst, Bonn 2022

Karl Schmidt-Rottluff, Einfahrt, 1910, oil on canvas, Merzbacher Kunststiftung.

Karl Schmidt-Rottluff, Deichdurchbruch, 1910, oil on canvas, Brücke-Museum Berlin.



© VG Bild-Kunst, Bonn 2022

Karl Schmidt-Rottluff, Bei der Handarbeit, 1909, watercolor, Brücke-Museum Berlin.

“Sitzende im Grünen” has an illustrious provenance. Shortly after it was painted in Dangast in the summer of 1910, Dr. Viktor and Hedda Peters acquired this painting. The Leipzig collector couple was one of the earliest patrons of the “Brücke” artists, especially of Karl Schmidt-Rottluff, with whom they were in a long and deep friendship. The work shows Gertrud Schmidt, the painter’s sister, and Heinz Spielmann assumes: She repeatedly visited her brother in the fishing village, and the artist had never depicted a figure in the landscape in a painting before. (Die Maler der Brücke. Die Sammlung Hermann Gerlinger, Halle 2007, cat. no. 70)

The artist’s endeavors in painting in Dangast in 1910 proved to be groundbreaking, both in terms of pictorial and compositional accomplishments. In the course of 1910, the tendency to simplify the motifs into surface zones framed by dark contours or the blank canvas, intensified. With a loose brushstroke, Schmidt-Rottluff sketched the landscape around his studio in a virtuoso manner with an eruptive color presence. “Einfahrt” (ill.) and “Deichdurchbruch” (ill.) are outstanding examples of this dynamically animated stylistic development. Watercolors from 1909 and from 1910 (“Gutshof”, fig.) suggest what should become content of his paintings, too: the pursuit of simplification combined with a subjective, colorful interpretation of the landscape. “Schmidt-Rottluff no longer imitates nature, he recreates it” (quoted from Magdalena M. Moeller). Through a reduction to what is essential, the contraction of a narrow and wide perspective on one level and the juxtaposition of strong and boldly placed color contrasts, the intense, striking effect is also achieved with this painting “Sitzende im Grünen”: a harmonious unity of man and nature with daring contrasts and a new color palette typical of the ingenious “Brücke” style of 1910 that was

probably perceived as shocking in those days. “In 1910, he applied the accomplishments made in watercolor to his paintings,” says Schmidt-Rottluff expert Magdalena M. Moeller, longtime director of the Brücke Museum in Berlin. “The oil paint was applied highly diluted. It was as if the artist was more like drawing with the brush instead of painting. The thin paint allowed for a quick and facile application. A large number of paintings were created in the new technique. In close succession, Schmidt-Rottluff produced one masterpiece after another, as he had attained great mastery in all means. The colors are radiant, luminous, the forms more clearly defined and yet vibrate with energy. The previous bands of lines had evolved into short gestural brushstrokes, often clustered as surface structures. Jagged contours sometimes delimit such surface elements. Schmidt-Rottluff’s new gestural language reflects the emotion of the creative process and the inspiration of the moment. Just as it is the case in his watercolors, he deliberately left parts of the canvas blank.” (Quoted from: M. M. Moeller, Karl Schmidt-Rottluff. Eine Monographie, Munich 2010, p. 30)

On his way from Impressionism to Expressionism, Schmidt-Rottluff attained a fascinating intermediate stage that Ernst Ludwig Kirchner later called a “monumental Impressionism” in his 1912 chronicle. But there is even more to that: “Sitzende im Grünen” is a prime example in which some of the color forms and color surfaces clash very hard, while the confidence in his style was so strong, that its effect and the monumental expressiveness will be preserved for future admirers. Schmidt-Rottluff reached a first creative peak before World War I. What began to show in the painting “Straße im Norden” (SHG XX), made during a visit at Emil Nolde in 1906, became a certainty in a color explosion in this work. [MvL]

“Schmidt-Rottluff no longer imitates nature, he recreates it.”

Magdalena M. Moeller

Karl Schmidt-Rottluff, Gutshof, 1910, watercolor and graphite, private collection.



© VG Bild-Kunst, Bonn 2022

“Kirchner brought the woodcut from Southern Germany [...]. Heckel carved wooden figures again; in his figures, Kirchner enriched this technique with painting”.

Ernst Ludwig Kirchner in the Brücke Chronicle from 1913.



# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Stehende. 1920.

Poplar Sculpture.

Vogt Plastik 12. Hüneke 1920/7. With the artist's name on the stand.

Height: 79 cm (31.1 in).

Depicted in the watercolor "Stilleben mit Holzplastik" from 1946. [SM]

€ 600.000 – 800.000

\$ 600,000 – 800,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Collection Hermann Gerlinger, Würzburg (since 2001, with the collector's stamp Lugt 6032).

### EXHIBITION

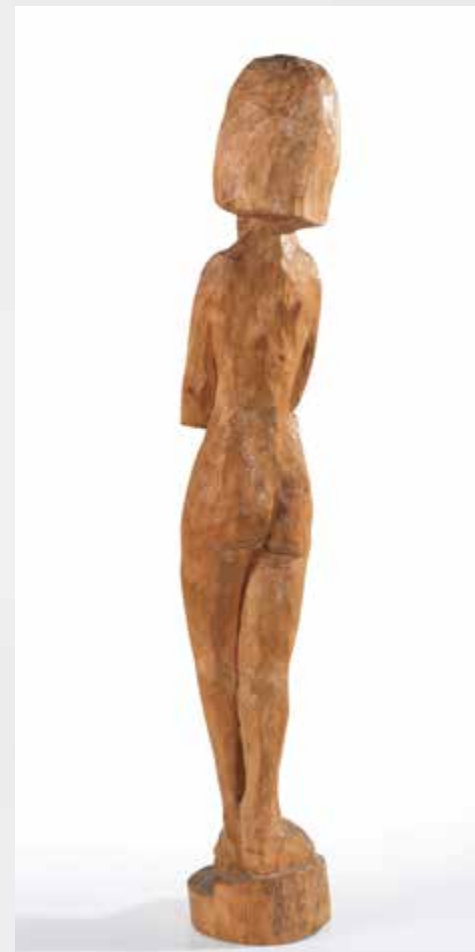
- Erich Heckel, Kunstverein Freiburg/Kunsthalle Mannheim 1950, cat. no. 102.
- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. no. 10.
- Van Gogh to Picasso, Stedelijk Museum, Amsterdam, 1964, cat. no. 34.
- German Expressionist Sculpture, County Museum of Art, Los Angeles, 1983; Hirshhorn Museum, Washington, April 4 - June 17, 1984; Josef-Haubricht-Kunsthalle, Cologne, July 12 - August 26, 1984, cat. no. 48.
- German Art in the 20th Century, Royal Academy of Arts, London, October 11 - December 22, 1985; Deutsche Kunst im 20. Jahrhundert, Staatsgalerie Stuttgart, February 8 - April 27, 1986, cat. no. 26 (with illu.).
- Holz. Vom Material zum Ausdruck, Kunsthaus Zug, 1988, cat. no. 87.
- Out of the Wood, Tate Gallery, Liverpool, from November 7, 1990, cat. no. 23.
- Expressionist Sculpture, Prefectural Museum of Art, Aichi/Prefectural Museum of Art, Niigata, 1995, cat. no. 81.
- Die Maler und ihre Skulpturen. Von Edgar Degas bis Gerhard Richter, Museum Folkwang, Essen, October 12, 1997 - January 4, 1998, p. 140.
- Kunstwelten im Dialog, Museum Ludwig, Cologne, November 5, 1999 - March 19, 2000, cat. no. 48 (with illu.).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 109.
- Erich Heckel an der Ostsee, Städtische Galerie, Bietigheim-Bissingen, May 6 - July 16, 2006, cat. no. 39.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 113, p. 184. (with illu.)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 220, SHG no. 499.

- **Of utmost rarity – this is the first time ever that a wooden sculpture by Heckel is offered on the international auction market**
- **The accomplishments that Heckel and Kirchner made in early 20th century sculpting are outstanding – in this genre they challenged observers even more radically than in painting**
- **Of the 7 preserved sculptures 5 are in the estate or in museum ownership**
- **To our knowledge this is Heckel's last wooden sculpture**
- **A museum-quality masterpiece that looks back on an international exhibition history**

verso



“What struck my friend (Mrs. Stoub) most in the apartment were the larger-than-life wooden sculptures Heckel had created. My friend was so enthusiastic about these sculptures that she was able to persuade Heckel to sell them to her. We took them immediately, these ‚Wild Indians‘, at least that’s what they looked like, or what else they were supposed to represent. Their heads stuck out of the car.”

Walter Kaesbach’s memories of Erich Heckel’s early years in Berlin, in a conversation with Roman Norbert Ketterer, quoted from: R. N. Ketterer, *Dialoge*, Stuttgart 1988, p. 19.

The 1910 “Brücke” exhibition at Galerie Arnold in Dresden was the first to include a few small sculptures by Erich Heckel and Ernst Ludwig Kirchner. Not mentioned in the catalog, a photograph by Kirchner shows them placed on a mantelpiece. (Fig.)

The photo shows seven small sculptures on the mantelpiece, presumably the first evidence of expressionist sculpture in an exhibition. Although they cannot be clearly identified from the photo, Wenzel Nachbaur, long-time assistant of Roman Norbert Ketterer, was fortunately able to determine them according to information provided by Heckel. Accordingly, we see from left to right: a female half-nude in pewter from Kirchner, made before 1910; a much smaller squatting wooden figure by Heckel; Kirchner’s “Hockende” (squatting woman), a lost pewter figure, 1909; a clay relief with lovers, also by Kirchner. These are followed by two other carved wooden figures on tall bases by Heckel: a “Liebespaar” (lovers) and a figure presumably dressed in a long skirt.

One can conclude from preserved photographs and sketches of Heckel’s sculptural work, that Heckel preferred to carve his 1909/10 figures with small pedestals firmly attached to the figure, while Kirchner used only suggested pedestals only did entirely without them. On the very right we see another small pewter figure by Kirchner. According to Wolfgang Henze, Kirchner’s sculptural work commenced in 1909 with works in clay, tiles with erotic motifs, and it was not until 1910 that the first wooden sculptures were created. Heckel is thus the first of the group to engage in sculptural works. It was not until 1912 that wooden sculptures were mentioned in the catalog and included in the joint “Brücke” exhibition at Fritz Gurlitt’s in Berlin; Heckel had five sculptures in wood, Kirchner six. Historical illustrations have not been preserved.

According to Andreas Hüneke, Heckel confirmed that he made first wooden sculptures at the end of 1906. “After announcing a photograph made by Kirchner in a letter to Ada Nolde on November 23, he sent it to her on January 27, 1907, writing: ‚4 wooden figures by E. Heckel. The first and third in birch wood, second and fourth in basswood, perhaps you will save the sheet in memory of my first sculpture.‘” (Quoted from: Andreas Hüneke, *Die Skulpturen aus Holz*, in: Erich Heckel, *Werkverzeichnis der Gemälde, Wandbilder und Skulpturen*, Munich 2018, p. 370) “Both this documentary impetus and the positioning of the sculptures on pedestals, indicate a special appreciation. As far as this photograph, as well as a second one with the same figures in a different arrangement in possession of the Kirchner Museum in Davos, shows, in these first works, Heckel ‘peeled’ the figures with the arms close to the body out of the trunk with very little excess material,” Hüneke continues *ibidem*.

Even after Heckel’s return from World War I, he continued to make wooden sculptures in Osterholz. However, from an unknown amount of works, only this “Stehende” has survived; which makes it so special and precious. With a slightly elongated body, the artist peeled this elegant appearance out of the trunk in a pensive and at the same time confident posture. Her face, the chin supported by her right hand, is framed by a short hairstyle typical of the 1920s, her eyes are closed, her nose strong and the lips bulged. In earlier sculptures Heckel used little paint, for instance only to emphasize the hairdo in black – cf. “Hockende” from 1912 (fig.) or Ernst Ludwig Kirchner usage of black to heighten the intensity of the “Hockende” from 1910, the artist does entirely without any shading he cannot achieve by sculptural means: this explains the expressive face, the arms’ position, and not least the pose of the legs, with which Heckel adds this self-assured posture to the approximately 80-centimeter-long body.

Some of the sculptural works, such as the “Stehende” from 1920, are depicted in Heckel’s paintings and drawings, for example in the watercolor “Stilleben mit Holzplastik” from 1946 (fig.). In some cases this reference is the only proof that these works used to exist at all, as many fell prey to World War II. After the fire in his Berlin studio, Heckel recorded a loss of eight sculptures, which were therefore in his possession in addition to the works he was able to save. (Andreas Hüneke, p. 379) Andreas Hüneke suspects that the total number of wooden sculptures created by Heckel was considerably larger than anything that could be proven with the help of his paintings, watercolors and drawings. “In addition to the sculptures, we have to consider all the objects of daily use: carved, partly figurative stools, as they appear in, among others, various paintings, where they are shown next to the sculptures or serve as their pedestals.” (Andreas Hüneke, p. 379) [MvL]



“Brücke” exhibition at Galerie Ernst Arnold, Dresden, Schloßstraße, September 1910, photograph by Ernst Ludwig Kirchner, Kirchner Museum Davos.

Erich Heckel, *Frau*, 1913 & *Stehende*, 1920, photograph, Erich Heckel Foundation



Foto: Nachlass Erich Heckel.

Erich Heckel in Osterholz working on the wooden sculpture “Frau”, 1913.



Foto: Nachlass Erich Heckel.

# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Landschaft bei Rom. 1909.

Oil on canvas.

Hüneke 1909-12. Vogt 1909-25. Monogrammed and dated in lower left.

Once more signed and dated on the reverse. Titled on the stretcher.

70 x 80,5 cm (27.5 x 31.6 in). [SM]

€ 400.000 – 600.000

\$ 400,000 – 600,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Galerie Goldschmidt & Wallerstein, Berlin (before 1928, with the label on the stretcher).
- Galerie Günther Franke, Munich.
- Edith and Berthold von Bohlen und Halbach (presumably acquired from the above in 1953, with the label on the stretcher).
- Galerie Peter Griebert, Munich.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1973, with the collector's stamp Lugt 6032).

### EXHIBITION

- Brücke, Galerie Ernst Arnold, Dresden, September 1 - September 30, 1910, no. 11.
- Erich Heckel, Kestner-Gesellschaft Hanover, January 15 - February 25, 1919, no. 2. (with the label on the stretcher).
- Erich Heckel, Kunstsalon Ludwig Schames, Frankfurt a.M., April 1919, no. 2.
- Erich Heckel, frühe und späte Bilder, Galerie Günther Franke, Munich, January 6 - February 28, 1953, no. 1.
- Erich Heckel, Städtisches Museum, Duisburg, July 20 - September 1, 1957, no. 12.
- Brücke. Eine Künstlergemeinschaft des Expressionismus 1905-1913, Museum Folkwang, Essen, October 12 - December 14, 1958, no. 27.
- Painters of the Brücke, Tate Gallery, London, October 30 - December 6, 1964, no. 8.
- Freunde des Museums sammeln, Museum Folkwang, Essen, April 20 - July 23, 1972, no. 7.
- Erich Heckel, Museum Folkwang, Essen, September 18 - November 20, 1983, no. 17.
- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Dresden, October 20, 2001 - January 6, 2002, no. 308 (with illu.).
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, no. 129.
- Im Rhythmus der Natur, Landschaftsmalerei der "Brücke", Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 74.
- Expressiv! Die Künstler der "Brücke". Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, pp. 132f.
- Im Farbenrausch. Munch, Matisse und die Expressionisten, Museum Folkwang, Essen, September 29, 2012 - January 13, 2013, no. 35.

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 178, SHG no. 202 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 167, SHG no. 376 (with illu.).

- This is one of just a few preserved paintings that Heckel made on a journey through Italy in 1909
- “Landschaft bei Rom” is a highlight of both his early creative period in general and of his works from the Italian journey in particular
- The artist captured the Italian landscape’s red-hot atmosphere with sponatenous and rampant brushstrokes
- Significant exhibition history, part of, among others, the important “Brücke” exhibition at Galerie Arnold in Dresden in 1910, and at Tate Gallery in London in 1964



“I live ten minutes from San Popolo, right between my house and a dilapidated palace, the path goes up to Villa di Papa Giulia on the right, leading through the Arco oscuro to the Aqua acetosa, through vineyards past lush gardens and fields on gentle hills.”

Heckel to Rosa Schapire on April 16, 1909.





© Nachlass Erich Heckel

Sketches in a letter Heckel sent to Rosa Schapire from Rome on April 16, 1909.

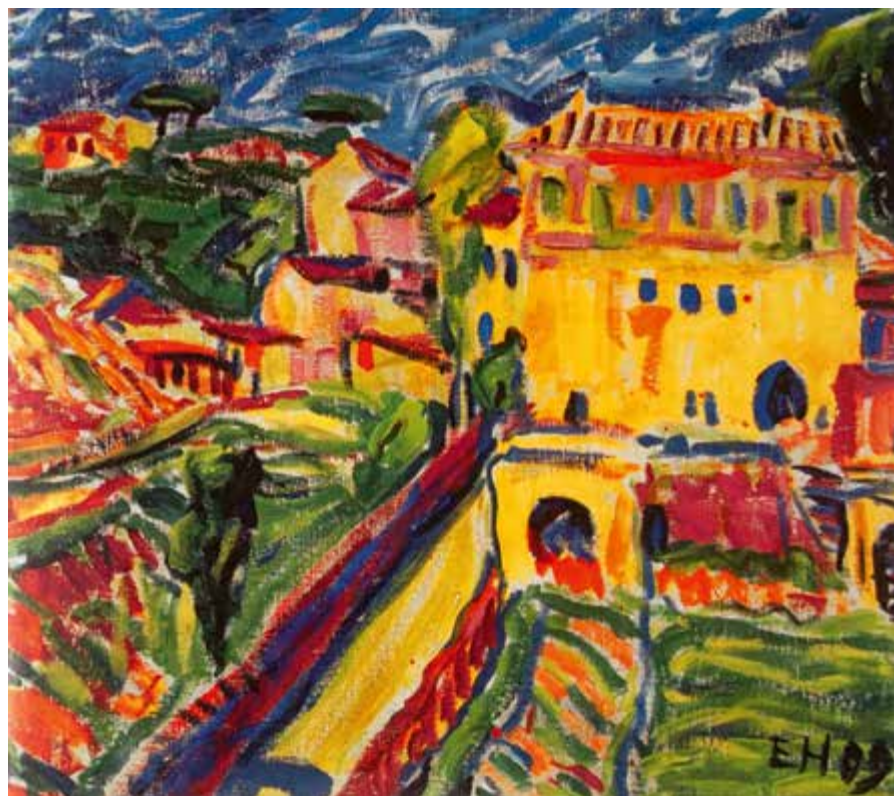
### An important trip to Italy

The trip to Italy in the spring of 1909 meant for Erich Heckel the discovery of the south. From February to June, the 26-year-old artist traveled to various places and regions, including Vicenza, Ravenna, Umbria, Tuscany and Naples. His main destination was Rome, where the painter rented his own studio from mid-April. He went on day trips to the surroundings of the Campagna and the Alban Hills. Heckel's fascination with the country south of the Alps resulted in a large number of paintings, watercolors, drawings and prints. The painting "Landschaft bei Rom" is both an outstanding highlight from Heckel's trip to Italy and one of the highlights of his early painting in general. In Italy, Heckel was not interested in the usual sights or famous monuments, but in the depiction of the original Mediterranean landscape and the everyday life of the people. Hence his pictures of Italy are not so much in line with the bourgeois ideas of a southern Arcadia as the ideal world of past cultural epochs; instead country and people became a field of formal experimentation, for new ways of expression. Heckel reacted to what he observed and experienced with a quick, impetuous gesture of brush and pen.

### A pictorial account of an experience

The large-format canvas painting was demonstrably made on site: Heckel provided information about the creation of the painting in his studio in Rome in a letter to the Hamburg art historian and "Brücke" patron Rosa Schapire dated April 16, 1909. In addition to the sketch of the painting with dimensions and details contained therein (fig. 1), Heckel described his situation by saying, "I live 10 minutes from San Popolo, just between my house and an old dilapidated palazzo, the path to the right leads to Villa di Papa Giulia and through the Arco oscuro to the Aqua acetosa through the vineyards and beautiful gardens and fields on soft slopes." He continues about

Erich Heckel, Häuser bei Rom, 1909, oil on canvas, private collection.



© Nachlass Erich Heckel



© Nachlass Erich Heckel

Erich Heckel, Haus zwischen Bäumen, 1909, watercolor over pencil, Brücke-Museum Berlin.



© Nachlass Erich Heckel

Erich Heckel, Römische Mauer, 1909, ink brush, Brücke-Museum Berlin.

his artistic work and the scenic impressions: "I have painted and drawn quite a bit here; the vineyards are still red and the green of the crops is very intense. It is almost always the same: charming lines of hedges and walls, and furrows and fields that follow the curves and slopes of the hillsides, nestling along them and intersected by other hills. [...] The last few days have been wonderful, blue flickering skies and hot sun, so I am well and working early and in the afternoon." (Quoted from: Transcription of the letter in the estate of Erich Heckel, Hemmenhofen)

### Nature captured on canvas

Heckel's light- and color-flooded creation "Landschaft bei Rom" breathes his passionate experience of the southern surroundings. Fully filling the format, the natural scenery of gardens, fields, vineyards, hedges, pine trees and single buildings with a raised horizon builds up in front of the viewer. Coarse brushstrokes and two-dimensional simplifications, intensely luminous color chords and a dynamically moving painting style characterize the vital expressiveness of the representation. Through the lively pictorial language, the immediate visual experience, from which Heckel had gained the powerful expression of the painting, communicates itself very directly and vividly to the viewer. Thin, softly curved brushstrokes, open areas of the painting ground and the restriction to a few, radiant color tones lend the work a watercolor-like, loosened, sketch-like lightness. This reveals the impression of the painting of the "Fauves", with which Heckel and the "Brücke" artists had become acquainted in an exhibition at Galerie Arnold in Dresden in the fall of 1908. This impulse gained further impetus by a visit to the large Matisse exhibition at Paul Cassirer's Berlin gallery in January 1909. Heckel's "Land-

schaft bei Rom" exemplifies this change in style. The multifaceted natural scenery spreads out before our eyes. This testifies to Heckel's preference for a landscape depiction from an elevated position, which, in terms of a both deep and wide perspective solution, would characterize the composition of many later pictures. Heckel's pictorial organization was modeled on the landscape's specific formal structure. The dense and rhythmically staggered topography sometimes had an almost decorative-ornamental quality. Heckel captured a comparable motif in the painting "Häuser bei Rom" (fig. 2).

### Increased color intensity

In Italy, Heckel executed his paintings with glue-bound distemper: "The fresco and the glue paint have this same, colorful effect. When I went to Italy in February 1909, I took some glue paints with me and made some studies on canvas", he later explained the special, matte surface texture of the Italian paintings to Max Sauerlandt (letter dated March 20, 1924, Hamburg State and University Library, Max Sauerlandt estate). In Heckel's view of the Roman landscape, the natural form is transformed into an impulsive, expressive gesture. Under the impression of the southern sun, the colorfulness gains an increased intensity. With vehement and virtuosic brushstrokes, Heckel's painting celebrates the beauty of the lush Italian vegetation and rural architecture. "My goal is to attain a decorative, calm effect, but on the other hand everything pushes for spontaneity and passion", he explained to his Swiss fellow "Brücke" member Cuno Amiet shortly before embarking on the journey (letter from January 30, 1909, quoted from: ex. cat. Künstler der "Brücke," Brücke Museum, Berlin 1975, p. 15).  
*Andreas Gabelmann*

# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Italienische Landschaft. 1909.

Watercolor.

Lower right signed, dated and titled. On firm wove paper.

34,5 x 43 cm (13,5 x 16,9 in), the full sheet.

€ 40.000 – 60.000

\$ 40,000 – 60,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's studio (until 1957: Stuttgarter Kunstkabinett).
- Galerie Wilhelm Grosshennig, Düsseldorf (acquired from the above in 1957).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Erich Heckel. Werke der Brückezeit. 1907-1917, Württembergischer Kunstverein, Stuttgart, September 15 - October 27, 1957, no. 52.
- Erich Heckel - Werke der frühen und späteren Epoche 1909-1952, Galerie Wilhelm Grosshennig, Düsseldorf 1958, cat. no. 1.
- Erich Heckel, Galerie Wilhelm Grosshennig, Düsseldorf 1981, p. 27 (color illu.)
- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, July 3 - September 11, 1983, no. 10 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 19 and color illu. on p. 75.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 131, with illu.
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Stuttgarter Kunstkabinett, Roman Norbert Ketterer, 30th auction, November 26/27, 1957, lot 308, with black-and-white illu. on plate Tafel 32.
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 177, SHG no. 201.
- Hermann Gerlinger, Katja Schneider (ed.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 166, SHG- no. 375.
- Andreas Hüneke, Erich Heckel, vol. 1, p. 72 (with illu.).

- In terms of airiness and colors, this work is one-of-a-kind
- Watercolors from Heckel's Italian journey in 1909 are extremely rare, this is the first time in more than 30 years that a work is offered on the international auction market again (source: artprice.com)
- Other watercolors from his Italian journey are in possession of the Brücke Museum in Berlin



In the spring of 1909 Erich Heckel traveled months to Italy for three, a journey which has been a 'must' for generations of artists. Erich Heckel, however, visited the country and its people. "Italienische Landschaft" clearly testifies to his intention. Heckel did not seek to make historically significant depictions like many before him, instead he wanted to capture the intense and radiant light of the southern landscape. The artist moved into an own studio in Rome; on excursions to the surrounding area, he created these likewise radiant watercolors. Most of the oil paintings created during his stay were burned in the Neustaßfurt mine in 1945, among them "Haus und Pinie" (Hünecke 1909-28), which, according to Siddi Heckel, had a motif similar to that of the present watercolor. [EH]

# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

## Italienische Landschaft. 1911.

Watercolor and charcoal.

Lower left monogrammed and dated. On ocher wove paper.

43,3 x 55,2 cm (17 x 21.7 in), the full sheet. [KT]

€ 30.000 – 40.000

\$ 30,000 – 40,000

Modern Art Auction on December 10, 2022

- Made on Pechstein's honeymoon in Italy, after he had married Charlotte Kaprolat in spring 1911
- Works from this time in Italy have hardly been documented through publications and exhibitions and just wait to be discovered
- Pechstein is a true master of the large-format watercolor which he takes to a level of a whole new color intensity

### PROVENANCE

- Presumably Collection Felix Hollaender (1867-1931), Berlin.
- Private collection Berlin/England/Hamburg (presumably inherited from the above, until 1957: Stuttgarter Kunstkabinett).
- German private collection (1957).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

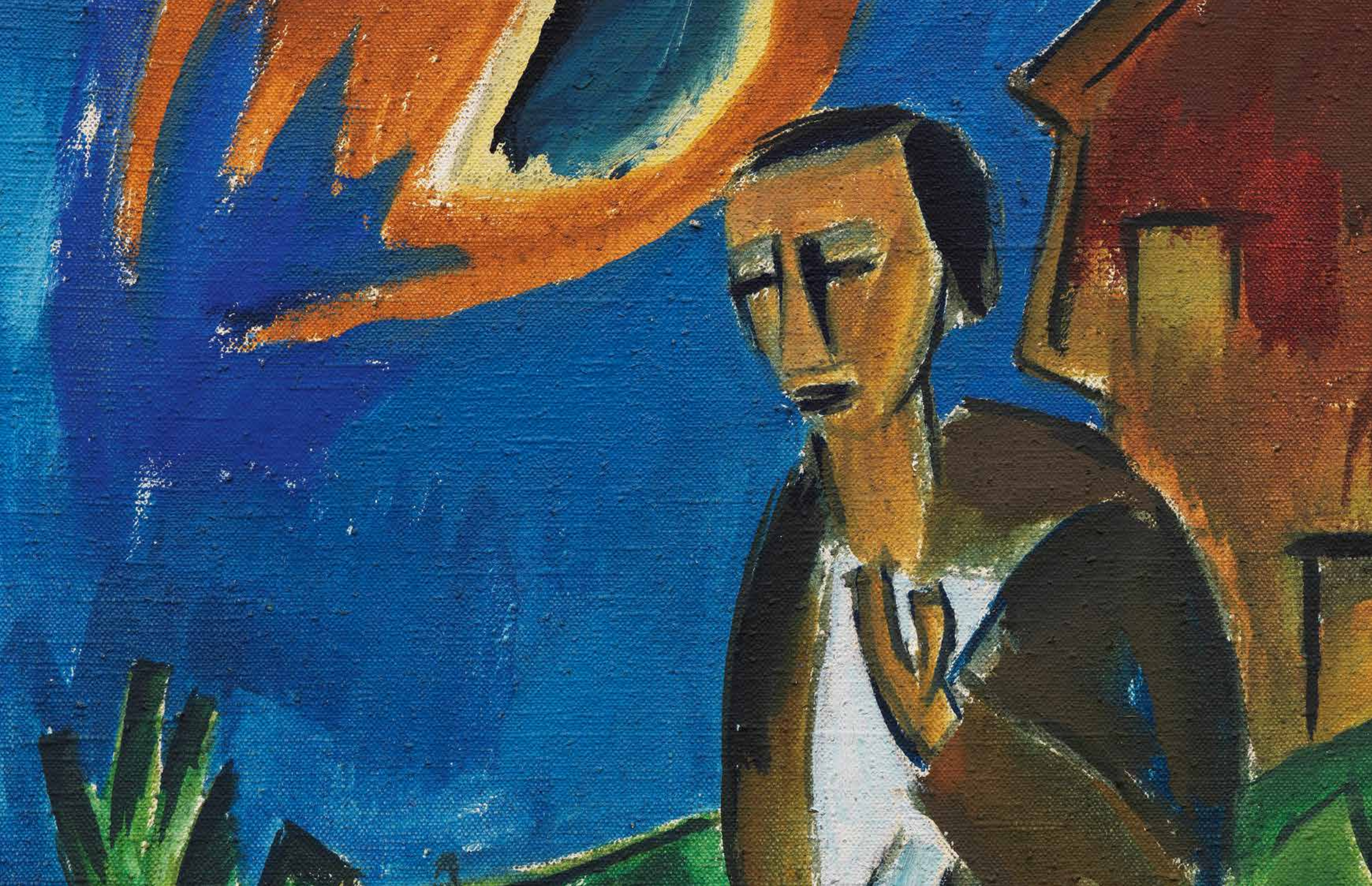
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 90 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 223 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Stuttgarter Kunstkabinett Roman Norbert Ketterer, 30th auction, November 27, 1957, lot 848.
- Hauswedell & Nolte, Hamburg, Gemälde, Zeichnungen und Graphik des 15.-19. Jahrhunderts, auction on June 10, 1982 (catalog 242), lot 61.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 247, SHG no. 354 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 395, SHG no. 865 (with illu.).

On March 29, 1911, Pechstein married Charlotte Kaprolat in Berlin. A few days later, the young couple left to spend their honeymoon in Italy for a month. Towards the end of their trip they spent more than a week in Rome, before returning to Berlin via Munich. The impressions of the first trip through Italy in 1907 already encouraged Pechstein to "pursue simplicity, generosity combined with beautiful color." To date hardly any works from the second trip are known in exhibitions and publications. In terms of color and line, this watercolor in particular conveys the very spirited, generous lightness to which the young artist felt inspired by the southern landscape. [KT]





# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Mondschein. 1919.

Oil on canvas.

Grohmann S. 196/289. Signed and dated in right margin below center.

Once more signed and titled "Mondschein" on the reverse of the stretcher.

Numbered "7" and "112" as well as inscribed "Gebhard" by a hand other than that of the artist. With the labels of Galerie Alfred Flechtheim, Düsseldorf, there numbered "[...]415", and of Galerie Ferdinand Möller, Berlin.

87 x 101 cm (34.2 x 39.7 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 600,000 – 800,000

\$ 600,000 – 800,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Galerie Ferdinand Möller, Berlin (with the label on the reverse).
- Galerie Alfred Flechtheim, Düsseldorf (1921, with the label on the reverse).
- Collection Klaus Gebhard (1896–1976), Elberfeld/Wuppertal.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Sonderausstellung Schmidt-Rottluff, Galerie Ferdinand Möller, Berlin-Schöneberg, Dec. 1919-March 1920.
- Munch und die Brücke. Werke von Edward Munch, Erich Heckel, E. L. Kirchner, Otto Mueller, Emil Nolde, Max Pechstein, Schmidt-Rottluff, Galerie Alfred Flechtheim, Düsseldorf, November 15 - December 15, 1921, no. 35.
- Presumably Frühjahrsausstellung, Akademie der Künste zu Berlin 1924, cat. no. 197.
- Galerie Ernst Arnold, Dresden, 1927, cat. no. 20.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 34 (with illu. on cover).
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 205 (with black-and-white illu., color plate 71, exhibition view 1919, p. 88).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 136 (with illu. on p. 217).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, cat. no. 266 (no illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 58 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger–Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 354f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 234f. (with illu.).

- **A year after the end of WW I, Schmidt-Rottluff attained a stronger sensitivity and a whole new confidence in the color through his observations of man and nature**
- **The year this work was made Schmidt-Rottluff married the photographer Emy Frisch (1884–1975)**
- **A museum-quality declaration of love**
- **As early as in 1920 Ernst Gosebruch identified the magic of this intimate work which was of great importance to the artist**
- **Significant provenance: from the renowned collection of Klaus Gebhard, textile manufacturer in Wuppertal and a patron of Expressionism**
- **Presented at the Berlin Galerie Ferdinand Möller the same year it was made**

### LITERATURE

- Wilhelm Reinhold Valentiner, Karl Schmidt-Rottluff, Leipzig 1920 (illu. 16).
- Wilhelm Reinhold Valentiner, Karl Schmidt-Rottluff, in Jahrbuch der jungen Kunst, year. 1, Leipzig 1920, pp. 189-212, 1920 (illu. 1).
- Karl Scheffler, Karl Schmidt-Rottluff, in Kunst und Künstler, year 18, Berlin 1920, pp. 274-280, illu. on p. 279.
- Wilhelm Reinhold Valentiner, Schmidt-Rottluff, in: Der Cicerone, year 12, June 1920, pp. 455-476, illu. 1.
- Ernst Gosebruch, Schmidt-Rottluff, in: Genius, year 2, 1920, pp. 5-20, illu. on p. 11.
- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, pp. 67, 98, 196 (with illu.), 289.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 143 (with illu.).
- Eberhard Roters, Galerie Ferdinand Möller: die Geschichte einer Galerie für Moderne Kunst in Deutschland, 1917-1956, Berlin 1984, pp. 45, 37 (exhibition view 1919).
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 389, SHG no. 673 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 89, SHG no. 185 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, pp. 116f. (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 46, illu. 28.





Karl Schmidt-Rottluff, Juniabend, 1919, oil on canvas, Foundation Museum Kunstpalast Düsseldorf.

Karl Schmidt-Rottluff, Frauen am Meer, 1919, oil on canvas, private collection.



© VG Bild-Kunst, Bonn 2022



Photo: Möller-Archiv, Berlinische Galerie

Showroom of Galerie Ferdinand Möller, Berlin, 1919.

In 1919, Schmidt-Rottluff spent the summer months from June to September with his longtime partner, the photographer Emy Frisch, in the small fishing village Hohwacht on the Baltic Sea. The artist painted a number of important pictures there, among them the self-portrait with hat and the counterpart portrait of Emy. He made paintings for which he used the sandy ground as the stage of the scenes, paintings such as “Juniabend” (fig.) or “Frau im Grünen” (fig.) in which his wife Emy, along with another person, for instance the art historian and patron Rosa Schapire, takes center stage. “I am, after all, very little satisfied with this summer, which offered an all too fertile soil or the burdening melancholy. All the anguish of the war years is still present, I haven’t been able to free myself from it at all and feel very weak when I am working. I may have regained some confidence in the colors – but that’s about it,” wrote Schmidt-Rottluff from Hohwacht on August 28, 1919 to his friend and collector, the art historian Wilhelm Niemeyer. (Quoted from: Gerhard Wietek, Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 62.) This confession underlines the melancholia the artist evokes in the portrait of his wife Emy in a summer night illuminated by the moon in a harmonious color palette. Complementary contrasts in soft gradations fill the surfaces of this narrow landscape section

not far from the Baltic Sea. Pensively feeling its way, the figure moves between green bushes along a sandy path under a purple night sky. Schmidt-Rottluff used the romantic motif of striding and meditating women in coastal landscapes in moonlight several times, a special sensation he had in balmy nights. The war had changed the artist, instead of a new political drive, as was the case with some of his contemporaries, Schmidt-Rottluff had developed a strong sensitivity from the certainty of a connection with the numinous, the sacred, the religious. The expression of the paintings is more conciliatory, their forms rounder and more cohesive. There is a wonderful harmony between man and nature, and the vastness of the landscape, which includes the sky, allows the observer to linger in thought. The Berlin gallery of Ferdinand Möller showed the painting the very year it was made. And in 1920 Ernst Gosebruch showed “Mondlicht” and other works from Schmidt-Rottluff in an exhibition at the Kunstmuseum Essen. He described the work that captivates him so much as follows: “It is enchanting how the woman in this light and poetic picture, who is only hinted at, becomes the moon goddess herself, the holy crescent, the silver Selene created merely from the atmosphere.” (Quoted from: Heinz Spielmann, in: Sammlung Hermann Gerlinger, Halle 2005, p. 89). [MvL]

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Heckel mit blauem Hut. Around 1909.

Color Chalk drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number "FS Dre/Bf 6" on the reverse. On firm wove paper. 36,3 x 41 cm (14.2 x 16.1 in), size of sheet.

Verso with the India ink drawing "Sitzender Akt auf Schemel", around 1909, showing a female nude seated on an African stool. [CH]

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 40.000 – 60.000

\$ 40,000 – 60,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1969-1971).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1971, with the collector's stamp Lugt 6032).

### EXHIBITION

- E. L. Kirchner zum fünfundzwanzigsten Todestag, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 56 (with the title "Exote auf gelber Decke").
- Kirchner 1880-1938. Oils, Watercolors, Drawings and Graphics, Marlborough Fine Art, London, June-July 1969, cat. no. 25 (with the title "Exote auf gelber Decke", with illu.).
- Fünfzig Jahre Galerie Nierendorf 1920-1970. Rückblick, Dokumentation (anniversary exhibition), Berlin 1970, cat. no. 453 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 - January 6, 2002, cat. no. 300 (with color illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950. Aus den Sammlungen der Staatlichen Galerie Moritzburg, Halle, und der Sammlung Hermann Gerlinger, Staatliche Galerie Moritzburg, Halle (Saale), April 6 - June 15, 2003, cat. no. 128.
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 136 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 132 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Kirchners Badende. Einheit von Mensch und Natur, KirchnerHAUS Museum, Aschaffenburg, October 16, 2021 - January 16, 2022, cat. no. 6 (with illu.).

- Part of the first Kirchner exhibition in London in 1969
- Painted on both sides: verso with an ink pen drawing of a seated female nude
- In context of the 'Brücke' artists' trips to the Moritzburg Lakes, particularly innovative and expressive works with a ground-breaking relevance for Expressionism came into existence

### LITERATURE

- Künstler der Brücke an den Moritzburger Seen 1909-1911. Erich Heckel, Ernst Ludwig Kirchner, Max Pechstein. Ein Beitrag zur Geschichte der Künstlergruppe Brücke, Brücke-Museum Berlin, October 1 - December 15, 1970, p. 20 (with illu. no. 13).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 144, SHG no. 129 (with illu. on p. 145).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 303, SHG no. 688 (with illu.).

The sheet's verso:

Ernst Ludwig Kirchner, Sitzender Akt auf Schemel, around 1909, ink pen.



E. L. Kirchner founded the artist group "Brücke" together with Erich Heckel, Karl Schmidt-Rottluff and Fritz Bleyl as early as in 1905. Rejecting classical academy art studies, the friends and former architecture students studied the modern art of their time. As self-taught artists they devoted themselves to the pure study of nature, without being influenced by traditional academic teachings. In this so important, trend-setting time - the birth of Expressionism - the focus of the young painters was on the depiction of the human being. Thus the reverse of the sheet also shows a sketch of a female nude sitting on an African stool (leopard stool from the estate of Ernst Ludwig Kirchner, Bamileke, Babanki-Tungo region, Cameroon, before 1910, Bündner Kunstmuseum, Chur). It was both in the studio in Dresden-Friedrichstadt as well as in the great outdoors that the artists created the fast,

dynamic drawings, especially the nude studies. In 1909 Kirchner and his artist colleagues spent the long summer days at the Moritzburg Ponds near Dresden for the first time. He sketched naked bathers rolling in the water in natural poses with the same creative urge as he did in his Dresden studio. In this drawing Kirchner eternalized the easiness of the natural nudity of his artist colleague Erich Heckel, who wears nothing but a hat sitting on a blanket in the light green grass with his legs crossed. Kirchner aptly reproduces his friend's facial features, adds a splash of color in the form of a bright blue summer hat, and hints at a bit of vegetation in the upper right corner. In these very years the plein-air nude became one of the most important sources of inspiration for both "Brücke" artists. Today it is considered one of the most characteristic motifs of their expressionist creation. [CH]

# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Akt im Atelier. 1911.

Pencil, partly wiped.  
Signed and dated in lower right. Titled on the reverse. On wove paper.  
44,5 x 37 cm (17,5 x 14,5 in), size of sheet.

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Prof. Dr. Stein, Cologne.
- Galerie Norbert Blaeser, Düsseldorf (1985)
- Collection Hermann Gerlinger, Würzburg (acquired from the above, with the collector's stamp Lugt 6032).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 87, with illu. on p. 69.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, cat. no. 64, with illu. on p. 57.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 88 with illu.
- Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 35, illu. on p. 69.
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, cat. no. pp. 142f with illu.
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 159 (with illu.) and illu. on p. 4.

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 190, SHG no. 227.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 183, SHG no. 411.

- Siddi Riha, the love of the artist's life, in the Berlin studio
- The studio nude is a key "Brücke" motif
- In the past 25 years, no nude drawing by Heckel from this year was offered on the international auction market

In December 1911 Erich Heckel moved to Berlin, where he and his partner Sidd took over a sparse attic apartment on Mommsenstraße 60, the former studio of Otto Mueller. Siddi Riha and Erich Heckel settled in as best they could, making the most of the extremely modest means at their disposal. The self-designed wall hangings and curtains gave the room a special appeal that was also depicted in many paintings of the time. On the right we see a curtain that transforms the sleeping berth into an alcove. At Siddi's feet we see a stool she had painted herself. This is one of the intimate drawing of Siddi. in which Erich Heckel shows his partner, whom he would marry in 1915, in situations lovingly characterized by their prosaicness. [EH]





# LUBA-HEMBA, DEMOCRATIC REPUBLIC OF THE KONGO

## Caryatid stool.

Wood.

Height: 41,8 cm (16.4 in).

€ 2.000–3.000

\$ 2,000–3,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Galerie Henseler, Munich.
- Collection Hermann Gerlinger (with the collector's stamp Lugt 6032, acquired from the above in 1999).

### EXHIBITION

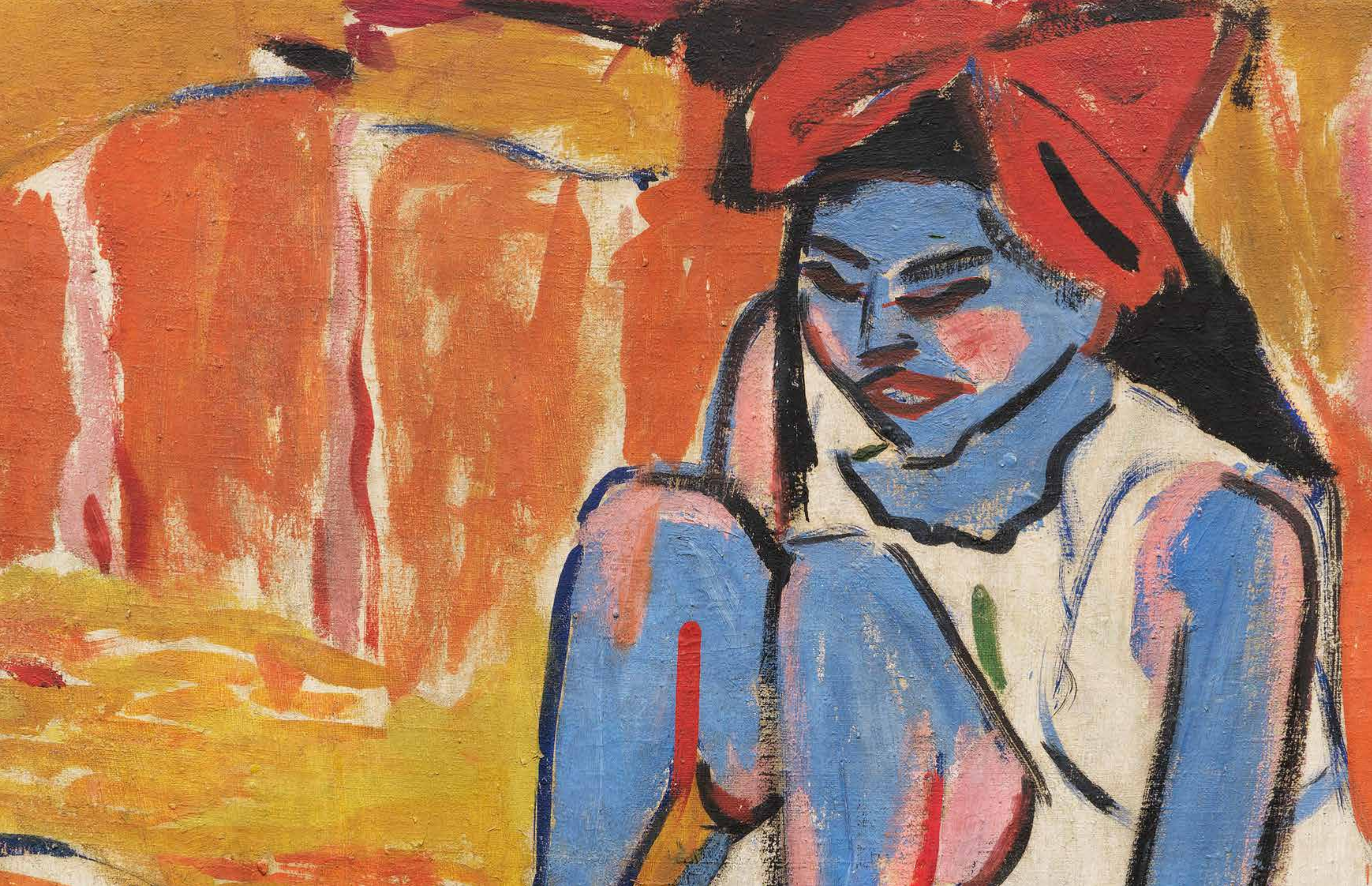
- Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017 (with illu. on p. 54).

### LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 417, SHG no. 898 (with illu.).

The fascination of the “Brücke” artists for non-European art and cultures can be seen in numerous works from the Hermann Gerlinger Collection. With the opening of the first natural history museums in Europe around 1900, it was henceforth easier for the artists to deal with corresponding exhibits, especially from Africa but also from Oceania as well as North and South America. What fascinated them about this art was its supposed untouchedness and originality, which were not based on their own social and academic values. Some artists even began to collect non-European objects themselves. Kirchner, for example, owned, among other things, a collection of Egyptian drawings in addition to pieces of furniture originating from Africa, although he never traveled to these countries. The “Brücke” members used these objects as a source of inspiration to develop new means of expression and a new formal language, which they felt was necessary, a language far from the representational conventions of European art production. As a result, they created their own carved woodworks, as well as paintings and prints inspired by these cultures and their objects. The caryatid stool offered here in its fine and elaborate design is just such an object that could have served as a source of inspiration for the artists of the “Brücke”. In Hermann Gerlinger's collection, objects such as this and works by “Brücke” members, which testify to the fascination and profound engagement with objects from distant cultures, come together in an impressive way. [AM]





# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Das blaue Mädchen in der Sonne. 1910.  
Verso: Gelbgrüner Halbakt, 1910/1926.

Oil on canvas.

Gordon 139 and Gordon 139v. Signed and dated "06" in lower left on the reverse.  
82,5 x 92,5 cm (32.4 x 36.4 in).

This work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 2.000.000 – 3.000.000

\$ 2,000,000 – 3,000,000

Modern Art Auction on December 10, 2022



Verso: Gelbgrüner Halbakt, 1910/1926

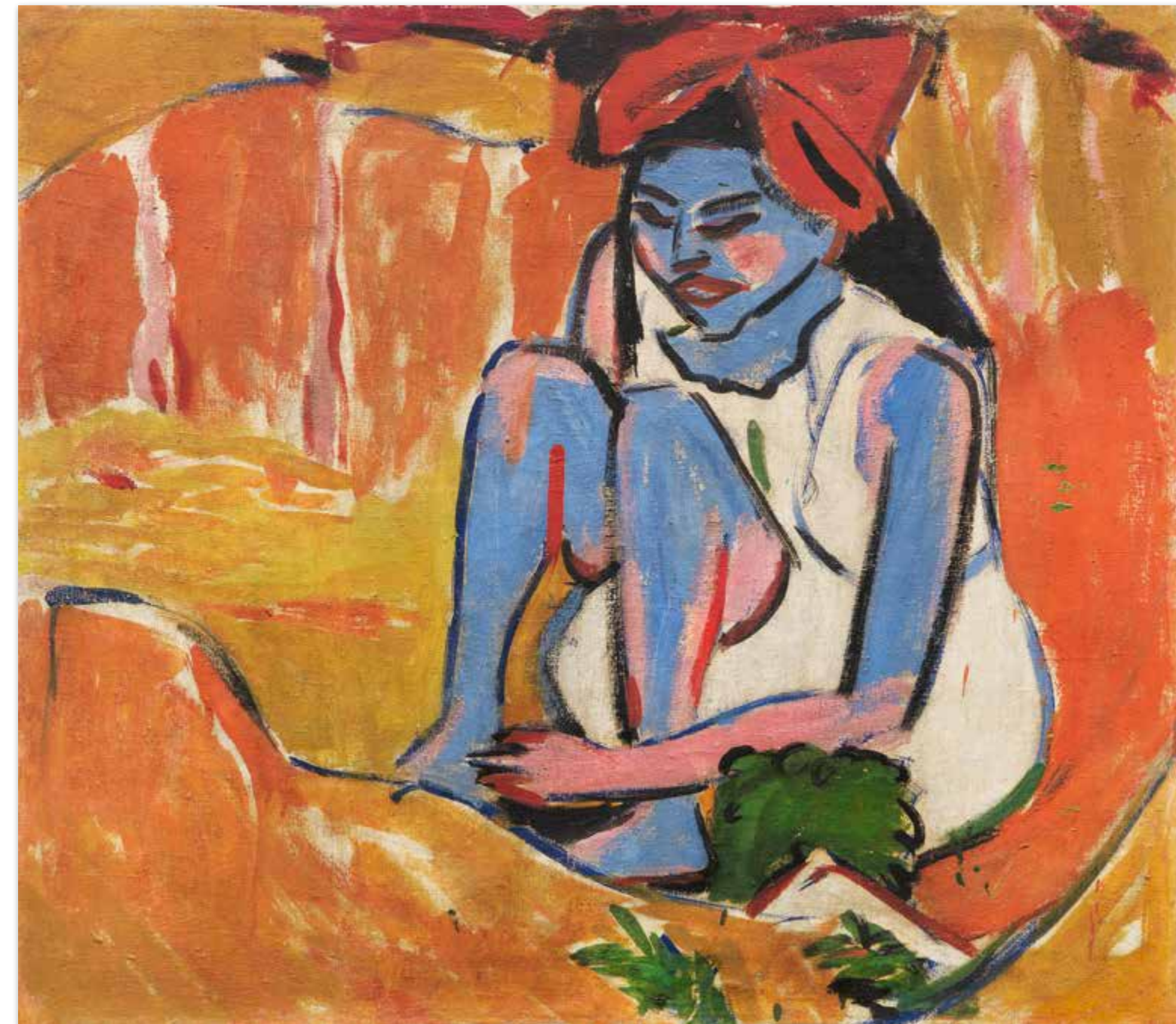
## PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Collection Rüdiger Graf von der Goltz, Düsseldorf (acquired in 1957).
- Galerie Grosshennig, Düsseldorf (1961).
- Collection Franz Westhoff, Düsseldorf (acquired from the above in 1961).
- Wolfgang Wittrock Kunsthandel, Düsseldorf (acquired from the above in 1988).
- Private collection USA (acquired from the above in 1988).
- Wolfgang Wittrock Kunsthandel, Düsseldorf (reacquired from the above in 1990).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in an exchange in 1990, with the collector's stamp (Lugt 6032)).

- A masterpiece of German Expressionism
- The highlight of Hermann Gerlinger's renowned collection of "Brücke" art
- E. L. Kirchner's two main models – Fränzi and Dodo – united on one canvas
- The ingeniously reduced, powerful and high-contrast coloring makes this painting a solitaire within the artist's creation
- Today paintings of this quality are almost exclusively museum-owned

## EXHIBITION

- Brücke 1905-1913, eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, cat. no. 52 (with the date "1905/06").
- Meisterwerke der Malerei und Plastik des 19. und 20. Jahrhunderts, Galerie Wilhelm Grosshennig, Düsseldorf, March 20 - May 15, 1961, p. 3 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 50 (with illu. on p. 137).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 172 (with illu. on p. 169).
- Die Brücke und die Moderne, 1904-1914: an exhibition at the Bucerius-Kunstforum, October 17, 2004 - January 23, 2005, cat. no. 138 (with illu. on p. 163).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 143 (with color illu. on p. 227).
- Der Blick auf Fränzi und Marzella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengel Museum, Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 74 (with illu. on p. 227).
- Im Farbenrausch. Munch, Matisse und die Expressionisten, Museum Folkwang, Essen, 2012-2013, cat. no. 69 (with illu. on p. 188).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Ernst Ludwig Kirchner. Erträumte Reisen, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, November 16, 2018 - March 3, 2019, cat. no. 7, p. 36 (with illu. on plate 7).





#### LITERATURE

- From the estate of Donald E. Gordon, University of Pittsburgh, Gordon Papers, series I., subseries 1, box 1, folder 140.
- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge 1968, p. 69 and 294, cat. no. 139 and 139 v (with illu. on p. 294 and p. 430).
- Documentation of the 1958 exhibition, Archive Museum Folkwang, Essen, MFO0084, l. 1f.; MFO0085b, l. 1-4.
- Ein Leben mit der Kunst, Wilhelm Grosshennig, Chemnitz 1921-1930, Düsseldorf 1951-1983 and 1986 (with color illu.).
- Wolfgang Wittrock Kunsthandel, Gemälde, Aquarelle, Zeichnungen, Graphik. Künstler der Brücke und weitere Neuerwerbungen (catalog Wolfgang-Wittrock-Kunsthandel, no. 8), Düsseldorf 1988 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 259, p. 150, SHG no. 145 (with illu. on p. 151).
- Michael Stitz, Interview mit Hermann Gerlinger, in: Vernissage. Die Zeitschrift zur Ausstellung, no. 4, 1995, pp. 22-25 (with illu. on p. 25).
- Antje Wendt, Kunst genießen. Reise zu Gemäldesammlungen in Schleswig-Holstein, 1999, pp. 62-69 (with illu.).
- David Rosenberg, Art Game Boo. Histoire des arts du XXe Siècle, Paris 2003 (with illu.).
- Heinz Spielmann, Die Brücke und die Moderne 1904-1914, in: Vernissage Nord, Ausstellungen Herbst/Winter, 2004/05, pp. 4-11 (with illu.).
- Gerhard Presler, Die große Dresdner Kunstrevolte, in: Art, no. 4, 2005, pp. 26-40 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 314, SHG no. 710 (with illu.).
- Oskar Matzel, Von der Elbe an die Spree, in: Meike Hoffmann, Andreas Hüneke and Tobias Teumer (eds.), Festschrift für Wolfgang Wittrock. Zum 65. Geburtstag, no. 155, Freie Universität, Berlin 2012, pp. 16-18 (with illu. on p. 272, no. 10).
- Inge Herold, Ulrike Lorenz and Thorsten Sadowsky (eds.), Wolfgang Henze, Verzeichnis der doppelseitig bemalten Gemälde Ernst Ludwig Kirchners, 2015, cat. no. D21 (with illu. on p. 149).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Bernried 2017, p. 200 (with illu. on p. 201).



Beam from a men's house, carved and painted wood, mid 19th century, Micronesia, Palau, Njabuket, Aubikit, Dresden Museum of Ethnology.



Beam from a men's house, carved and painted wood, mid 19th century, Micronesia, Palau, Njabuket, Aubikit, Dresden Museum of Ethnology.

#### The Dream of Merging Art and Life at the Moritzburg Ponds Near Dresden

The summer of 1910, which Kirchner, Pechstein and Erich Heckel spent in Moritzburg, north-west of Dresden, has assumed a mythical status in the history of "die Brücke". Painting and sketching, bathing nude alongside their models, playing with boomerangs and bows and arrows, and frolicking in the reeds surrounding the ponds, the artists lived their dream of merging art and life. Fired by their enthusiasm for tribal art, including carved and painted beams from the Micronesian island of Palau in the Dresden ethnographical museum, and native villages they saw on display in the zoo (which were intended to garner popular support for Germany's colonial ambitions), they replicated what they understood as a native lifestyle. Like many of the broadly based reform movements of the early twentieth century (including nudism, sun worship, vegetarianism, and free, expressive dance), the Brücke artists aimed to renew art and society by stripping away the veneer of urban civilization and plunging back into nature.

#### "Don't copy nature too closely: art is an abstraction". The Influence of French Post-Impressionism on Kirchner's Work

Kirchner pursued authenticity and spontaneity in both his subjects and his style. He experimented with angular, jagged contours, inspired by the carved beams from Palau. French Post-Impressionism was another source of inspiration: paintings by Matisse, Cézanne, and Gauguin, which Kirchner saw exhibited in Germany, together with Paul Signac's theories concerning juxtapositions of pure complementary colors, all played an important role. Kirchner's choice of sky blue for Fränzi's body echoes the spirit of Gauguin's famous advice to the painter Emil Shuffenecker: "Don't copy nature too closely: art is an abstraction – derive this abstraction from nature by dreaming before it and think more of the creation than the result..." (Paul Gauguin, letter to Emile Schuffenecker from Pont Aven, 14.8.1888: "Un conseil, ne copiez pas trop d'après nature, l'art est une abstraction, tirez-la de la nature en rêvant devant, et pensez plus à la création qu'au résultat...," in: Maurice Malingues, Lettres de Gauguin, 1946, no. 67, p. 134).

#### Kirchner's Ingenious Rendition of the "Brücke" Artists' Favourite Model – "Fränzi"

This colorful painting represents the peak of Kirchner's vibrant Brücke style. Painted in 1910, it depicts the child model Lina Franziska Fehrmann, who was ten years old at the time. Fränzi, as she was known, is recognizable from her pointed face, her angular limbs, and her dark hair tied by a large bow, which feature in many of Kirchner's sketches and paintings of the girl. A contemporary drawing by Max Pechstein depicts Fränzi with the same red bow in her hair, seated in an identical position on a yellow rug with her arms encircling her legs. But whereas Pechstein shows Fränzi from behind and places her within a group of bathers on the shores of the Moritzburg ponds, Kirchner adopts a close-up view, facing his model, so that she occupies the entire visual field. Pechstein's drawing suggests that the girl's posture, dress, and surroundings are all rooted in observed reality. Kirchner's brilliant invention was to transform the flesh tones of Fränzi's body into luminous sky blue, thus heightening the impact of the orange ground by juxtaposing complementary colors that lie opposite each other on the color wheel. The vibrant complementary contrasts between Fränzi's blue body and her orange surroundings, between the red bow in her hair and the green vegetation below her left arm, are a color equivalent for the brilliant sunshine illuminating the scene.



Ernst Ludwig Kirchner, Sitzende auf gelber Decke – Fränzi, 1910, watercolor, private collection.



Erich Heckel, Fränzi mit Decke, 1909, watercolor and gouache, private collection.

Hermann Max Pechstein, Auf gelbem Tuch sitzender Mädchen-Akt mit roter Schleife, 1910, charcoal and watercolor, private collection.



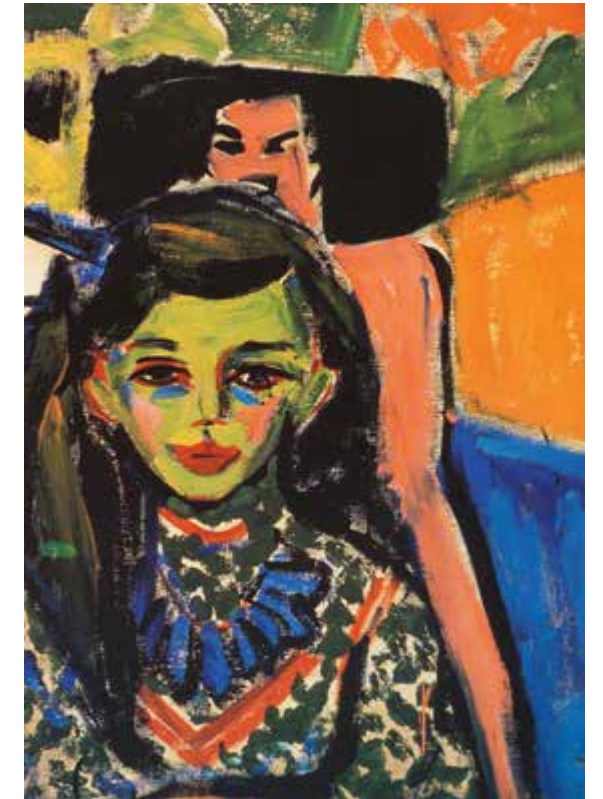
### Bright Colors, Contrasting Lines and Maximum Luminosity

Kirchner's paintings of this period occupy a dynamic middle ground between painting and drawing. Bright colors are offset by dark, contrasting lines, such as those outlining Fränzi's body, so that the finished work retains the immediacy, freshness, and openness of a sketch. Visible areas of primed white canvas intensify the luminous colors and play a positive role in the final image: in this instance, the girl's petticoat is an area of primed white ground. The artist's experiments with quick-drying oil paints thinned with benzine allowed him to work as rapidly in oil as he sketched in crayon and watercolor; by adding the "secret ingredient" of wax to his oils, which backscatters light, Kirchner was able to achieve maximum luminosity (Kirchner wrote about his "Geheimnis," referring to his technique of adding wax to his paints, in a letter to Botho Graef, September 21, 1916). The Freedom and Authenticity of Youth: Fränzi as a Symbol of Renewal and Regeneration

In comparison to Pechstein's depiction of Fränzi in a group of bathers, Kirchner strips away narrative detail to focus on the 'abstract' qualities of his painting, building his composition around contrasting colors. Nevertheless, his subject remains important. Child and adolescent models played a vital role because youth was associated with freedom and authenticity. Magnified to occupy the entire canvas in "Das blaue Mädchen", the child assumes an idol-like presence, much as she does in Kirchner's contemporary painting "Fränzi vor geschnitztem Stuhl" (1910). Given the sexualized content of several sketches and comments by Kirchner, controversy surrounds the exact nature of his relationship with the child (see, for example, Gerd Presler, E. L. Kirchner. Seine Frauen, seine Modelle, seine Bilder, 1998, p. 37f.). His idol-like depictions of her reflect his fascination; but they also relate to a widespread re-evaluation and elevation of childhood in the early twentieth century, which the Swedish feminist philosopher Ellen Key described as "the century of the child." (see Ellen Key, *Barnets århundrade* (1900), translated into English as *The Century of the Child*, 1909). In Friedrich Nietzsche's "Also sprach Zarathustra" – a known source of inspiration for *die Brücke* – the child is described as "innocence and forgetting, a new beginning, a game, a self-rolling wheel, a first movement, a sacred Yes." (Friedrich Nietzsche, 'The Three Metamorphoses', *Thus Spoke Zarathustra*, translated by R. J. Hollingdale, Penguin Classics, 1974). In keeping with Kirchner's wider ambitions for his Moritzburg works, he undoubtedly regarded Fränzi as a symbol of renewal and regeneration.



Hermann Max Pechstein, Badende (Moritzburg), 1910, watercolor and India ink over black chalks, private collection.



Ernst Ludwig Kirchner, Fränzi vor geschnitztem Stuhl, 1910, oil on canvas, Museo Thyssen Bornemisza, Madrid.

### The Verso of the Painting: The Ideal of Female Beauty and a Glimpse of Kirchner's Early Sculptures

The verso of the painting, "Gelbgrüner weibliche Halbakt", is dated 1910/1926 in Donald Gordon's catalogue raisonné (see Donald E. Gordon, Ernst Ludwig Kirchner, 1968, p. 422, 139v. Areas of visible overpainting in the arms, together with the solid colors and overall opaque application of paint suggest that the verso of the canvas was reworked by Kirchner in the nineteen-twenties, when he frequently repainted earlier works to 'update' their style). The model for the nude may well be Kirchner's girlfriend Doris Große (nicknamed Dodo), who represented an ideal of female beauty for Kirchner in his Dresden years. The nude is unusually confrontational, clasp her arms behind her body and thrusting her breasts forwards as she stares boldly at the artist/viewer. On the shelf behind the girl, we find objects associated with Kirchner's early sculptures, and props that appear in his still-life paintings (a rounded jug, for example, reappears in "Stilleben mit Krug und afrikanischer Schale", 1912 (Gordon 232),

and a similar lidded jug features in an early photograph of Kirchner's studio: "The Artists Milly and Sam in Kirchner's Studio", Berliner Strasse 80, Dresden, c.1910/11, glass negative, 13 x 18 cm, Kirchner Museum Davos). Although it is not identical with any surviving work, the small panel roughly depicting a couple above the nude's right-hand shoulder, relates to a series of panels in clay and metal depicting lovers, which Wolfgang Henze dates 1909-1910 in his catalogue raisonné of Kirchner's sculptures (Wolfgang Henze, *Die Plastik Ernst Ludwig Kirchners, Monografie mit Werkverzeichnis*, 2002).

*Dr Jill Lloyd*

"Kirchner made the semi-nude on the verso around 1920, when Erna sent him his paintings from the Berlin studio to Davos without stretchers. In 1926 he reworked the painting. Thus the 'blue girl' remained in the untouched state of 1910."

*Dr Wolfgang Henze*

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Zwei liegende Akte und eine Sitzende.  
Around 1910.

Black Chalk drawing.  
Lower right signed. On creme wove paper. 32,7 x 42,8 cm (12.8 x 16.8 in),  
size of sheet. [CH]

The work is registered at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 20.000 – 30.000

\$ 20,000 – 30,000

**Modern Art Auction on December 10, 2022**

## PROVENANCE

- Collection Dr. Walter Kaesbach (1879-1961), Berlin/Erfurt/Düsseldorf/Hemmenhofen (acquired from the artist before 1914).
- Galerie Remmert and Barth, Düsseldorf (1995).
- Galerie Vömel, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1998, with the collector's stamp Lugt 6032).

## EXHIBITION

- Galerie Remmert and Barth, Überblick 1995, Düsseldorf, April 27 - July 29, 1995, cat. no. 73 (with illu.).
- E. L. Kirchner. Ölbilder, Arbeiten auf Papier, Galerie Vömel, Düsseldorf, April 25 - June 25, 1998, p. 14 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 140 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, until 2017).
- Kirchner im KirchnerHAUS. Originale aus Privatbesitz in seinem Geburtshaus, KirchnerHAUS Museum, Aschaffenburg, October 2 - December 20, 2015, cat. no. 16 (with illu.)
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

## LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 707, p. 311 (with illu.).

- During these years the female nude was one of the main motifs of E. L. Kirchner and the other “Brücke” artists
- The Dresden studio was not only the center of the “Brücke” artists’ activities, it was also a meeting point for many female amateur models
- In those days Kirchner also examined the motif of the lasciviously reclined female nude in the similar painting “Liegender Akt mit Fächer” (1909, Kunsthalle Bremen)



Ernst Ludwig Kirchner, Liegendes Negermädchen (Schlafende Milly), 1910, oil on canvas, Kunsthalle Bremen.

The Dresden studio of the artists’ group “Brücke”, founded by Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff and Fritz Bleyl in Dresden in 1905, was not only the living and working space of the young painters, but also a place that attracted many female amateur models, whom E. L. Kirchner in particular sketched in numerous spontaneous drawings. Just as Kirchner’s artistic ambitions of these years were directed against the traditional understanding of art, his private life did not conform with the conservative morals of the Wilhelminian Period, either. His studio, which was decorated with

curtains and screens, had an an informal and creative atmosphere, and female models walked in and out. In the present nude drawing, the former architecture student E. L. Kirchner not only captured a common studio scene, but composed an almost architectural figure construct from the interior and the female nudes lolling on the seating furniture. The space surrounding the models opens up the very dense representation and directs the viewer’s gaze. The deliberate reduction to a few poised drawn lines reinforces the impression of a well thought-out, carefully crafted composition. [CH]



# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Zwei sitzende Frauen. 1912.

Woodcut in colors.

Ebner/Gabelmann 527 H. Dube H 240. Signed, dated and inscribed "2 Akte farb Holz Handdr" by hand. On laid paper.

29,5 x 29,6 cm (11.6 x 11.6 in). Papier: 34,7 x 52 cm (13.6 x 20.4 in).

According to Renate Ebner and Hans Geissler, this is a beach scene on the Baltic island of Fehmarn, where Erich and Sidi Heckel visited Ernst Ludwig Kirchner and his girlfriend Erna in July 1912. [AR]

We are grateful to Ms Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for the kind support in cataloging this lot.

€ 60.000 – 80.000

\$ 60,000 – 80,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

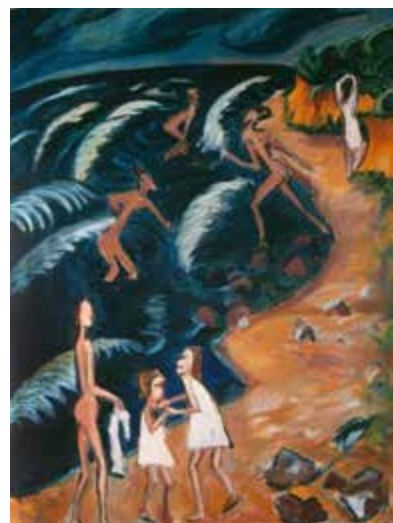
### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 93 (with color illu. on p. 174).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu. on p. 97).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 92 (with color illu. on p. 157).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 176f. (with illu.).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 178).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 195, SHG no. 239 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 189, SHG no. 426 (with color illu.).

- **Extremely rare hand-made print from the "Brücke" days in very fine colors**
- **The vital pictorial language shows Heckel at the peak of his woodcut art**
- **Owing to the individual coloring, each work is of unique character**
- **Of the six known copies four are in possession of public collections: Museum Folkwang, Essen, Brücke Museum Berlin, Staatsgalerie Stuttgart and Chicago Art Institute**
- **To date only one other copy was offered on the international art market (source: artprice.com)**



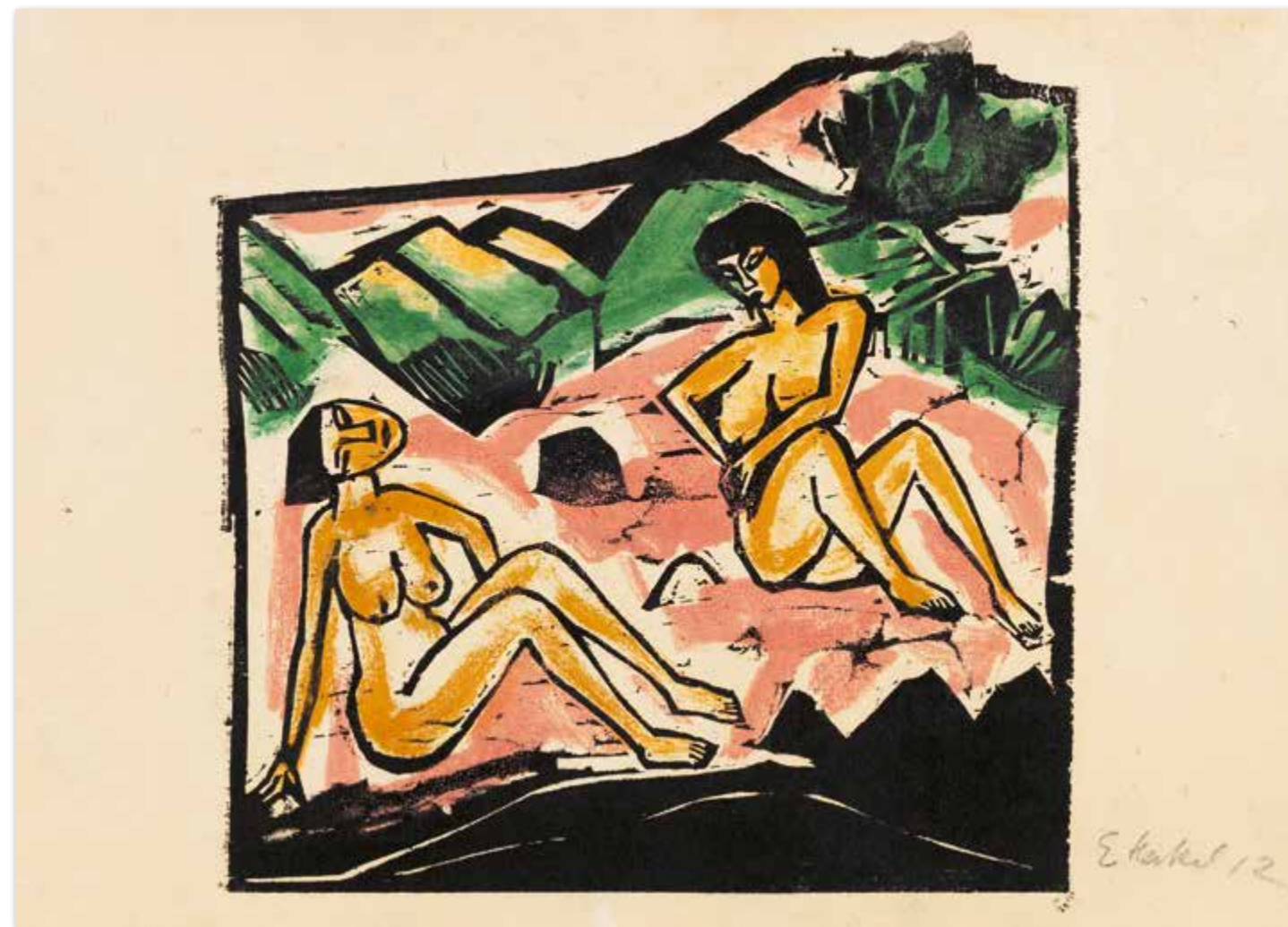
© Nachlass Erich Heckel

Erich Heckel, Badende Kinder, 1912, oil on canvas, private collection.

Erich Heckel, Liegende auf schwarzem Tuch, 1912, color woodcut, Ulmer Museum.



© Nachlass Erich Heckel



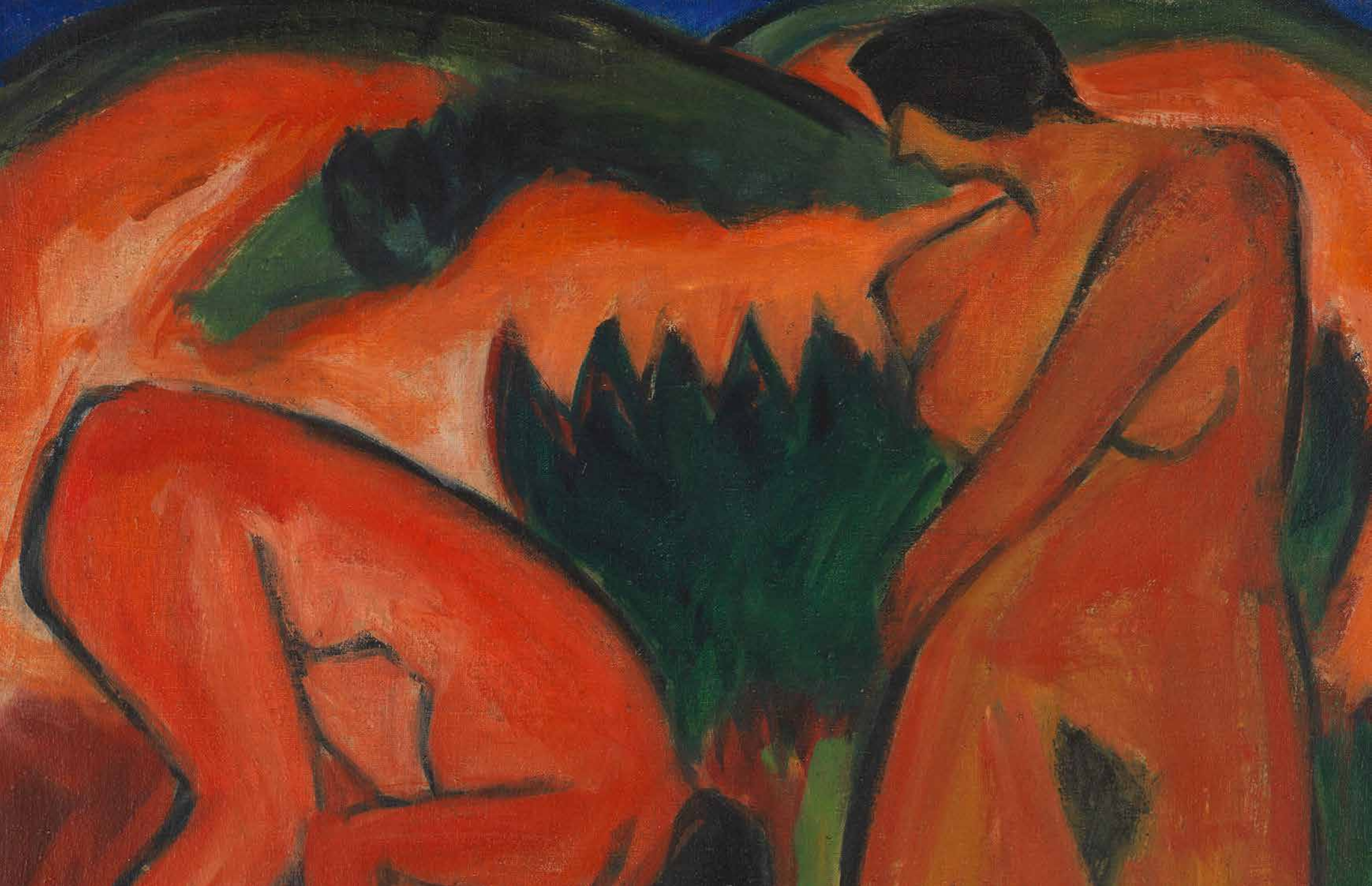
In addition to painting, printmaking - especially the woodcut - became a key medium for Erich Heckel's expression. The motif of the female nude in the studio or in the open air was at the heart of the artist group "Brücke". Heckel and his fellow artists saw their idea of a connection of man and nature in the subject of the bathers in an untouched landscape by the water. In Heckel's oeuvre, the color woodcut "Zwei sitzende Frauen" ("Two Seated Women") from 1912 is a highlight of this theme and one of the most important prints from this period.

The artist captured an idyllic bathing scene on the beach. Two seated women are lolling in the sun. The motif presumably shows the beach on the Baltic island of Fehmarn, where Erich Heckel and his partner Sidi (Milda Frieda Georgi) visited Ernst Ludwig Kirchner and his girlfriend Erna Schilling in July 1912, following their stay on the island of Hiddensee. The localization is also supported by the beach with the boulders and the slight cliff in the background, as it is particularly typical of the rough coast near the Staberhuk beacon on Fehmarn, where Kirchner was staying (fig. 1). Through his powerful pictorial language, Heckel proves to be at the height of his woodcut art. The print medium, predestined for a radical simplification of form with reduced surfaces, animated the high-contrast stylization of the depiction to generous surface zones and angular, broken

contour ridges. The two sensually rounded female bodies stand out charmingly against the rugged landscape. Above all, in addition to the exciting form, the sheet gains its vital expressiveness and atmosphere from the intense color contrasts.

With this beach scene on the Baltic Sea, imbued with a summery joie de vivre, Heckel succeeded in creating a magnificent color woodcut. In terms of printing technique, he used a black drawing block and colored ink plates in bright yellow, green, and pink, with the intensity and density of the colors varying from print to print between red and pink, light and dark green, and yellow and ochre. At this time Heckel produced his woodcuts exclusively as hand prints, each of which differed in the printed image. Thus, each print is a unique piece. Only six copies of this very rare print are known to date, including four in German and American museums. Typical for Heckel's woodcuts of the years 1912/13 is the use of irregularly shaped printing blocks, their oblique, tapering or widening outline contours play a role in the composition and make for the the works' special, almost primal character (fig. 2). With a sure sense for the effectiveness of the uneven edges, Heckel inserted the sensual subject into the unusual outline, thus adding a rhythmic and archaic quality to the picture's expression.

Andreas Gabelmann





# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Rote Düne. 1913.

Oil on canvas.

Grohmann S. 258/286. Signed and dated in right margin. Once more signed and titled "Rote Düne" as well as inscribed on the reverse.

65 x 74,5 cm (25,5 x 29,3 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 800.000 – 1.200.000

\$ 800,000 – 1,200,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Collection Felix Weise, Halle (from 1927 the latest until at least 1948).
- Ruprecht Weise, Bruchsal (presumably directly obtained from the above, 1956).
- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. Main/Hofheim (Taunus) (from 1958 the latest until at least 1968).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp, Lugt 6032).

### EXHIBITION

- Karl Schmidt-Rottluff, Museum Folkwang, Hagen, March 1914.
- Karl Schmidt-Rottluff, Gemälde [first solo show], Kunstverein Jena, July 1914, no. 12.
- Kollektionen: Schmidt-Rottluff / Alexander Kanoldt / F.A. Weinzheimer / L.L. Wulf. Plastiken, Galerie Fritz Gurlitt, Berlin, April 16 - May 10, 1914, no. 27.
- Special exhibition Schmidt-Rottluff, Galerie Ferdinand Möller, Berlin-Schöneberg, Dec. 1919-March 1920.
- Galerie Ernst Arnold, Dresden, April 1927 (with illu. on p. 12).
- Kunstmuseum Moritzburg, Halle an der Saale, October 1948.
- Brücke 1905-1913, eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, no. 165.
- Moderne Malerei aus Frankfurter Kunstbesitz, Frankfurt 1963, no. 127 (with illu. and shown on the cover).
- Karl Schmidt-Rottluff, Gemälde, Aquarelle, Graphik, Kunstverein Hanover/Museum Folkwang, Essen/Frankfurter Kunstvereine/Akademie der Künste, Berlin, November 17, 1963 - July 5, 1964, no. 40.
- German Painting 1890-1918, Hermitage, Leningrad, May 25 - July 2.7.1978; Pushkin Museum, Moscow, July 12 - August 27, 1978; Städtische Galerie im Städtischen Kunstinstitut, Frankfurt a.M., September 14 - November 12, 1978, no. 78 (with illu.).
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 20 (with illu.).

- A special gem in the Collection Hermann Gerlinger
- Characterized by a life-affirming vitality and immediacy of sun, water and naked skin
- A masterpiece in Karl Schmidt-Rottluff's oeuvre
- Paintings of this quality are almost exclusively owned by museums around the world
- On display at the then leading institution for contemporary art, the Museum Folkwang in Hagen, the year after it was made
- Among the nude pictures from 1913, "Rote Düne" is the most monumental and clearest expression

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 129 (black-and-white illu., color plate 54).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 142 (with illu.).
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- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 31 (with illu.).
- Unmittelbar und unverfälscht. Die "Brücke"-Maler und ihre Motive, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 13, 2013 - June 2014 (no cat.).
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- Brückenschlag: Gerlinger-Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 13, 192-193 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 196-197 (with illu.).
- Unzertrennlich. Rahmen und Bilder der Brücke-Künstler, Brücke-Museum Berlin, November 16 - March 15, 2020; Buchheim Museum, Bernried, March 28 - July 5, 2020, p. 435 (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 169 (with illu.).





“But I would like to detach it [the erotic] from the fleetingness of the experience, to establish a relationship, as it were, between the cosmic and the earthly moment. Perhaps one can say it is an eroticism heightened into the transcendental.”

Schmidt-Rottluff to Gustav Schiefeler in December 1913.

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- Sigrid Bertuleit (ed.), Meisterwerke der Portraйтkunst, aus dem Gesamtbestand der bedeutenden Privatsammlung der Kunst des 19. Jahrhunderts, ex. cat. Museum Georg Schäfer, Schweinfurt, Schweinfurt 2010, p. 29.
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#### Breaks and Departures

While the year 1913 marked a decisive turning point in Schmidt-Rottluff’s career, it also saw the continuation of artistic accomplishments. Since the formation of the “Brücke” group in Dresden in 1905, both his artist personality and the consolidation of his formal means of expression had made tremendous progress. By 1913 the artist was almost 30 years old and had attained a strong independent position - just like the other “Brücke” members. The publication of Ernst Ludwig Kirchner’s very own views in particular and his leadership claim in the “Brücke” chronicle ultimately caused its dissolution on May 27, 1913. However, the motifs continued to live on, and the nude in particular continued to be of great importance. Especially the summer stays at the Moritzburg Ponds near Dresden had led to an abundance of paintings with nudes and bathers at the group’s peak around 1909/10, before the members gradually moved to Berlin in 1911. At that time, painting nudes plein-air allowed for physical experience and studies that went far beyond academic poses and bourgeois morale. A life-affirming vitality and immediacy of sun, wind and water on naked skin is clearly perceptible in these paintings, as well as a rejection of the swanky motifs of Impressionism. With the move to the big city of Berlin, other themes also took center stage. After the dissolution, each artist found his own summer residence, Kirchner and Müller on Fehmann, Heckel in Osterholz.

Ernst Ludwig Kirchner, Akte im Strandwald, 1913, oil on canvas, Kulturstiftung Sachsen-Anhalt, Kunstmuseum Moritzburg Halle (Saale).



Guest house of Martin Sakuth, Nida port, postcard around 1910-25.

#### Nidden - “A strange region, that!”

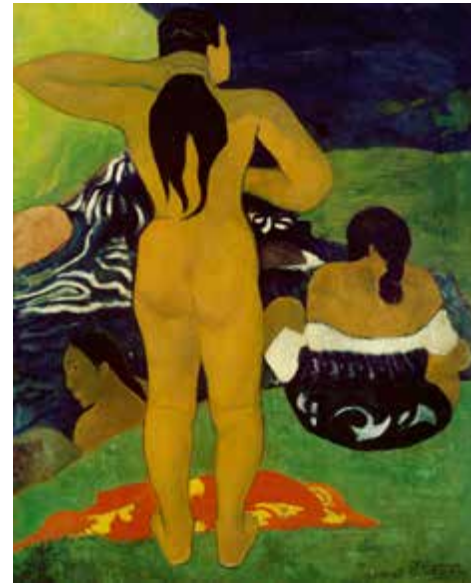
A few days after the dissolution of the “Brücke”, Schmidt-Rottluff traveled to Nida on the Curonian Spit and began a stay that can well be considered a central and extremely prolific creative period. The small remote fishing village on the Baltic Sea had already attracted Pechstein in 1909; whose recommendation Schmidt-Rottluff followed. Without his artist friend, Schmidt-Rottluff moved into the inn of the fisherman Martin Sakuth, where Pechstein had also stayed before. It was one of the last houses in the village both right on the harbor and in direct proximity to the gigantic wandering dunes and rugged pine forests that make the landscape so special. It must seem bizarre and strange, as Wilhelm von Humboldt wrote as early as in 1809: “The Curonian Spit is so unique that it is as much a must-see as Spain and Italy, if one does not want to miss a wonderful image in the soul.” (quoted from: Gerhard Wietek, Bilder aus Nidden, Stuttgart 1963, p. 28). In this “strange region,” as Schmidt-Rottluff noted in May 1913, he created a group of 30 paintings, and a number of drawings and woodcuts characterized by an outstanding stylistic harmony. He devoted a large part of these works to the nude, which, according to Pechstein, was well possible in this deserted area on the seaside, as it was unobserved by walkers and tourists. What becomes particularly obvious in the works from this year is the expressive self-confidence the artist had acquired.

“Valley of silence” at the foot of the Great Dune in Nida, postcard around 1925.

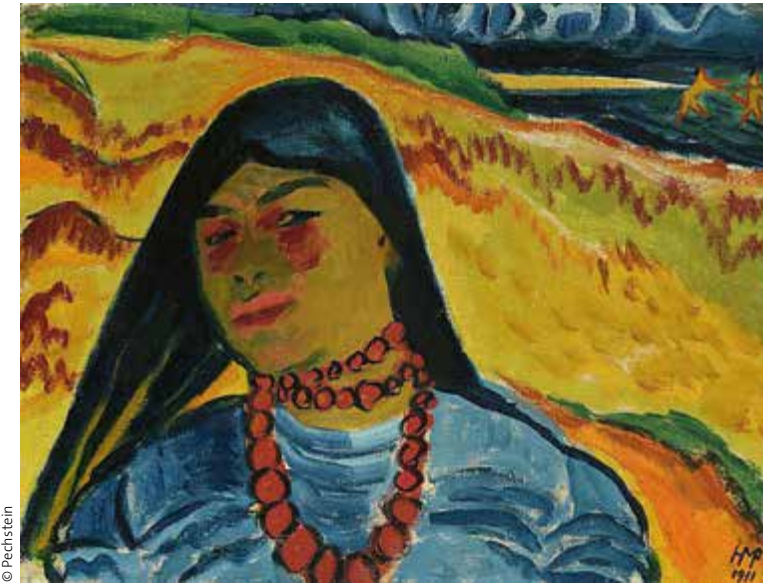




Paul Cézanne, Les Grandes Baigneuses, 1894/1905, oil on canvas, National Gallery, London.



Paul Gauguin, Badende Tahitianerinnen, 1892, oil on paper, laid on canvas, Metropolitan Museum of Art, New York.



Hermann Max Pechstein, Am Strand von Nidden (Lotte), 1911, oil on canvas, Neue Nationalgalerie, Berlin.



Karl Schmidt-Rottluff, Drei Akte (Dünenbild aus Nidden), 1913, oil on canvas, Neue Nationalgalerie, Berlin.

### Bodies in the Dunes

For the series of nudes created in the huge, deserted dunes of Nidden, Schmidt-Rottluff chose nearly square formats, as if a new calm, balance, and solidity were to become manifest in them. The titles he chose for the pictures were short and clear, archaically reduced like ciphers, summarizing the experience of the stay: "Sommer" (Sprengel Museum, Hanover) and "Rote Düne (Red Dune)" contain the light and warmth of these months. "Rote Düne" is the most monumental of these nudes from 1913, and the most clearly devised in terms of formal expression. Reduced to just two figures that take up more and more space in relation to the landscape and seem to position themselves oversized in the foreground in front of the dune landscape. The figure on the right hardly seems to fit into the picture and pushes itself forward to the edge of the picture, towards the viewers, who, through the choice of perspective, almost become part of the scene. The blue of the sky is pushed back to the uppermost corners, everything is sand, light and warmth, the human bodies embedded in it. The red of the summer is poured out over landscape and bodies, separated only by the black-green contour lines that give shape to the figures, not as volumes, but statuesque and in their tectonic movements they echo the flatness and asperity of the woodcut. The figures' unusual positions defy poses of an academic ideal of beauty. Instead, new physical aesthetics are created: the one figure bent over and crouching, the other rising up and turning. In the momentary nature of these transitional movements, the compactness of the surfaces creates a statuesque monumentality. In addition, the effect of the painting is based on the most intense contrast of the complementary colors red and green, however Schmidt-Rottluff modulates, brightens and takes them into another color spectrum: whitish nuances in the dunes, ochre tones in the right figure, greenish-black hair, red traces in the jagged green. The rough canvas, in dialogue with the loose, seemingly imprecise application of paint, also gives the surface an impression of immediacy and a tactile, sandy roughness.

Erich Heckel, Gläserner Tag (Badende im Meer), 1913, oil on canvas, Bayerische Staatsgemäldesammlungen, Munich.



© Nachlass Erich Heckel

### Primal Nudity

Throughout art history, the human figure and the study of the human body repeatedly served the purpose of essential repositionings. They are an expression of the understanding of the body, proportions, the treatment of nudity, sexuality and eroticism. Particularly towards the end of the 19th century, the nude became increasingly detached from its mythological models of nymphs and goddesses, above all the representations of Venus. Nudity left Mount Olympus and was detabooed as a natural part of human existence and at the same time it was also desexualized. Cézanne, whose "Grandes Baigneuses" were shown at the Berlin Secession in 1909 and other works at the Cologne Sonderbund Exhibition in 1912, used the bodies in nature for formal experiments. Gauguin was shown at Galerie Arnold in Dresden in 1910, along with a "Brücke" exhibition; further exhibitions followed, in 1911 at Fritz Gurlitt's in Berlin and in Cologne in 1912. Pechstein was particularly fascinated by the intensive Tahiti paintings and the great calm of the voluminous bodies, whose nakedness is characterized by nativeness and naturalness. In 1914 Pechstein decided to go on a trip to the island of Palau, part of the German colonial territories of the South Seas. Schmidt-Rottluff, however, had already found his own South Sea paradise on the remote peninsula in the Baltic Sea. His bathers and nudes alike spring from a conception in which body and nature or naturalness become one. Like organic growths from the dunes, he presents the female figures without individual characteristics and thus allows their bodies to become symbols of this understanding: "But I want to detach it [the erotic] from the fleetingness of the experience, to establish a relationship, as it were, between the cosmic and the earthly moment. Perhaps one can say it is an eroticism heightened into the transcendental." (to Gustav Schiefler, Dec. 1913, quoted in: Gunter Thiem, Die Verwandlungen der Venus, Schmidt-Rottluff's Nude Drawings 1909-1913, Munich/Berlin 2003, p. 113).

### Primitivism and Cult Paintings

The preoccupation with the nude reached its climax in Schmidt-Rottluff's works from the years 1913/14, especially through the series of paintings created in Nida. In terms of form, he had achieved an autonomy there in which new and own inspirations clearly emerge. The formal language and the mysterious aura of cultic efficacy of African sculpture had always fascinated the artist, and he had compiled his own small collection of objects by 1912 the latest. Before that, the ethnological museums in Dresden, Leipzig and Berlin offered illustrative material. The archaic-looking, often geometric and abstracted forms added another dimension to his painting. In the work "Rote Düne", Schmidt-Rottluff finally achieved that iconic effect and inner power that make non-European sculptures so captivating. Attracted by the blazing red of the creatures in the painting, the eye remains spellbound by it. The painting provoked enthusiastic reactions in its first exhibition at the Jena Kunstverein in July 1914. Botho Graef, then professor of art history at the Jena University and an early supporter of the "Brücke" artists, dedicated an honorable mention and purchase recommendation for "Rote Düne" to the exhibition as early as on July 29. However, the correspondence between the managing director Eberhard Grisebach and Schmidt-Rottluff died as the situation became increasingly uncertain in light of the international declarations of war in late July/early August. Other nudes from the Nida body of works are in important collections today, including "Akte im Schilf" (Nudes in the Reed), Staatsgalerie Stuttgart, "Badende", Los Angeles County Museum of Art, and "Drei rote Akte" (Three Red Nudes), Nationalgalerie Berlin. In 1949, the latter was the first work the museum acquired after the division of Berlin. As part of the newly founded "Galerie des 20. Jahrhunderts" under the direction of Adolf Jannasch; it bears the inventory number 1. However, within the group of works, "Rote Düne" with its consummate concentration and reduction, undisputedly marks the apex as an 'archetype' of powerful female bodies in harmony with nature. [KT]

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Fränzi vor Wandbehang. 1911.

Colored chalk drawing and India ink over pencil.

On light board. 14 x 9 cm (5,5 x 3,5 in), the full sheet.

Postcard to Ms Maschka Müller, with the Dresden postage stamp from February 3, 1911 and E. L. Kirchner's greeting: "Unsere Jüngste beim Tanz, sehr interessant, würde Ihnen auch gefallen. Viele Grüße, lassen Sie bald hören. Bett bald lästig. Ihr Ernst Ludwig Kirchner". [CH]

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 40,000 – 60,000

\$ 40,000 – 60,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Maschka Mueller, Berlin.
- Private collection Gemany (until 1971: Stargardt).
- German art trade (1971).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

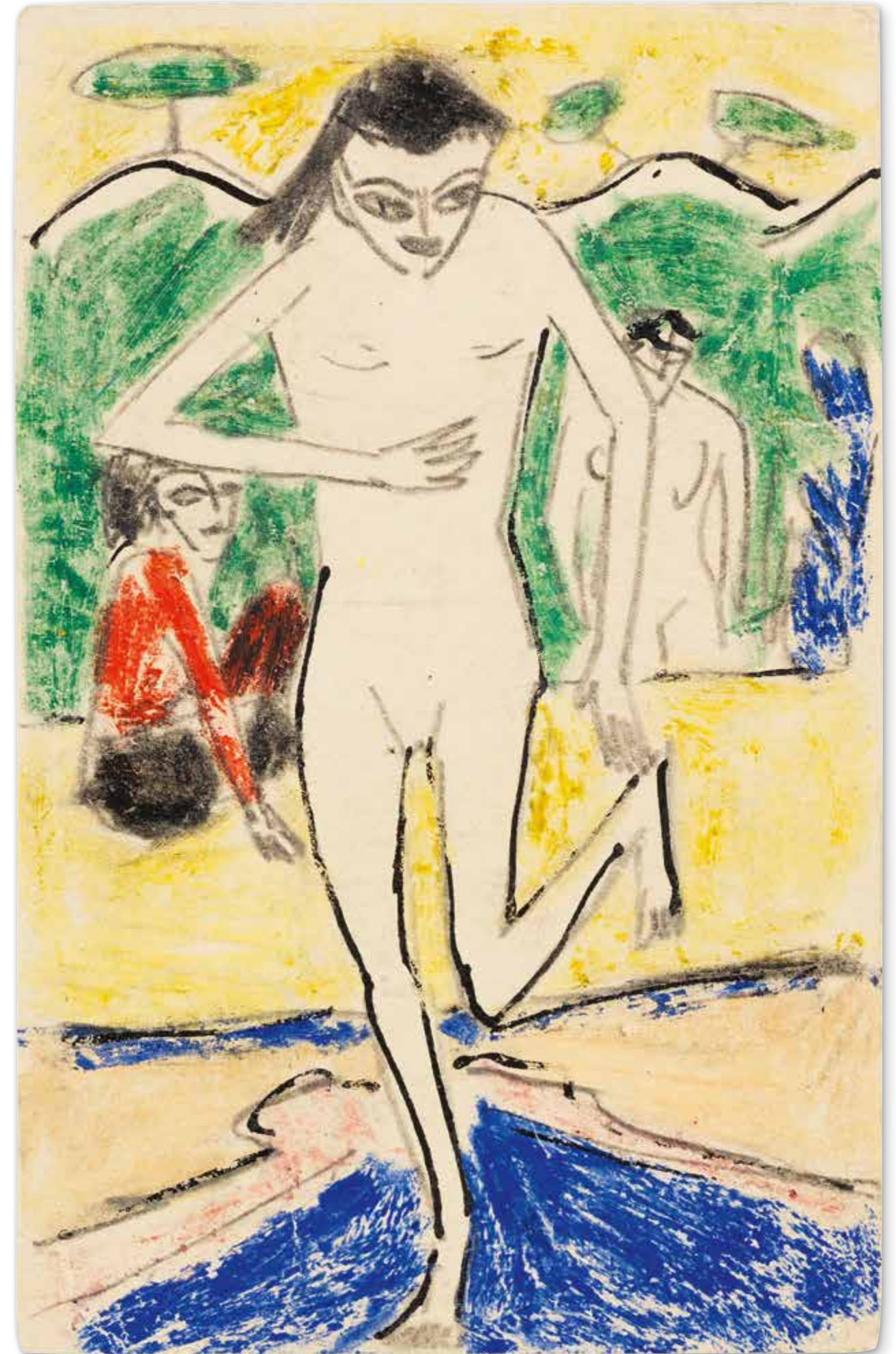
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- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 149 (with color illu.).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengelmuseum Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 88 (with color illu., pp. 21, 32 and 55).
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- **The very essence of the "Brücke" on one postcard: Created by E. L. Kirchner for Maschka Mueller (Otto Mueller's wife), the postcard shows Fränzi dancing, she was the favorite "Brücke" model in Dresden and in Heckel's studio with the flamboyant wall hanging, which Heckel also depicted in his iconic woodcut "Fränzi" (1910)**
- **From the heyday of the "Brücke"**
- **Over the following years, dance and motion were key themes in Kirchner's oeuvre**
- **Today the painted postcards of the "Brücke" artists are considered an independent work group with a strong art-historical relevance**
- **Other postcards from E. L. Kirchner are at, among others, the Kupferstichkabinett of the State Museums Berlin and the Brücke-Museum in Berlin**

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- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 155, SHG no. 151 (with illu.).
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- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 319, SHG no. 719 (with illu.).
- Hanna Strzoda, Die Ateliers Ernst Ludwig Kirchners. Eine Studie zur Rezeption 'primitiver' europäischer und außereuropäischer Kulturen, Petersberg 2006 (with illu., no. 223).
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- Regina Klein, Ganz nah dran. Porträts von Fränzi und Marzella, in: Magdalena M. Moeller (editor), Fränzi und Marzella - Wer sie waren und wie sie sind. Auf Spurensuche im Brücke-Museum, Heidelberg 2014, pp. 90-94 (with illu., no. 1).
- Gerd Presler, Fränzi – Ende eines Irrtums. Drei "Brücke"-Maler – ein Modell, Ettlingen 2015.



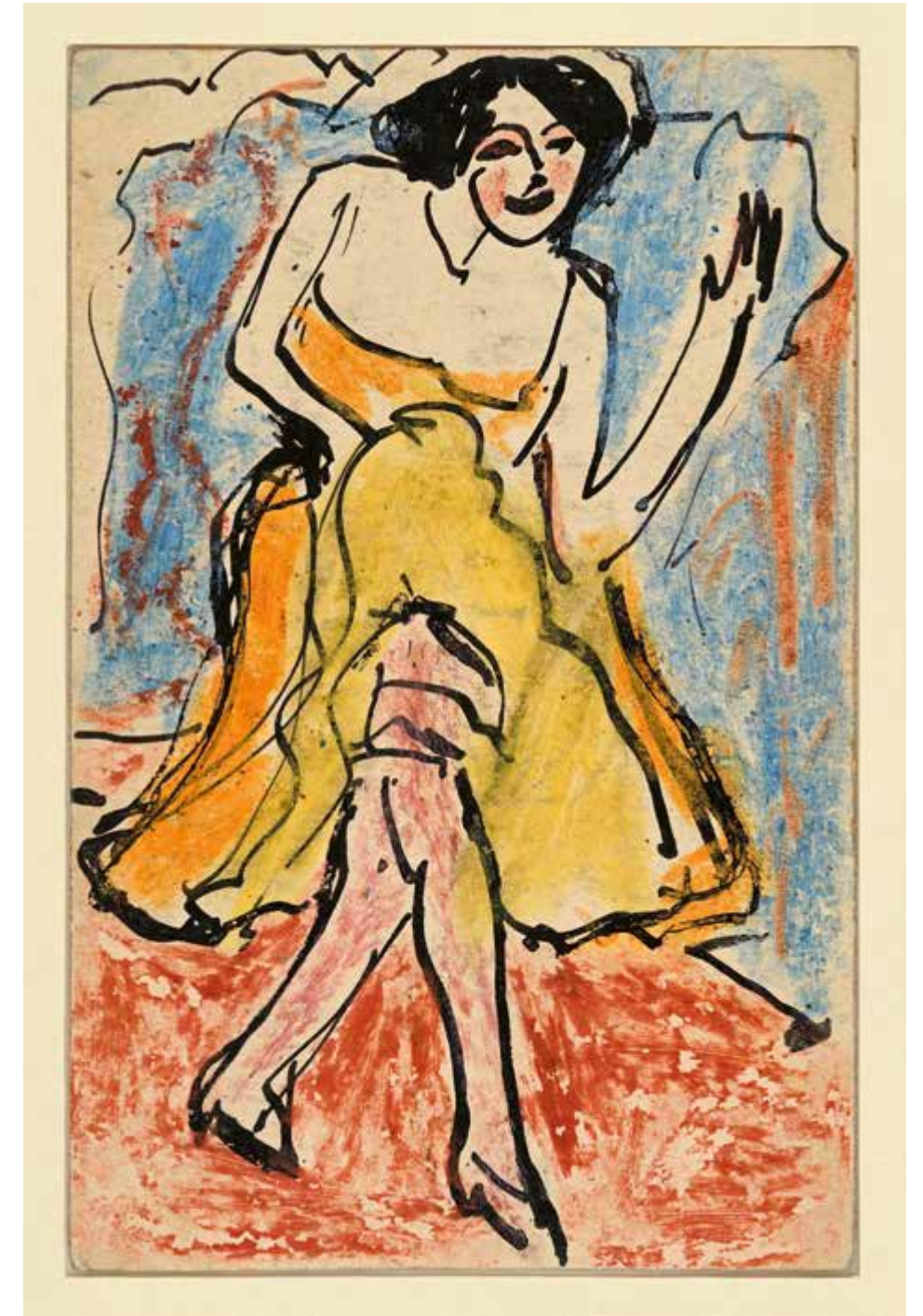


Erich Heckel, Stehende Fränzi (Stehendes Kind), 1910/11, color woodcut, private collection.

© Nachlass Erich Heckel

Ernst Ludwig Kirchner sketched this vivacious studio scene on a postcard and sent it to Maschka Mueller, Otto Mueller's wife, on February 3, 1911, noting "Our youngest dancing." "Our youngest?" That's Fränzi, and always Fränzi! "Fränzi reclined", "Fränzi standing", "Fränzi squatting", "Fränzi bathing" ... or as here dancing on a carpet in front of two figures in Erich Heckel's studio. In the background, a landscape scene with the characteristic pine trees, a creative exploration of "Etruscan art" during the trip to Italy in 1909. Heckel used this striking background for the black, red and green color woodcut "Stehendes Kind", which was published in the artist group's annual edition in 1911. (Fig.)

Heckel, Kirchner and Pechstein were fascinated by still childlike girl. Her unspoiled, boyish appearance provided the artists with infatuated inspiration, which is reflected in their works, especially in those of Heckel and Kirchner. In 1945/46, Max Pechstein recalled still clearly impressed: "When we were together in Berlin [1909], Heckel, Kirchner and I agreed that the three of us would work on the lakes around Moritzburg near Dresden [...] When I arrived in Dresden and stayed in the old store in Friedrichstadt, we discussed how to put our plan into practice. We had to find two or three people who were not professional models and would hence movements unadulterated by previous studio experience. I remembered my old friend, the janitor at the Academy [...] He established contact to the wife of a deceased artist



Ernst Ludwig Kirchner, Die Tänzerin oder Kokotte, 1910, pen-and-ink drawing and color pen on a postcard, Kupferstichkabinett Berlin.

and her two daughters. I explained her our serious artistic intentions. She visited us in our store in Friedrichstadt, and since she found a setting she was familiar with, she allowed her daughters to go to Moritzburg with us [...] We lived in absolute harmony, worked and bathed. If a male model was missing as a counterpart, one of us would step in. Now and then the mother showed up to convince herself nothing bad would happen to her ducklings swimming in the pond of life." (Max Hermann Pechstein, Erinnerungen, ed. by Leopold Reidemeister, Wiesbaden 1960, pp. 41-43.) Scores of stories grow around the existence of Fränzi, including those of erotic encounters with the artists, as the countless sketches, drawings, watercolors and paintings of her suggest. They are so

strong in numbers that a book and an exhibition were dedicated to her and her sister. (Der Blick auf Fränzi und Marcella, Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, published by Norbert Nobis, Sprengel Museum Hanover, 2010) Through her presence, Fränzi achieved something extraordinary: She was the reason why the artists of the "Brücke" - except for Schmidt-Rottluff, who was staying in Dangast at the time - painted together and rendered their views of what was happening at the Moritzburg Ponds and in the studio in such strong resemblance, that Fränzi lives on in the pictures and is still considered the icon of the "Brücke" style around 1910 today. [MvL]

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Stehendes Paar (Corpsstudent). Around 1906/07.

Colored chalk drawing.

On wove paper. 14,5 x 11,5 cm (5,7 x 4,5 in), the full sheet. [CH]

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind support in cataloging this lot.

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Sammlung Hermann Gerlinger, 1995-2001).  
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).  
· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 122 (with color illu.).  
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

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· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 137, SHG no. 108 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Sammlung Hermann Gerlinger, Halle (Saale) 2005, SHG no. 664, p. 295 (titled "Sitzende und Chorstudent", with illu.).

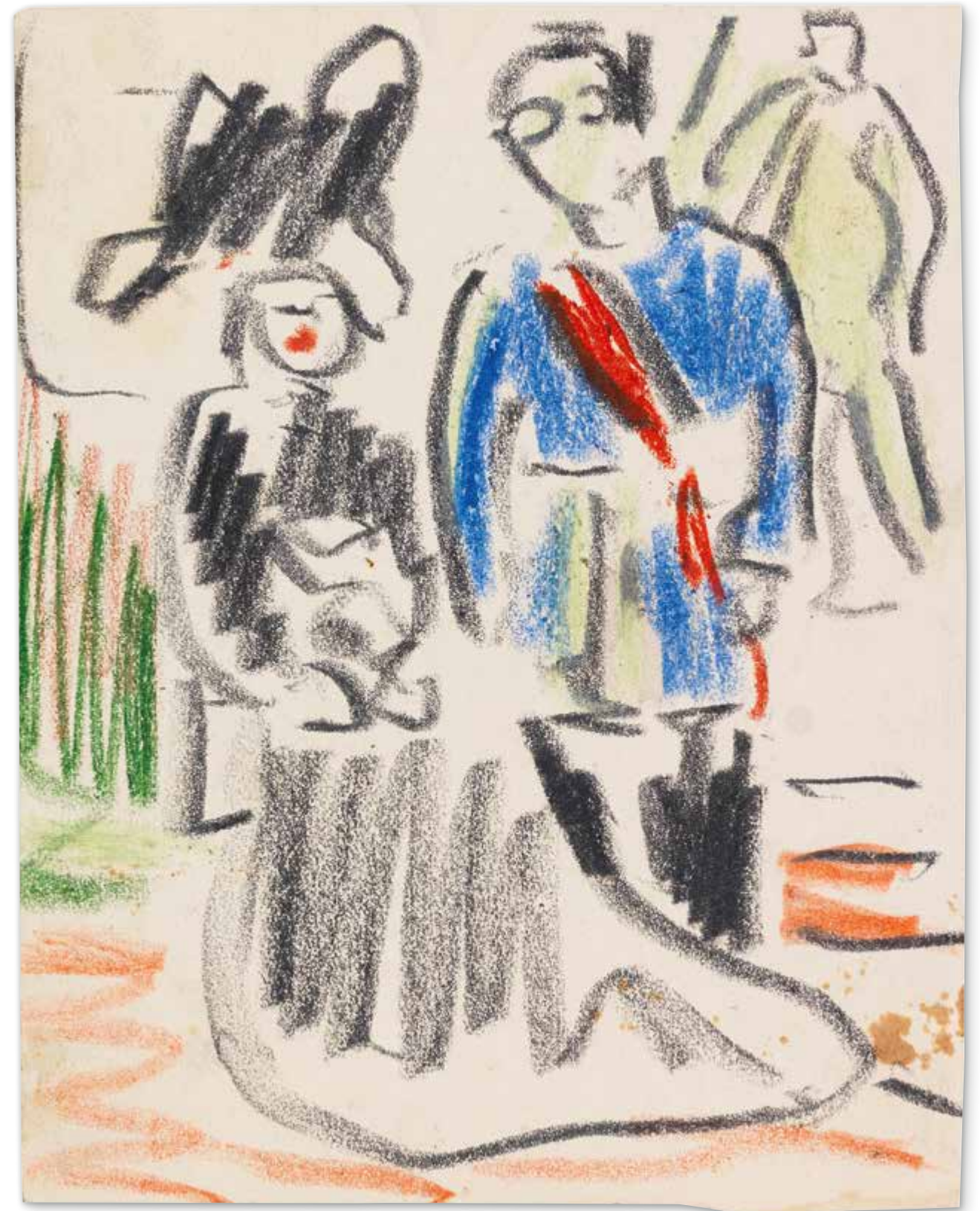
- Immediate and unerring figure scene from the early Brücke days in Dresden, captured in strong colors
- The small sketch is highly acknowledged: Kirchner originally pasted it into one of his sketchbooks
- Similar frontal figure compositions can also be found in, among others, the painting "Straße, Dresden" (1908/19, Museum of Modern Art, New York) and the early color woodcut "Spazierengehendes Paar" (Städel Museum, Frankfurt/Main)

This encounter, not uncommon at balls or in theaters at the time, must have enticed Kirchner to this quick sketch: A corps student in full attire standing next to an accompanying lady in long black robe and with pompous headdress. He is wearing black boots, a blue uniform jacket with the red and black sash in the fraternity colors black, red and white (?), which could refer to the Corps Teutonia founded in Dresden in 1859. There is no indication that Kirchner, as a student of architecture, was interested in student corps or even asked to join. Student fraternities and corps were founded in traditional university towns, including Dresden, in the early 19th century. In the German Empire, the corps saw the greatest popularity. Members wearing their colors, cap and sash were a vital part of social life on many occasions and felt obliged to underpin their leadership role by an appropriate appearance. [MvL]

Ernst Ludwig Kirchner, Spazierengehendes Paar, 1907, color woodcut, Städel Museum, Frankfurt am Main.



Student and active member of Corps Teutonia, anonymous, presumably around 1906



„Wherever Kirchner went, he had a sketchbook with him (red edges, rounded corners, 21 x 16 cm), to capture everything that captivated him in the most immediate and unerring manner. Eventually he filled 181 sketchbooks with more than 13,000 drawings. In the early 'Brücke' years of 1906/07 – and only then – he also pasted small notes into his sketchbooks. They capture and condense 'the ecstasy of the first moment' of the artistic impulse: Precious.“

Prof. Dr. Dr. Gerd Presler, catalog raisonné of Ernst Ludwig Kirchner's sketchbooks

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Cancan-Tänzerin. 1909.

Color chalks and pencil.

On thin wove paper. 13 x 9 cm (5,1 x 3,5 in), size of sheet. [CH]

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind support in cataloging this lot.

€ 20.000 – 30.000

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Modern Art Auction on December 10, 2022

### PROVENANCE

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### EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).  
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· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Sammlung Hermann Gerlinger, Halle (Saale) 2005, p. 302, SHG no. 684 (with illu.).  
· On the mentioned postcard with the motif of the can-can dancer:  
· Roman Norbert Ketterer (ed.), E. L. Kirchner, Postkarten und Briefe an Erich Heckel im Altonaer Museum in Hamburg, Cologne 1984, cat. no. 17, pp. 42f. and 224.

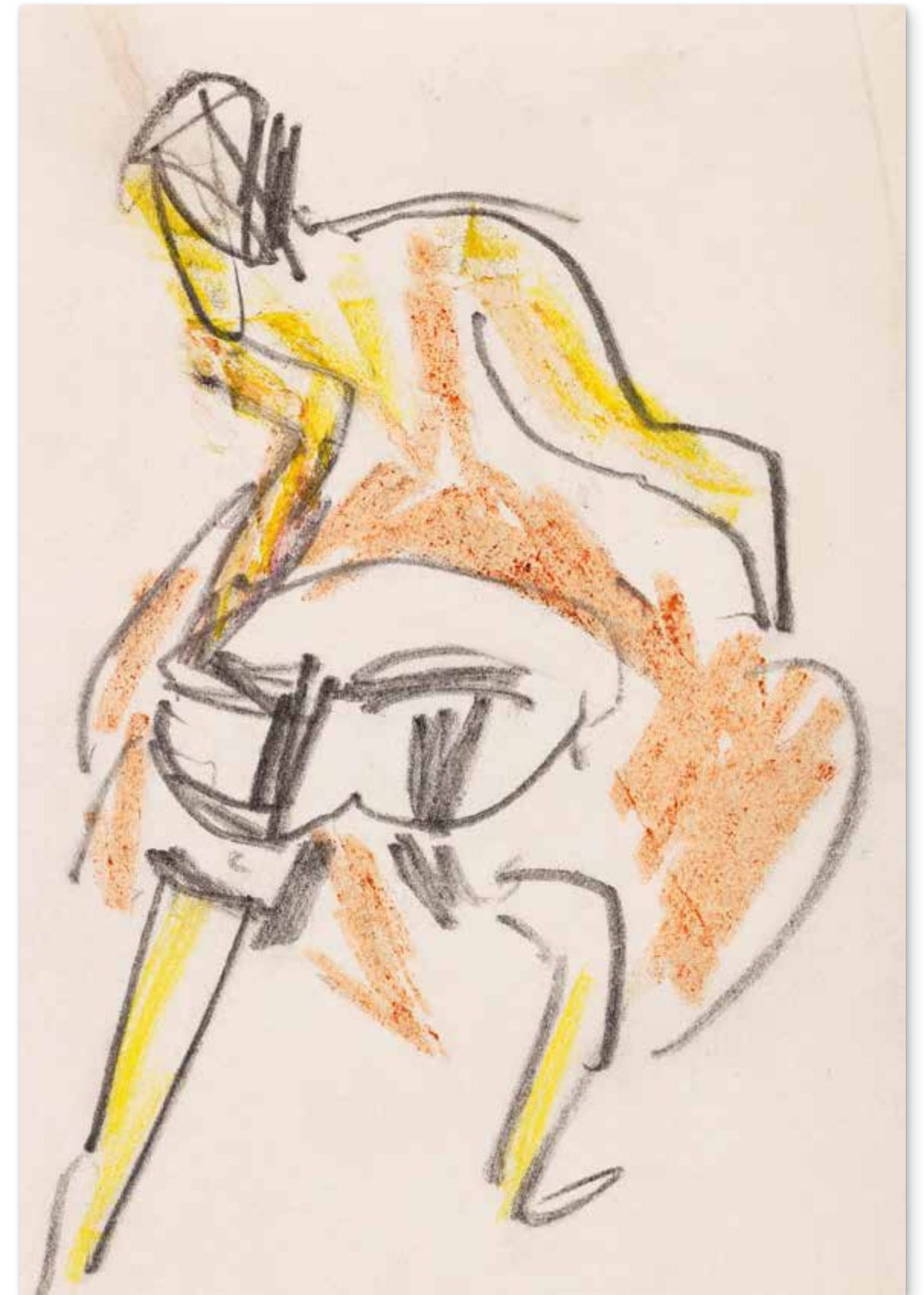


Ernst Ludwig Kirchner, Französische Tänzerin (postcard to Erich Heckel), 1909, ink pen and color chalks, Altonaer Museum, Hamburg.

- Spontaneously captured dynamic scene from the Brücke's Dresden years
- Kirchner studied swift motion sequences in dance halls, cabarets, theaters and the circus, rendering them on paper in bold lines
- The same year he used the motif again on a postcard to Erich Heckel, on which he also notes the name of the French dancer Liane d'Eve

Once again, the observer is captivated by the realism achieved through the light, almost immaterial play of lines, hatching and color accents. Kirchner depicts the dancer's body in a fading motion, showing a brief pause between rising and falling tension, that very moment in which the dance movement finds completion. The dancer pauses for a short, almost imperceptible moment, floating on the stage as if time stood still. Dance, especially erotic dance, fascinated Kirchner. The observer is confronted with unadulterated physical vitality. Through the fast-paced movements of the frivolous can-can, the skirt is lifted to reveal the flouncy underwear. Kirchner makes us feel like we are part of his exciting evening of swirling dance and throbbing music. Kirchner not only paid tribute to cabaret dance performances with this grainy, brittle color chalk drawing. He also made chalk drawings of various dancers, all characterized by the same rapid duct, as if he tried not to miss any of the choreographically demanding poses. Who could this dancer be, that Kirchner admired in the popular cabarets Central-Theater and Victoria-Salon near Dresden's Altmarkt? [MvL]

In November 1909, the singer and dancer Liane d'Eve from Paris performed at the Victoria Salon on Waisenhausstraße in Dresden. Kirchner attended a performance and made the present drawing during this event. The most striking characfeature: A large-checked underskirt. On the 16th of the month, Kirchner sent a painted postcard, stamped Dresden/Altstadt on 11/16/09 (ink pen and colored chalks, 14 x 8.9 cm) with the same motif to Erich Heckel, who at that time was working in Dangast/Varel/Oldenburger on the North Sea. Kirchner wrote: "Liane d' Eve etoile parisienne. Enormously fancy outfit. Comment cela vas-tu? chez [je] sais how much the painters are Parisian like Matisse etc. Greetings D. Ernst." The extent to which Kirchner was impressed by the movements of the "Can-Can Dancer" is also shown in an etching that Kirchner created at the beginning of 1910. (Schiefler 113, Dube 93). [Prof. Dr. Dr. Gerd Presler]



“There is no other theme – especially in his sketchbooks – that Kirchner pursued with greater consistency.”

Prof. Dr. Dr. Gerd Presler, catalog raisonné of Ernst Ludwig Kirchner's sketchbooks on dance as a motif in Kirchner's oeuvre, in: ex. cat. Kirchners Kosmos: Der Tanz, September 21 - December 30, 2018, p. 15.

# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Damenringkampf. 1910.

Color chalks drawing on a postcard to Emy Frisch.

9 x 14 cm (3.5 x 5.5 in).

With a postage stamp "Dresden 17.2.10". Addressed to "Frl. Emy Frisch, Friedenau b. Berlin, Kaiserallee [...]" and with a barely legible text "Besten Dank für die Gastfreundschaft für meine Bilder. Ich habe nach Bremen [...] herzl. Gruss D. Erich".

The work is registered in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Ms Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Emy Frisch, Friedenau (Berlin).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Erich Heckel, Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 124).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 182, SHG no. 209 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 171, SHG- no. 386 (with color illu.).

In 1910 Erich Heckel addressed a postcard with a color drawing of a ladies' wrestling match to Emy Frisch, who married Karl Schmidt-Rottluff in 1919. Together with her brother Hans Frisch, she was an early member of the wider circle of friends around the "Brücke" artists and had initially dated Ernst Ludwig Kirchner for some time. Hans Frisch is mentioned in the list of passive members of the "Brücke" as early as in 1908, and had plans to buy a house on Fehmarn together with Ernst Ludwig Kirchner and Erich Heckel. After Emy Frisch and Ernst Ludwig Kirchner had broken up he abandoned the plans. Bu the postcard shows that Erich Heckel remained in contact with Emy Frisch. He thanked her for the "hospitality for my paintings" and sent warm greetings from Dresden to Berlin. During this time, the "Brücke" artists used these small cards a lot to send messages from their journeys, to say thank you for a favor, or to make last-minute

- Erich Heckel turns a postcard into a miniature work of art
- Addressed to Emy Frisch, who was part of the circle of friends around the "Brücke" artists
- The artist group discovered postcards as the perfect means of communication from a very early point on
- Many of these objects are museum-owned today, among them the Brücke Museum Berlin or the Altonaer Museum, Hamburg



Ernst Ludwig Kirchner, Portrait Hans Frisch mit Schwester, 1908, lithograph.

arrangements. They always filled the blank space on the front with their own drawings, watercolors or woodcuts, which to this day provide insight into the Brücke's variety of motifs. The drawing of the ladies' wrestling match, for example, was created during a phase in which the artists were discovering the world of the circus, dance and theater. Capturing motion and the quickly fleeting moment was particularly challenging, and Erich Heckel demonstrated the greatest skill in it. He captured the scenes with quick, strong strokes and rendered the motions onto the paper. Despite the small format of only 9 x 14 centimeters, the postcard is full of clues on Erich Heckel's life and work in 1910. Like hardly any other medium, the self-designed greeting cards are an expression of the special spirit of the artist community "Brücke", their friendship, their common artistic path and ingenuity. [AR]



“The Brücke artists’ printed and drawn postcards, sometimes painted in watercolors, are not only miniature artworks but also documents of their life and creation.”

Magdalena M. Möller, Besten Gruß. Künstlerpostkarten der "Brücke", Munich/Berlin 2012, p. 8.



# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Soirée. 1911.

Color pencil drawing over India ink on a postcard.

14 x 9 cm (5.5 x 3.5 in), the full sheet.

Verso with a hand-written inscription in ink: "Frau Minya Diez-Dührkoop / Hamburg / Jungfernstieg 34 / Sehr verehrte Frau Diez-Dk / Roter Wein im grünen Glas / Gelber Leib im roten Kleid, / es ist noch gut im alten / Backhaus Mit den herzlichsten / Grüßen Ihr M. Pechstein / Ganz Ihr ergebener E.L. Kirchner Otto Mueller" and a Berlin postage stamp from January 8, 1911. [KT]

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

## PROVENANCE

- Minya Diéz-Dührkoop (1873–1929), Hamburg. [[Private collection Essen.]]
- Collection Ernest Rathenau, Berlin/New York/Bad Nauheim (until 1986).
- Galerie Dr. Rainer Horstmann, Hamburg (1987, presumably directly acquired from the estate of the above: Sotheby's Munich). [[Private collection Essen.]]
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

## EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 221 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

## LITERATURE

- Sotheby's, München, Deutsche Kunst des 20. Jahrhunderts. Aus der Sammlung von Dr. Ernest Rathenau und aus dem Besitz anderer Sammlungen, auction on October 28, 1987, lot 54 (with color illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 246, SHG no. 352 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 394, SHG no. 863 (with illu.).

- Hermann Max Pechstein turned his postcard into a miniature artwork
- Notable first ownership: Diéz-Dührkoop was an acclaimed photographer and part of the closer circle around the "Brücke" artists
- She was a particularly close friend of Max Pechstein, as many photographs, postcards as well as paintings and prints in her possession testify to
- Characteristic Pechstein motif: scenes of cabaret shows, dance and ballet were formative for his creation
- Made in early 1911, the year the Brücke members relocated to Berlin

Among the "Brücke" artists, Hermann Max Pechstein became a particularly close friend of Minya Diez-Dührkoop, one of the first famous female photographers. She worked at her father's studio on Jungfernstieg 34 in Hamburg, which she would take over in 1918. The postcard is also signed by Kirchner and Mueller; Diez-Dührkoop became a passive "Brücke" member in 1910, and her collection included works by Pechstein, Schmidt-Rottluff and Radziwill. In 1908 Pechstein was the first "Brücke" painter to leave Dresden for Berlin after he had returned from his trip to Paris; the other members followed in 1911. Since the Paris period, Pechstein had been particularly interested in the colorful and dazzling world of cabarets, ballet and theater. Pechstein used dancers and artists, but also the audience as motifs, capturing the elegant ladies and gentlemen leaving the loge in the present work in quick, loose strokes. [KT]



# KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Ziegelei in Dangast (Ziegelei in Varelerhafen). 1910.

Color Chalks and watercolor brush on a postcard.

Wietek 55. Verso with inscription: "Herrn u. Frau Direktor W. Hane / Blankenese-Elbe / Bismarckstein 5 / Verbindliche Grüße S-Rottluff".

By Rosa Schapire's hand: "Freundliche Grüße aus dem schönen Dangast Ihre Rosa Schapire / Dangast 22.7.10", and a Dangast postage stamp, July 22, 10. 9,4 x 14,3 cm (3.7 x 5.6 in). [KT]

The work is registered in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

- Important contemporary document of the friendship between Schmidt-Rottluff and Schapire, as well as of the longest and most prolific stay in Dangast
- Most of the artist's postcards were made in 1910, many of them were signed by Schapire, which illustrates both the function and her appreciation of these personal greetings
- The "Brücke" artists made the postcard an artwork that they ably used to maintain contacts with their friends and patrons
- The intimate postcards with personal dedications are very rare on the auction market (source: artprice.com)
- From a mere communication medium, the postcard becomes a charming work of art

## PROVENANCE

- Director Walter and Martha Hane, Blankenese/Hamburg.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

## EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 86 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 15 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 152 (with illu.).

## LITERATURE

- Wietek 1964, pp. 114ff. [possibly.: Gerhard Wietek, Bemalte Postkarten und Briefe deutscher Künstler. Eine Ausstellung des Altonaer Museums in Hamburg, in: Exlibriskunst und Gebrauchsgraphik, Jahrbuch / Altonaer Museum in Hamburg, 1964, pp. 45-??, here p. 114]
- Gerhard Wietek, Maler sehen Blankenese und die Elbe, Hamburg 1971, pp. 23ff.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, pp. 56, 98.
- Wietek 1990, p. 28 [EITHER Gerhard Wietek, Franz Radziwill - Wilhelm Niemeyer, Dokumente einer Freundschaft, Oldenburg 1990, p. 28 OR Gerhard Wietek: Franz Radziwill - Wilhelm Niemeyer, Ein Briefwechsel als Lektion für den Herausgeber, Festschrift zum 40-jährigen Jubiläum der Freien Akademie der Künste, Hamburg 1990, pp. 28ff.]
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 434, no. 173 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 219, SHG no. 290 (with illu.).
- Die Brücke in Dresden. 1905-1911, ed. by Birgit Dalbajewa and Ulrich Bischoff, ex. cat. Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Cologne 2001, p. 341.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 68, SHG no. 69 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff: Zeichnungen auf Postkarten, Cologne 2010, p. 175-177, no. 55 (with illu.).



The greeting from Dangast, signed by Schmidt-Rottluff and Rosa Schapire, reached the Hamburg merchant and director of the 'Norddeutsche Versicherungsgesellschaft' Walter Hane and his wife Martha. From 1907 onwards, Schmidt-Rottluff repeatedly stayed in Hamburg for shorter or longer periods of time and maintained his contacts there, as was the case with Hane. The businessman was quite involved in Hamburg's cultural life and invited the artist to stay at his villa in the elegant neighborhood of Blankenese. Hane finally became a passive "Brücke" member in 1910. From 1907 on the fishing village of Dangast near Oldenburg on the North Sea also became a summer residence of the "Brücke" artists. For Schmidt-Rottluff, the place remained a productive place until 1912, while 1910 was a particularly

prolific year as he made more than 30 paintings. During this long stay he sent out the largest number of his postcards, of which many were also signed by Rosa Schapire. It is obvious that these small works of served Schapire as a recommendation used to maintain contact with friends, patrons and collectors. The work shows the Brumund brickyard in Varelerhafen near Dangast, which Schmidt-Rottluff had already discovered the previous year. The lines of the ink brush swing expressively across the sheet in form of roofs and architectural structures, enlivened by the use of contrasting primary colors in bright yellow, intense red, dark blue and green. The dynamic strokes link the card to the watercolor technique of these years. A technique in which Schmidt-Rottluff embraced a strong expressiveness. [KT]

# CUNO AMIET

1868 Solothurn – 1961 Oschwand

## Postkarte – Skifahrer. 1907.

India ink drawing.

Signed and inscribed "Herzliche Glückwünsche" in bottom margin.

On a blank postcard. 14,1 x 9 cm (5,5 x 3,5 in).

Postcard sent from Oschwand to Prof. Dr. Ganter, postage stamp dated January 1, 1907.

The work is registered in the Collection Hermann Gerlinger with the number SHG 881. [SM]

€ 4.000 – 6.000

\$ 4,000 – 6,000

Modern Art Auction on December 10, 2022

### PROVENANCE

· Prof. Dr. Heinrich Ganter (1848-1915), Aarau (since 1907).

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, since 2010: Villa Grisebach).

### EXHIBITION

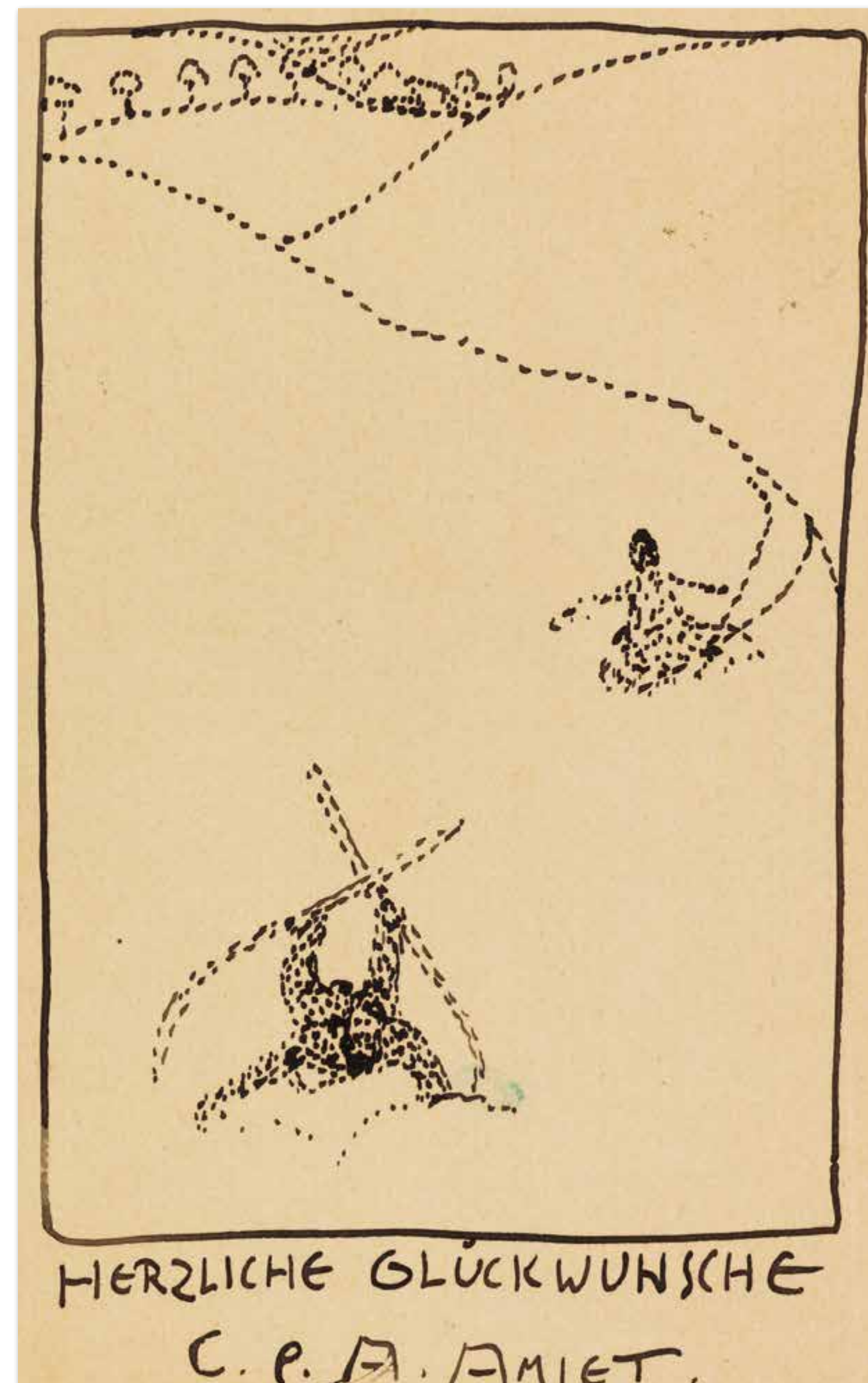
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

· Villa Grisebach, Berlin, November 28, 2010, lot 601.

- Humorous and unerring personal greeting card to one of the most significant patrons of Swiss Modernism
- Within 20th Century Art, the postcard became established as an independent genre
- Winter scene ably captured in pointillist manner

The postcard became a work of art in small format, especially for the "Brücke" artists. It is astonishing to see how active members of the artist group used to communicate with postcards. They also used them to discuss short-term matters. Unlike today, mail was delivered several times a day at the beginning of the 20th century. The artistically designed postcard was also used to keep in touch with patrons and collectors. Adorned with drawings, watercolors and woodcuts, and accompanied by short messages and greetings, they became a special aspect of the artists' work with both a documentary value and artistic originality. At the turn of the year, Cuno Amiet sent New Year's greetings with a fitting winter motif to the important patron Prof. Ganter. Switzerland was one of the main countries for winter sports and Cuno Amiet was also a passionate skier and often spent the holidays with family and friends in the mountains. In addition to the anecdotal aspect, the design of the postcard captivates with the whimsically captured scene of a happy winter day, through the skillful use of pointillist stylistic devices without using color. Amiet was fascinated by the graphisms of the ski tracks in the snow that cut through the vast white worlds of the snowy landscapes. [SM]



# CUNO AMIET

1868 Solothurn – 1961 Oschwand

## Postkarte: Berglandschaft mit Skifahrer. 1911.

Color crayon drawing and India ink.

Signed in upper center. Bottom margin inscribed "Einen fröhlichen Neujahrsgruss vom Strelapass. 30. Dezember 1911". On a blank postcard. 14,5 x 9,4 cm (5,7 x 3,7 in).

Postcard to Prof. Dr. Heinrich Ganter from Davos, postage stamp December 31, 11.

The work is registered in the Collection Hermann Gerlinger under the number SHG 883 c.

€ 4.000 – 6.000

\$ 4,000 – 6,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Prof. Dr. Heinrich Ganter (1848–1915), Aarau (since 1911).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, since 2010: Villa Grisebach).

### EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Villa Grisebach, Berlin, auction on November 28, 2010, lot 602.

- One of Amiet's extremely rare artist postcards
- Remarkable contemporary document
- As president of the 'Aargauischer Kunstverein' and member of progressive artist associations, the mathematics teacher Prof. Dr. Heinrich Ganter was an influential figure of the contemporary Swiss art scene

The artist postcards are eloquent testimony to the times and provide us with insights into both the artist's development and their social life. Thus, Cuno Amiet also follows the beautiful tradition of sending greetings to friends and acquaintances at the turn of the year. In doing so, he joins the ranks of renowned artists, including all of the "Brücke" artists, who used artistically designed postcards as an ideal means of communication, also with patrons and collectors. They serve as a status quo of the artists' work, are perfect examples of the method of spontaneous capture and unadulterated immediate reproduction. The postcards become a kind of business card and stand for modern, success-oriented networking. Cuno Amiet made the Swiss winter landscape with two skiers captured in quick strokes for Prof. Dr. Heinrich Ganter, the president of the 'Aargauischer Kunstverein'. This art association, founded as early as in 1860 and still in existence today, is one of the oldest and largest art associations in Switzerland. The aim of the association has always been to build up an extensive collection of contemporary Swiss art. Today, the Aargauer Kunsthaus owns several paintings from the period between 1905 and 1913, which was so important for Amiet's work [SM]





# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Im Wald. 1910.

Oil on canvas.

Gordon 142. Signed and dated in upper right. 58 x 70 cm (22.8 x 27.5 in). [SM]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 600.000 – 800.000

\$ 600,000 – 800,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Galerie Neupert, Zürich (with the label on the reverse).
- Collection Werner Brunner, Sankt Gallen (acquired from the above in 1953).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

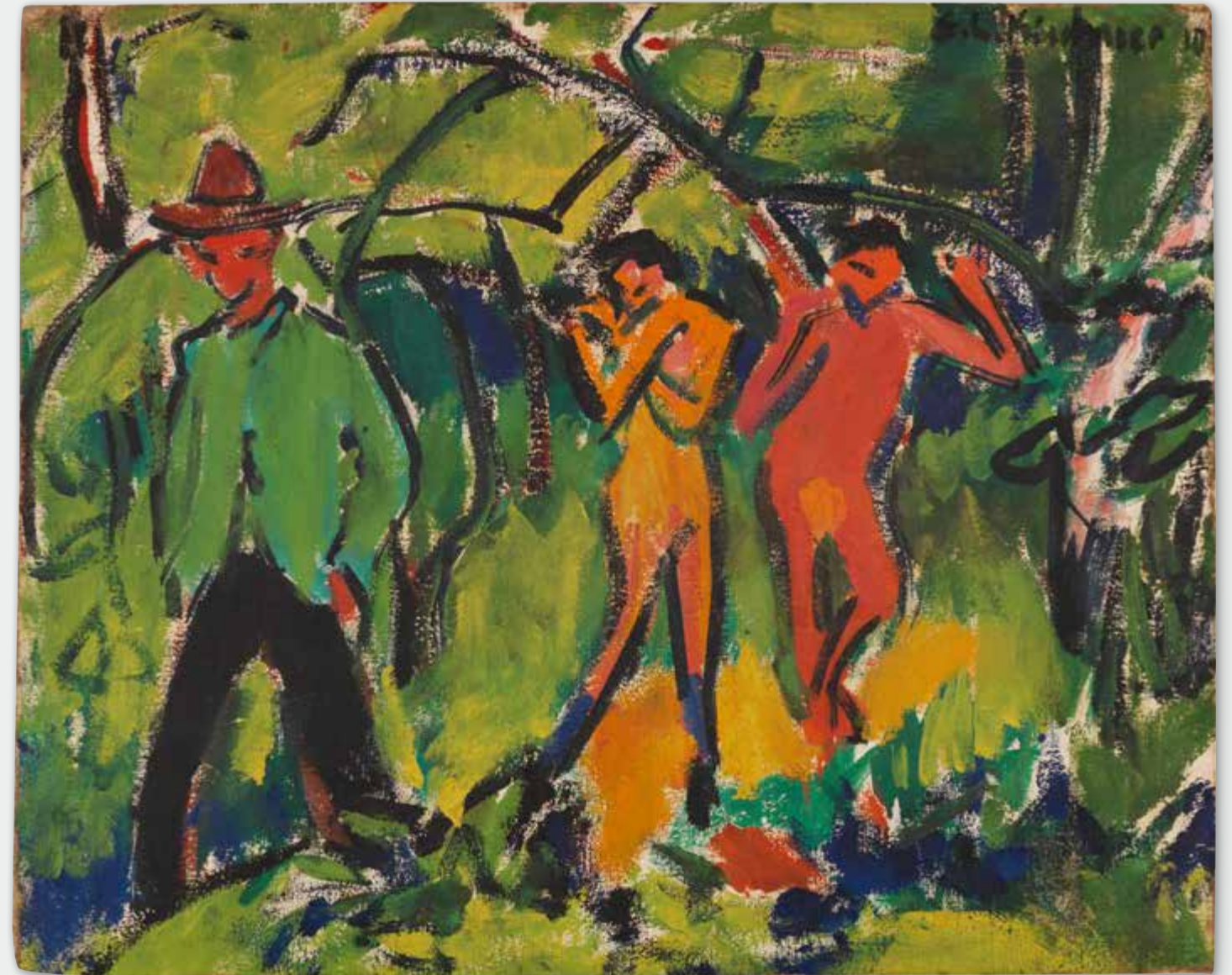
### EXHIBITION

- Dresden 1910, no. 26 (there wit the title "Landschaft"), ?
- E.L. Kirchner. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Kunstverein in Hamburg, December 6, 1969 - January 25, 1970, cat. no. 19 (with illu.).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 52 (with illu. on p. 138).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsamm-lungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 266 (with illu.).
- Die Brücke und die Moderne, 1904-1914: an exhibition at the Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, exhibition and catalog by Heinz Spielmann, cat. no. 133 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der Brücke, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 83 (with illu. on p. 82).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 144 (with illu.).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 184-187 (with illu.).

### LITERATURE

- Estate Donald E. Gordon, University of Pittsburgh, Gordon Papers, series I., subseries 1, box 1, folder 143.
- Heinz Spielmann (ed.), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 153, SHG no. 147 (with illu.).
- Hermann Gerlinger, Katja Schneider (ed.), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 316, SHG no. 712 (with illu.)
- Franz Schwarzbauer, Andreas Gabelmann (ed.), Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Ostfildern 2006, pp. 23ff.

- Prime example of the accomplished “Brücke” style
- A highlight of the collaborative activities, the artist’s life and work at the Moritzburg Ponds
- The unconstrained nudes in in pristine nature are a key theme of “Brücke” art
- Shortly after it was made, the painting was shown in the legendary exhibition at Galerie Arnold in Dresden in September 1910 (according to Donald E. Gordon)



### Intense Urbanisation in Germany and the Counteractive ‘Primordial’ Lifestyle of the “Brücke” artists

The speed and intensity of urbanisation in Germany during the early twentieth century provoked an anti-urban counter movement advocating sun and air therapy, among other reformist ideas aimed at ‘healing’ modern society. For example, in the same year that the “Brücke” artists founded their group (1905), the Society for Forest Relaxation was inaugurated to promote ‘fresh air culture’ in the woods surrounding Dresden; several nudist bathing resorts were also established in the countryside around the city (see Jill Lloyd, *German Expressionism, Primitivism and Modernity*, 1991 p.110 f.). Kirchner and the other Brücke artists embraced the ethos of these reformist ideas, fusing them with their own desire to renew the art and culture of their times. Together with Brücke artists Erich Heckel and Max Pechstein, and a group of friends and models, Kirchner spent the summer of 1910 in Moritzburg, painting and skinny-dipping in the forest ponds. The artists emulated what they understood as a ‘primordial’ lifestyle, inspired by tribal artefacts they discovered in the Dresden Ethnographic Museum and exhibitions of tribal villages Kirchner visited and sketched in the Dresden Zoo, which were intended to stimulate popular interest in German colonialism. In the forest and lakes surrounding Moritzburg, the artists often set up their easels side by side, recording the same scenes: hence the nude couple in Kirchner’s *Im Wald*, reappears in Heckel’s *Zwei Menschen im Freien* (1909/10), where the left-hand nude crosses her arms protectively across her chest in a similar gesture, and the same yellow and red flesh tones recur. Indeed, the casually dressed man in the foreground of Kirchner’s painting is probably Erich Heckel, walking towards his easel to pick up his own paints and brushes.

### The Pictorial Coalescence of Kirchner’s Figures With Surrounding Nature

The sketchy, androgenous nudes in Kirchner’s painting partially merge with surrounding nature: their contours rhyme with the boughs of the trees, the figure with crossed arms blends coloristically with the sunlit forest glade, and sketchy, spontaneous brushwork features throughout. Similarly, the green jacket and dark legs of the foreground figure blend with the colors of the surrounding forest, while touches of complementary red on the man’s hands and face brighten the color

composition and relate him chromatically to the nudes. Kirchner applies his fast-drying oil colors (thinned with benzine and combined with a wax additive to enhance their luminosity), much as he would apply watercolors to a drawing: visible areas of white primed canvas resemble the white pages of his sketchbooks, allowing the surface of the painting to breathe and intensifying the brightness of the colors. In this instance, the slivers of white canvas add a sparkle to the scene, evoking the effect of sunshine slanting through the trees.

### Modern Immediacy and Historical References

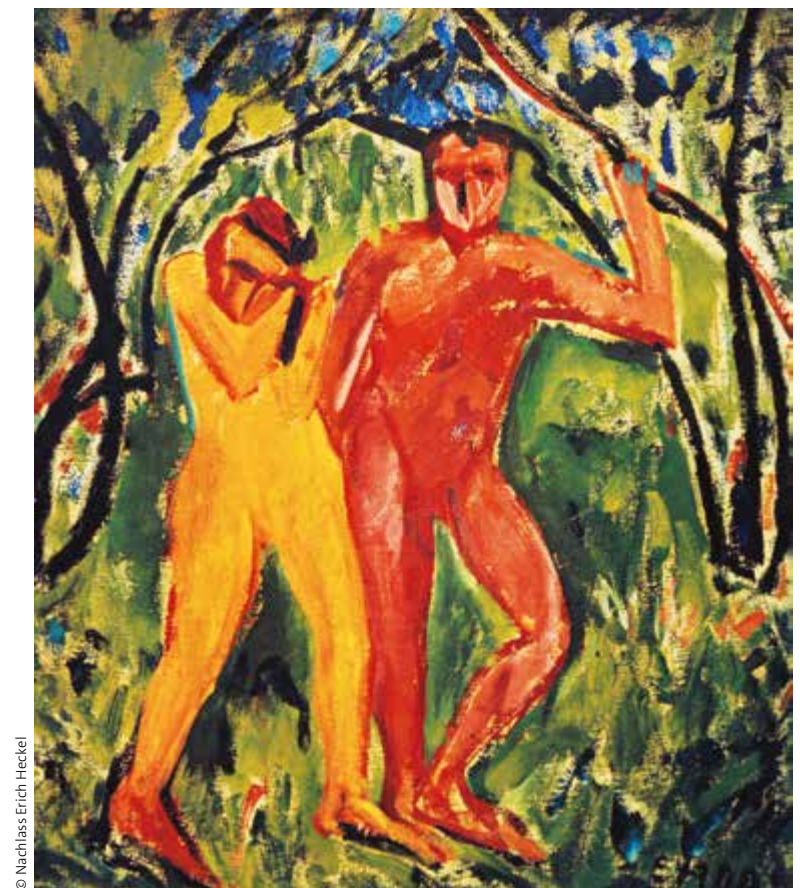
Despite Kirchner’s hasty, apparently unpremeditated style and technique, his subject has art historical precedents. The combination of the clothed male figure with the nudes recalls Edouard Manet’s famous *Dejeuner sur l’herbe* (1863, Musée d’Orsay, Paris), which provoked a scandal when it was first exhibited in Paris because the foreground nude is clearly a modern girl who has just undressed rather than a timeless, arcadian nymph. Kirchner was equally keen to avoid traditional arcadian associations, and to infuse his subject with modern immediacy; he went so far as to avoid professional models who would be likely to assume stock, academic poses, preferring to depict his artist friends and girlfriends. The figure crossing its arms over its chest (which is more clearly a girl in Heckel’s companion painting), nevertheless calls to mind traditional depictions of Eve in the garden of Eden, when she suddenly becomes aware of her nudity after eating the forbidden apple. On a more immediate level, the girl’s attempt to cover her breasts may relate to an episode described in Pechstein’s memoirs, when the artists and their nude models were surprised by a local policeman and charged with public indecency (see Max Pechstein, *Erinnerungen*, ed. Leopold Reide-meister, 1960, p. 41f.). Although the case was dismissed following a brief interrogation, it prompted the artists to search out a more remote island location in the Moritzburg ponds for their painting and nude bathing trips. Within the overall context of Kirchner’s oeuvre, which oscillates between depictions of urban sophistication and depictions of liberated nudity in nature, *Im Wald*, might be interpreted as a conscious allusion on the artist’s part to the difficulty, not to say impossibility, of regaining ‘primordial’ innocence in the modern-day world.

Jill Lloyd



Edouard Manet, *Le déjeuner sur l’herbe*, 1863, oil on canvas, Musée d’Orsay, Paris.

Erich Heckel, *Zwei Menschen im Freien*, 1909/10, oil on canvas, private collection.



“We had been familiar with the landscape for quite some time, and we knew that we could paint plein-air nudes without any disturbances [...] We were living in a state of absolute harmony, we worked and bathed. Whenever we were short of a male model as counterpart, one of us three would fill in.”

Hermann Max Pechstein, *Erinnerungen*, 1993, p. 41.





# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Hockende. 1910.

Wood, painted in colors.

Henze 1910/15. Stand signed and inscribed "Wilmsdorf, Durlacher Strasse 14 II". 37,5 x 18 x 15 cm (14.7 x 7 x 5.9 in). [SM]

The work is registered in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 700.000–900.000

\$ 700,000–900,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Wolfgang and Else Ketterer, Stuttgart (since 1964 the latest).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 1977).

### EXHIBITION

- Das Ursprüngliche und die Moderne, Akademie der Künste, Berlin, August 23 - September 27, 1964, cat. no. 96 (with illu.).
- Ernst Ludwig Kirchner. A Retrospective Exhibition, Seattle Art Museum / Pasadena Art Museum / Museum of Fine Arts, Boston, 1968/1969, cat. no. 147.
- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, November 29, 1979 - January 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980, cat. no. 63.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die "Brücke" in Dresden 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, 2001-2002, cat. no. 230 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- L. de Marsalle, Über die plastischen Arbeiten von E. L. Kirchner, in: Der Cicerone, no. 14, Leipzig 1925, S. 695.
- Galerie Wolfgang Ketterer, Munich, 17th auction, 1976, lot 770 (with illu.).
- Annemarie Dube-Heynig, Das Ursprüngliche und die Moderne, Akademie der Künste, Berlin 1984, cat. no. 96, p. 285.
- Annemarie Dube-Heynig, Ernst Ludwig Kirchner. Postkarten und Briefe an Erich Heckel im Altonaer Museum in Hamburg, Cologne 1984 (with illu., no. VIII).
- Ernst Ludwig Kirchner, Gustav Schiefeler, Briefwechsel: 1910-1935/1938, mit Briefen von und an Luise Schiefeler und Erna Kirchner, sowie weiteren Dokumenten aus Schiefelers Korrespondenz-Ablage, edited by Wolfgang Henze, 1990, pp. 30-31.
- Stephan von der Wiese, Metaphysisches Beefsteak? Zur Kubismus-Rezeption des Expressionismus, in: ex. cat. 1909-1925 Kubismus in Prag, Kunstverein für die Rheinlande und Westfalen, Düsseldorf 1991, pp. 38-43.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 152, SHG no. 146 (with illu.).

- **Sculptures by Kirchner are extremely rare on the international auction market**
- **This is one of just a few preserved Kirchner sculptures, as the majority of them are considered lost today**
- **The accomplishment E. L. Kirchner and Erich Heckel made in sculpting is unparalleled in early 20th century plastic art – they challenge contemporary viewing habits even more than in painting**
- **Within his sculptural creation, this work is of a special liveliness and dynamic**
- **The artist's interest in motion and dance is a key theme of his oeuvre**



verso

- Heinz Spielmann, Begegnung mit afrikanischer Kunst, in: Katja Schneider and Hermann Gerlinger (eds.), Vernissage, Heidelberg 1995, 4, pp. 29-31.
- Wolfgang Henze, Die Plastik Ernst Ludwig Kirchners. Monograph with catalog raisonné Werkverzeichnis, Wichtrach/Bern 2002, cat. no. 1910/15 (with illu.).
- Karin v. Maur, Ernst Ludwig Kirchner. Sein Schaffen als Bildhauer, in: ex. cat. Ernst Ludwig Kirchner. Der Maler als Bildhauer, Staatsgalerie Stuttgart, 2003, cat. no. 6, pp. 13-99.
- Oliver Kornhoff, Studien zum bildhauerischen Werk der "Brücke". Über den ‚zwingenden Rhythmus der im Block geschlossenen Form‘ bei Erich Heckel und Ernst Ludwig Kirchner (PhD thesis), Freiburg im Br. 2003 (with illu., no. 5).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 315, SHG no. 711 (with illu.).
- Meike Hoffmann, Leben und Schaffen der Künstlergruppe "Brücke" 1905-1913 (PhD thesis), Berlin 2005 (with illu. no. 3).
- Hanna Strzoda, Die Ateliers Ernst Ludwig Kirchners. Eine Studie zur Rezeption ‚primitiver‘ europäischer und außereuropäischer Kulturen, Petersberg 2006 (with illu., no. 171).
- Anita Beloubek-Hammer, Die schönsten Gestalten der besseren Zukunft. Die Bildhauerkunst des Expressionismus und ihr geistiges Umfeld, vols. 1-2, Cologne 2007 (with illu, no. 80, 355).



“Nothing describes the cultural break in European sculptural tradition better than the ‘Hockende’. The liberation from the hitherto repertoire of forms can still be felt today: That is what makes her so modern. The figure unites opposites of raw and fine, static and moving, sculpture and picture.”

Günther Gercken



Sculptures in Kirchner's studio, Berliner Straße 80, Dresden, 1911.



Ernst Ludwig Kirchner, Hockende, 1910, pen and ink, drawing in a letter to Gustav Schiefler from December, 28, 1910, State Archive Hamburg.



Ernst Ludwig Kirchner, Fränzi vor dem Spiegel, 1910, pencil, last: Graphics International Lunn Gallery.

A female nude crouches on a round, slightly tapered plinth. A figure that can be described as a compactly worked out 'Figura Serpentina'. The lower body is turned to the left, the upper body to the right, the head again to the left. The figure is characterized by strongly bent legs and arms pressed against the body: "Hockende" (Squatting Woman) sits on the plinth, both legs bent left and right in front of her so that her feet touch the base. The body is upright, her arms wrapped around it and the head slightly tilted to the side nestled against the raised left arm and the bent right forearm. Her right hand covers her right breast, the left arm embraces the head of hair, so that both arms embrace it parallel to the hair- and head contour.

#### The "Hockende" as a Recurring Motif

The sculpture of this squatting female nude from the unique Gerlinger Collection measures 32.7 centimeters in height and is fully executed all around, thus it corresponds to the spatiality and corporality that Rudolf Belling demands of a sculptural work. It was made in Dresden, where it was placed on a high tree-trunk pedestal in the Brücke studio. Kirchner then took it with him to Berlin, where he used it as a staffage figure in many works, among them the drawing "Akt vor Spiegel, in Tub steigend", which is also offered in this auction. The distinctive head of hair identifies the sculpture as a representation of Kirchner's Dresden companion Dodo, who inspired Kirchner to numerous works. The sculpture still shows remains of painting: details such as hair, head contour, as well as eyes, eyebrows, nose and mouth, fingers, breasts and pubic area are highlighted in dark colors, and the plinth is also colored. Our figure is particularly distinguished by the fact that the painting is so well preserved. As far as the surface design is concerned, the artist's hand found a direct expression, it shows precise traces from the process of creation, testifying to creator's physical power. Each cut is traceable. The figure is roughly carved out of the wood, does not exhibit a "dead form", thus does not include hollow spaces, as Rudolf Belling demanded of a sculpture, but is carved out of the wood trunk as a compact

form. What Kirchner saw in the wooden trunk, what figure he had in mind and cut out of the trunk, is well documented in a drawing he made in 1913: "Skizze zu Skulptur," pencil and chalk, 48,5 x 38 cm, Bündner Kunstmuseum, Chur, Henze illu. 141.

#### The Design of Living and Working Space as a Gesamtkunstwerk

In his studio on Berliner Strasse 80 in Dresden, Kirchner created his first living and working space according to the ideas of the Gesamtkunstwerk: the walls adorned with paintings and and textiles made according to his designs, cushions, tablecloths, and the sofa; even carved sculptures, furnishings, and objects of utility were placed on tables and pedestals or were distributed throughout the room. Everything served as staffage in an artwork (Hanna Strzoda provides a detailed description and examination of Kirchner's studios in "Die Ateliers Ernst Ludwig Kirchners - Eine Studie zur Rezeption ‚primitiver‘ europäischer und außereuropäischer Kulturen," Petersberg 2006). Paintings, watercolors, drawings, prints and photographs by Kirchner show these self-made wooden objects behind, next to, and around the pictures' protagonists, inspiring fore- and background. That was where artists of the "Brücke" met and worked on the incunabula of German Expressionism. It was environment that was considered "natural" and "original," and which also incorporated artifacts of the "primitives." This resulted in an interaction: figure became sculpture and vice versa.

#### The "Hockende" as an Ideal Expression

The sculpture described here shows the "squatting". It is not the representation of a female nude in a crouched bearing, but the hieroglyph of "squatting" par excellence, as Kirchner himself described it under his pseudonym "Louis de Marsalle" in his essay on the sculptural works of E. L. Kirchner. It is carved out of a log to which the contours correspond perfectly: In this work Kirchner tried to carve as little as possible out of the cylindrical form. Following the hierarchical perspective, legs and arms are emphasized, defining and shaping

the sculpture in a wavy S-shaped line. A figure created from aligned geometric figures, as described by Luis de Marsalle aka Ernst Ludwig Kirchner himself. In our case, it is mainly ovoid shapes that make up the sculpture.

The present figure also meets the postulations of the "Brücke" program. Of the 140 works that Wolfgang Henze identified in the catalog raisonné of Kirchner's sculpture (Wolfgang Henze, Die Plastik Ernst Ludwig Kirchners - Monographie mit Werkverzeichnis, Wichtrach/Bern, 2002), more than half of the works created during the Dresden and Berlin periods depict female nudes. As one of Kirchner's favorite motifs, the artist found his very own expression in it and it enabled Kirchner to implement the "Brücke" principle of the exaggeration of form, color and gesture. The earliest works were not directly influenced by Oceanic and African art; it was not until around 1909/10 that their impact on the sculpture of the "Brücke" artists became noticeable. Thus the exaggeration of form and color was already formative for their art before that.

#### Kirchner's Modification of Sculpture

The so-called "Viertelstundenakt" (Quarter Hour Nude), which the "Brücke" artists conceived in 1906, would also give distinction to sculptural works, which were peeled and milled out of the wood in rapid movements. The surface remained very rough and edged and still showed the artist's signature. The work steps remained visible in the sculpture, each change left a trace in the material. Each sculpture shows the profile of the original log it was created from, as well as the individual work processes the artist performed on the wood. The coloring that was applied on it highlights the artist's interaction with the material, reinforces it instead of masking it. Contours were emphasized and surfaces were delineated from one another in strong contrasts.

With this sculpture Kirchner created something new that art had never seen before. He as a peintre-sculpteur, as an autodidact, was able to break free from the prevailing academic constraints. Echoes

of early Gothic and Renaissance pasts are more apparent than the stylistic dogmas prevailing around him. The compact posture and the painting are more reminiscent of medieval works, while the twisted body hints at the Renaissance Figura Serpentina.

#### The Impressive Fusion of Painting and Sculpture

Sculpture took on an important and decisive role in Kirchner's oeuvre, developing beyond a mere concomitant phenomenon to become an independent and influential genre. The interactions between sculpture and the other genres alone show how important the sculptural works were for painting, drawing, and graphic art: The more intensively Kirchner dealt with carving figures and objects, the more sculptural his two-dimensional figures became. The faces in his paintings, drawings, and prints now appear almost mask-like. The bodies appear angular and compact. Exaggerated in their form and movement, with disproportionate features such as head, arms, legs and buttocks, breasts and genitals. In the position they were captured in, with unnaturally twisted joints, they seem so odd that the posture could hardly be a realistic one.

We encounter a form of hierarchical proportion common in medieval painting, everything is subordinate to the will of the artist to represent something specific. Thus sculpting is on an equal footing with the other genres in Kirchner's work, which can be seen in the widespread and effective juxtaposition between sculptures and models in his depictions. In Kirchner's works, representations of sculptural figures appear on par with representations of living models; they inspire one another. Particularly noteworthy is the colorful setting that Kirchner gave his sculptures: quite in contrast to the traditional sculpture he knew from past centuries, which mainly showed the surface of the material unpainted, Kirchner painted his plastic works, so that they also appeared expressive in color. Kirchner used the sculpture like an image carrier and colored the surface like a painting.

Alexandra Henze Triebold

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Akt vor Spiegel, in Tub steigend. 1911.

Black Chalks drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "B Dre/Bg 171" on the reverse. On wove paper. 33 x 26,5 cm (12.9 x 10.4 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 15,000 – 20,000

\$ 15,000 – 20,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart.
- Galerie Henze & Ketterer, Wichtrach/Bern.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 2000, with the collector's stamp Lugt 6032).

### EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, until 2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Ulrich Pfarr, Zwischen Ekstase und Alltag. Zur Rezeption der Lebensreform in der künstlerischen Praxis der "Brücke", in: Die Lebensreform. Entwürfe zur Neugestaltung von Leben und Kunst um 1900, vol. I, Institut Mathildenhöhe, Darmstadt 2001, pp. 251-256 (with illu.).
- Wolfgang Henze, Die Plastik Ernst Ludwig Kirchners. Monographie mit Werkverzeichnis, Wichtrach/Bern 2002 (with illu. no. 87).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 318f., SHG no. 718 (with illu.).

- With the female nude, its mirror image and the self-carved wooden figure of a seated female nude, Kirchner creates a sophisticated composition
- The wooden figure is Kirchner's "Hockende", part of the Collection Hermann Gerlinger, and is also offered in this auction
- Kirchner and the artists of the "Brücke" made novel and seminal interpretations of the female nude as an independent pictorial element
- In those years Kirchner's studio was not only the center of the "Brücke" artist's activities, it was also subject of many depictions



Ernst Ludwig Kirchner, Hockende, wood, painted, Collection Hermann Gerlinger (also from this auction)

In this drawing by Ernst Ludwig Kirchner from the Hermann Gerlinger Collection we see a bather getting into a bath tub. She is reflected in a mirror leaning against the wall, in front of which we see a painted chest of drawers, probably also made by Kirchner. The mirror is flanked by two tall tree stumps that serve as pedestals: On the right pedestal we find the wooden figure "Hockende" from 1910 (Henze 1910/15), also part of the Gerlinger Collection and offered in this auction. It is an interior depiction typical of Kirchner's work, in which the move-

ment of a naked female body and its reflection in a mirror is captured in a snap-shot accompanied by an array of studio staffage. The artist captured the essence in swift lines he renders on the paper without any shading or hints of plasticity. The contours are captured, everything is reduced to the two-dimensional, so that one gets a good impression of the situation without being distracted by unnecessary details. Only the two dark pedestals show a strong zig-zag hatching. As so often in Kirchner's works, the depiction is subject to a hierarchi-



cal proportion that makes the nude and the tub appear over-sized, while the reflection of the bathers in the mirror appears short. Models and muses got naked in front of Kirchner to let him depict them in drawings, watercolors, paintings, graphic art, photographs and sculptures. In the present work it is the duplication of the bather next to a small sculpture of a squatting female nude that reflects the sitter's movement in the mirrored image: The bather steps into the tub with both arms loose along her body; while the nude in the

mirror has its left arm up and wrapped her head, and the small, sculptural nude on the pedestal has both arms wrapped around her slightly tilted head. Thus we are dealing with a motion sequence here, from the purely statuary to the figura serpentinata.  
*Alexandra Henze Triebold*



# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Fehmarnküste mit Leuchtturm. 1913.

Oil on canvas.

Gordon 325. Lower right signed. 90,5 x 120,5 cm (35,6 x 47,4 in).

This work is registered in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 700.000 – 900.000

\$ 700,000 – 900,000

Modern Art Auction on December 10, 2022

- In the summers of 1912 to 1914, Kirchner created, as he put it, works “of an absolute maturity”
- Other Fehmarn pictures by Kirchner are in possession of, among others, the Nationalgalerie der Staatlichen Museen zu Berlin, the Folkwang Museum in Essen, the Städel Museum in Frankfurt am Main, the Kunsthalle Hamburg, the Kunsthalle Bremen, the Osthaus Museum in Hagen, the Staatsgalerie Stuttgart, the Carnegie Museum of Art in Pittsburgh and the Detroit Institute of Arts
- Expressive Fehmarn landscape in a capital format
- From the most significant creative period of the Berlin years
- Shown in an exhibition at the Kunsthalle Hamburg during Kirchner’s lifetime
- Back then part of the renowned Collection Martha and Dr. Paul Rauert, Hamburg
- As of 1946 in the important expressionist Collection Max Lütze, which was on permanent loan at the Staatsgalerie Stuttgart from 1972

### PROVENANCE

- Collection Martha and Dr. Paul Rauert, Hamburg (since at least 1924).
- Collection Max Lütze, Hamburg/Frankfurt am Main/Bad Homburg (acquired in 1946 - 1968).
- Collection Diethelm Lütze, Stuttgart (inherited from the above in 1968, until at least 1975).
- Collection Hermann Gerlinger, Würzburg (with the collector’s stamp Lugt 6032).

### EXHIBITION

- Nyare Tysk Konst, Liljevalchs Konsthall, Stockholm 1922.
- Hamburger Kunsthalle, Hamburg (permanent loan from the Collection Martha and Dr. Paul Rauert, as of 1924).
- Leihausstellung aus Hamburgischem Privatbesitz (organized by Freunde der Kunsthalle and the Kunstverein in Hamburg), Kunsthalle Hamburg, May 1925, cat.no. 163 (titled “Fehmarn”).
- Moderne Malerei. Frankfurter Privatbesitz, Frankfurter Kunstverein, Frankfurt am Main, March 16 - April 28, 1963, cat. no. 46 (with illu.).
- Sammlung Lütze: Deutsche Kunst des 20. Jahrhunderts, Staatsgalerie Stuttgart, June 10 - July 30, 1972, p. 19 (titled “Fehmarn”).
- Staatsgalerie Stuttgart (permanent loan from the Max Lütze Estate, 1972-1975, with the inventory label on the reverse).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Nolde, Schmidt-Rottluff und ihre Freunde. Die Sammlung Martha und Paul Rauert, Hamburg 1905-1958, Ernst Barlach Haus, Hermann F. Reemtsma Foundation, Hamburg, May 2 - August 1, 1999, Museum für neue Kunst, Freiburg i. Br., Kirchner Museum, Davos, Brücke-Museum, Berlin, et al, 1999-2003, pp. 45, 75 (each with illu.) and cat. no. 45.

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Picasso, Beckmann, Nolde und die Moderne. Meisterwerke aus frühen Privatsammlungen in Hamburg, Hamburger Kunsthalle, March 23 - June 17, 2001, cat. no. 72 (with illu. on p. 179).
- Nur für ihre Frauen: Schmuck von Karl Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Foundation Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004.
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 149 (with illu. on p. 175).
- Im Rhythmus der Natur: Landschaftsmalerei der “Brücke”. Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 57 (with illu. on p. 108).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 164 (with color illu. on p. 253).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Großstadtrausch/Naturidyll. Kirchner - Die Berliner Jahre, Kunsthaus Zürich, February 10 - May 21, 2017, cat. no. 37 (with illu. on p. 151).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 272f. (with color illu.).



“Tonight I am leaving for Lübeck and from there to Fehmarn, to regain strength and to paint.”

Ernst Ludwig Kirchner to Gustav Schiefeler in early June of 1913, quoted from: Wolfgang Henze (ed.), Briefwechsel 1910-1935/1938, Stuttgart/Zürich 1990, letter no. 34, p. 62.



Unchanged: Coast and lighthouse on Fehmarn, 2014.

#### LITERATURE

- Ernst Ludwig Kirchner, photo album I, no. 337.
- Letter from Gustav Schiefler to Ernst Ludwig Kirchner, November 26, 1924, no. 259, published in: Wolfgang Henze (ed.), Briefwechsel 1910-1935/1938, Stuttgart 1990, pp. 314f. (and annotation 1).
- Letter from Gustav Pauli to Ernst Ludwig Kirchner, December 1, 1924, published in: Günther Gercken, Ankauf eines Grafikkonvoluts und des Gemäldes Bauernmittag im Briefwechsel zwischen Gustav Pauli und E. L. Kirchner, in: Im Blickfeld. Die Jahre 2001/2002 in der Hamburger Kunsthalle, Hamburg 2002, pp. 31ff.
- Donald E. Gordon Estate, University of Pittsburgh, Gordon Papers, Series I., Subseries 1, Box 2, Folder 100.
- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge (Mass.) 1968, pp. 93 and 320, cat. no. 325 (with illu.).
- Heinrich Wiegand Petzert, Deutsche Expressionisten: Die Sammlung Lütze in Stuttgart, in: Weltkunst, year XLII, no. 17, September 1, 1972, p. 1179.
- Diethelm Lütze (ed.), Max Lütze 1889-1968, Stuttgart 1989, p. 28.
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 61 (with illu. on p. 62) and on p. 259, SHG no. 371 (with illu.).
- Heinz Spielmann, Landschaft und Natur werden zu Bildern. Die Maler des Expressionismus in Schleswig-Holstein, in: Vernissage - die Zeitschrift zur Ausstellung, no. 4, 1995, p. 10 (with illu.).
- Paul Gerhard, Uwe Danker and Peter Wulf (eds.), Geschichtsumschlungen. Sozial- und kulturgeschichtliches Lesebuch. Schleswig-Holstein 1848-1948, Bonn 1996.
- Hein Spielmann (ed.), Jahrbuch des Schleswig-Holsteinischen Landesmuseums Schloss Gottorf. Neue Folge, vol. V 1994-1995, 1996, p. 145 (cover picture and with illu.).
- Mario-Andreas von Lüttichau, Two Nude Figures in a Landscape. A New Attribution, in: North Carolina Museum of Art Bulletin, XVII, 1997, p. 26.
- Ernst Ludwig Kirchner auf Fehmarn, Brücke-Almanach, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1997, cat. no. 23 (with illu. on p. 83).

- Mario-Andreas von Lüttichau, Ernst Ludwig Kirchner und Otto Mueller. Zwei Akte in der Landschaft, in: Roland Scotti (ed.), Magazin III. Forschungen. Ernst Ludwig Kirchner - neue Fragestellungen, Tagung zu Ehren des 90. Geburtstages von Roman Norbert Ketterer, 2001, p. 36.
- Günther Gercken, Ankauf eines Grafikkonvoluts und des Gemäldes Bauernmittag im Briefwechsel zwischen Gustav Pauli und E. L. Kirchner, in: Im Blickfeld. Die Jahre 2001/2002 in der Hamburger Kunsthalle, Hamburg 2002, p. 40.
- Magdalena M. Moeller, Künstlergemeinschaft Brücke, Munich/Berlin/London/New York 2005, pp. 128f. (with illu. on plate 55).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 333, SHG no. 751 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 136 (with illu.).
- Andreas Gabelmann, ‚Verzicht leisten vor der Natur‘. Das Motiv der Landschaft im Werk der „Brücke“, in: Hermann Gerlinger and Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die Brücke und ihr Nachwirken, Almanach der Brücke, vol. 1, Munich 2009, p. 57 (with illu., no. 8).
- Hans Delfs (Ed.), Ernst Ludwig Kirchner - Der gesamte Briefwechsel. ‚Die absolute Wahrheit, so wie ich sie fühle‘, Zürich 2010, no. 1089, 1366, 1371, 1379.
- Christian Ring, ‚Kirchner ist gewiss eine der stärksten Begabungen des Expressionismus. Ein reiner und feiner Maler‘. Gustav Pauli and Ernst Ludwig Kirchner, in: Ex. cat. Kirchner, Kunsthalle Hamburg, 2010/2011, p. 16 (with illu., no. 9).
- Albrecht Pohlmann, ‚Der Künstler schaffe bewusst!‘ Wilhelm Ostwalds Malerbriefe (1904) und andere Schriften als kunsttechnologisches Paradigma einer kommenden Kunst, in: Aufbruch in die Farbe. Ernst Ludwig Kirchner und das Neue Malen am Beginn des 20. Jahrhunderts (Beiträge des interdisziplinären Symposiums an der Staatlichen Akademie der Bildenden Künste Stuttgart), Stuttgart 2012, 27th year, issue 1, pp. 91-104 (with illu. on p. 98, no. 9).
- Brückenschlag: Gerlinger – Buchheim! Museumsführer durch die „Brücke“-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Bernried 2017, p. 272 (with illu. on p. 273).



Ernst Ludwig Kirchner, Leuchtturm Staberhuk, Fehmarn, 1912, oil on canvas, Carnegie Museum of Art, Pittsburgh.

#### Kirchner's Baltic Sea Paradise

Both E. L. Kirchner and the other artists of the "Brücke", among them Erich Heckel, Karl Schmidt-Rottluff and Hermann Max Pechstein, spent many summers on the Baltic Sea to get away from the noisy, hectic and anonymous metropolis Berlin. In their retreats they enjoyed a simpler, quieter life and pursued their common quest for the greatest possible originality and for a unity of art and nature. In the early "Brücke" years, Kirchner, together with Erich Heckel, spent a lot of time on the Moritzburg Ponds near Dresden. In later years after the end of World War I, Kirchner and his partner finally moved to Davos, to the secluded mountains of the Swiss Alps. In the Berlin years between 1911 and 1917, during which the present work was created, it was the Baltic Sea in particular that would not only become Kirchner's favorite retreat but also an almost inexhaustible source of inspiration.

In 1908 Kirchner traveled to the Baltic island of Fehmarn for the first time and instantly fell for its landscape and the simple life far from the big city. In the following creative years, he made the very pristine, rugged landscape the main motif of his works. A nature that wasn't spoiled by tourism, the steep cliffs, the roaring sea, the informality of bathers in the sea, the beautiful sandy beach, the sometimes stormy winds, high waves and foaming spray, the vastness of the horizon, an uncommon vegetation with silver poplars, willows and dune grass with large boulders towering in between, all of that gave the painter strength and inspiration. "Tonight I'm going to Lübeck and from there to Fehmarn to regain some strength and to paint," Kirchner wrote to his confidant Gustav Schiefler, the Hamburg art collector and author of E. L. Kirchner's first catalog raisonné of graphic works, in 1913, the year our work was created, shortly before his departure to Fehmarn (early June 1913, quoted after: Wolfgang Henze (ed.), Briefwechsel 1910-1935/1938, Stuttgart/Zürich 1990, letter no. 34, p. 62).

#### The Summers on Fehmarn and Life on Staberhuk

In the summers of 1912, 1913 and again in the following year, E. L. Kirchner was accompanied by his partner Erna Schilling, whom he had met at a club in Berlin in 1912. During these summer months they lived in the house of the lighthouse keeper Lüthmann on the "Staberhuk" in the southeast of the island. They were visited by Kirchner's "Brücke" colleague Otto Mueller and his wife Maschka, and later also by Hans Gewecke and Werner Gothein, students of his "MUIM" Institute, which Kirchner had founded together with Pechstein in 1911. They also spent a lot of time in togetherness, as the closest farm was about two kilometers away, while it was even

ten kilometers to the nearest village. They enjoyed their time in the fresh air, bathing, swimming, walking and painting on the beach below the cliff - the same place where the work offered here was created. From a slightly elevated position, in finely tuned, yet so expressive colors - almost without blue tones - Kirchner makes the coast, the beach, the sea crowned with light spray, the strong green vegetation, the large characteristic boulderstones, the evening sky and the view of his summer home, the lighthouse of Staberhuk, the central motif of this painting. It is precisely the surroundings to which the artist attached great importance in these summer months, not only from a private perspective, but also from a professional one. He entered into a particularly prolific creative phase, in which works of central importance for both his oeuvre and German Expressionism were created. In an essay about his work at the time, Kirchner noted in retrospect: "From 1912 to 1914 I spent the summer months on Fehmarn with Erna. Here I learned to finalize unity of man and nature and completed what I had begun in Moritzburg. The colors became milder and richer, the forms stricter and more distant from the natural form." (E. L. Kirchner, in: Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, ex. cat., Basel 1979, p. 337).

“Unfortunately, we’ll have to return soon. You can’t believe how hard that is for us. I can’t say for sure whether the sea is most beautiful in summer or in fall. I paint as much as I can, so I ,ll be able to carry home at least a few of the thousand things that I’d like to paint.”

E. L. Kirchner in a letter to Hans Gewecke, September 24, 1913, letter no. 193, in: Skizzenbuch Nr. 35, Kirchner Museum Davos.

### Fehmarn - An Important Artistic Development

Kirchner captured his immediate surroundings on Fehmarn with impressive creative powers, transferring the motifs into his very own expressionist pictorial language. The majority of the works were created directly on the island; only very few works were made subsequently in the Berlin studio. The playful lightness of the earlier works made at the Moritzburg Ponds during the Dresden “Brücke” years gave way to a more mature, harsh landscape drama in the Fehmarn pictures; the landscape painting becomes an expressive carrier of an inner feeling. Kirchner finds his way to a hatching brushstroke that evenly crosses the picture’s surface: “The application of paint in pictures from 1913 and 1914 is reminiscent of plumage, a sequence of fanned-out, dense brushstrokes that fill the entire surface.” (Lucius Grisebach, Ernst Ludwig Kirchner 1880-1938, Cologne 1999, p. 95f.)

In these years before the First World War, the motifs of the “Brücke” artists, and E. L. Kirchner in particular, focused on two virtually contradictory themes: On the big city and its people after the turn of the century on the one hand, and on landscape and the unity of man and nature on the other. The artistic work thus follows a certain rhythm of city and country life, love of pleasure and longing for nature, nightclubs and beaches. While the famous “Street Scenes” are regarded the apex of Kirchner’s figure pictures and perhaps even of his entire oeuvre, the stays on Fehmarn between 1912 and 1914 mark a “peak in late ‚Brücke‘ landscape painting” (Andreas Gabelmann, Das Motiv der Landschaft im Werk der “Brücke,” in: Ex. cat. Im Rhythmus der Natur, Städtische Galerie, Ravensburg, 2006/2007, p. 28). According to Dr. Wolfgang Henze, director of the E. L. Kirchner Archive, “the work Kirchner created on Fehmarn is equal in scope and importance to that body he simultaneously created in Berlin [and is] complementary to it” (ex. cat. E. L. Kirchner. Eine Ausstellung zum 60. Todestag, Kunstforum Vienna, 1998, p. 41).

After the artistically so outstanding summer of 1913, the year in which our painting was created, Kirchner returned to the island once again the following year, but he had to end his stay ahead of time, since Fehmarn was part of a restricted military zone at the beginning of the First World War. Kirchner would never return to the island.

Ernst Ludwig Kirchner, Bucht an der Fehmarnküste, 1912, oil on canvas, Städel Museum, Frankfurt am Main.



### The “Fehmarnküste mit Leuchtturm” in Renowned Private Collections and Museums

In 1999, an exhibition at the Ernst Barlach Haus in Hamburg reconstructed the vast private collection of Martha and Dr. Paul Rauert from Hamburg. It was compiled from 1907 on and largely preserved until Dr. Paul Rauert’s death in 1938. In 1907, the couple discovered Expressionist art and in particular the painting of the “Brücke” in an exhibition of Emil Nolde’s works at the Galerie Commeter in Hamburg. Nolde had been a member of the artist group for several months between February 1906 and November 1907. A little later, through the mediation of the Hamburg art historian Rosa Schapire, the Rauerts also met Karl Schmidt-Rottluff, the beginning of a lifelong preoccupation and fascination with German Expressionism and a lifelong commitment to the art of the “Brücke”. In 1908, Martha Rauert even became a passive member of the group. Although the collection of over 200 works had a clear focus on the art of Nolde and Schmidt-Rottluff, it also comprised works by Erich Heckel and probably also six paintings by E. L. Kirchner, including the impressive “Fehmarnküste mit Leuchtturm”. Together with the Hamburg district court director, author and art collector Gustav Schiefler, the former director of the Hamburg Kunsthalle Alfred Lichtwark and the art historian Rosa Schapire, Martha and Paul Rauert were among the supporters and collectors of the “Brücke” artists of the very first hour.

Our work and the Rauert Collection are also mentioned in a letter from Gustav Pauli, then director of the Hamburg Kunsthalle, to E. L. Kirchner. In his letter Pauli wrote: “Dear Mr. Kirchner, before I received your letter, I have already hung your paintings. In the middle on the wall the ‘Bauernmittag’ (Farmer’s Lunch), on the left of it the ‘Baumgrenze’ (Tree Line) and on the right the ‘Wannseebahn’ (Wannsee Rail). A little further left I put up a small landscape on loan from Dr. Rauert and on the right your self-portrait. The wall looks very well” (letter from December 1, 1924, quoted from: Hans Delfs (ed.), Ernst Ludwig Kirchner. Der gesamte Briefwechsel, vol. 2 (1921-1925), Stockdorf 2012, letter no. 1371). Thus, in 1924, the Rauert couple apparently gave the present painting as a loan to the Kunsthalle Hamburg for a certain period of time. After the death of Dr. Paul Rauert in 1938, Martha Rauert had to gradually sell large parts of the collection for financial, but also political reasons. Until her own death in 1958, numerous works changed hands, and individual works passed into the collection of Margrit and Bernhard Sprengel in Hanover. In 1946, our “Fehmarnküste mit Leuchtturm” became part of the well-known collection of Dr. Max Lütze (1889-1968) in Hamburg (later Frankfurt



Paul and Martha Rauert with their daughter, around 1905, private photograph.

am Main), which, with its focus on painting and sculpture, was considered one of the most extensive private collections of German Expressionism at that. Lütze was an engineer, builder, industrialist, and longtime board member of the construction company Wayss & Freytag AG. Lütze compiled most of the important collection in the 1930s and 1940s, the very period when Expressionist artists were ostracized by the National Socialists. Other masterpieces in his collection of over 180 works include “Die kleinen blauen Pferde” by Franz Marc and the “Citronengarten” by Emil Nolde, as well as important works by the “Brücke” artists Otto Mueller and Karl Schmidt-Rottluff. After Lütze’s death, his heirs gave the collection to the Staatsgalerie Stuttgart as a long-term loan.

The fact that the work “Fehmarnküste mit Leuchtturm” has been part of such renowned German collections of Expressionism over the past one hundred years certainly says a lot about its quality: in the early 20th century as part of the renowned collection of Martha and Dr. Paul Rauert in Hamburg, then in the collection of Dr. Max Lütze in Hamburg, and in more recent times in the Hermann Gerlinger Collection in Würzburg, probably the most important private collection of “Brücke” art to date. Over these decades, the painting was on display at the Kunsthalle Hamburg, the Staatsgalerie Stuttgart, the Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, in Schleswig, the Kunstmuseum Moritzburg in Halle an der Saale, and finally at the Buchheim Museum in Bernried. Thus looking back on a tour of some of Germany’s most important museums. [CH]

# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Badende am Stein. 1911.

Watercolor and pencil.

Lower right signed, dated and titled. On smooth wove paper.

32 x 30 cm (12.5 x 11.8 in), the full sheet.

The work is registered in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Ms Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

€ 20.000 – 30.000

\$ 20,000 – 30,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- From the artist's estate.
- Roman Norbert Ketterer, Campione d'Italia (acquired from the above in 1973).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Erich Heckel. Gemälde, Aquarelle, Zeichnungen, Galerie Wolfgang Ketterer, Munich February 26 - April 17, 1966, cat. no. 16 (with illu. on p. 34).
- Roman Norbert Ketterer (ed.), Erich Heckel zum 90. Geburtstag. Gemälde, Aquarelle, Zeichnungen, Graphik, Campione d'Italia 1973, p. 42, cat. no. 20 (with color illu.).
- Erich Heckel 1883-1979. Aquarelle. Zeichnungen. Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, 1983, cat. no. 19 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 92 (with color illu. on p. 164).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu. on p. 98).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 97 (with color illu. on p. 165).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 181).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Galleria Henze (ed.), Erich Heckel. Gemälde, Aquarelle, Zeichnungen, Druckgraphik, catalog 20, Campione d'Italia 1979, p. 16, cat. no. 16 (with color illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 199, SHG no. 247 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, Sp. 193, SHG no. 433 (with color illu.).

- Bathing nudes are a key motif of "Brücke" art
- They are an expression of their quest for the unity of man and nature
- Made in Prerow on the Baltic Sea, where he Heckel and Siddi Riha spent the summer of 1911

Since the days of the "Brücke" artists' trips to the Moritzburg Ponds, nudes of bathers in untouched nature have been a key theme of the group. These works express the painters' quest for the unity of man and nature, as well as their rejection of conventional life and bourgeois morale. Erich Heckel, too, took up this theme in his watercolors over and over again up until the 1930s. After his stays at the Moritzburg Ponds, he also found motifs and models on the Baltic Sea. Trips to Prerow, Hiddensee, Fehmarn and Osterholz on the Flensburg Fjord inspired him to ever new depictions of bathers in front of a variety of coastal landscapes. In the summer of 1911, the year in which the present work was created, he and Siddi Riha stayed in Prerow on the Darss. The year before, he had met the dancer who went by the actual name Milda Frieda Georgi in Dresden. She became his lifelong partner and served him as model for many his works, including various bathing scenes. Unlike it is the case with portraits, the focus in this body of works is not on the person itself, but rather on the interplay of nature and man. Subject of these works is an unconstrained existence in untouched landscapes. Details or anatomically correct bodies are often dispensed with in favor of reproducing the overall sensual impression, as the watercolor from 1911 also vividly illustrates. With quick strokes, Erich Heckel captured the scenery at the Baltic Sea in uniform color tones, drawing its expressive power entirely from the moment and allowing nature and man to become one. [AR]





# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Gaswerk am Luisenufer. 1912.

Oil on canvas.

Hüneke 1912-11. Not in Vogt. Lower right monogrammed.

71 x 60 cm (27.9 x 23.6 in).

€ 300.000 – 400.000

\$ 300,000 – 400,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- Goldschmidt & Wallerstein, Berlin (before 1928).
- Leonhard L. Hutton Gallery, New York.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Künstler der Brücke in Berlin, Brücke-Museum Berlin, September 1 - November 26, 1972, cat. no. 10, (with illu. on plate 11).
- Erich Heckel, Museum Folkwang, Essen / Haus der Kunst, Munich, Sept. 1983/Febr. 1984, cat. no. 30 (with illu.).
- Stadtbilder, Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart, Berlin Museum, September 19 - November 1, 1987, no. 148.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Der Potsdamer Platz. Ernst Ludwig Kirchner und der Untergang Preußens, Neue Nationalgalerie, Berlin, April 27 - August 12, 2001, cat. no. 48 (with illu. on p. 108).
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 31, 2005, no. 179.
- Im Rhythmus der Natur: Landschaftsmalerei der Brücke, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 100 (color illu. on p. 101).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 91 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 166 (illu. on p. 167).

### LITERATURE

- Leopold Reidemeister, Künstler der Brücke in Berlin 1908-1914: ein Beitrag zur Geschichte der Künstlergruppe Brücke, Berlin 1972.

- Berlin paintings are documents of Erich Heckel's great fascination for everything modern, for technology and metropolitan life
- With the colors' expressive radiance, the former architecture student adds an almosty mystical meaning to the industrial building
- The few preserved paintings from this creative period are in museum-owned today, among them "Strasse in Berlin (Stadtbahn i. Berlin)" in the Städtische Museum Abteiberg in Mönchengladbach, while others like "Vorortbahnhof bei Berlin" are considered lost





Urbanhafen Berlin, 1906. The gasometer in right.



© Nachlass Erich Heckel

Erich Heckel, Vorortbahnhof bei Berlin, 1912, oil on canvas, lost.

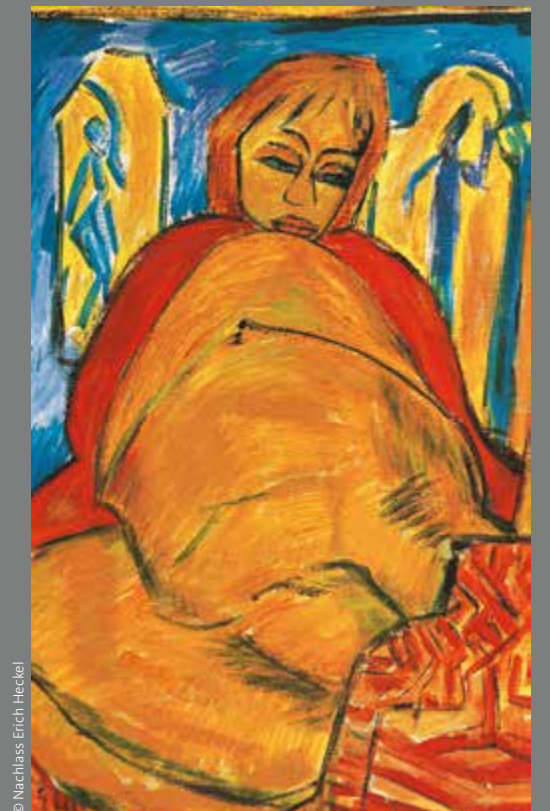
Erich Heckel moved to Berlin in December 1911. As he described in a conversation with R. N. Ketterer in 1958, he described the stories Max Pechstein had told as a key reason for his decision: "A very important reason for me were the news from Pechstein, who described Berlin as a city with a profound interest in art, a city that could possibly offer us a livelihood, while we actually had no possibility to provide for our livelihood in Dresden" (quoted from: R. N. Ketterer, *Dialoge*, vol. 2, p. 50). In Berlin, the art trader I. B. Neumann promoted the prints of the "Brücke" artists in his art shop, while Galerie Macht organized an exhibition, and suddenly contacts with other artists and important people in the art world came about as a matter of course.

The move from Dresden to Berlin, however, also meant significant change in terms of the living environment. Around 1910 Dresden had about 550,000 inhabitants, while Berlin was almost four times as big with about two million people. The first paintings Heckel created in Berlin testify to the ambivalence of the situation: his beloved Siddi, with whom he moved into a simple attic studio, was ill. ("Kranke", Hüneke 1912-3) The studio had previously been used by Otto Müller; Sidi and Heckel decorated it with fabrics with their own

designs, separating a living from a sleeping area. It was December and one can assume that it must have been quite cold in the room, which, as was usual at the time, was not insulated at all. In our painting, Erich Heckel clearly identifies the motif. "Gasworks on Luisenufer" is the subject. Since 1826, the gas lanterns shined their lights under the linden trees in the capital of the empire. The II. Municipal Gasworks of Berlin, the gasworks Hellweg, whose gasometer can be seen here, was built from 1845 on the site of today's Böcklerpark directly on the banks of the later Landwehrkanal and the confluence of Luisenkanal. Erich Heckel must have chosen the gasworks intentionally and not randomly, as they are a two-hour walk away from the studio on Mommsenstraße.

Erich Heckel was deeply interested in the city's technical details. Erich Heckel had studied architecture and had worked for the architecture firm of Wilhelm Kreis in Dresden. He was familiar with the subject, and it was easy for him to characterize the essential features of buildings and spatial situations. The painting "Gaswerk am Luisenufer" is a prime example thereof. With expressive luminosity he gives the depicted industrial buildings a very own, almost mystical meaning. [EH]

Erich Heckel, Kranke, 1912, oil on canvas, Landesmuseum für Kunst und Kulturgeschichte, Münster.



© Nachlass Erich Heckel

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Am Kaffeetisch bei Otto Mueller. Around 1911.

Pen and India ink drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "F Dre/Bi 24" on the reverse. On brown wove paper. 31 x 43,3 cm (12.2 x 17 in), the full sheet.

Presumably made at Otto Mueller's studio on Hewaldstraße in Berlin. [CH]

This work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 15,000 – 20,000

\$ 15,000 – 20,000

**Modern Art Auction on December 10, 2022**

## PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Wolfgang Ketterer, Stuttgart/Munich (1963).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

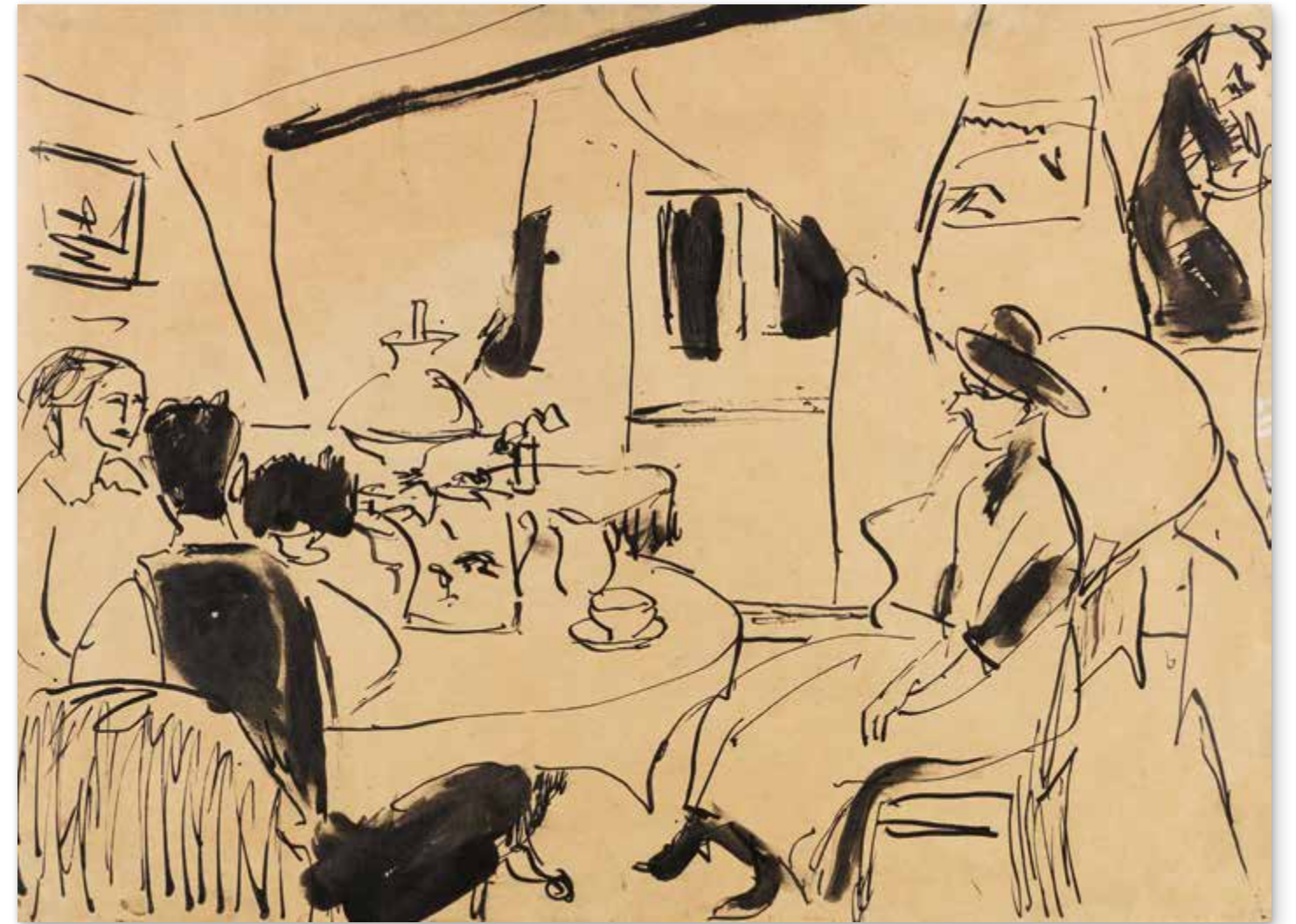
## EXHIBITION

- Künstler der Brücke in Berlin 1908-1914. Ein Beitrag zur Geschichte der Künstlergruppe Brücke, Brücke-Museum, Berlin, September 1 - November 26, 1972, cat. no. 106.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

## LITERATURE

- Galerie Wolfgang Ketterer, inventory catalog no. 26, Stuttgart 1962/1963, cat. no. 892 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 156, SHG no. 153 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 320, SHG no. 721 (with illu.).
- Isabelle Dervaux, Ernst Ludwig Kirchner, in: ex. cat. From Berlin to Broadway. The EBB Bequest of Modern German and Austrian Drawings, New York 2007, pp. 46-51 (with illu.).

- With a swift pen Kirchner sketches the domestic scene at the coffee table in Otto Mueller's studio
- Document of the friendship between Kirchner and Otto Mueller
- Scenes of this kind are extremely rare on the international auction market
- With the help of contemporary photographs, the suggested interior can be identified as part of Otto Mueller's studio





Karl Schmidt-Rottluff, Maschka Mueller, Otto Mueller, Emy Schmidt-Rottluff and others in Otto Mueller's studio in Berlin, around 1913, unknown photographer.

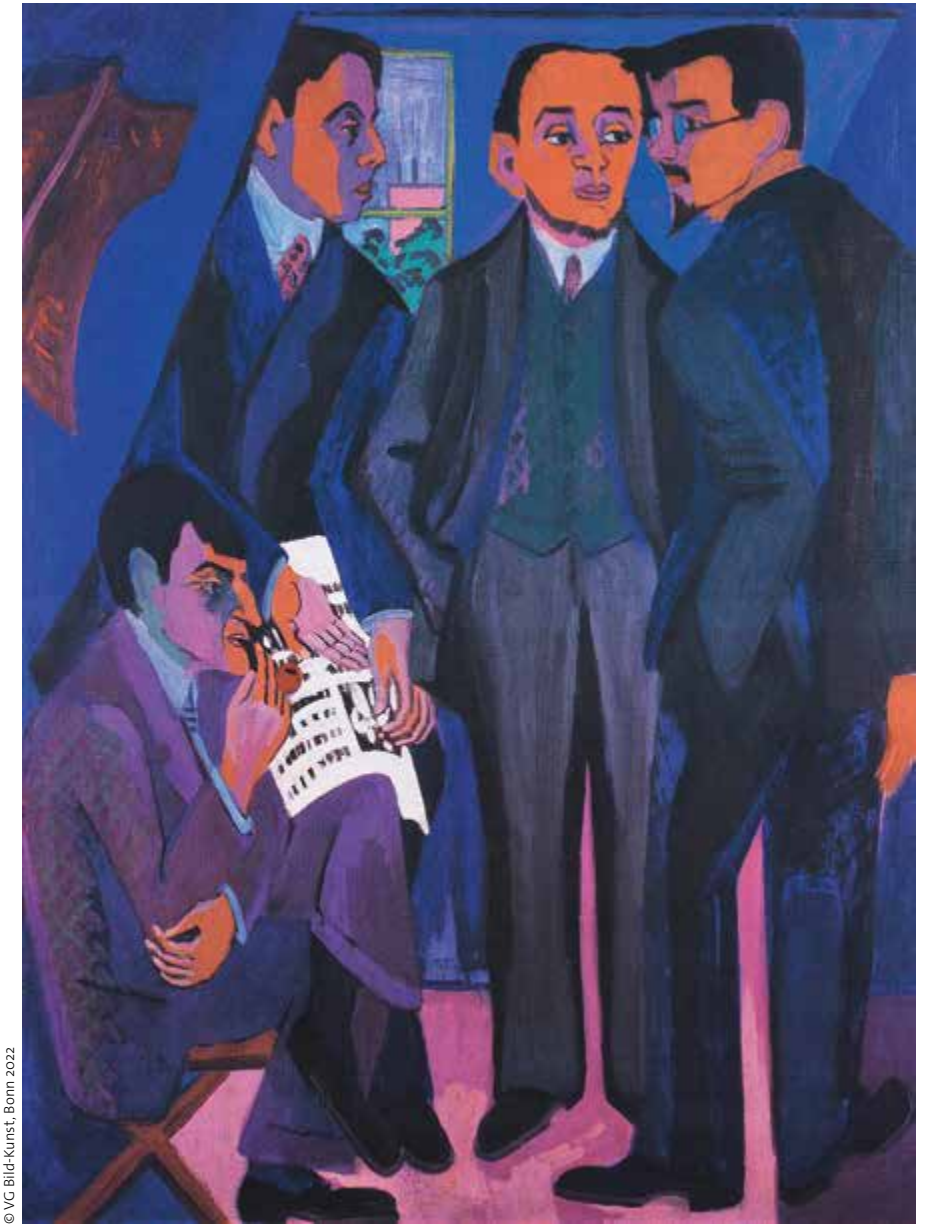


Otto Mueller, Maschka Mueller, Erna Kirchner and Ernst Ludwig Kirchner, 1910.

"Fine Otto Müller. Lyricist but still human, very thin lips", reported Ernst Ludwig Kirchner in a letter to Erich Heckel from Dresden to Dangast on May 22, 1910. He wrote about their first meeting at the Berlin exhibition at Galerie Macht, which showed works by those rejected from the Berlin Secession. (Ernst Ludwig Kirchner. *Der gesamte Briefwechsel*, ed. by Hans Delfs, Zurich 2010, no. 64) In October 1911, after he had traveled to Prague with Kirchner during the summer, in order to, among others, recruit the Czech painter Bohumil Kubišta for the artist group, Otto Mueller returned to Berlin and moved into a new studio on Varziner Strasse 8 in Berlin-Friedenau. Heckel took over his old studio on Mommsenstraße 60 (today Markelstraße) in Steglitz. Heckel had left Dresden for Berlin in December and also set up the artist group's office there. Otto Mueller painted life-size standing and sitting nude figures as well as a painting of his wife Maschka, whom he had married in 1905, on the walls of his studio,

additionally, he decorated the apartment with batik cloths. Ernst Gosebruch, progressive director of the Municipal Art Collections in Essen and an advocate of Expressionism, visited the painters of the "Brücke" in Berlin in the winter of early 1912 and reported on Mueller's studio: "The unbelievable sparseness of these rooftop quarters did not strike that hard upon entering. Otto Mueller's solemn friezes, for instance, gave his rooms something, one must say, regal, a grand style, behind which no one would suspect lack at all." (Quoted from: Lothar Günther Buchheim, *Die Künstlergemeinschaft Brücke*, Feldafing 1956, p. 60)

In the studio Kirchner sketched the encounter at the coffee table in a room with dormers, fabric panels and pictures on the walls with a quick pen. A coffee set and a kerosene lamp with glass cylinder and shade can be seen on the table. Three people are sitting at the table, Otto Mueller, his back turned to us, to his left presumably



Im Atelier Otto Muellers: Ernst Ludwig Kirchner, Eine Künstlergruppe: Otto Mueller, Kirchner, Heckel, Schmidt-Rottluff, 1926/27, Oil on canvas, Museum Ludwig, Cologne.

Maschka, his wife, and to his right Kirchner's companion, Erna or Gerda Schilling? A photograph of Kirchner, also taken in Mueller's studio, shows Kirchner himself and Gerda Schilling, Erna's sister, in addition to the Mueller couple. (Fig.)

Kirchner met the siblings in October 1911, shortly after he had moved to Berlin. Over the following years they became part of the artist's work as models, either alone or together, they were the protagonists of the so-called "Street Pictures." Erna remained Kirchner's partner until his death in 1938, while Gerda's traces disappeared in 1927. The friendship between Kirchner and Mueller in particular developed in a casual manner; as the oldest member of the artist group there was no competitive behavior towards Heckel, Kirchner, Pechstein and Schmidt-Rottluff; it just wasn't Mueller's nature.

On October 15, 1930, Kirchner described his memories of his former companion, who had just died on September 24 to his collector Carl

Hagemann, who also owned a couple of works by Mueller: "I was so deeply moved by his early death. We were very close for years before the war and then were separated by the circumstances. [...] We were also shared the sensual adoration of women and the appreciation of elegance, except that he was a stronger advocate of traditional relationships, while I preferred the free companionship. I liked him best of all the artists I knew, because he was the only one who had a noble, decent, upright character, a gentleman and not a bootlicker or careerist. He fought for free art and was uncompromising. His imagination may have been smaller, but all his works are of a high quality, and they are truly free works of art and genuine, too, because they grew from the soil of his view of the world. He is our Corot." (Ernst Ludwig Kirchner. *Der gesamte Briefwechsel*, ed. by Hans Delfs, Zurich 2010, no. 2452) [MvL]

# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

## Zwei Mädchen am Tisch. 1910.

Watercolor over black chalks.

Bottom right monogrammed and dated. On brownish wove paper.

33,2 x 43,3 cm (13 x 17 in), the full sheet.

With a small, fragmentary sketch of a nude on the reverse. [CH]

€ 30.000 – 40.000

\$ 30,000 – 40,000

Modern Art Auction on December 10, 2022

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

· Das Aquarell der Brücke. Ein Beitrag zur Geschichte der Künstlergruppe

Brücke, Brücke-Museum, Berlin, September 5 - November 16, 1975,

cat. no. 99 (with the title "Dame und Mädchen am Tisch").

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).

· Frauen in der Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 54 (with illu. on p. 136).

· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).

· Die Brücke in Dresden 1905-1911, Dresdener Schloss, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 - January 6, 2002, cat. no. 253 (with illu.).

· Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 222, pp. 336f. (with color illu.).

· Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengelmuseum Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 87, p. 134 (with color illu. on p. 77).

· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

· Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, pp. 144f. (with illu. on p. 145).

### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 246f., SHG no. 353 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 394, SHG no. 864 (with illu. on p. 395).

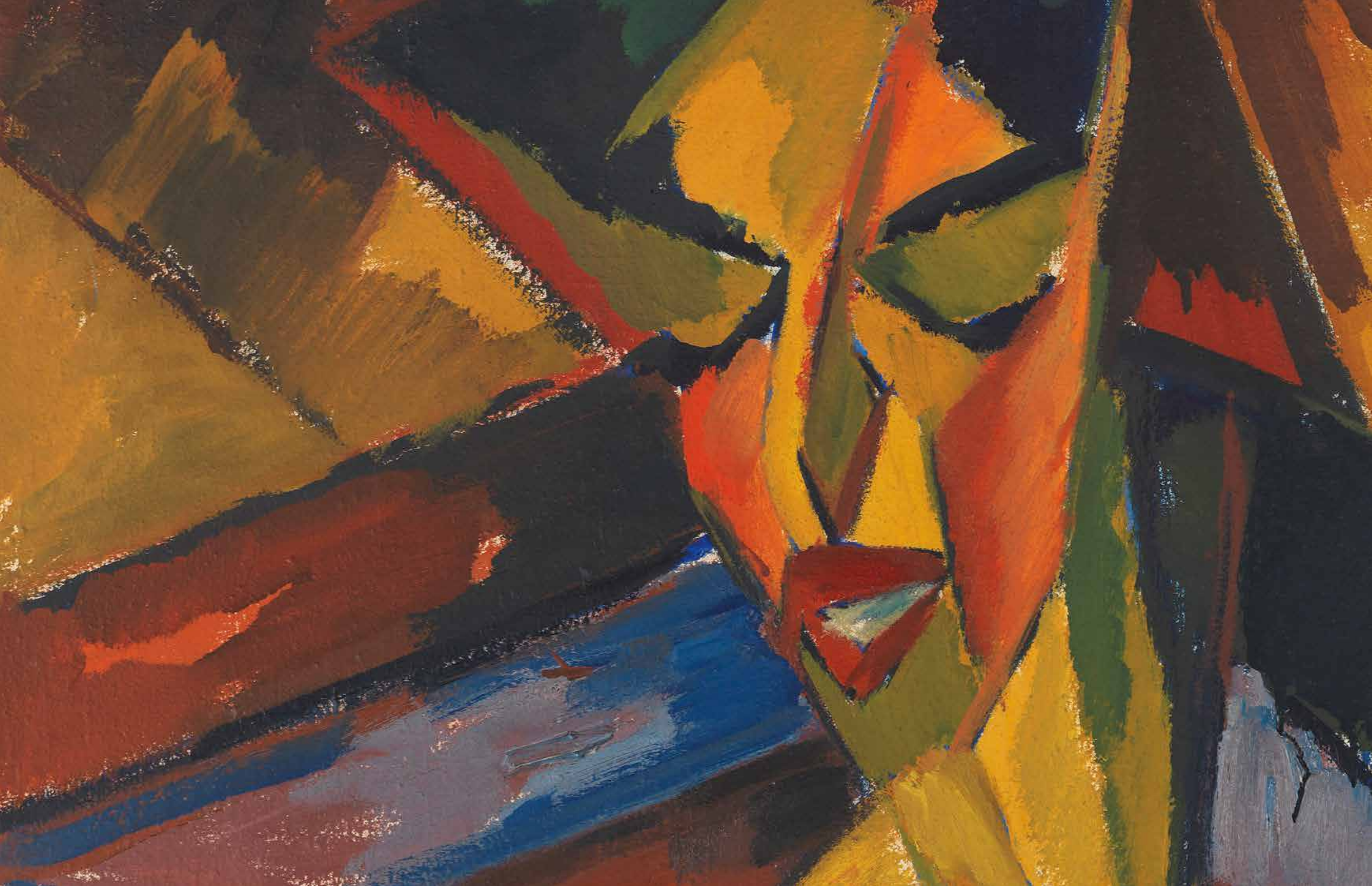
- The motif of a girl on a green couch can also be found in Pechstein's painting "Das grüne Sofa" (Museum Ludwig, Cologne) and in Kirchner's work "Artistin (Marzella)" (Brücke-Museum, Berlin) from the same year
- Document of an intensive, mutually influential cooperation between the two Brücke artists during the Dresden years.
- Works from this creative period are particularly sought-after today
- Fränzi (Lina Franziska Fehrmann) was one of the "Brücke" artists' preferred models

Ernst Ludwig Kirchner, Artistin, 1910, oil on canvas, Brücke-Museum, Berlin.



In 1908, after a longer stay in Paris, Hermann Max Pechstein was the first of the "Brücke" artists to move to the lively, exciting city of Berlin, where he exhibited three works at the Berlin Secession in the same year. From then on, he lived and worked in his studio on Kurfürstendamm, very close to numerous dance halls, nightclubs and cabarets. Later he lived on Durlacher Strasse in Berlin-Friedenau. Pechstein regularly returned to his artist colleagues in Dresden or they would visit him in Berlin. During the summer months of 1909 and 1910, Pechstein worked with Kirchner and Heckel in Dresden and at the Moritzburg Lakes. During this same period, "Fränzi," Franziska Fehrmann, a young girl from Dresden, was the "Brücke" artists' preferred model. In his "Erinnerungen" (see Leopold Reidemeister (ed.), Max

Pechstein, Erinnerungen, Wiesbaden 1960, p. 42), Pechstein also mentioned her in retrospect. She can be found in important prints, drawings, watercolors and paintings in the oeuvres of Heckel, Kirchner and also Pechstein. Her friend Marzella also was a welcome visitor. In the year the present watercolor was made, Pechstein also created, among other things, the painting "Das grüne Sofa" (Museum Ludwig, Cologne), in which a girl dressed in striped clothing and a conspicuous bow in her hair lounges on a green sofa, while Kirchner made the related painting "Artistin (Marzella)" (Brücke Museum, Berlin) which shows a very similar motif. Even though it cannot be said with absolute certainty that our drawing also shows Fränzi and Marzella, parallels in terms of time and motif make it highly probable. [CH]



# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Lesende (Else Lasker-Schüler). 1912.

Oil on canvas.

Grohmann pp. 257/285. Signed and dated in upper right. Once more signed as well as titled "Lesende" on the reverse of the stretcher.

102 x 76 cm (40.1 x 29.9 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 700.000 – 900.000

\$ 700,000 – 900,000

Modern Art Auction on December 10, 2022

- The formal experiment of a crystalline structure make this work a strong solitaire in the artist's creation
- At the peak of his expressiveness, Schmidt-Rottluff captured the dazzling avant-gardist personality of Else Lasker-Schüler in particularly expressive colors and an impressive format
- Schmidt-Rottluff rendered an apt cubist homage to Else Lasker-Schüler, who had her roots in the avant-garde tendencies of these times
- Portraits by Schmidt-Rottluff of this quality are among the artist's most sought-after works
- It was only for the very trustful relationship that Schmidt-Rottluff gave the precious piece into the hands of his longtime friend Hermann Gerlinger

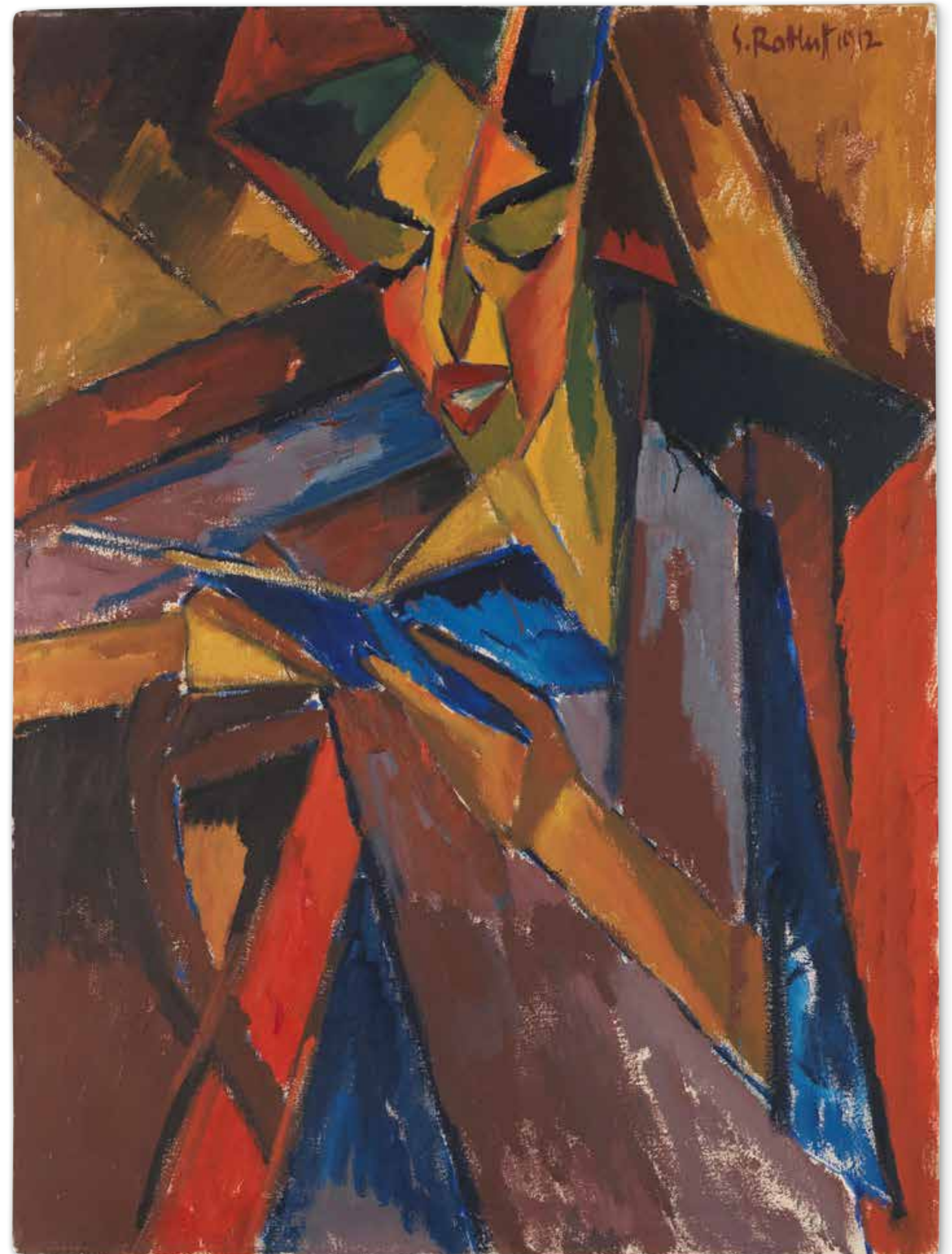
### PROVENANCE

- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired directly from the artist).

### EXHIBITION

- Maler der Brücke in Dangast von 1907 bis 1912. Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Oldenburger Kunstverein, Oldenburg, June 2 - June 30, 1957, no. 75 (with illu. on p. 59).
- Brücke 1905-1913, eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, no. 156.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 14 (with illu.).
- Karl Schmidt-Rottluff, Retrospective, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 104 (with black-and-white illu., color plate 43).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 126 (with illu. on p. 205).

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Der Potsdamer Platz. Ernst Ludwig Kirchner und der Untergang Preußens, Neue Nationalgalerie, Berlin, April 27 - August 12, 2001, cat. no. 43 (with illu. on p. 103).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, cat. no. 258 (with illu.).
- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 174 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 24 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 242-245 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 178f. (with illu.).
- Else Lasker-Schüler. "Prinz Jussuf von Theben" und die Avantgarde, Von der Heydt-Museum, Wuppertal, October 6, 2019 - February 16, 2020, p. 141 (full-page illu.).





#### LITERATURE

- Else Lasker-Schüler, Briefe nach Norwegen, in: Der Sturm. Monatsschrift für Kultur und die Künste, no. 94, January 1912, p. 752.
- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 257 (with illu.), 285.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 135 (with illu.).
- Hermann Gerlinger, Schmidt-Rottluff und "Der Prinz von Theben", in: Karl Schmidt-Rottluff, Retrospective, published by Gunther Thiem and Armin Zweite, ex. cat. Kunsthalle Bremen/Städtische Galerie im Lenbachhaus Munich, Munich 1989, pp. 49-52.
- Gunther Thiem, Karl Schmidt-Rottluff: 1912 - Experiment Kubismus, in: Städel-Jahrbuch, vol. 13, 1991, pp. 245-256, here pp. 246f. (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 227f., SHG no. 312 (with illu.).
- Magdalena M. Moeller, Karl Schmidt-Rottluff, Werke aus der Sammlung des Brücke-Museums Berlin, ex. cat. Kunsthalle der Hypo-Kulturstiftung München, Munich 1997, p. 26 (with illu.).
- Hermann Gerlinger, Heinz Spielmann (eds.), Brücke-Almanach 1998, Lyonel Feininger, Karl Schmidt-Rottluff, Erich Heckel. Künstlerfreundschaften, Schleswig Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1998, cat. no. 113 (black-and-white illu. on p. 117, color illu. on p. 225).
- Magdalena M. Moeller and Tayfun Belgin (eds.), ex. cat. Karl Schmidt-Rottluff. Ein Maler des 20. Jahrhunderts (Gemälde, Aquarelle und Zeichnungen von 1905 bis 1972), Museum am Ostwall, Dortmund; Kunsthalle zu Kiel; Museum der bildenden Künste, Leipzig, Munich 2001, p. 214 (with illu., no. 2).
- Magdalena M. Moeller (ed.), "Unmittelbar und unverfälscht", Aquarelle, Zeichnungen und Druckgraphik der "Brücke" aus dem Brücke-Museum Berlin, ex. cat. Stiftung Opelvillen Rüsselsheim, Munich 2003, p. 153 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 58f., SHG no. 93 (with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, pp. 110f. (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 45, illu. 25.
- Magdalena M. Moeller, Karl Schmidt-Rottluff. Eine Monographie, Munich 2010, pp. 46f. (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff: Zeichnungen auf Postkarten, Cologne 2010, p. 230 (with black-and-white illu., here as Rosa Schapire).
- Else Lasker-Schüler, Mein Herz. Ein Liebesroman mit Bildern und wirklich lebenden Menschen, Frankfurt am Main 2003 (2nd edition 2018), p. 93 (illu.).
- Christiane Hoffmans, Sehnsucht nach dem reinen Ausdruck, in: Welt am Sonntag (online), September 23, 2001, [www.welt.de/print-wams/article615418/Sehnsucht-nach-dem-reinen-Ausdruck.html](http://www.welt.de/print-wams/article615418/Sehnsucht-nach-dem-reinen-Ausdruck.html).
- Kia Vahland, Mythologie der Bohème: In Theben leben, in: Süddeutsche Zeitung (online), November 18, 2019, [www.sueddeutsche.de/kultur/mythologie-der-boheme-in-theben-leben-1.4686523](http://www.sueddeutsche.de/kultur/mythologie-der-boheme-in-theben-leben-1.4686523).
- Uta Grossmann, Else Lasker-Schüler im Von der Heydt-Museum: Mittendrin in der "kreisenden Weltfabrik", in: Frankfurter Rundschau (online), December 2, 2019, [www.fr.de/kultur/kunst/else-lasker-schueler-heydt-museum-mittendrin-kreisenden-weltfabrik-13264679.html](http://www.fr.de/kultur/kunst/else-lasker-schueler-heydt-museum-mittendrin-kreisenden-weltfabrik-13264679.html).



Pablo Picasso, *Femme assise dans un fauteuil*, oil on canvas, Neue Nationalgalerie, Berlin.



Karl Schmidt-Rottluff, *Pharisäer*, 1912, oil on canvas, The Museum of Modern Art, New York.

#### The "Lesende" (Reader) – Expression of a New Attitude to Life

In the fall of 1911, the members of the artist group "Brücke" moved from Dresden to the metropolis Berlin, where they confronted with an abundance of new impressions, from avant-garde exhibitions over new contacts with artistic and literary circles to the generally pulsating attitude to life. For Karl Schmidt-Rottluff, co-founder of the "Brücke", this new home also offered him a great personal gain that led to a boost of his artistic development. The painting "Lesende" from 1912 is a document of Schmidt-Rottluff's immersion in a fascinating new pictorial world. He combined inspirations from Futurism, Cubism and the "Blaue Reiter" and formed his personal interpretation, as the few oil paintings from this year testify to (fig. 1). Just a year later he made a next step and expanded his style through the confrontation with non-European art, which means that the works from 1912 mark a particularly special point on Schmidt-Rottluff's artistic path. The "Lesende" sits in a wooden armchair, her head slightly tilted towards the book she delves into. A calm scene, but with a vital energy inherent in this actually introverted motif of a reader! The reader's sensation and the agility of her thoughts are expressed visually. Dynamic is created by the picture's multi-faceted surface structure and the lines that pulse through the space like dynamic forces. The forms' crystalline splinters convey a rhythm of their own. Volume and modeling, space and perspective, light and shadow are detached from the image of reality, so that the representation visualizes the most diverse emotional as well as spiritual levels of perception in the experience of reality.

#### Cubism and Futurism Leave a Mark

Schmidt-Rottluff's works from 1912 clearly show that the artist worked up the impressions of Cubism. He had already seen the first works by Pablo Picasso and Georges Braque in Düsseldorf in 1910, and he examined the two Frenchmen comprehensively at the Sonderbund exhibition in the fall of 1912. However, the comparison with Picasso's works with a seated model (fig. 2) also demonstrates the fundamental differences: Picasso concentrated on the plasticity and the interplay of the volumes in space and reduced the coloring to earthy, sober tones for this purpose. Schmidt-Rottluff, on the other hand, used powerful, bright primary colors and heightened the contrasts with strong black lines. In addition, we see an extreme dynamization of the pictorial space. This energetic charge manifests the impressions of Italian Futurism, which Schmidt-Rottluff encountered at Herwarth Walden's gallery "Der Sturm" in Berlin in the spring of 1912. Walden also published their manifestos in German in his 'Sturm' magazine. The Futurists' declared goal of an absolute modernity was expressed in catchwords such as "universal dynamism," "general vibration," and "simultaneity of soul states" (published in: Der Sturm. Wochenzeitschrift für Kultur und die Künste, 3rd year, no. 103, April 1912, pp. 822-824, and no. 105, April 1912, pp. 3ff.) The exhibition was the biggest art event for the German avant-garde. Their accompanying manifestos were yet another antithesis to the traditional dictates of official art in imperial Germany and were hotly debated.





Else Lasker-Schüler, around 1907.

Else Lasker-Schüler in an oriental costume as „Prince Yussuf“, 1912, private collection Marbach.



### Inspiration “Avant-Garde”

Naturally, the artists of the “Brücke”, with whom Schmidt-Rottluff exchanged ideas and who also reacted in various ways to the new inspiration, were also passionately engaged in these discussions. Encounters with great minds like Franz Marc or Lyonel Feininger also offered Schmidt-Rottluff fertile ground for intensive discussions. In addition to his closeness to Walden’s “Sturm,” Schmidt-Rottluff also established contacts with Expressionist literary circles, including Richard Dehmel, Gottfried Benn, Carl Sternheim, Franz Pfemfert, and Else Lasker-Schüler. The latter was married to Herwarth Walden and is also said to have given the name to both gallery and magazine - she is the person depicted in the Schmidt-Rottluff’s present “Lesende.”

### Else Lasker-Schüler with an Iconic Effect

Schmidt-Rottluff rarely mentioned the sitter’s name in the titles of his paintings of people or of obvious portraits. The fact that the “Lesende” shows the expressionist poet has been proven by correspondence between Schmidt-Rottluff and Lasker-Schüler: “Prince of Thebes,” - the poet’s fairy-tale alter ego - “the painter Schmidt-Rottluff wrote to me: I want to paint you” (Else Lasker-Schüler, Briefe nach Norwegen, in: Der Sturm. Wochenzeitschrift für Kultur und die Künste, vol. 3, no. 93, January 1912, pp. 743-744, here p. 744.), she reported to Walden I late 1911, as letters published in “Der Sturm” reveal. As of mid-January 1912, she expressed her enthusiasm about the portrait in letters and postcards she sent the artist. Previously, it had been assumed that the portrait showed the Hamburg art historian Rosa Schapire, who had played an important role in Schmidt-Rottluff’s career from early on. Lasker-Schüler, however, referred to her portrait in a letter and enthusiastically described the symbolically perceived color tone: “My mouth is red like a berry, in my cheek the sky adorns itself to a blue dance.” (Hermann Gerlinger, Schmidt-Rottluff und “Der Prinz von Theben,” in: Ex. cat. Schmidt-Rottluff. Retrospektive. Bremen/Munich 1989, pp. 49-52)

### A Multifaceted Portrait

The portrait of the “Lesende” thus reveals the influence of the most diverse artistic sources of inspiration, as well as the impact of encounters that Schmidt-Rottluff made in Berlin in 1912. Schmidt-Rottluff’s artist personality, which his “Brücke” colleague Erich Heckel admired so much, finds expression through “the great power and determination to create his world through monumentality, condensation and a very personal view” (Max Kaus, Mit Erich Heckel im Ersten Weltkrieg, in: Leopold Reidemeister (ed.), Erich zum Dank und Gedenken, Brücke archive no. 4, Berlin 1970, pp. 5-14, p. 13).

Janina Dahlmans



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World record price for a work by Karl Schmidt-Rottluff: Die Lesende, 1911, oil on canvas, Hilti Art Foundation, Vaduz.



© VG Bild-Kunst, Bonn 2022

Karl Schmidt-Rottluff, Der Prinz von Theben/ drawing, in: Der Sturm. Monatschrift für die Kultur und die Künste, no. 57, April 1911, p. 759.

“Schmidt-Rottluff painted me sitting in the tent. [...] I am enraptured by my colorful personality, by my primal awfulness, by my dangerousness, but my golden forehead, my golden eyelids that watch over my blue poetry. My mouth is red as a berry, in my cheek the sky adorns itself to the blue dance, but my nose wafts to the east, a war flag, and my chin is a spear, a poisoned spear. Thus I sing my Song of Songs.”

Else Lasker-Schüler, Briefe nach Norwegen, in Der Sturm. Monatschrift für Kultur und die Künste, no. 94, January 1912, p. 752.

# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Holzkästchen. 1911.

Wood, painted, with carved ornaments.

Wietek 239. Signed on the underside. 12 x 24 x 14 cm (4.7 x 9.4 x 5.5 in). [KT]

The work is documented at the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 6.000–8.000

\$ 6,000–8,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Collection Dr. Elsa Hopf (1875–1943), Hamburg (acquired directly from the artist).
- Private collection Schleswig-Holstein (inherited from the above).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1989, with the collector's stamp Lugt 6032).

### EXHIBITION

- Karl Schmidt Rottluff, Galerie Commeter, Hamburg, Oct./Nov. 1911.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 171.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 57 (with illu. on p. 96).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 174 (with illu.).

### LITERATURE

- Rosa Schapire, Zu Schmidt-Rottluffs Ausstellung bei Commeter [an exhibition of 15 wooden boxes], in: Der Hamburger, year 1, issue 12, 1910/11, pp. 267f.
- Rosa Schapire: Karl Schmidt-Rottluff: Graphisches Werk bis 1923, Berlin 1924 / Ernest Rathenau: Tafelband, New York 1987, G 6, 27, 28.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, pp. 20, 99.
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 534, no. 270 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 226, SHG no. 307 (with illu.).
- Andreas Hopf, Abschied von einem Kästchen, in: Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 64-66 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, München 2001, no. 239 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 56, SHG no. 91 (with illu.).

- **With the object boxes, Schmidt-Rottluff combined painting, graphic art, arts and crafts and decoration in a unique manner**
- **He showed the boxes as independent work group with great success at Galerie Commeter in Hamburg in 1911**
- **In the following, important collectors like Rosa Schapire in Hamburg or Karl Ernst Osthaus in Hagen commissioned the artist to make object boxes and showcases**
- **WITH the decorative surface design the artist takes first pioneering steps in abstraction**

The small box originally used to be in the possession of Dr. Elsa Hopf, a dental surgeon in Hamburg, who was one of Schmidt-Rottluff's earliest patrons and collectors. Through the art historian Dr. Rosa Schapire, she came into contact with the art of the "Brücke" painters and became a passive member in 1910. Thanks to Schapire's excellent networking skills, she was able to build up a circle of collectors in Hamburg, which was particularly important for Schmidt-Rottluff. This circle expanded steadily, not least through her friends Anna and Dr. Clara Goldschmidt, with whom Hopf shared a practice. From January to March 1911, Clara Goldschmidt and Elsa Hopf found and financed a studio on Kleine Johannisstraße 6 in Hamburg, where Schmidt-Rottluff exhibited several boxes exclusively for invited guests. Between 1910 and 1912 there was a particularly close relationship with Schmidt-Rottluff; Hopf's collection included two paintings, prints, watercolors, drawings, an ex-libris the artist designed for her, pieces of jewelry, a wooden chest and this very small box. It remained in the family's possession for many years and over time was used to store cosmetics, stamps, tobacco, tablets and medicine, as well as postcards. With the little box, Schmidt-Rottluff succeeded in implementing the free concept of art of modernism and the revocation of a separation between art and life, of the beautiful and the useful. Art becomes part of the life of the owners of the boxes, with their colors and forms, lines and movements, they enrich their everyday life. [KT]





# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Figuren am Strand. 1912.

Oil on canvas.

Vogt 1912/7. Hüneke 1912/26. Signed, dated and titled on the stretcher's reverse.  
82 x 97 cm (32.2 x 38.1 in).

€ 400,000 – 600,000

\$ 400,000 – 600,000

**Modern Art Auction on December 10, 2022**

### PROVENANCE

- Munich, Graphisches Kabinett Günther Franke (1932).
- In possession of the artist (1958 / cat. Essen 1958).
- Stuttgarter Kunstkabinett (with the label on the reverse).
- New York art trade.
- Art trader Ilse Schweinsteiger, Munich.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1988, with the collector's stamp Lugt 6032).

### EXHIBITION

- Neue Kunst II, Galerie Goltz Munich 1913, cat. no. 39 (titled "Strandbild").
- Erich Heckel. Werke der Brückezeit. 1907-1917, Württembergischer Kunstverein, Stuttgart, September 15 - October 27, 1957, cat. no. 33.
- Brücke 1905-1913. Eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, cat. no. 36.
- Maler der Brücke, Staatsgalerie Stuttgart, 1959 (without catalog).
- Meisterwerke des deutschen Expressionismus. E. L. Kirchner, E. Heckel, Schmidt-Rottluff, M. Pechstein, Otto Mueller. Traveling exhibition Bremen/Hanover/Cologne/The Hague/Zurich, 1960/61, no. 101.
- Moderne Kunst II, R. N. Ketterer, Campione, cat. no. 52 (with color illu.).
- Erich Heckel, Galerie Thomas, Munich, 1974.
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 94 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne. 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 31, 2005; cat. no. 140.
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, pp. 94f.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 93 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Inventory catalog - spring 1988, Ilse Schweinsteiger, Munich 1988, cat. no. 48.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 196, SHG no. 240.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 190, SHG no. 427.

- Erich Heckel rendered one of the group's key themes in the strong characteristic Brücke colors: the unity of man and nature
- Heckel spent June 1912 on the island of Hiddensee, where he made only a few paintings
- Paintings of bathers from the creative period before WW I are extremely rare on the international auction market
- A year after this work was made it was presented at the renowned Galerie Goltz in Munich
- A scene with bathers scene (Badende am Waldteich, 1910) fetched Erich Heckel's to date highest price on the international art market (Quelle: artprice.com)



The first half of 1912 is marked by many changes in the life of Erich Heckel. In April the gallery Fritz Gurlitt showed the first exhibition of the artist group in Berlin, in May he went to Cologne with Ernst Ludwig Kirchner to paint the chapel at the “Internationale Kunstausstellung des Sonderbundes westdeutscher Kunstfreunde und Künstler”. Opening on May 25, it showed motifs from the Old and New Testament. This exhibition is considered the first one that basically summed up Modern European Art since 1880. According to the catalog raisonné of the paintings (Andreas Hüneke, Munich 2016, pp. 178ff.), Heckel and his partner Sidi Riha spent the month of June on the island of Hiddensee before they accepted Kirchner’s invitation and visited him on the island of Fehmarn in July. There Heckel met the siblings Erna and Gerda Schilling, as well as the two MUIM students Hans Gewecke and Werner Gothein.

The Heckels visited the long, narrow island west of Rügen for the first time and stayed at “Hiddensee’s Restaurant und Logierhaus” in Grieben. The artist found his motifs in the highlands and cliffs characteristic of the northern part of the island. After his stays with Karl Schmidt-Rottluff in the flat Oldenburg land around Dangast during the summer months of the years 1907 to 1910, and the summer of 1911 at the Moritzburg Ponds with Kirchner, Pechstein and Mueller, this steep cliff is a rather rough background for the three bathing women. With this painting, Heckel made the multifacetedness of a coastal landscape characterized by coarse, boulder-like stones with isolated patches of sand and a steep coast covered with trees and shrubs a magnificent backdrop. At the very front of the ‘stage’, one



Erich Heckel, Vorm Bad, 1912, woodcut, private collection.

© Nachlass Erich Heckel



© Nachlass Erich Heckel

Erich Heckel, Frauen am Strand (Akte am Strand/Badende am Strand), 1912, drypoint etching, Museum Folkwang, Essen.

Erich Heckel, Am Wasser, 1912, wax crayon on paper, whereabouts unknown.



nude, probably just coming out of the water, moves towards a standing figure, while a third nude bends forward as if she had discovered something in the shallow water. In the back we see the a sailboat at anchor in the Baltic Sea under a sky taken of swirling clouds. Heckel’s palette is determined by strong colors that this coastal landscape shows in certain lights conditions, a mixed bright and muted blue applied with a broad brush in contrast to the hues of green of the dishevelled pine trees and the ocher sand, its nuances taking on those of the women’s that have been reddened by the sun. Who are the women Heckel observes bathing? Only to the nude standing on the right does The artist only suggests a face on the nude in right, and could thus refer to Sidi, his partner, while leaving the other two women anonymous; are they fellow travelers from Berlin or acquaintances they met on the island?

With the relocation to the metropolis Berlin in the fall of 1911, Heckel’s painting style, like that of his fellow painters, changed drastically under the impact of the new surroundings. The confrontation with contemporary art forms such as Cubism and Futurism, whose representatives were shown at Herwarth Walden’s gallery “Sturm” in Berlin in April 1912 and a little later at the International Sonderbund Exhibition in Cologne, may also have had its share in the development of Heckel’s paintings and drawings. Nature and the image of man underwent a fundamental change in 1912, not least through his acquaintance with Lyonel Feininger and Franz Marc. Marc, who wanted to win Heckel and the other members of the “Brücke” for the second exhibition of the “Blauer Reiter”, reported to Kandinsky about Heckel from Berlin on January 10, 1912: “to me it seems as if meaning is to be found somewhere in the very back of his pictures [...]”. And on

January 18, Marc wrote to Kandinsky again: “Heckel’s art is very oblique, with a pious, deep sense that is more like a subtle echo, or rather the counter-sound to what one initially feels; he scares you off, and catches you later.” (Wassily Kandinsky Franz Marc. Briefwechsel, ed. by Klaus Lankheit, Munich 1983, pp. 110, 122) Unlike Kirchner, whose famous street scenes were inspired by the hustle and bustle of the big city, the new environment found its way into Heckel’s works to a much lesser extent. There may depictions of everyday life in the city, but he basically concentrated on what had always fascinated him and which he also emphasizes in the present painting “Figuren am Strand”: man and landscape, the direct impression of a carefree coexistence in harmony with nature, an expression of his longing for originality and unity with nature. Heckel put emphasis on peoples’ emotions and desires: the isolation of the individual. [MvL]

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Zwei nackte Mädchen auf dem Bett. 1913.

Pastel and charcoal drawing.

Signed in bottom center. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "FS Be/Bg 2a" on the reverse. On off-white laid paper (with the watermark "Stern über Turm"). 49,5 x 67,5 cm (19.4 x 26.5 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 60.000 – 80.000

\$ 60,000 – 80,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1965).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne 1904-1914, Bucerius-Kunst-Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 36 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 166 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Will Grohmann, Kirchner-Zeichnungen, Arnolds graphische Bücher, 2nd series, vol. 6, Dresden 1925 (with illu., plate 53).
- Karl und Faber, Munich, 127th auction, Kunst alter und neuer Meister, May 26/27, 1971, lot no. 739 (with illu. on p: 185).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 260, SHG no. 374 (with illu. on p. 261).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 336, SHG no. 755 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Stiftung Moritzburg Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale) 2008 (with illu.).

- This is one of the rare large-size pastels from the sought-after intensive creative period in Berlin
- Showing the strong brushstroke typical of his Berlin street scenes
- Erotic moment captured in Kirchner's studio



Erna Schilling in Kirchner's studio, 1913/14, vintage print, Kirchner Museum, Davos.

Just as it used to be the case in the early "Brücke" years in Dresden, Ernst Ludwig Kirchner's studio in Berlin would also be one of the most important places for his artistic creation. In addition to regular excursions into nature, in Dresden to the Moritzburg Ponds and now preferably to the remote beaches of the Baltic Sea, his abundance of ideas, his creative drive and his progressive thinking culminated in his studios in Berlin Wilmersdorf and later in Berlin Steglitz. Yielding what would be the artistic highlights of his entire oeuvre. While the young "Brücke" artists initially devoted themselves to the quick sketches of the so-called "Quarter Hour Nudes," in which the models changed their pose every 15 minutes, the Berlin years saw more mature, elaborate, though no less dynamic drawings in which Kirchner captured the posture, anatomy, and essence of the sitters with bold, self-assured strokes.

In the pulsating metropolis of Berlin, Kirchner had no shortage of



motifs and models. Numerous bars, dance halls and cabarets made the search for female (nude) models easy, and he also found numerous suitable young women in his wider circle of friends. In 1912, the artist met the sisters Erna and Gerda Schilling at a nightclub. In the following years they were the artist's favorite models and Erna became his partner. Kirchner noted in his diary in retrospect: "The beautiful, almost architectural bodies of these two girls replaced the soft Saxon bodies. In [...] drawings, prints, and paintings, these bodies shaped my sense of beauty for the depiction of the physically beautiful woman of our time." (E. L. Kirchner, in: Lothar Grisebach (ed.), Davoser Tagebuch, Ostfildern 1997, p. 86). In 1913, the "Brücke" artists described the depiction of the human being, and in particular the nude, as "the basis of all visual art" (quoted from: Ex. cat. Bremer Kunsthalle, 100 Jahre Brücke, Bremen 2005, p. 65). They interpreted the female nude as an independent pictorial element that embodied

and visualized their artistic intentions in the truest sense of the word and helped E. L. Kirchner in particular to form his own expressive, so-called "Berlin style".

In the present drawing of two female nudes lying side by side, touching each other in a meaningful way, Kirchner also succeeded in rendering the city's nervous atmosphere, at the same time he provides account of his inner self with jagged, pointed forms, energetic strokes and only a few intense colors. It is not without reason that Kirchner has always been considered the "greatest drawer of German Expressionism" (Werner Haftmann, in: Ex. cat. documenta III, Handzeichnungen, Kassel 1964), who is "surpassed by no one in terms of inventiveness, variety of form, and expressiveness" (Magdalena M. Moeller, then director of the Brücke Museum, in: Ex. cat. Kirchner. Zeichnungen und Aquarelle, Brücke-Museum, Berlin 1993/94, p. 9). [CH]

# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Pendant (with two “E” in ligature). Around 1913.

Amber, cut, unset, with two holes.

Wietek 391. 8,1 x 4,2 x 1,1 cm (3,1 x 1.6 x 0.4 in). [KT]

€ 4.000 – 6.000

\$ 4,000 – 6,000

Modern Art Auction on December 10, 2022

## PROVENANCE

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg.

## EXHIBITION

- Karl Schmidt-Rottluff-Gemälde: Aquarelle, Grafik, Bernstein, Kunstsamm- lungen der Stadt Königsberg/Kunstverein Königsberg, Königsberg 1928.
- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. no. 322.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 146.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 6.
- Die Deutsche Werkbund-Ausstellung Cöln 1914, Kölnischer Kunstverein, Cologne, March 24 - May 13, 1984, p. 349.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunst- museum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, no. 15 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 183 (with illu.).

- **Among the “Brücke” artists, Schmidt-Rottluff creates the most extensive and diverse body of jewelry**
- **The amber pendants go back to his finds on the coast of Nida**
- **His jewelry pieces are characterized by their unconventional and artistic handling of material, technique and form, and thus bring forth an aesthetic of their own**
- **The artist’s jewelry pieces are individual gems, often made especially for a close circle of collectors, friends and family**
- **In a fascinating way, the pieces combine characteristic concepts of form from the artists’ work between jewelry, collector’s item and commodity**
- **From the artist’s rarest work group on the auction market (source: artprice.com)**

## LITERATURE

- Wilhelm R. Valentiner, Schmidt-Rottluff, Junge Kunst, vol. 16, Leipzig 1920.
- Max Sauerlandt, Karl Schmidt-Rottluff – Ausstellung im Museum für Kunst und Gewerbe, in: Hamburger Fremdenblatt, Rundschau im Bilde, June 11, 1925. Reprinted in: Gerhard Wietek, Karl Schmidt-Rottluff. Plastik und Kunsthand- werk. Werkverzeichnis, Munich 2001, pp. 151-154.
- Gerhard Wietek, Karl Schmidt-Rottluff: Bilder aus Nidden, Stuttgart 1963, p. 12 (with illu. 2, 4).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, published by Stiftung Kunst und Kultur der Landessparkasse zu Oldenburg, Oldenburg 1994, no. 276 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 227, SHG no. 311 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 391 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 61, SHG no. 106 (with illu.).
- Hermann Gerlinger, Schmidt-Rottluff und das große “E”, in: idem, Daniel J. Schreiber (ed.), Schmidt-Rottluff. Form, Farbe, Ausdruck!, ex. cat. Buchheim Museum Bernried, Bernried 2018, pp. 36-41, illu. on p. 37.



This pendant made of natural amber also belongs to Schmidt-Rot- tluff’s amber finds from Nida, while its plastic processing possibly took place somewhat later. The stone is broken and glued in the middle - perhaps this is the reason why it lost its hanger. Schmidt- Rottluff has carved a raised relief out of the large, opaque amber, with hues of a deep brown and a light honey yellow. The surface is not smoothed, its porous structure remains a key design element. The monogram nestles into the curved overall shape of the amber. Whether it is the two ligatured letters “EF” or just an “E” is difficult to identify. In any case, they are the initials of Emy Frisch, his later wife. The pendant dates from a time when their relationship became more serious, so it has a special significance as one of the first gifts. In 1914 Schmidt-Rottluff also designed headbows and visiting cards for Emy Frisch’s photographic workshop, and after the end of the war he presented her with an ebony pendant with ligatured, geo-

metrical ornamental initials, and in the 1950s with a corresponding pendant cut in ivory. With these gifts, Hermann Gerlinger was able to add several very personal objects of the artist to his collection (Gerlinger, Schmidt-Rottluff und das große “E”, in ex. cat. Bernried 2018, pp. 36-41). Almost all of Schmidt-Rottluff’s jewelry pieces were made as gifts or were purchased for the wives of friends, collectors, and patrons. Thus, they mainly have a private background and were only occa- sionally shown in exhibitions. For the first time in 1912, a few pieces were shown in the arts and crafts section of the Cologne Sonderbund Exhibition, in 1925 Max Sauerlandt showed jewelry and sculpture by Schmidt-Rottluff at the Museum für Kunst und Gewerbe in Hamburg, and in 1928 his former assistant Alfred Rohde integrated amber works into a special exhibition at the Königsberg Palace. *Dr. Katja Schneider*

# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Pendant (trapeziform amber with silver shackle).  
Around 1913.

Silver, cut. Amber, partly sanded and polished.

Wietek 392. With the signature stamp on the reverse of the mounting.

Stone: 5,7 x 3,4 x 2,5 cm (2.2 x 1.3 x 0.9 in). Total height: 6,2 cm (2.4 in). [KT]

€ 2.000–3.000

\$ 2,000–3,000

Modern Art Auction on December 10, 2022

## PROVENANCE

· From the artist's estate.

· Collection Hermann Gerlinger, Würzburg.

## EXHIBITION

· Karl Schmidt-Rottluff-Gemälde: Aquarelle, Grafik, Bernstein, Kunstsamm-  
lungen der Stadt Königsberg/Kunstverein Königsberg, Königsberg 1928,  
cat. no. 65, 66.

· Plastik und Kunsthandwerk von Malern des deutschen Expressionismus,  
Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig,  
August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg,  
October 14 - November 13, 1960, cat. no. 323.

· Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren.  
Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20 ,1977  
- January 15, 1978, cat. no. 150 (with illu.).

· Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck,  
Kunstverein Paderborn 1982, cat. no. 10.

· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig  
(permanent loan from the Collection Hermann Gerlinger, 1995-2001).

· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from  
the Collection Hermann Gerlinger, 2001-2017).

· Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde,  
Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunst-  
museum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 -  
January 11, 2004, no. 16 (with illu.).

· Buchheim Museum, Bernried (permanent loan from the Collection  
Hermann Gerlinger, 2017-2022).

· Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum,  
Bernried, September 29, 2018 - February 3, 2019, p. 183 (with illu.).

## LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann  
Gerlinger, Stuttgart 1995, pp. 230f., SHG no. 323 (with illu.).

· Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik  
und des Kunsthandwerks, Munich 2001, no. 392 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke.  
Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005,  
p. 61, no. 107 (with illu.).

- Among the “Brücke” artists, Schmidt-Rottluff creates the most extensive and diverse body of jewelry
- His jewelry pieces are characterized by their unconventional and artistic handling of material, technique and form, and thus bring forth an aesthetic of their own
- The artist's jewelry pieces are individual gems, often made especially for a close circle of collectors, friends and family
- In a fascinating way, the pieces combine characteristic concepts of form from the artists' work between jewelry, collector's item and commodity
- From the artist's rarest work group on the auction market (source: artprice.com)

In 1913, Karl Schmidt-Rottluff spent the summer months in Nida on the Curonian Spit. His home was a simple fisherman's hut from which he directly experienced the elemental nature of the sea. Among mussel shells, seaweed, and round-cut stones washed up by the Baltic Sea, he discovered the gold of the north, amber. These finds inspired him - far from the Berlin studio - to new jewelry works: to natural pendants, to strung necklaces with smaller chunks of amber between silver links, and later also to rings and brooches in which strong claws grasp the raw amber. In August 1913, he announced to the Oldenburg “Brücke” member and collector Ernst Beyersdorff that he would send some of his “stone finds” (Wietek 2001, p. 108). It is very likely that this pendant was also created in Nida. Schmidt-Rottluff did not ground away the natural irregular shape of the stone. A plastically raised central ridge shows the original porous skin, the smoothly polished sides reveal its transparency. The eyelet for the

suspension is designed as a broad silver band rolled up at the end and pinned into the stone without soldering. With such craftsmanship, Schmidt-Rottluff distanced himself from the stereotypical teardrop shapes and shiny metals of bourgeois jewelry. The “Brücke” painters consciously focused on craftsmanship, also or precisely because they were self-taught, exploring the peculiarities of the material and the technical requirements of its processing. For them, art is not just about making, it is, above all, a personal and authentic experience. For their pictures and objects, for their entire world of life, they preferred powerful and original forms. The ancient material amber, a fossilized resin that often has fossil inclusions, meant a challenge in craftsmanship and an artistic commitment for Schmidt-Rottluff. Gerhard Wietek's catalog raisonné shows only four comparable pendants; three later ones are figuratively cut.

*Dr. Katja Schneider*





# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Bracelet with mountain crystal (Silver double bracelet with mountain crystal). 1920s.

Silver, cut, chiselled, chased. Mountain crystal, set in claws.  
Wietek 452. With the signature stamp on the inside. Diameter: 7,2 cm (2.8 in).  
Plate: 3.2 x 2.5 cm (1.2 x 0.9 in). Height of bracelet: 1,5 cm (0,5 in). [KT]

€ 6.000–8.000

\$ 6,000–8,000

Modern Art Auction on December 10, 2022

## PROVENANCE

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg.

## EXHIBITION

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 169.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 29.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, no. 34 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

## LITERATURE

- Wilhelm R. Valentiner, Schmidt-Rottluff. Junge Kunst, vol. 16, Leipzig 1920.
- Max Sauerlandt, Karl Schmidt-Rottluff – Ausstellung im Museum für Kunst und Gewerbe, in: Hamburger Fremdenblatt, Rundschau im Bilde, June 11, 1925. Reprinted in: Gerhard Wietek, Karl Schmidt-Rottluff. Plastik und Kunsthandwerk. Werkverzeichnis, Munich 2001, pp. 151-154.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 407, SHG no. 722 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 452 (with black-and-white illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 109, SHG no. 244 (with illu.).
- Regina Freyberger (ed.), Geheimnis der Materie. Kirchner, Heckel, Schmidt-Rottluff, Ex. cat. Städelmuseum Frankfurt, 2019.

- Among the “Brücke” artists, Schmidt-Rottluff creates the most extensive and diverse body of jewelry
- The amber pendants go back to his finds on the coast of Nida
- The artist’s jewelry pieces are individual gems, often made especially for a close circle of collectors, friends and family
- In a fascinating way, the pieces combine characteristic concepts of form from the artists’ work between jewelry, collector’s item and commodity
- From the artist’s rarest work group on the auction market (source: artprice.com)

The ornament of this double bracelet is the uncut mountain crystal set in a silver plate, which is held by strong claws cut out of sheet metal. The blows of the hammer and chisel left a rough mark on the plastically furrowed silver plate. The unevenly long, thick-walled, coarsely studded parts of the bracelet have triangular hallmarks, and they are connected to the center piece by strong eyelets. As early as in 1920, Wilhelm Valentiner praised comparable “Schmucksachen” by Schmidt-Rottluff with their “seemingly primitive, in fact powerfully new technique born out of the material,” in which the “dull colors of uncut stones interact most charmingly with the pale shimmer of an unpolished silver setting” (Valentiner, Schmidt-Rottluff, Leipzig 1920). And Max Sauerlandt was fascinated by the “edgy and angular stoniness of the mineral, the roughness of the fracture, the natural charm” as well as by the “sharply pointed grasping claws” that hold the stones as “beloved or precious objects like the fingers of the human hand” - as can be read in his article in the ‘Hamburger Fremdenblatt’ about the exhibition he organized at the Museum für



Kunst und Gewerbe in 1925 (Sauerlandt, Karl Schmidt-Rottluff - Ausstellung im Museum für Kunst und Gewerbe, in: Hamburger Fremdenblatt, June 11, 1925). Schmidt-Rottluff’s began to make brass and silver brooches in Dangast in 1910, in 1959 he made his final piece, a silver ring with a pebble. His jewelry making endeavors saw their peak in the 1920s. Gerhard Wietek estimates a total number of 200 pieces from five decades. Jewelry thus by no means remained an episode for Schmidt-Rottluff, as it did for his “Brücke” colleagues, but became established as an independent genre alongside painting, graphic art, and sculpting. Although deliberately self-taught, Schmidt-Rottluff nevertheless owned professional silversmith tools and always had a small selection of works for sale. Likewise, his most dedicated advocate, the art historian Rosa Schapire, had a stock she gave to Hamburg collectors. The lawyer’s wives Luise Schiefler and Martha Rauert in Hamburg, as well as Hedda Peters in Leipzig were in possession of collections of considerable size.

*Dr. Katja Schneider*

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Sitzende Frau in Corsett. Around 1913.

Pencil drawing and watercolor.

Bottom right signed and dated. Dated, titled, with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-writtten number "A Be/Bg 3" on the reverse. On firm wove paper. 56,4 x 36,5 cm (22.2 x 14.3 in), the full sheet. [CH]

With a pencil sketch of a kneeling female nude on the reverse, also the full sheet.

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 40.000 – 60.000

\$ 40,000 – 60,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from Villa Grisebach, Berlin in 2002).

### EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, until 2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 159 (with illu.)
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Galerie Kornfeld, Bern, 1977, lot no. 392 (with illu.).
- Villa Grisebach, Berlin, Ausgewählte Werke, November 29, 2002, cat. no. 28 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle 2005, p. 335, SHG no. 754 (both with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Stiftung Moritzburg Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale) 2008 (with illu.).



verso

- Sheet painted on both sides: With a pencil sketch of a kneeling female nude on the reverse
- From the best days of the sought-after Berlin years
- Kirchner renders an intimate studio scene in a provocative, erotic manner with swift and poised lines
- Fascinating combination of nude and interior, top view and frontal perspective as well as a blurred fore- and background

of big-city life, prostitution, anonymity and the overall fast pace of life. The noise and rush of the big city often overwhelmed Kirchner; in his studio, however, he was able to concentrate on what made him happy: his art. In most cases he laid focus on the human being, especially the female figure and the female nude. Our sheet shows both at once: while Kirchner depicted a coquettish lady wearing nothing but a corset and stockings on the front side, we also discover a spontaneous pencil drawing of a kneeling female nude on the back.



As was the case during the beginnings of the artist group "Brücke" in Dresden, the artist's studio also played an important role in the painter's everyday life in Berlin: it was both a place of retreat and a source of inspiration. The partly self-designed interior is part of many of Kirchner's works. In the depiction offered here, the scantily clad female figure is the central motif. Around her we find the furnishings, just swiftly hinted at, arranged as staffage, as splashes of color and an interesting variety of forms in the background. The yellow carpet, to be discovered in numerous works of this time, is shown in direct

view, a second carpet and a small table provide the backdrop for the female figure seated on the bed who attracts the observer's attention. Her hairstyle identifies her as a modern woman of the imminent Roaring Twenties, but her almost reserved lowered gaze clashes with her provocative saucy appearance. With its sweeping strokes and close-up view, the depiction not only reveals a simultaneity of intimacy, sensuality, and provocation, but also shows the great drawer E. L. Kirchner at the height of his artistic creativity. [CH]

# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## In Hemdhose (Frau in Hose, Berlin). Around 1913.

Watercolor and pencil drawing.

Bottom right signed. Dated and titled on the reverse and with the estate stamp of the Kunstmuseums Basel (Lugt 1570 b), as well as with the hand-written registration number "A Be/Bi 2". On smooth wove paper. 52,3 x 37,6 cm (20.5 x 14.8 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

€ 40.000 – 60.000

\$ 40,000 – 60,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1969).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- E. L. Kirchner zum fünfundzwanzigsten Todestag, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 38 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der Brücke. "Brücke"-Almanach 2000, Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 119 (with illu. on p. 197)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 158 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, pp. 162f. (with illu.).

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 260, SHG no. 373 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle 2005, p. 334, SHG no. 753 (with illu.).

- **Large-size depiction of a scene from the artist's private environment**
- **From the sought-after Berlin period: 1913 was the last year of the artist group "Brücke"**
- **Through the narrow image space and the immediacy of the frontal perspective, Kirchner put the female figure at the center of the bold and provocative depiction**

After the formative "Brücke" years in Dresden, E. L. Kirchner followed his artist colleagues Hermann Max Pechstein and Otto Mueller to the metropolis Berlin in 1911. Around 1900, the city had not only risen to become one of the most exciting cultural centers, but was also the fastest growing place in Europe. After the turn of the century, life was raging there; department stores, bars, cabarets, and dance halls were built overnight. City dwellers in search of amusement found satisfaction there, while Kirchner found a large variety of motifs for his works. The simultaneity of glamour and misery, of poverty, unemployment and prostitution, of modernity, upheaval and glamorous prosperity, as well as the fast pace of life, the hustle and bustle and the diverse crowd of people living in a confined space overwhelmed the artist and inspired him so that he eventually attained a more mature style, the so-called "Berlin style". Works from these years are among the most distinguished accomplishments of his artistic oeuvre.

In 1912, the artist met the sisters Erna and Gerda Schilling in one of the new dance halls. They came from humble backgrounds, both performed as nightclub dancers and probably also dabbled in prostitution for a while. In the years that followed, they were the artist's favorite models, and Erna, the younger of the two sisters, became Kirchner's lifelong confidant and companion. She presumably also served Kirchner as model for the present drawing with watercolor, which she fills from the top to the bottom of the sheet, clad only in underwear and in a confident pose. With this piquant depiction of figures in his Berlin studio, Kirchner created an image between emancipated permissiveness and intimacy, between bohemianism and down-to-earthness, in which the Wilhelminian Period already seems to have been overcome and the zeitgeist of a new era seems to prevail. [CH]



# ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

## Fabrik. 1913.

Watercolor and pencil.

Lower right signed and dated, titled in lower left. On laid paper (with a watermark). Ca. 34 x 50,5 cm (13.3 x 19.8 in), the full sheet. [AR]

The work is documented in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Ms Renate Ebner and Mr Hans Geissler for their kind support in cataloging this lot.

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

### PROVENANCE

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1975, with the collector's stamp Lugt 6032).

### EXHIBITION

- Erich Heckel. Aquarelle und Zeichnungen. Special exhibition on the occasion of the opening of the Otto-Richter-Halle, Würzburg, October/November 1975, cat. no. 26.
- Erich Heckel 1883-1979. Aquarelle. Zeichnungen. Exhibition on the occasion of the artist's 100th birthday, Städtische Galerie, Würzburg, 1983, cat. no. 40 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu, on p. 106).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 99 (with color illu. on p. 167).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 201).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 202, SHG no. 253 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 196f., SHG no. 442 (with color illu.).

- Fascinating landscape scene in powerful colors
- One of Erich Heckel's rare factory depictions
- For the first time offered on the international auction market (source: artprice.com)



Erich Heckel, Ziegelei am Wasser, 1913, Öl auf Leinwand, Landesmuseum für Kunst und Kulturgeschichte, Münster.

In the present watercolor, Erich Heckel presents us a motif that is rarely found in his oeuvre. The artist, who was born in Döbeln in Saxony, captured only a few factory buildings in paintings and watercolors during his creative period. In the painting "Ziegelei am Wasser" (Brickyard on the Waterfront), also from 1913, he shows us a similar production facility that he embedded in the landscape in a different way than in the present sheet. In our watercolor, the factory building seems to be of rather little importance to Heckel. The artist used only a relatively small part of the picture's surface to depict the building. On the other hand, he gives the sky a strong and powerful presence: the almost threatening looming clouds interrupted by the brownish-yellow smoke from the chimneys, significantly contribute to the work's expressive character. In combination with other factors like the coloring, Heckel conveys the atmosphere and the particularities of the landscape. [AM]



# KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Häuser an der kurischen Nehrung. 1913.

Watercolor over graphite.

Lower right signed and dated. On wove paper. 32,9 x 42,7 cm (12,9 x 16,8 in), the full sheet. [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

### EXHIBITION

- Das Aquarell der Brücke, Brücke-Museum, Berlin, September 5 - November 16, 1975, no. 125 (with illu. plate 41).
- Norddeutsche Künstlerkolonien: Nidden und die Kurische Nehrung, Altonaer Museum, Hamburg, December 3, 1976 - February 6, 1977; Ostdeutsche Galerie, Regensburg, March 20 - May 15, 1977, no. 117.
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 132 (with black-and-white illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 105 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 27 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 187 (with illu.).

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 362f., SHG no. 602 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 63, SHG no. 113 (with illu.).

- In 1913 Schmidt-Rottluff struck a new path in landscape painting, creating highly individual works between drawing, graphic art and painting
- He found inspiration for his art during stays in Nida on the Curonian spit: A group of works in terms of style and motif
- Unique interpretation and a bold execution in watercolor, a technique of particular relevance to the artist



Karl Schmidt-Rottluff, Kurische Nehrung, 1913/14. Mixed media on canvas. Museum Folkwang, Essen.

The summer of 1913 is of great importance for the development of Karl Schmidt-Rottluff's landscape painting. After the members of the "Brücke" decided to dissolve the artists' group on May 27, 1913, Schmidt-Rottluff spent the summer in Nidden on the Curonian Spit. On July 3, he writes to the collector Theodor Francksen: "This year I was unfaithful to Dangast and went to the Curonian Spit instead. I wanted to get to know this tremendously interesting part of our country for a long time. The spit is indeed strange and interesting" (Karl Schmidt-Rottluff, quoted from: Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 144f., no. 116). In this environment, the artist found new stimuli and he entered into an extremely inspired and productive creative phase, especially as far as his nudes and landscape paintings are concerned. In addition to paintings and drawings, he created a series of expressive watercolors, among them the present one. With a sparing use of watercolors, Schmidt-Rottluff accentuated select areas of the depicted region, allowing us to catch a glimpse of the peninsula's impressive landscape. [AM]



# The authors

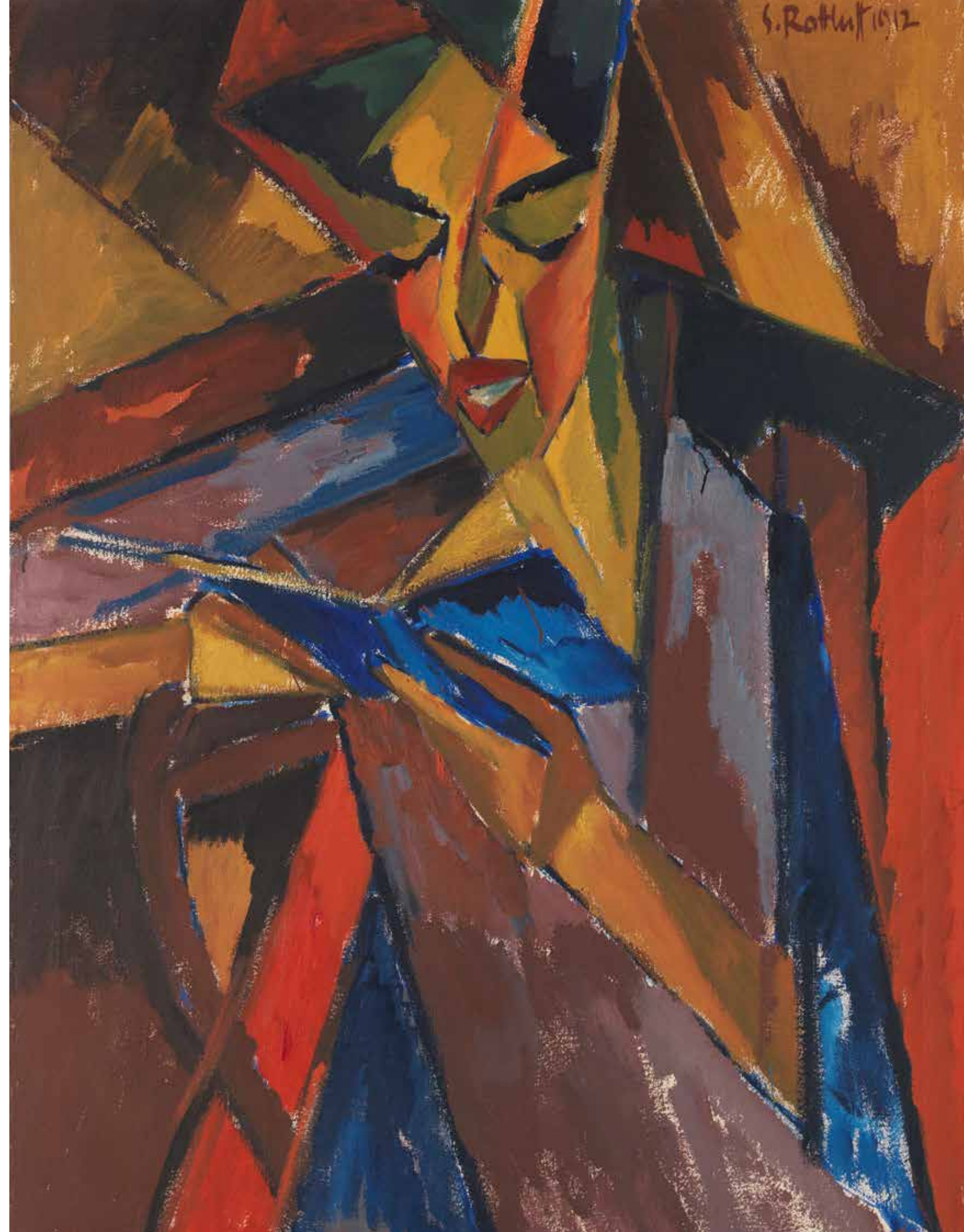
**Dr. Alexandra Henze Triebold** was born in Lugano, where she graduated from an Italian speaking school. She studied art history, archaeology and Romance philology in Germany, at first in Kiel and then in Munich, earning her master's degree with a thesis on the sculpture of Rudolf Belling. In Bern she wrote her PhD thesis on Jürgen Brodwolf's installations. After an internship at the Paul Klee Foundation in Bern, she took over management of the gallery Henze & Ketterer in Riehen/Basel, curating exhibitions and compiling catalogs on represented artists. Additionally, she writes articles for exhibitions of the "Brücke", especially on Ernst Ludwig Kirchner. She is deputy head of the Ernst Ludwig Kirchner Archive in Wichtrach/Bern and a member of the Board of Trustees and Senate of the Ernst Ludwig Kirchner Museum Davos.

**Dr. Jill Lloyd** is an author and curator specializing in German and Austrian art of the 20th century. She has organized exhibitions for leading museums and published numerous works, among them her award-winning book "German Expressionism, Primitivism and Modernity" (Yale University Press, 1991). Her upcoming exhibitions include "Munch: Lebenslandschaft" (Clark Art Institute, Museum Barberini Potsdam, Munch Museum Oslo) and Paula Modersohn-Becker (Neue Galerie New York, Chicago Art Institute).

**Janina Dahlmans** studied art history, German philology and ethnology in Freiburg, Pisa and Cologne. She wrote her PhD thesis about the "Brücke" artist Erich Heckel at the University of Hamburg.

**Dr. Andreas Gabelmann**, art historian, was born in 1967. He studied art and architecture history in Karlsruhe and Bamberg. In 1999 he earned a doctorate on the German-Swiss expressionist August Babberger. Traineeship at the Brücke Museum in Berlin between 2000 to 2002. From 2003 to 2004 research assistant at the Kunstmuseum Singen. Since 2005 freelance art historian, author and curator. Numerous publications on modern art with a focus on Expressionism and contemporary art. Lives and works in Radolfzell on Lake Constance.

**Katja Schneider**, born in Hamburg in 1953, studied art history and archaeology in Hamburg, Florence and Bonn. Doctorate at Tilmann Buddensieg about the arts and crafts School Burg Giebichenstein. In 1992 deputy director of the Kunstmuseum Moritzburg in Halle (Saale), from 2000 director. Consolidation of the museum through the construction of an annex planned by the architects Nieto Sobejano and the permanent loan from the Collection Hermann Gerlinger. From 2013 to 2019 curator of the Luthergedenkstätten (Luther Memorial Foundation) in Saxony-Anhalt. She publishes works on art and handicrafts of Modernism and the Reformation period.



# YOUR CONTACTS

## Management



**Robert Ketterer**  
Owner, auctioneer  
Tel. +49 89 55244-158  
r.ketterer@kettererkunst.de



**Gudrun Ketterer, M.A.**  
Auctioneer  
Tel. +49 89 55244-200  
g.ketterer@kettererkunst.de



**Nicola Gräfin Keglevich, M.A.**  
Senior Director  
Tel. +49 89 55244-175  
n.keglevich@kettererkunst.de



**Dr. Sebastian Neußer**  
Senior Director  
Tel. +49 89 55244-170  
s.neusser@kettererkunst.de



**Dr. Mario von Lüttichau**  
Academic Consultant  
Tel. +49-(0)170-286 90 85  
m.luetlichau@kettererkunst.de

## Modern Art



**MUNICH**  
**Sandra Dreher, M.A.**  
Tel. +49 89 55244-148  
s.dreher@kettererkunst.de



**MUNICH**  
**Larissa Rau, B.A.**  
Tel. +49 89 55244-143  
l.rau@kettererkunst.de

## Representatives



**BERLIN**  
**Dr. Simone Wiechers**  
Tel. +49 30 88675363  
s.wiechers@kettererkunst.de



**DÜSSELDORF**  
**Cordula Lichtenberg, M.A.**  
Tel. +49 151 29607354  
c.lichtenberg@kettererkunst.de



**BADEN-WÜRTTEMBERG,  
HESSE, RHINELAND-PALATINATE**  
**Miriam Heß**  
Tel. +49 6221 5880038  
m.hess@kettererkunst.de



**HAMBURG**  
**Louisa von Saucken**  
Tel. +49 40 374961-13  
l.von-saucken@kettererkunst.de



**NORTHERN GERMANY**  
**Nico Kassel, M.A.**  
Tel. +49 89 55244-164  
n.kassel@kettererkunst.de



**SAXONY, SAXONY ANHALT,  
THURINGIA**  
**Stefan Maier**  
Tel. +49 170 7324971  
s.maier@kettererkunst.de



**USA**  
**Dr. Melanie Puff**  
Ansprechpartnerin USA  
Tel. +49 89 55244-247  
m.puff@kettererkunst.de



**THE ART CONCEPT**  
**Andrea Roh-Zoller, M.A.**  
Tel. +49 172 4674372  
artconcept@kettererkunst.de

## Cataloging Department

Silvie Mühl M.A., Dr. Eva Heisse, Christine Hauser M.A.,  
Alana Möller M.A., Ann-Sophie Rauscher M.A.,  
Dr. Agnes Thum, Sarah von der Lieth, M.A.,  
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