



IT STARTED
WITH
AN IDEA —
BRÜCKE

COLLECTION
HERMANN GERLINGER

December 10, 2022

KETTERER  KUNST







SHG 743 – Ernst Ludwig Kirchner, Chronicle of the artist group „Brücke“, 1913, woodcut.

Brücke Artist Group – Collection Hermann Gerlinger

The foundation

In the 1913 chronicle of the “Brücke”, Ernst Ludwig Kirchner documented the founding phase as a longer process that began in 1902: “In 1902 the painters Bleyl and Kirchner met in Dresden. Heckel joined through his brother, a friend of Kirchner’s. Heckel brought along Schmidt-Rottluff, whom he knew from Chemnitz. People came together to work in Kirchner’s studio.

Acting jointly on this basis gave rise to the common feeling of taking the stimulus to create from life, and o subordinate oneself to the experience. They grew together naturally, forming a group that would be named “Brücke.” (SHG 743)

And indeed, Ernst Ludwig Kirchner and Fritz Bleyl met first, as architecture students at the Technical University in Dresden they had been pursuing their common passion “day by day” since 1902: drawing and painting in the studio and outdoors. Erich Heckel came to Dresden in the spring of 1904, his brother introduced him to Kirchner and Bleyl, while Karl Schmidt (later Schmidt-Rottluff) joined through Heckel, as they knew each other since school in Chemnitz. After Schmidt-Rottluff had moved to Dresden in the spring of 1905, he also belonged to the circle of friends. On June 7, 1905, the four architecture students and

aspiring artists Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel and Karl Schmidt-Rottluff formally merged to form the “Brücke” artist group.

With their ideas of unconventional ways of living and and working, as well as their critical attitude towards the academy teachings, the “Brücke” artists revolutionized the visual language and liberated it from the artistic constraints of the time. The emerging artists without a degree from an art academy took a clear stance against the traditional academic view of art. At the same time, however, they were also developing their own strategy to assert themselves successfully as a group on the art market, for example to attract art lovers and collectors with their joint exhibitions. The “Brücke” brand was new in the art scene – and to this day has not lost any of its appeal.

At the beginning of the 20th century, the ambitious founders of the “Brücke” were informed by their architectural training at the Technical University in Dresden, where teachers like Fritz Schumacher and Carl Weichardt demanded a critical examination of the current trends in Art Nouveau. Ideas of renewal characteristic of various artistic movements at that time, and the enthusiastic approach of their protagonists had an inspiring effect on them. Additionally, they found orien-



Fritz Bleyl drawing, around 1904.



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



Ernst Ludwig Kirchner, around 1910, Kirchner Museum Davos.



Karl Schmidt-Rottluff, around 1920.

tation with the activities and organizational forms of art- and artist associations such as the Secessions.

In 1903, during a visiting semester at the Technical University in Munich, Ernst Ludwig Kirchner, who claimed that it was his idea to start a group, got to know the artist group “Phalanx” founded by Wassily Kandinsky in 1901 and also came into contact with artists from the “Scholle”, a group that had split with the Munich Secession in 1899. In search of new impulses, the artists in Munich were also striving for independence. They went new ways in finding buyers by organizing exhibitions, but also by mediating between artists and non-artists, creating honorary memberships and thus developed a new understanding of the role artists plays in society. Around 1900, ideological reforms came about that fell on fertile ground for Kirchner and his newly won fellow campaigners: “According to my plan, it

was to be an ideal community without rules and regulations, etc.” (Kirchner to Gustav Schiefler on March 24, 1927). And Erich Heckel later confirmed “that money issues and the wish for economic support only played a minor role.” (Erich Heckel in: Roman Norbert Ketterer, Dialoge. Bildende Kunst, 1988, p. 42)

With the name “Brücke”, as Schmidt-Rottluff came up with, a meaningful brand had been created that could be used in many different ways. On June 7, 1905, a group of artists was inaugurated, without rules and regulations, without a board of directors, without a jury, only with a several page long founding document. (SHG 654, SHG 657, SHG 655) From the initially used designation “Künstlervereinigung Brücke” (Artist Association, SHG 645), the artists developed the more decisive term “Künstlergruppe” (Artist Group), SHG 656), which was not common at the time.

SHG 645 – Ernst Ludwig Kirchner, signet of the artist group Brücke, 1905, woodcut.



SHG 656 – Ernst Ludwig Kirchner, signet of the artist group Brücke, 1905/06, woodcut



Ernst Ludwig Kirchner, register of members 1907 (active members), 1907, woodcut.





SHG 654 – Ernst Ludwig Kirchner, Brücke program, 1906, machine printed.

From the moment it was founded, the “Brücke” artists engaged in PR activities unparalleled at the time, using all available forms of self-portrayal and advertising, developing signets, letterheads, flyers, postcards, invitations, posters and advertisements. Additionally, membership cards for a circle of friends, which was also opened to other art lovers as passive members, promote a sense of belonging.

The group’s growth in size gave weight to its efforts to find exhibition opportunities: “With the belief in progress, in a generation of creators as well as those who enjoy the creations, we summon all young people, as a youth that holds the future, we want to live a life free from the beliefs of the established, older forces. Everyone with an urge to make direct and unadulterated creations belongs to us” (SHG 654) is the program of the four artists in Dresden.

Six months after it was founded, the “Brücke” exhibited for the first time as a group, not in Dresden, but in Leipzig: In November 1905, as part of an exhibition of several artists, the Kunsthalle Beyer & Sohn showed a complete collection of graphic works by the “Künstlervereinigung Brücke”. By the time the artist group broke up in the summer of 1913, they would have had around 69 group exhibitions. (Georg Reinhardt, Die frühe Brücke, Brücke Archive, Issue 9/10, 1977/78, pp. 191ff.)

In order to achieve this enormous workload on top of the actual artistic ambitions, they set up an office in Erich Heckel’s studio/apartment on Berliner Str. 65 in Dresden; (cf. annual reports, SHG 722).

In line with usual structures of an association, Heckel was the “chairman”. The address is also mentioned on signets used as addresser stamps on letters and envelopes. From 1907, during Heckel’s and Schmidt-Rottluff’s month-long stays in the Oldenburg region, the office was temporarily relocated to Dangast. When Heckel moved to Falkenbrücke 2a in Dresden in 1910, the office also moved accordingly (SHG 722).

And administration remained in Heckel’s hands even after the “Brücke” moved to Berlin, the new signet mentions his studio on Mommsenstraße 60 as the business address. The design of correspondence and publications with signets and decorative vignettes became an important marketing tool of the “Brücke”.

Membership cards

The financial situation of the “Brücke” was to be improved by recruiting art lovers and collectors through offering these passive members an annual bonus in form of a portfolio with original graphics (SHG 828, 829).

In addition to the active members, the artists of the “Brücke”, there were also so-called passive members of the “Brücke”. They were friends and family members like Kirchner’s father Ernst Kirchner, as well as collectors, supporters and patrons. In 1906 the annual fee was 12 Marks, then 14 Marks, in 1912 it was raised to 25 Marks. This allowed the artist group to cover the costs for exhibitions, transport and prints. In return, the passive members received original graphics bundled in annual portfolios, invitation cards, the “Brücke” program and a membership card in a new design every year.

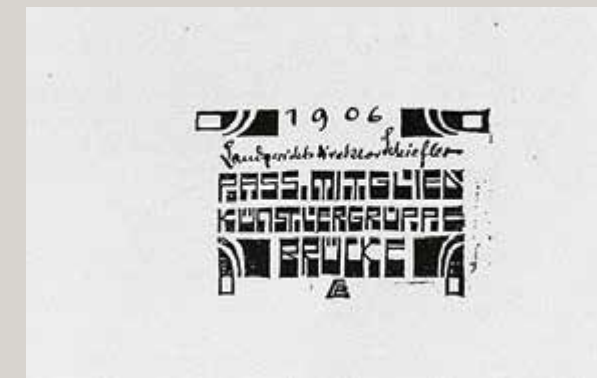
In 1906 Fritz Bleyl created the first membership card with a small, compact woodcut with a simple ornamental decoration the artist developed from the typeface: Pass. Mitglied Künstlergruppe Brücke. The same woodcut was used in 1907: the year and the member’s name were added by hand. (Fig.)

The membership fee is set at 12 Marks; it was raised to 14 Marks and in 1912 to 25 Marks. Initially, members were primarily quite successfully recruited from the circles of acquaintances: by September 1906 some 15 passive members had been recruited, including them the Hamburg district court director and collector Gustav Schiefler and the art historian Rosa Schapire (SHG 675b).

Both are particularly committed to Ernst Ludwig Kirchner and Karl Schmidt-Rottluff; Last but not least, they created the first catalog raisonné of prints and, over the time, canvassed around 20 passive members in Hamburg alone.

Yet another special feature: the names of the members were uniquely carved on small wooden tablets and given to the friends and sponsors in form of an artistic woodcut.

Up to and including 1911, the annual membership card was designed by a different “Brücke” member every year. (SHG 76) With the membership card, passive members - in 1911 there were probably 76 members – also received a print portfolio and a report on the past year.



Fritz Bleyl, membership card for passive members, 1906 (used in 1906 and 1907), woodcut



© VC Bild-Kunst, Bonn 2022

Karl Schmidt-Rottluff, Brücke report for 1909 and 1910, annual report 1910, title vignette and tailpiece, woodcut, Brücke-Museum, Berlin.



SHG 722 – Ernst Ludwig Kirchner, annual Brücke report for 1910-1911, 1911, woodcut.

Annual reports

From 1906 onward, passive members of the “Brücke” received not only their membership cards and the annual bonus. From 1908 they also got a report on the past financial year. While the first two reports for 1907 and 1908 were only typographically designed, plain texts on two folded pages, the report for the years 1909/10 came as a four-page leaflet with two woodcuts by Karl Schmidt-Rottluff, a title vignette, two pages of text and a tailpiece.

The annual reports were informative and insightful, including information on the increasing number of passive members, information on the published printed matter, such as membership cards, annual portfolios and their respective authors pointing to the fact they are printed by the artists themselves, except for the etchings, which were made with the help of the company Carlo Sabo in Berlin. And the interested reader also finds information on exhibition activities, which collections were on display and where. Readers were also asked to pay their membership fee. In 1908 payments still went to the “Treasurer painter E. Heckel, Dangast”, a year later the fee could be paid to a postal checking account in Leipzig with the number 3659.

From 1910, the reports were no longer released in strict accordance with the calendar year, instead members usually received a report on the past two years at the beginning of the following year.

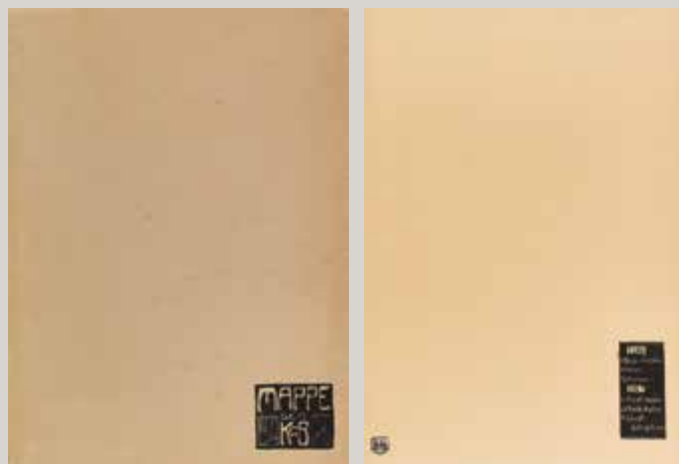


SHG 675b – Ernst Ludwig Kirchner, membership card for passive Brücke members (Rosa Schapire), 1908, etching.

Annual bonus portfolios

From 1906 to 1912, the artist group “Brücke” published seven annual portfolios with a total of twenty-six graphic sheets. The production and distribution of the annual portfolios had several practical functions. Passive members received the portfolios for an annual fee of 12 Marks, in 1912 it was raised to 25 marks, along with artful annual reports and membership cards, with the circulation increasing according to the growing number of members. On the one hand, this steady income is a means of financing: it covered, for example, the costs of the traveling exhibitions. And on the other hand, the artistic printed matter is a means to advertise the artistic idea, a multiplier of a creative desire for renewal, visual proof of a strong sense of mission. Today one would use terms like advertising campaigns and customer loyalty. The direct route from the artist to the collector, bypassing institutions such as galleries, is an important marketing tool. With carefully planned and designed printed matter, the group not only placed its new image: “We want to expand our art in a new culture and let our friends participate in our work and our joys”, reads the annual report from 1910/11. Passive membership means intellectual participation by like-minded people in an artistic development process that manifests itself in the portfolio year after year. And last but not least, these annual bonus portfolios also encouraged art lovers to build their own collection by regularly receiving these graphic sheets. This strategy worked well with many members, as they began to acquire further paintings, drawings and prints. “We didn’t just publish these graphic portfolios because of the twelve Marks for the three prints, although they were nice to have to cover transport costs of the exhibitions. We wanted to bring what we had just done to people who were interested in it and had therefore become passive members. That seemed to be much more important to us,” said Heckel in retrospect in a talk with Roman Norbert Ketterer (R. N. Ketterer, *Dialoge*, 1988, p. 43). Here Heckel repeats the young artists’ sense of mission, to break new ground in art marketing through activities that went far beyond the mere creation, to actively seek friends and sponsors in order to. As early as in 1906, in their first printed matter, “Program”, the “Brücke” artists stated that they believed in “a new generation of creators and art lovers”.

SHG 828 – Fritz Bleyl, folder for the annual Brücke portfolios with cover vignette and table of contents of the 1906 and 1907 Brücke portfolios, 1906/07, linocut.



© VG Bild-Kunst, Bonn 2022

SHG 76 – Karl Schmidt-Rottluff, 1911 membership card, 1910, woodcut.

Winning active members

The reputation and importance should also be increased by expanding the group with like-minded artists. At the beginning of 1906, the “Brücke” was able to win the Northern German painter Emil Nolde as the first new member. Schmidt-Rottluff took his exhibition at Galerie Arnold in Dresden in January as an opportunity to invite him to become a member. At that time Nolde was about one generation older than the founding members. A good year later, Nolde left the group again, however, not without leaving important suggestions for improving the group’s dynamics.

In 1906, Max Pechstein, who had studied at the Art Academy in Dresden, joined the “Brücke”. During his stay in Paris in 1907/08, he made contact with the local art scene and was able to win Kees van Dongen, who was stylistically close to the “Fauves” with Henri Matisse and André Derain, for a short-term membership in 1909. After his return from France, Pechstein lived in Berlin where he represented the Dresden artists. With the Swiss Cuno Amiet, they were able to recruit an artist who was already very successful at that time;

his exhibition at Galerie Arnold in the summer of 1906 had impressed the “Brücke” artists strongly. And a year later, in 1907, the Finn Axel Gallen-Kallela accepted an invitation from the “Brücke”.

The condition of an internationally active artist group was give. At that point the “Brücke” consisted of eight active members. Fritz Bleyl resigned in 1907 in favor of a secure existence as teacher at the private architecture school in Freiberg, Saxony. Nolde, van Dongen and the Czech Bohumil Kubišta (1912) were also listed as active members for a short time only, so that the core group of Heckel, Kirchner, Pechstein, Schmidt-Rottluff and finally Otto Mueller (as of 1911) existed until its breakup in May 1913. Pechstein met Otto Mueller in Berlin, and was able to arouse his interest in the group. He was invited to the legendary “Brücke” exhibition at Galerie Arnold in Dresden in 1910, and he became a member in early 1911. Together with Kirchner he traveled to Prague in the summer to win over the Czech painter Bohumil Kubišta, who would also briefly join the group in 1912.



Kees van Dongen, around 1905.

© VG Bild-Kunst, Bonn 2022



Bohumil Kubišta, around 1912.



SHG 397 – Erich Heckel, catalog for the exhibition of the artist group Brücke, 1910, woodcut..

© Nachlass Erich Heckel



Ernst Ludwig Kirchner, SHG 726 – Poster of MUIIM-Institute, 1911, color woodcut.



SHG 742 – Ernst Ludwig Kirchner, Poster: Der neue Kunstsalon, 1913, woodcut.



Ernst Ludwig Kirchner, cover of chronicle, 1913, woodcut, Brücke-Museum, Berlin.

The year 1910. Birth of the Brücke style

The year 1910 turned out to be very successful for the group. Above all, Heckel and Kirchner attained kindred density in their painting, which will years later become known as the unmistakable “Brücke style”. Schmidt-Rottluff also knows how to convince with his colorful landscapes and Pechstein succeeds in letting his impressions gained in France flow into his motifs. An emotional carelessness spreads among the artists, which does not only become

evident in sketches and drawings made at the Moritzburg Ponds, but also in the close cooperation with the models in the studios of Heckel and Kirchner, entirely in line with the early motto: to achieve a fusion of life and artistic expression with sensual passion. With the exhibition at Galerie Arnold in Dresden in September 1910, “their program” became visible in many ways; the five years of continuous development towards mastery showed. (SHG 397)

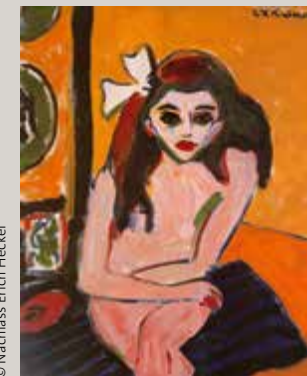
Paintings by Heckel, Kirchner, Pechstein, Schmidt-Rottluff in the exhibition at Galerie Arnold, Dresden 1910

Erich Heckel, Pechstein schlafend, 1910, oil on canvas, Buchheim Museum, Bernried am Starnberger See.

Ernst Ludwig Kirchner, Marzella (Fränzi), 1909/10, oil on canvas, Moderna Museet, Stockholm.

Hermann Max Pechstein, Tanz, 1909, oil on canvas, Brücke Museum, Berlin.

Karl Schmidt-Rottluff, Selbstbildnis mit Einglas, 1910, oil on canvas, Nationalgalerie, Berlin.



© Nachlass Erich Heckel

© Pechstein / VG Bild-Kunst, Bonn 2022

© VG Bild-Kunst, Bonn 2022

Not only the fact that most “Brücke” exhibitions, as well as most participation in group exhibitions, now took place outside of Dresden, led to a gradual abandonment of Dresden as the “Brücke” location in 1911. Kirchner and Heckel repeatedly spent time in Berlin, including the first months of 1911. In spring that year the artists took part in the exhibition of the Neue Secession in Berlin again and in the autumn of 1911 Kirchner, Heckel and Schmidt-Rottluff moved to the capital. In December 1911, Kirchner and Pechstein opened a private art school on Durlacher Strasse in Berlin, in the same building where Kirchner’s studio was located, and called it the MUIIM Institute: “Modern instruction in painting, graphics, plastic, carpet, Glass, metal work/painting in connection with architecture/teaching with new means in a new way.” (SHG 726)

The Berlin period of the “Brücke” was also determined by a gradual dissolution of the group. Max Pechstein was expelled as early as mid-1912 because of his participation in the Berlin Secession exhibition. In January 1913 the two last joint exhibitions took place: at Kunsthalle Basel, a contact established through Cuno Amiet, and almost simultaneously in the newly opened gallery “Der Neue Kunstsalon” in Munich. The poster for the Munich exhibition (SHG 742)

was once again created in kindred spirit between Ernst Ludwig Kirchner and Erich Heckel: Kirchner cuts the illustration, Heckel designs the text.

In order to document the group’s common grounds, they decided to publish a chronicle (SHG 743) with hand-made prints and photos based on pictures of the participants.

Kirchner wrote the text on the historical development of the group and in doing so showed a very subjective view of the group’s history. The other artists did not agree with the way he illustrated the course of events and denied publication. There were disputes as a consequence of which Kirchner resigned from the “Brücke”. A little later the remaining artists decide to dissolve the group.

On May 27, 1913, the passive members were officially informed of the process in a short letter: “We hereby inform you that the undersigned have decided to dissolve the Brücke artist group as an organization. Members were Cuno Amiet, Erich Heckel, E.L. Kirchner, Otto Mueller and Karl Schmidt-Rottluff”. Kirchner’s signature was missing on a document that marked the end of almost eight years of very prolific cooperation. [MvL]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Signet of the artist group Brücke. 1905.

Woodcut.

Gercken A-24. Dube H 692. One of three known copies. On gray cardboard. 5 x 6,5 cm (1.9 x 2.5 in). Sheet: 7 x 8,4 cm (2.8 x 3.3 in).

Verso with fragments of an earlier state of the woodcut "Idiot 4" (Gercken 5). [SM]

€ 2.000–3.000

\$ 2,000–3,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Private collection Baden-Württemberg (until May 28, 1990: Galerie Wolfgang Ketterer).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above).

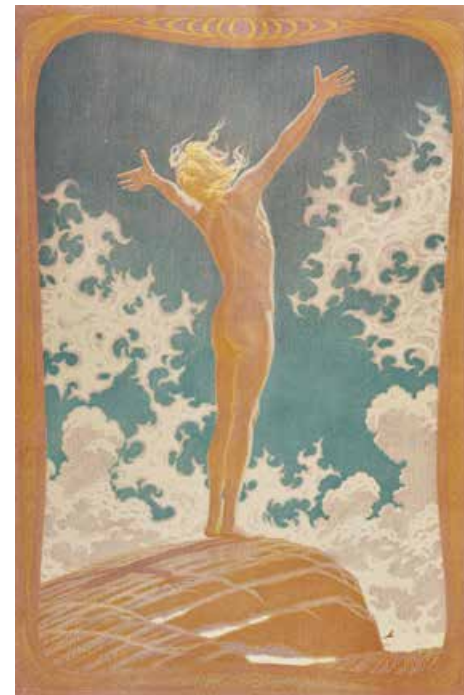
EXHIBITION

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

LITERATURE

- Hans Wentzel, Unbekannte gebrauchsgraphische Arbeiten von Ernst Ludwig Kirchner, in: Jahrbuch der Hamburger Kunstsammlungen, 1968, p. 142 (different copy).
- Galerie Wolfgang Ketterer, Munich, 150th auction, 19. und 20. Jahrhundert, catalog I, May 28, 1990, lot 228. (with black-and-white illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 98, SHG no. 35.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 286, SHG no. 645.

- One of only three known copies
- Apart from this copy, no other copy has ever been offered on the international auction market (source: artprice.com)
- The first signet of the young artist group "Brücke"



Fidus (Hugo Höppener), Lichtgebet, 1913, color lithograph.



The young artists made signets and vignettes as advertising means in a variety of forms and functions an important trademark of the group. The first design of a signet for the "Brücke" was presumably cut by Ernst Ludwig Kirchner. A symbolic, narrative scene is framed by two bars of lettering: "Künstlervereinigung" at the top and "Brücke" at the bottom. The motif refers not only to the name of the group, but also to its reformist conception: a naked female figure stands in the middle of a bridge over a body of water, her arms stretched out into the sky. Two male figures, also nude, sit on the shore behind the woman and observe the esoterically charged scene. This emblematic

motif of a figure stretching its arms into the sky is one of the most popular poster motifs around 1900, and the painter and life reformer Hugo Höppener, better known as Fidus, condenses it into his "Lichtgebet" (Light Prayer): A naked young man on the rock stretches his arms towards the sun, embodying all the longings of the German youth movement: Hopes for salvation, redemption and renewal, ascetic celebration of nakedness and beauty, of health, strength and will. In short: the liberation from all constraints, a clear commitment to the longing of the artists, which they will very soon live out in their studios or in freedom and closeness to nature at the Moritzburg Ponds. [MvL]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Brücke program. 1906.

Sheet, machine print.
On wove paper. 22,6 x 14,3 cm (8.8 x 5.6 in).
With hand-written addition „(Sitz-)“ before location. [KT]

€ 1.000–1.500

\$ 1,000–1,500

Modern Art Auction on December 10, 2022

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (since 2002: Galerie Bassenge.
With the collector's stamp Lugt 6032).

EXHIBITION

· 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

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger,
Stuttgart 1995, pp. 48-49 (with illu.-no. 17, different copy).
· Galerie Gerda Bassenge, Berlin, Kunst des 20. Jahrhunderts, auction 79,
June 7, 2002, lot 3121.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory
catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 289, SHG no. 654
(with illu.).

- Important art-historical document
- As a founding manifesto, the “Brücke” program is an integral part of modernist avant-garde strategies
- The first “Brücke” exhibition took place in Dresden-Löbtau in September/October, 1906 and was accompanied by a number of graphic works made on this occasion

The artists wrote this short programmatic text, which is supposed to be a handout for interested parties, to describe the intention of their artistic work. The text “Unser Programm” describes the artists’ future actions only indirectly, and rather call on the “youth who carry the future” as the “new generation” to join their idea of “a life in freedom”. In an almost polite and reserved manner, they called for a rejection of the “established, older forces” in order to emphasize their clearly avant-garde attitude in the next sentence: “Everyone with an urge for direct and unadulterated creation belongs to us. What we had to get away from was clear to us - where we would end up, however, was less certain,” Heckel recalled later (Hans Kinkel, Erich Heckel 75 Jahre alt. Ein Gespräch, in: Das Kunstwerk XII, 1958/59, issue 3).

The program of the artist group “Brücke” exists in different, typographically distinguished versions in machine typesetting. This copy in a kind of cursive script with the handwritten addition “Sitz” probably belongs to a first series. The sheet preserved in the Brücke Museum in Berlin, on the other hand, has an ornate title and a kind of typesetting common for the time, as well as the signet stamp “KGB,” which Schmidt-Rottluff and Heckel had frequently used for the artist group’s correspondence in 1906/07. [MvL]



Brücke program, 1906, leaflet,
Brücke-Museum, Berlin.

Unser Programm.

Mit dem Glauben an Entwicklung, an eine neue Generation der Schaffenden wie der Geniessenden rufen wir alle Jugend zusammen. Und als Jugend, die die Zukunft trägt, wollen wir uns Arm- und Lebensfreiheit verschaffen gegenüber den wohlangesessenen, älteren Kräften. Jeder gehört zu uns, der unmittelbar und unverfälscht wiedergibt, was ihn zum Schaffen drängt.

Künstlergruppe „Brücke“

(Sitz - Dresden.)

Geschäftsstelle:

Berlinerstrasse 65, I.

Dresden - Fr.

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Title vignette for the program of the artist group “Brücke”. 1906.

Woodcut.

Gercken A-27. Dube H. 695. Monogrammed in wooden block in bottom center.

From an edition of 6 known copies. On laid paper. 7,5 x 4,2 cm (2,9 x 1,6 in).

Sheet: 13,3 x 9,6 cm (5,2 x 3,8 in). [SM]

€ 2.000–3.000

\$ 2,000–3,000

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).
· 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

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 24, 29a (with illu., different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 38 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 657 (with illu.).

In addition to the first printed matter “Unser Programm”, the artists conceived a leaflet for which Kirchner produces three different woodcuts. Here the term “Künstlergemeinschaft” (artist community) was discarded and changed to “Künstlergruppe” (artist group). In addition, Kirchner concentrated on the design of the lettering that should become emblematic for the “Brücke” artists, framed by a ghostly-looking figure from the front (below) and from behind as well standing on its head (above). A new “brand” was created. [MvL]

- Of the six known copies four are museum-owned
- Extremely rare
- The last time a copy was offered on the international auction market was 60 years ago



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Program of the artist group “Brücke” / Topfmarkt. 1906.

Woodcut.

Gercken A-28. Dube 696 / verso: Gercken 103. Dube 39. Monogrammed in upper left of printing block. With the stamp of Walter Kirchner (Lugt 1570 a), the artist's brother, and inscribed by a hand other than that of the artist.

One of 11 known copies and one of four known copies. 15,2 x 7,5 cm (5,9 x 2,9 in).

Topfmarkt: 13,5 x 13,7 cm (5,3 x 5,4 in).

Sheet: 25,5 x 18,6 cm (10 x 7,3 in). [SM]

€ 4.000 – 6.000

\$ 4,000 – 6,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Walter Kirchner, Berlin (1947, with the stamp Lugt 1570a).
- Galerie Henze & Ketterer, Wichtrach/Bern (2003, with the label on the mount).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 2003, with the collector's stamp Lugt 6032).

EXHIBITION

- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 116, p. 402.
- 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

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 24, no. 29b (with illu. in the text, different copy).
- Simone Füredi, Ernst Ludwig Kirchner. Der frühe Holzschnitt 1904 bis 1908 (catalog of Galerie Henze & Ketterer Wichtrach, no. 70), Wichtrach et al, 2003, no. 19 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 655, and p. 285, SHG no. 641.

- This is only the second time that a copy of the “Brücke” program is offered on the international auction market (source: artprice.com)
- Only four copies of “Topfmarkt” are known
- Hand-printed by the artist

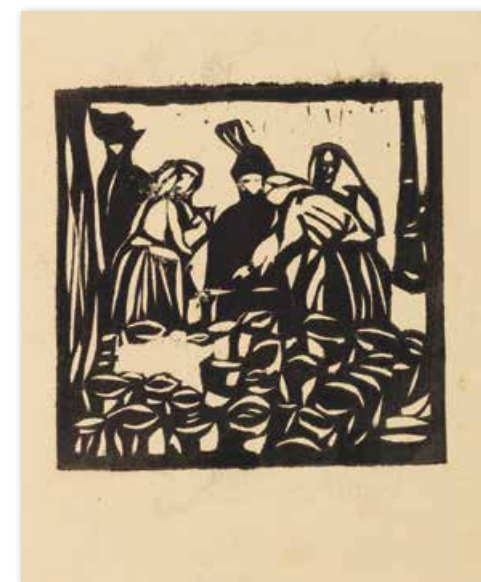
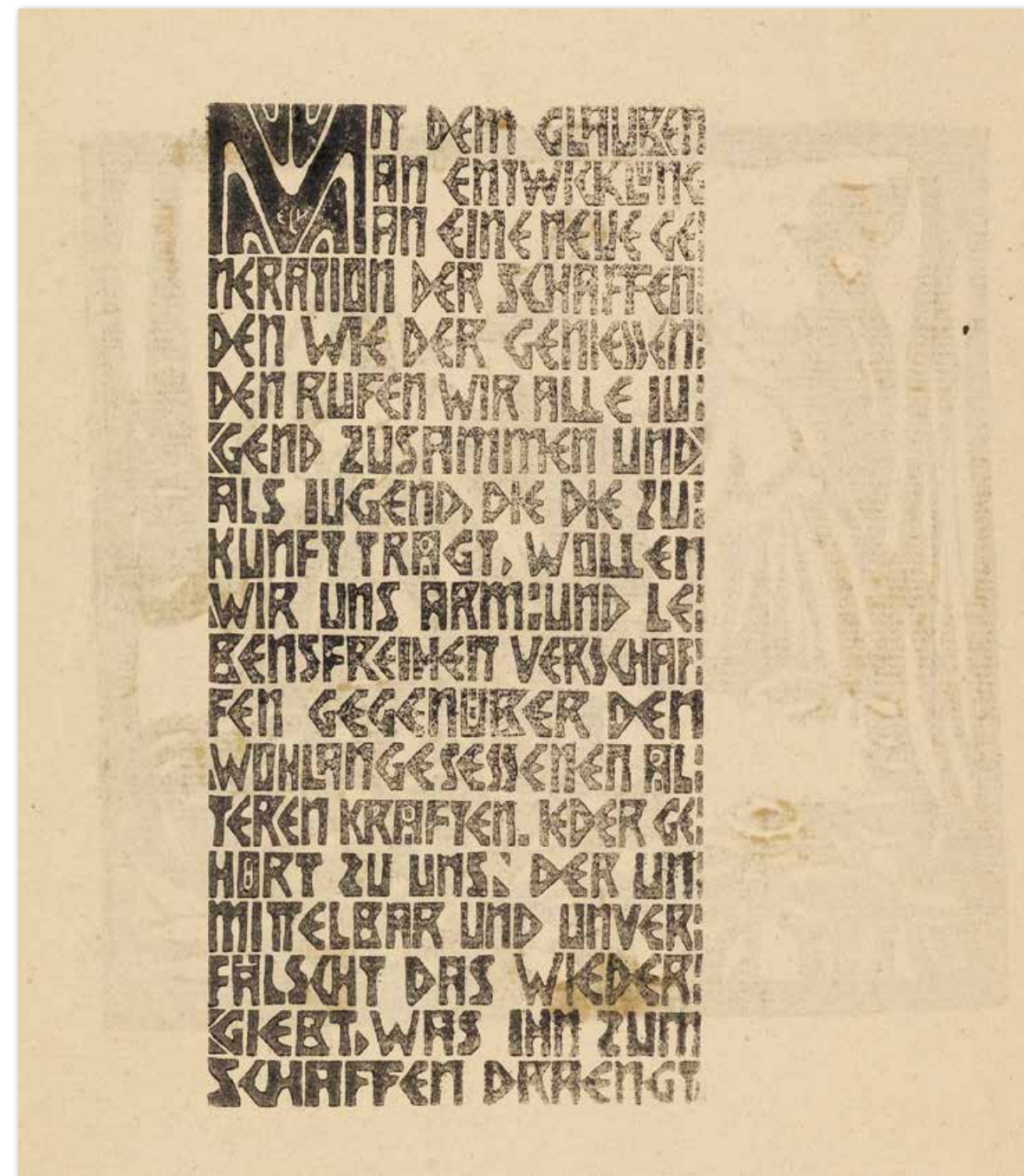


Ernst Ludwig Kirchner, Brücke program, title vignette und S. 2, 1906, woodcut.

E. L. Kirchner, Fritz Bleyl, Erich Heckel and Karl Schmidt-Rottluff founded the artists' group “Die Brücke”. They worked together in E. L. Kirchner's room and in Heckel's residential studio on Berliner Straße in Dresden.

“With the belief in the development of a new generation of art creators as well as art lovers, we summon all youth and as youth, who bear the future, we want to gain freedom from the established forces. Everyone expressing an urge to create, directly and unadulteratedly, is one of us.”

In connection with the recruitment of members, Ernst Ludwig Kirchner also cut the “Program” in wood in 1906. The design of text elements becomes an important aspect of communication and marketing. This includes a specific, recognizable typeface. For this purpose, with this first text woodcut, Kirchner also created a first typeface with a simple, decorative effect and formulated the already familiar text with individual capitals in a continuous rhythm, paying meticulous attention to syntax. Kirchner developed a no less striking solution with the opening initial “M”: Not only can the artist “hide” his monogram here, but he also repeats the squatting figure from the title vignette of the program sheet here. (p.17). [MvL]



verso

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Vignette with the initials of the “Brücke”. 1909.

Woodcut.

Gercken A-45. Dube H. 698. This is the only known copy. On yellow paper, mounted on laid paper. 2,8 x 2,4 cm (1.1 x 0.9 in). Sheet: 13,7 x 11 cm (5.4 x 4.3 in). The small woodcut was made together with several other sheets that Kirchner intended for “Brücke” editions. However, it was rarely used. [SM]

€ 2.000–3.000

\$ 2,000–3,000

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).
· 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

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 110, SHG no. 61 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 307, SHG no. 657 (with black-and-white illu.).

- This is the only known copy
- Kirchner created this vignette for “Brücke” editions, however, it was rarely used



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Signet of the artist group “Brücke”. 1905/06.

Woodcut.

Gercken A-26 I. of II., Dube H. 694 I. One of two known copies without monogram. On fine machine-made laid paper (with watermark).

12,6 x 5 cm (4,9 x 1,9 in). Sheet: 18,6 x 12,3 cm (7,3 x 4,8 in). [SM]

€ 2.000–3.000

\$ 2,000–3,000

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).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Wien, June 1 - August 26, 2007, cat. no. 114, p. 402.
- 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

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 37a (with illu.)
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 656a (with illu.).

The leaflet “Program of the Brücke Artists’ Group” includes another vignette, here in two different printing states. Kirchner cut the woodcut again, a landscape scene with a bridge over a body of water in the distance, which he frames with the group’s lettering. The motif with the group’s name is clearly highlighted here and is suitable for printing on a flyleaf, for example. Thus, the artists used this woodcut for the first issues of their “Program”, a printed folding card. [MvL]

- Early print without the monogram
- Very rare
- For the first time on the international auction market (source: [artprice.com](https://www.artprice.com))



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Signet of the artist group “Brücke”. 1905/ 1906.

Woodcut.

Gercken A-26 II. of II. Dube H 964 II. Monogrammed in left of wooden block.

One of 6 known copies of this state. On laid paper with a watermark.

12,6 x 5 cm (4,9 x 1,9 in). Sheet: 22,6 x 17,5 cm (8,9 x 6,9 in). [SM]

€ 2.000–3.000

\$ 2,000–3,000

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).
· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 117, p. 402.
· 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

· Heinz Spielmann (editor), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 37b (with illu.)
· Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 656b (with illu.).

- One of just a few copies of which most are museum-owned, among others, by the Museum of Modern Art, New York
- For the first time offered on the international auction market (source:artprice.com)
- Document from the early days of the young artist group



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Membership card for passive “Brücke” members (Prof. Kirchner). 1908.

Etching.

Gercken A-42. Dube R. 664. Monogrammed in the plate in left of center. One of 48 copies, corresponding to the number of passive members. On copper plate printing paper. 15,1 x 5,9 cm (5,9 x 2,3 in). Sheet: 17,6 x 8,8 cm (6,9 x 3,5 in). Printed in brown by C. Sabo, Berlin. [SM]

€ 2.000–3.000

\$ 2,000–3,000

Modern Art Auction on December 10, 2022

PROVENANCE

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

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 24, no. 32. (with illu, different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 105, SHG no. 50a.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 298, SHG no. 675a.

Professor Ernst Kirchner (1847 Gransee -1921 Chemnitz) was the father of Ernst Ludwig Kirchner. As an engineer for paper chemistry in Aschaffenburg, he was called to teach and do research at the 'Gewerbeakademie' in Chemnitz in 1892. In the course of his apprenticeship, Kirchner published several technical papers and the four-volume standard work "Das Papier". Kirchner was very devoted to his son and his artistic ambitions and supported his first drawing and watercolor lessons. Although he insisted on his son studying architecture, he paid for two semesters at the art school of Wilhelm von Debschitz and Hermann Obrist in Munich in 1903/04. [MvL]

- To date only two other copies have been offered on the international auction market (source: artprice.com)
- This is the membership card of Ernst Ludwig Kirchner's father
- Important contemporary document of the artist group



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Membership card for passive “Brücke” members for 1909.. 1907/1909.

Woodcut, two parts.

Bolliger 33. Krüger H 52. On thin, slightly brownish cardboard.

Each woodcut 9,8 x 9,8 cm (3.8 x 3.8 in). Cardboard: 12 x 24,2 cm (4.7 x 9.5 in).

Issued for “Herr Professor E. Kirchner / Chemnitz” (by hand in ink). [KT]

€ 2.000–3.000

\$ 2,000–3,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Prof. Ernst Kirchner (1847-1921), Chemnitz (as of 1909).
- Private collection Baden-Württemberg (until May 28, 1990: Galerie Wolfgang Ketterer).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above).

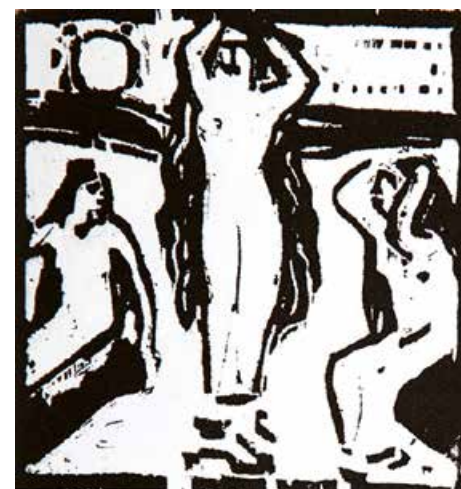
EXHIBITION

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

LITERATURE

- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 25, no. 33 (with illu., different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 30 (with illu., different copy)).
- Günter Krüger, Max Pechstein-Archiv (ed.), Das druckgraphische Werk Max Pechsteins, Tökendorf 1988, H 52 (with illu., different copy)).
- Galerie Wolfgang Ketterer, Munich, 150th auction, 19. und 20. Jahrhundert, catalog I, May 28, 1990, lot 354 (with black-and-white illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 107, SHG no. 55 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 389, SHG no. 857 (with illu.).

- A very special copy: issued for Ernst Kirchner (1847–1921), Ernst Ludwig Kirchner’s father, professor at the “Technische Lehranstalt” in Chemnitz, passive member since Oct./Dec. 1907
- Only very few copies of the original woodcut are known, of which two are museum-owned; in 1909 Pechstein added the text plate to the card
- First copy on the auction market (source: artprice.com)



Hermann Max Pechstein, Badende, 1907, woodcut.

Max Pechstein took over the design of the 1909 membership card. Pechstein prints the motif of the bathers from a 10 x 10 cm woodblock he had cut in 1907 and added a text woodcut of the same format to it. Depending on the folding, the woodcuts form the inner or outer sides of the card.

The present copy in the Hermann Gerlinger Collection is clearly assigned to Ernst Kirchner by the handwritten designation on the card. He was the father of Ernst Ludwig Kirchner and a passive member of the “Brücke” since 1907. [MvL]



ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Membership card for passive “Brücke” members (for 1910). 1910.

Lithograph.

Ebner/Gabelmann 467 L. Dube L 145. Bolliger 34. On blue cardboard.

11,3 x 25,8 cm (4.4 x 10.1 in). Sheet: 16,8 x 29 cm (6.6 x 11.4 in).

Issued for “P. Holstein” (with inscription in ink). [KT]

€ 4.000 – 6.000

\$ 4,000 – 6,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Paul Holstein (1884-1947), Leipzig/Berlin.
- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1984, with the collector's stamp Lugt 6032).

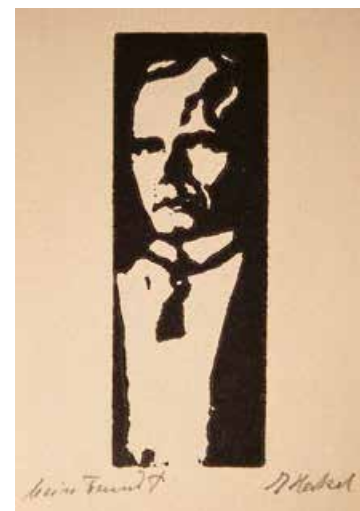
EXHIBITION

- 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).
- 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. 147 (with illu.).

LITERATURE

- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 25, no. 34 (with illu. different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 31 (with illu. different copy).
- Annemarie und Wolf-Dieter Dube, Erich Heckel: Das graphische Werk, vol. II Radierungen Lithographien, New York 1965, no. 145 (with illu. different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Die Jahresmappen der “Brücke” 1906-1912, ed. by Magdalena Moeller, ex. cat. Brücke Museum Berlin, Berlin 1989, pp. 12-31 (with illu. p. 21 different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 111, SHG no. 63 a (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 176, SHG no. 393 a (with illu.).
- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. I 1903-1913, Munich 2021, p. 288, no. 467 L (with illu. different copy).

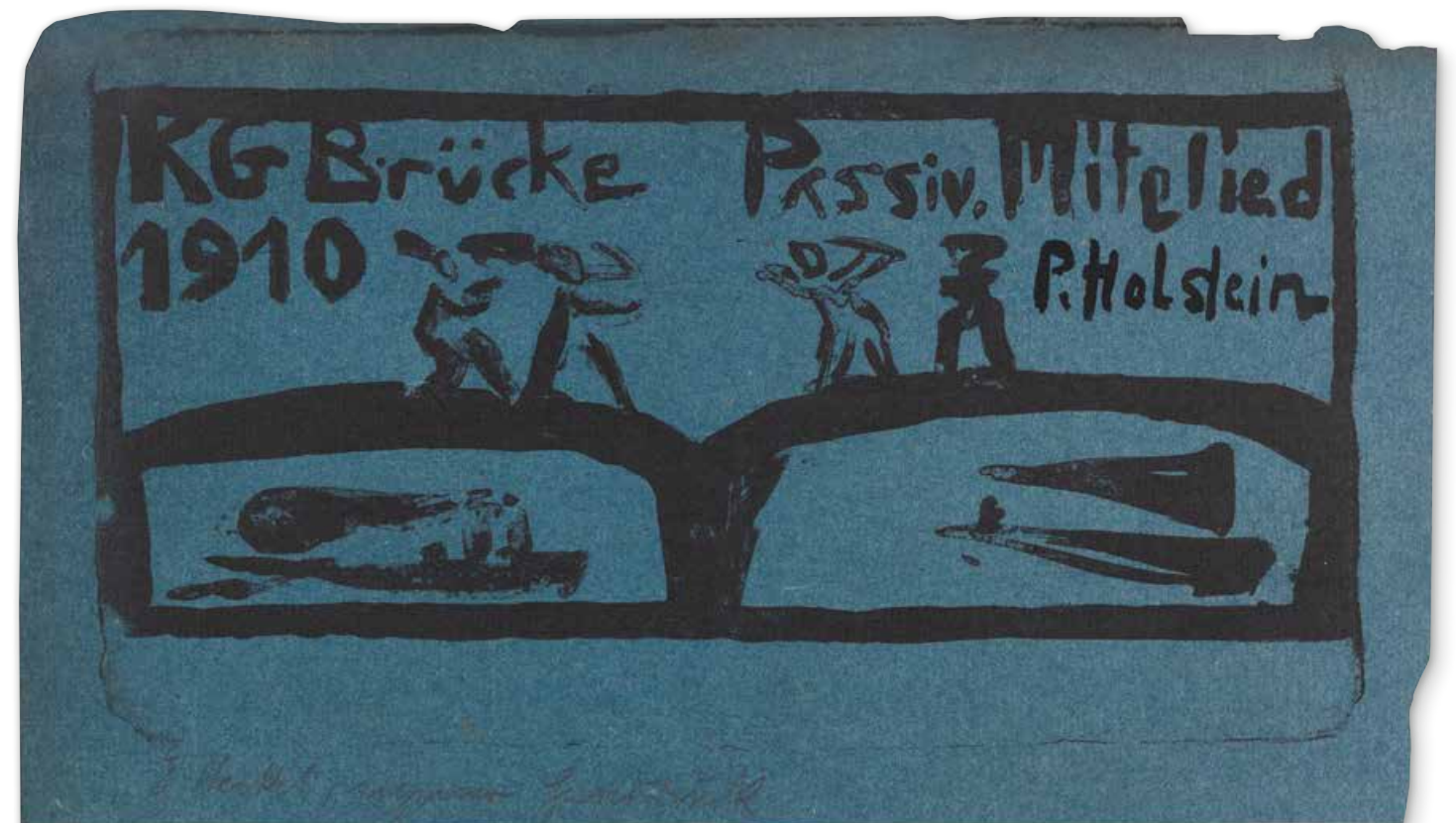
- From the ownership of Paul Holstein (1884–1947), a school day friend of Erich Heckel and fellow student of Karl Schmidt-Rottluffs in Chemnitz, who was his lifelong friend
- Holstein was one of the first “Brücke” members, he joined the group in 1906 as member number 3
- One of to date only seven known copies of this membership card; others are at the Kunsthalle Hamburg, the Brücke-Museum Berlin, the Landesmuseum Oldenburg as well as in private ownership
- With the emblematic Brücke motif
- To date only one other copy has been offered on the auction market (source: artprice.com)



Erich Heckel, Mein Freund P., 1904, linocut.

In 1910 Erich Heckel took over the design of the membership card. This time the artist chose the medium of lithography and, for technical reasons, was able to draw the motif of the figures moving on bridges very freely and generously on the stone. He integrated the name of the member into the motif. This way Heckel not only achieved a precious, personal effect, but the print on dark blue paper also enhanced the creative effect.

The theologian Paul Holstein (Chemnitz 1884 - Berlin 1947), who joined in 1906, was one of the first passive members. Holstein was a childhood friend of Erich Heckel and a fellow student of Karl Schmidt-Rottluff. Heckel and Schmidt-Rottluff got to know each other in the debating club “Vulcan” which was initiated by Holstein. The friendship with Heckel and Schmidt-Rottluff lasted a lifetime. One of Erich Heckel's earliest woodcuts from 1904 shows “Meinen Freund P” (My friend P.). [MvL].



KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Membership card for 1911. 1910.

Woodcut, in three parts.

Schapiro G 13. Bolliger 35. Lower left signed and dated. On reddish brown cardboard.

Each woodcut 16,7 x 12,7 cm (6,5 x 5 in). Sheet: 21,5 x 44,4 cm (8,4 x 17,4 in).

Issued for "F. Hassler" (with inscription in ink). Printed by the Brückenpresse.

[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

- Franz Hassler (1874–1942), Hamburg-Volksdorf.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, 3.6.-12.8.1984, Kat.-Nr. 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).
- Die Brücke und die Moderne, 1904-1914, Bucerius-Kunst-Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 53 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Rosa Schapiro, Karl Schmidt-Rottluffs graphisches Werk bis 1923, Berlin 1924, G 13.
- Ernest Rathenau (ed.), Rosa Schapiro, Karl Schmidt-Rottluff: graphisches Werk bis 1923, Tafelband, New York 1987, G 13 (with illu. different copy).
- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 25, no. 35. (with illu. different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe "Brücke", in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 32 (with illu., different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe "Brücke", in: Die Jahresmappen der "Brücke" 1906-1912, ed. by Magdalena Moeller, ex. cat. Brücke-Museum Berlin, Berlin 1989, pp. 12-31 (with illu. p. 22, different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 115, SHG no. 71 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 51, SHG no. 76 (with illu.).

- Last "Brücke" membership card
- Particularly large and representative sheet that Schmidt-Rottluff conceived as a triptych
- From the possession of Franz Hassler (1874–1942), a friend of Rosa Schapiro and Wilhelm Niemeyer, who would take over artworks from Hassler's collection after he had passed away
- The chemist, philosopher and collector Franz Hassler had a particular liking for Schmidt-Rottluff's works and was in close contact with him, especially in Hamburg in 1911



For the membership card of 1911, Karl Schmidt-Rottluff modeled his card on the scheme of Max Pechstein's card, but expanded the diptych into a triptych: two half-nudes, typical of the artist, flank the text panel in the center. Like Kirchner and Pechstein, Schmidt-Rottluff developed a powerful, unique typeface. The 1911 membership card would be the last. After the Dresden "Brücke" artists had moved to Berlin in 1911, the idea of a group lost in importance. And perhaps this is also the reason why no new membership card was designed in 1912; it would probably have been Otto Mueller's turn. The food chemist Franz Hassler (1874-1942) lived in Hamburg and was probably recruited as member by Rosa Schapiro in 1910. He was also friends with the art historian Wilhelm Niemeyer, another passive member and supporter of Schmidt-Rottluff during the his Hamburg period. [MvL]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Annual report of the artist group „Brücke“ for 1910–1911. 1911.

Woodcut.

Gercken A 61. Dube H 709. From an edition of 5 known copies. On wove paper.

6,3 x 7,5 cm (2.4 x 2.9 in). Sheet: 15,5 x 23,9 cm (6.1 x 9.4 in). [SM]

€ 1.000–1.500

\$ 1,000–1,500

Modern Art Auction on December 10, 2022

PROVENANCE

- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1984, 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).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 26, no. 39 (with illu., different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke, Sammlung Hermann Gerlinger, Stuttgart 1995, p. 119, SHG no. 80.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 321, SHG no. 722.

- This is the only copy not in possession of a museum
- The four other copies are at the Brücke-Museum, Berlin, the Kupferstich-Kabinett Dresden, the Kunsthalle Hamburg and the Museum of Modern Art, New York
- Inspired by cabaret visits in Dresden and Berlin
- Important historic document illustrating the artist group's organizational structure

The report for the years 1910/11 appears in the form of a simple leaflet with typographically designed text, as well as a vignette created by Ernst Ludwig Kirchner showing dancing figures and inscribed with the initial B. The text lists as follows: exhibition activities, the print portfolio and membership card, the request for payment of the membership fees. It also mentions 20 new passive members as well as Erich Heckel as managing director and his new address Dresden-Altstadt 7, Falkenbrücke 2a. [MvL]



ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Annual report for 1911/12.

8 pages, of which 4 text pages, with one Woodcut on both the cover and on the report's last page.

Woodcuts monogrammed in block. On book paper. Annual report: 19,2 x 12,6 cm (7,5 x 4,9 in). Erich Heckel: title woodcut (Ebner/Gabelmann 543 H. Dube H 229. Bolliger 40 a): 10 x 7,2 cm (3,9 x 2,8 in). Ernst-Ludwig Kirchner: Akte in Landschaft (not in Schiefler. Dube H 204. Bolliger 40 b): 10 x 6,9 cm (3,9 x 2,7 in). [KT]

€ 2.000 – 3.000
\$ 2,000 – 3,000

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).
- 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).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 182 (with illu.).

LITERATURE

- Hans Bolliger, E. W. Kornfeld (ed.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 26, no. 40a, 40b (with illu.).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe "Brücke", in: Philobiblon, year. III, issue 1, March 1959, pp. 41-71, no. 35 a, 35 b (with illu.).
- Annemarie und Wolf-Dieter Dube, Erich Heckel: Das graphische Werk, vol. I Holzschnitte, New York 1964, no. 229 (with illu.).
- Annemarie und Wolf-Dieter Dube, Ernst Ludwig Kirchner: Das graphische Werk, Munich 1967, no. H 204 (with illu.).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe "Brücke", in: Die Jahresmappen der "Brücke" 1906-1912, ed. by Magdalena Moeller, ex. cat. Brücke Museum Berlin, Berlin 1989, pp. 12-31 (with illu. p. 24).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 121, SHG no. 84 a, 84 b (with illu.).
- Meike Hoffmann, Leben und Schaffen der Künstlergruppe "Brücke" 1905 bis 1913, mit einem kommentierten Werkverzeichnis der Geschäfts- und Ausstellungsgrafik, Berlin 2005, p. 298.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 184, SHG no. 413a, 413b, p. 324, SHG no. 733 (with illu.).
- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. I 1903-1913, Munich 2021, p. 338, no. 543 H (with illu.).

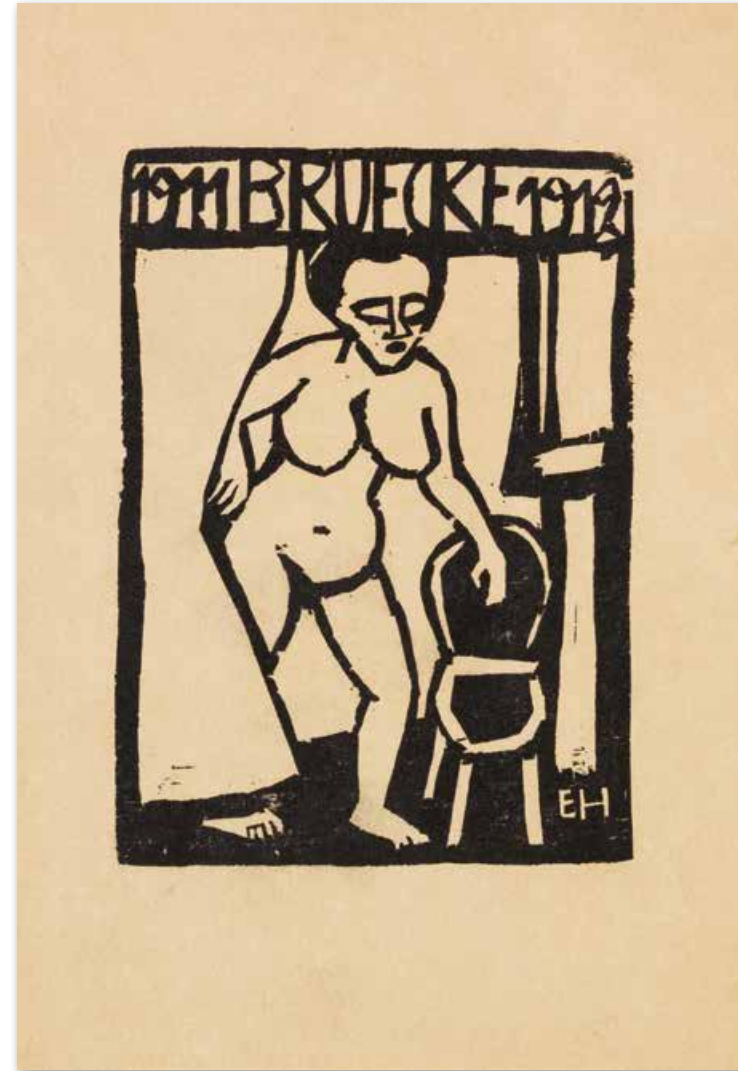
- Last annual report before the end of the "Brücke" in May 1913
- With the two woodcuts by Heckel and Kirchner, this is the most important report of the total of five reports
- The woodcuts unite the two key "Brücke" motifs: nude in the studio and plein-air nude
- Other of the little known copies are in the Brücke-Museum, Berlin, the Staatsgalerie Stuttgart and the Brooklyn Museum, New York



Karl Schmidt-Rottluff, annual Brücke report 1909 and 1909, annual report 1910, title vignette and tailpiece, woodcut.

© VG Bild-Kunst, Bonn 2022

The annual report for 1912 was conceived as a booklet of eight pages. The four pages of text are preceded by a woodcut from Erich Heckel: Titled "1911 Brücke 1912," a female nude enters a room with a chair through a curtain. A woodcut with bathers on the island of Fehmarn by Ernst Ludwig Kirchner concludes the report. For the first time, two of the artists designed the annual report. As usual, the motifs of both artists refer to the central "Brücke" themes (nude in the Studio and nude in the Landscape) and demonstrate the current expressive will of the respective artists. Right at the beginning of the report the upcoming exhibition at Fritz Gurlitt in Berlin is mentioned, which will subsequently be shown in Frankfurt a. M., in Hamburg (Galerie Commeter) and in Switzerland. The catalog features woodcuts of paintings by the artists currently exhibited. The organization and participation of the artists in the Sonderbund exhibition in Cologne in the summer of 1912 is also mentioned. In addition, the publication of a chronicle of the artist group "Brücke" is announced: the "entire movement" is to be described in it and it will feature "numerous illustrations and original prints" by the artists. [MvL]



FRITZ BLEYL

1880 Zwickau – 1956 Iburg

Folder for the annual “Brücke” portfolios with vignette and table of contents of the 1906 and 1907 portfolios. 1906/07.

Cardboard and linocut.

Portfolio: 62 x 45,7 cm (24.4 x 17.9 in). Linocut (portfolio): 8,3 x 10,1 cm (3.2 x 3.9 in).

Table of contents: 57 x 40.2 cm (22.4 x 15.8 in). Linocut (table of contents):

11.7 x 5,5 cm (4.6 x 2.2 in). Table of contents with signet stamp “KGB”. [AM]

€ 2.000–3.000

\$ 2,000–3,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf (1993, table of contents).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

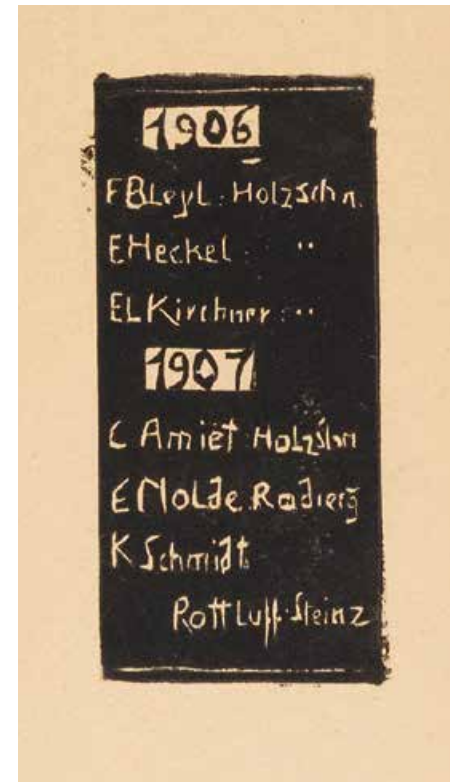
EXHIBITION

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

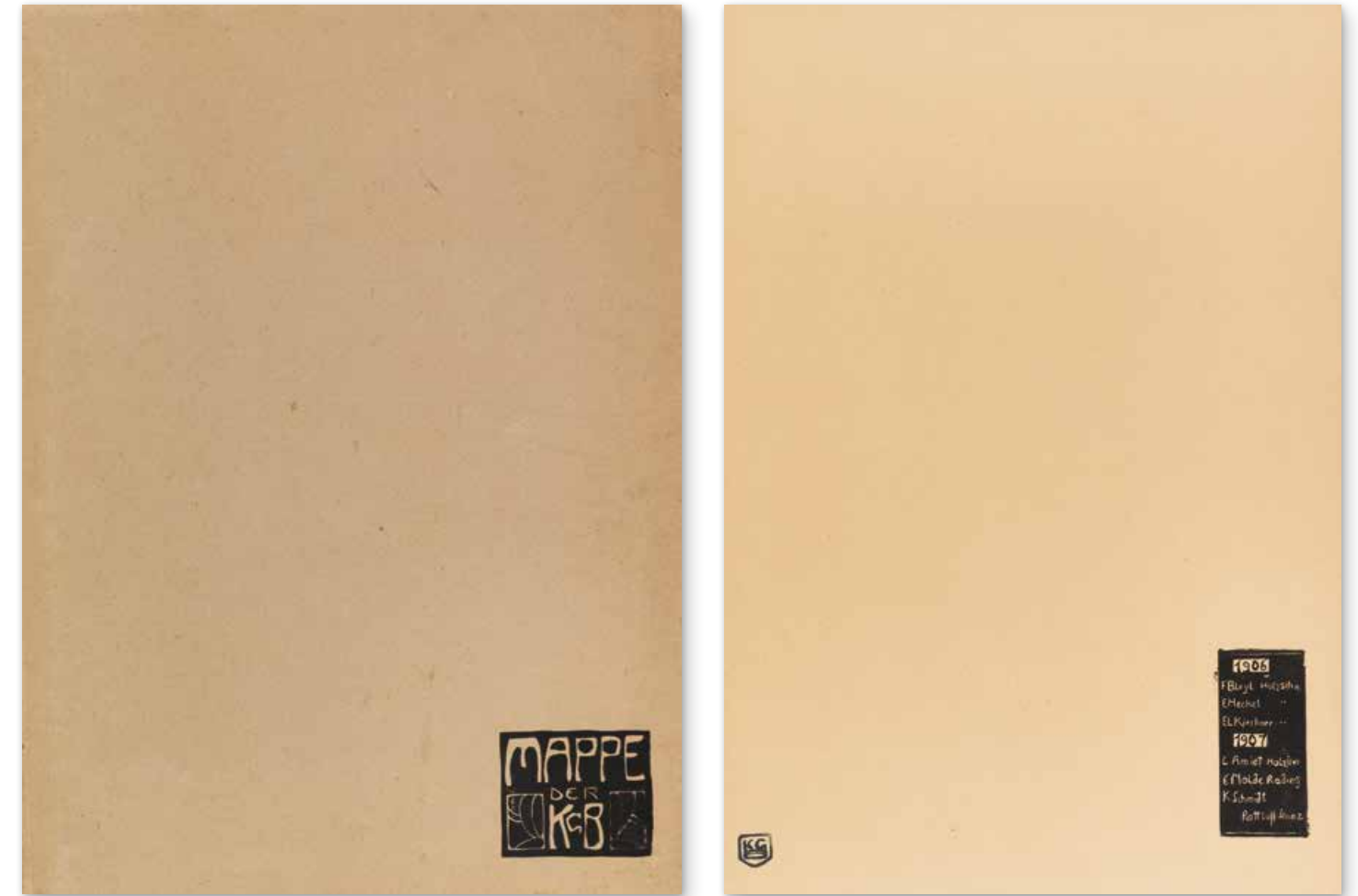
LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 12, 1-2 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 101, SHG no. 40-41; p. 103, SHG no. 45.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 373, SHG no. 828-829.

- Well-preserved copy of the cardboard portfolio which the “Brücke” artists intended for the storage of the annual bonus portfolios
- The vignette on the portfolio testifies to Bleyl's outstanding typography skills
- Remarkable document from the early “Brücke” days



Detail



The first two annual bonuses of the years 1906 and 1907 were delivered to the members in one. Fritz Bleyl created a folder of thin cardboard with a printed signet for this purpose, in which the graphic works could be stored. The members also received a list of the first six graphics: a woodcut by each Bleyl, Heckel and Kirchner for the years 1906 and 1907, Amiet contributed a woodcut, Nolde an etching and Schmidt Rottluff a lithograph. [MvL]

PORTFOLIO

First annual portfolio of the artist group “Brücke”. 1906.

Portfolio with a woodcut by each Fritz Bleyl, Erich Heckel and Ernst Ludwig Kirchner.

Sheet: ca. 55 x 39 cm (21.6 x 15.3 in).

Contains: Fritz Bleyl. “Haus mit Freitreppe”. 1905. Woodcut. Söhn HDO 211-1. Signed and monogrammed in printing block. On fine Japon. 22.5 x 17 (8.9 x 6.7 in). Sheet: 54.8 x 39.3 (21.6 x 15.5).

Erich Heckel. “Die Schwestern”. 1905. Woodcut. Ebner/Gabelmann 58 H B (of B). Söhn HDO 211-2. Signed and monogrammed in printing block. On fine Japon. 18.8 x 14 cm (7.4 x 5.5 in). Sheet: 55 x 38.9 cm (21.7 x 15.3 in).

Ernst Ludwig Kirchner. “Kauernder Akt, vom Rücken gesehen”. Woodcut. Gercken 32 B (of B). Söhn HDO 211-3. Signed. On fine Japon. 12.9 x 9.9 cm (5.1 x 3.9 in). Sheet: 54.7 x 38.5 cm (21.5 x 15.2 in).

Complete content of the 1st annual portfolio.

The 1906 portfolio, also intended to hold the following years, is offered as a separate lot along with the table of contents for the 1906 and 1907 portfolios.

[AM]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

€ 15,000 – 20,000

\$ 15,000 – 20,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1993, 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).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 12-13, no. 3-5 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 101-102, SHG no. 42-44.
- Hermann Gerlinger, Heinz Spielmann (eds.), Fritz Bleyl und die frühen Jahre der “Brücke”, Schleswig 1999, p. 16 (different copy).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 147, SHG no. 325; p. 286, SHG no. 646; p. 368, SHG no. 816.

- This is the first portfolio the “Brücke” artists made for its passive members

- A compilation of three fascinating woodcuts on paper in an extraordinary quality

- Complete copies of annual “Brücke” portfolios are very rare on the international auction market (source: artprice.com)



Right with the first annual portfolio, the artists manifested the group's claim to renewal and their obvious commitment to the woodcut. The woodcut on grained wood, subject of artistic discussion again since Japonism, and Gauguin and Munch, appears not only as a return to a natural, original, easily manageable and not elaborate material, as it was especially suitable for artistic spontaneity, since the cut into the wood cannot be corrected by knife, gouge, or chisel. Both Heckel with the sheet “Die Schwestern” (The Sisters) and Ernst Ludwig Kirchner with “Kauernder Akt, vom Rücken gesehen” (Crouching Nude, Seen from the Back) show the influence of Art Nouveau around the turn of the century, in addition, their skillfulness is reminiscent of the woodcut technique of the Swiss Felix Vallotton.

With the view “Haus mit Freitreppe” Bleyl testifies to his background in architecture. The linking of the nude, nature and individual living space in Heckel's and Kirchner's contributions also show a first hint at the later opening to new themes. The free determination of the human being in nature and in the studio, which at that time was programmatically pursued in the graphic “Viertelstundenakten” (Quarter Hour Nudes), is not yet reflected here. [MvL]

PORTFOLIO

Second annual portfolio of the artist group “Brücke”. 1907.

Portfolio with a lithograph by Karl Schmidt-Rottluff, an etching by Emil Nolde and a color woodcut by Cuno Amiet.

Sheet: up to 54,2 x 39 cm (21,3 x 15,3 in).

Contains: Karl Schmidt-Rottluff. “Holbeinplatz Dresden”. 1906. Lithograph. Schapire L 8. Söhn HDO 212-3. Signed and monogrammed in printing block.

On wove paper. 22.6 x 35.7 cm (8.9 x 14.1 in). Sheet: 54.2 x 39 cm (21.3 x 15.4 in).

Emil Nolde. “Akt”. 1906. Etching. Schiefler/Mosel/Urban 34 II (of II). Söhn HDO 212-4. Signed, dated and with the printer’s signature. On van Gelder Zonen laid paper (with watermark). 19.3 x 14.8 cm (7.6 x 5.8 in). Sheet: 54.1 x 38 cm (21.3 x 15 in).

Cuno Amiet. “Giovanni Giacometti beim Lesen”. 1907. Color woodcut. Mandach 25. Söhn HDO 212-1. Signed and monogrammed in printing block. On Japon.

26.9 x 23.7 cm (10.6 x 9.3 in). Sheet: 53.7 x 38.7 cm (21.1 x 15.2 in).

Complete content of 2nd annual portfolio. The 1906 portfolio, also intended to hold the following years, is offered as a separate lot along with the table of contents for the 1906 and 1907 portfolios.

Initially, each sheet will be called up individually and in the following as the complete portfolio.

€ 10,000 – 15,000

\$ 10,000 – 15,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1993, 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).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

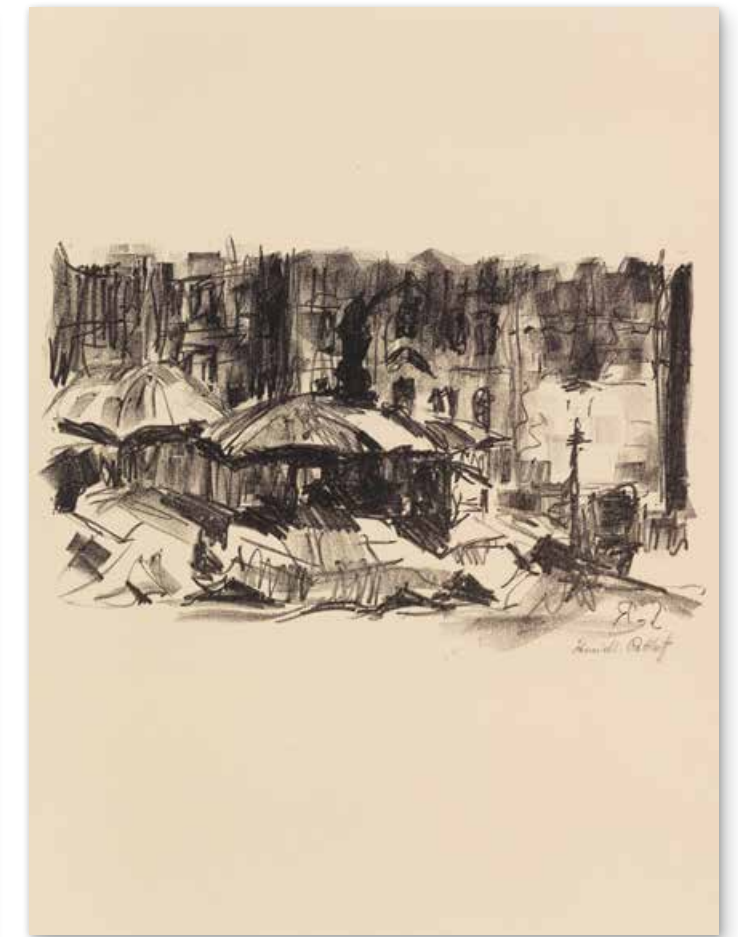
- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 14, no. 6, 8-9 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 103-104, SHG no. 46-48.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 34, SHG no. 38; pp. 376-377, SHG no. 834; p. 40, SHG no. 883.

- Particularly versatile compilation among the annual “Brücke” portfolios
- With these three works, Nolde, Schmidt-Rottluff and Amiet impressively testify to the vast expressive potential of the artist group
- The years 1906 and 1907 feature a lavishly made table of contents (separate lot)



Ernst Ludwig Kirchner, active members, 1907, woodcut.

With the second annual portfolio, the artists also showed the diversity of graphic techniques. While Amiet’s woodcut still remains in the style of a fine drawing in light brown, Nolde’s etching of a nude shows the possibility of sophisticated etching techniques in print. And finally, Schmidt-Rottluff contributes a dense lithograph of a nocturnal view of Holbeinplatz in Dresden to the annual portfolio. The woodcut by Axel Gallen-Kallela is not part of the 1907 annual portfolio - it was planned for 1908, but not included until 1909. The second annual portfolio of 1907 shows how the group became more international: “everyone with an urge to make direct and unadulterated creations belongs to us” - this passage of the program now becomes obvious. Cuno Amiet from Oschwand in Switzerland, Emil Nolde from Alsen in Denmark, and Axel Gallen-Kallela from Helsingfors in Finland, as well as the sculptor Lambertus Zijl from Busum in the Netherlands, are listed in the first directory of active members (fig.) Negotiations with Lambertus Zijl led nowhere, but Kirchner nevertheless hastily cut the sculptor into the list. (Fig.) [MvL]



PORTFOLIO

Third annual portfolio of the artist group “Brücke”. 1908.

Portfolio with a woodcut by Erich Heckel and a color woodcut from both Ernst Ludwig Kirchner and Hermann Max Pechstein.

Sheet: up to 55,1 x 40 cm (21.6 x 15.7 in).

Contains: Erich Heckel. “Segelboot (Schiff auf hohem Meer)”. 1907. Woodcut. Ebner/Gabelmann 168 H B (of B). Söhn HDO 213. Signed, dated and inscribed “Dangast i. O.” and monogrammed in printing block. On wove paper.

16 x 21.9 cm (6.3 x 8.6 in). Sheet: 55,1 x 40 cm (21.7 x 15.7 in).

Ernst Ludwig Kirchner. “Stilleben”. 1907. Color woodcut. Gercken 180 B (of B). Söhn HDO 213-2. Signed and dated and inscribed, among other things, “Probedruck” in bottom margin. On wove paper. 20 x 16.8 cm (7.9 x 6.6 in).

Sheet: 52.4 x 38.8 cm (20.6 x 15.3 in).

Hermann Max Pechstein. “Unsere Frau”. 1907. Color woodcut. Krüger H 66 I (of II). Söhn HDO 213-3. Signed, dated and inscribed “Paris”. On wove paper. 22.8 x 12.4 cm (9 x 4.9 in). Sheet: 47.1 x 32.2 cm (18.5 x 12.7 in).

The complete 3rd annual portfolio. [AM]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

€ 10,000 – 15,000

\$ 10,000 – 15,000

Modern Art Auction on December 10, 2022

PROVENANCE

· Kirchner, “Stilleben”: Kunsthütte Chemnitz (until 1937, verso with stamp).

· Kirchner, “Stilleben”: State-owned (in 1937 confiscated from the above, EK number 10066, until 1940).

· Kirchner, “Stilleben”: Galerie Ferdinand Möller, Berlin/Zermützel (obtained from the above in an exchange, 1940).

· 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).

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

LITERATURE

· www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (EK no.: 10066, only Kirchner, “Stilleben”).

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 15, no. 10.12 (different copy).

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 106-107, SHG no. 51-53.

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

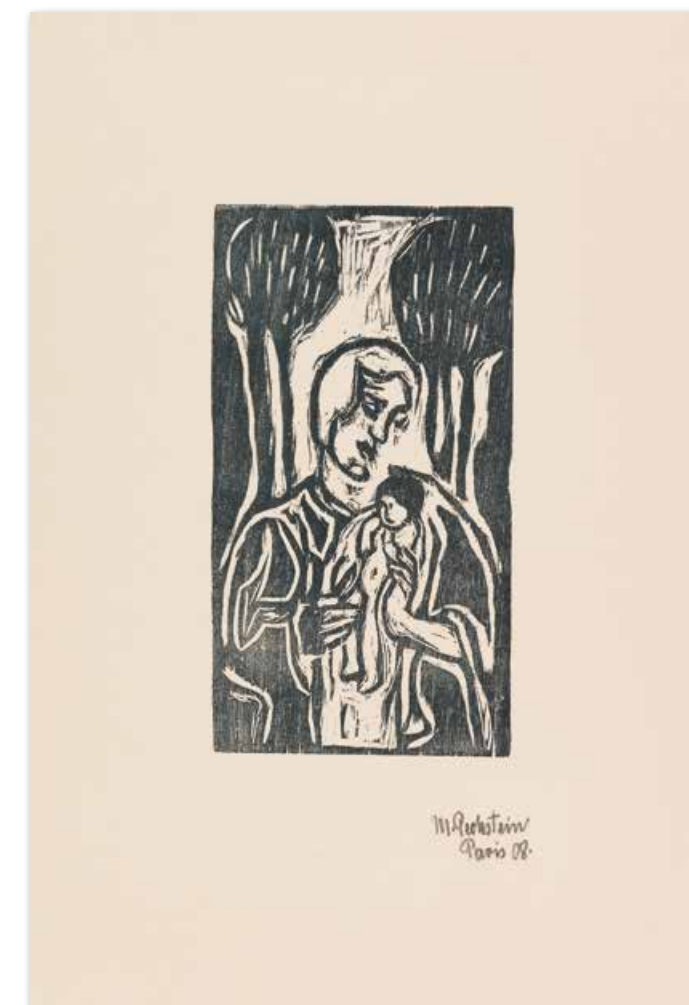
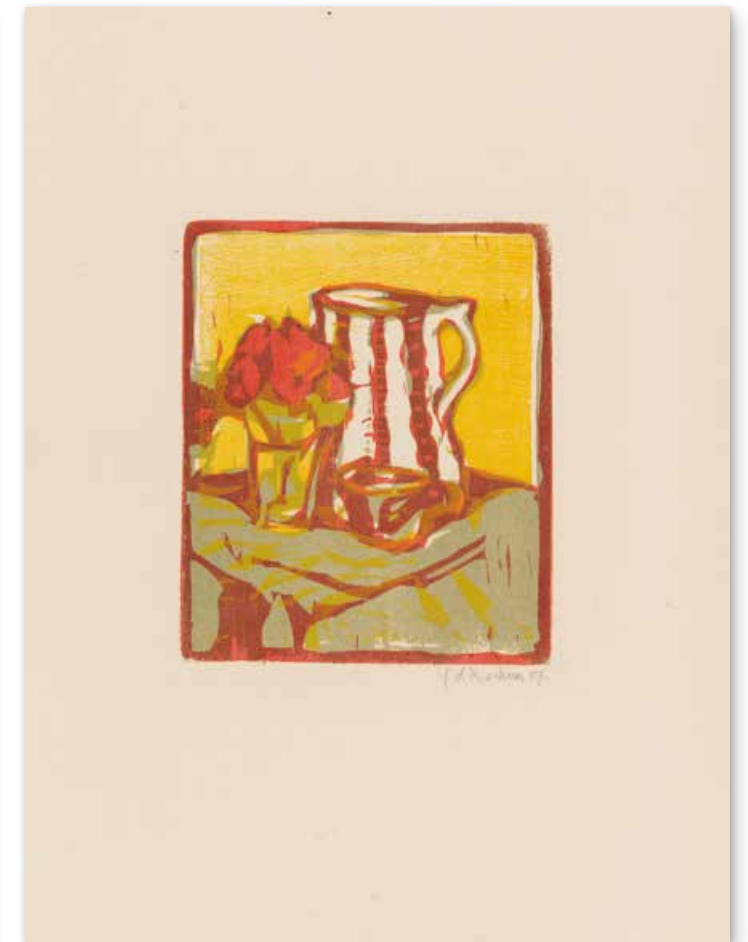
Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 156, SHG no. 349; p. 297, SHG no. 672; p. 384, SHG no. 846.

- Published in small print run as 3rd annual portfolio for the passive members of the group
- The outstanding portfolio testifies to the expressiveness and multifacetedness of the “Brücke” woodcuts
- Copies of this portfolio are very rare on the international auction market (source: artprice.com)

The works for the third annual issue in 1908 were still produced without their own cover sheet and found their place in the portfolio designed by Bleyl.

Around the turn of the year 1907/08, the group had changed, but at the same time stabilized. With Nolde and Bleyl leaving, Heckel, Kirchner, Schmidt-Rottluff and Pechstein now formed the core of the group. The first “Brücke” portfolio of 1906 with woodcuts was followed by a second annual portfolio with woodcuts in 1908, which was a clear commitment to this technique. The influence of Art Nouveau and the schematic technique of the surface woodcut of the first portfolio had been overcome. Following the grain, Erich Heckel cuts the depiction of a sailing boat driven by the wind. The movement of the waves and clouds is supported by the structure of the wood, which emphasizes the dramatic spectacle of nature. Kirchner’s “Still Life” with a bouquet of flowers is unusual for his oeuvre at that time. Kirchner assembled three wooden plates with red, green and yellow to form a motif. Lines and surfaces of the three printing blocks are roughly and dynamically cut, some of the contours in different colors appear doubled in the print. Kirchner begins to lay out the structure with green, consolidates the motif with red, and gives the motif a glaze-like lightness with yellow. With this color woodcut, Kirchner shows that he is at the height of the painterly discourse of his time.

Pechstein’s contribution to the portfolio, the woodcut “Unsere Frau,” was created in Paris. Awarded the Saxon State Prize, he first traveled to Rome at the end of 1907 and spent nine months in Paris from December. The influence of the Parisian art scene is evident in the woodcut with mother and child between two trees of life: his studies of the “Fauves” around Henri Matisse and André Derain, as well as the lasting enthusiasm for Paul Gauguin, who died in 1903 on the Marquesas island of Hiva Oa, would have a lasting impact on the artist. [MvL]



PORTFOLIO

Fourth annual portfolio of the artist group “Brücke”. 1909.

Portfolio with a woodcut by Axel Gallen-Kallela, an etching and two lithographs by Karl Schmidt-Rottluff and with a color woodcut from Ernst Ludwig Kirchner on the wrapper.

Sheet: up to 55,6 x 41,4 cm (21.8 x 16.2 in).

Contains: Ernst Ludwig Kirchner. Wrapper “Portrait Karl Schmidt-Rottluff”. 1909. Gercken A-44. Sohn HDO 214-1. Monogrammed in printing block and inscribed in pencil by a hand other than that of the artist.

39.8 x 29.8 cm (15.7 x 11.7 in). Sheet: 55.6 x 41.4 cm (21.8 x 16.3 in).

Axel Gallen-Kallela. “Mädchen und Tod im Wald”. 1895. Woodcut. Sohn HDO 212-2. Monogrammed in the printing block, as well as once more monogrammed and dated in the printing block. Bottom margin inscribed “A. Gallén” by a hand other than that of the artist. On Japon. 16.4 x 10.8 cm (6.5 x 4.3 in). Sheet: 54.9 x 40.1 cm (21.6 x 15.8 in).

Karl Schmidt-Rottluff. “Altdresdener Häuser”. 1908. Etching. Schapire R 9. Sohn HDO 214-4. Signed, once more signed in printing block. On wove paper. 13.6 x 18.7 cm (5.4 x 7.4 in). Sheet: 54.8 x 39.8 cm (21.6 x 15.7 in).

Karl Schmidt-Rottluff. “Bildnis H (Erich Heckel)”. 1909. Schapire L 56. Sohn HDO 214-2. Lithograph. On wove paper. 39.8 x 32.1 cm (15.7 x 12.6 in). Sheet: 55.3 x 41.3 cm (21.8 x 16.7 in).

Karl Schmidt-Rottluff. “Berliner Straße in Dresden”. 1909. Lithograph. Schapire L 57. Sohn HDO 214-3. On wove paper. 39.8 x 33.7 cm (15.7 x 13.3 in). Sheet: 55.2 x 41.2 cm (21.7 x 16.2 in).

The complete 4th annual portfolio. [AM]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

€ 20.000–30.000

\$ 20,000–30,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf (1993, only Gallen-Kallela).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

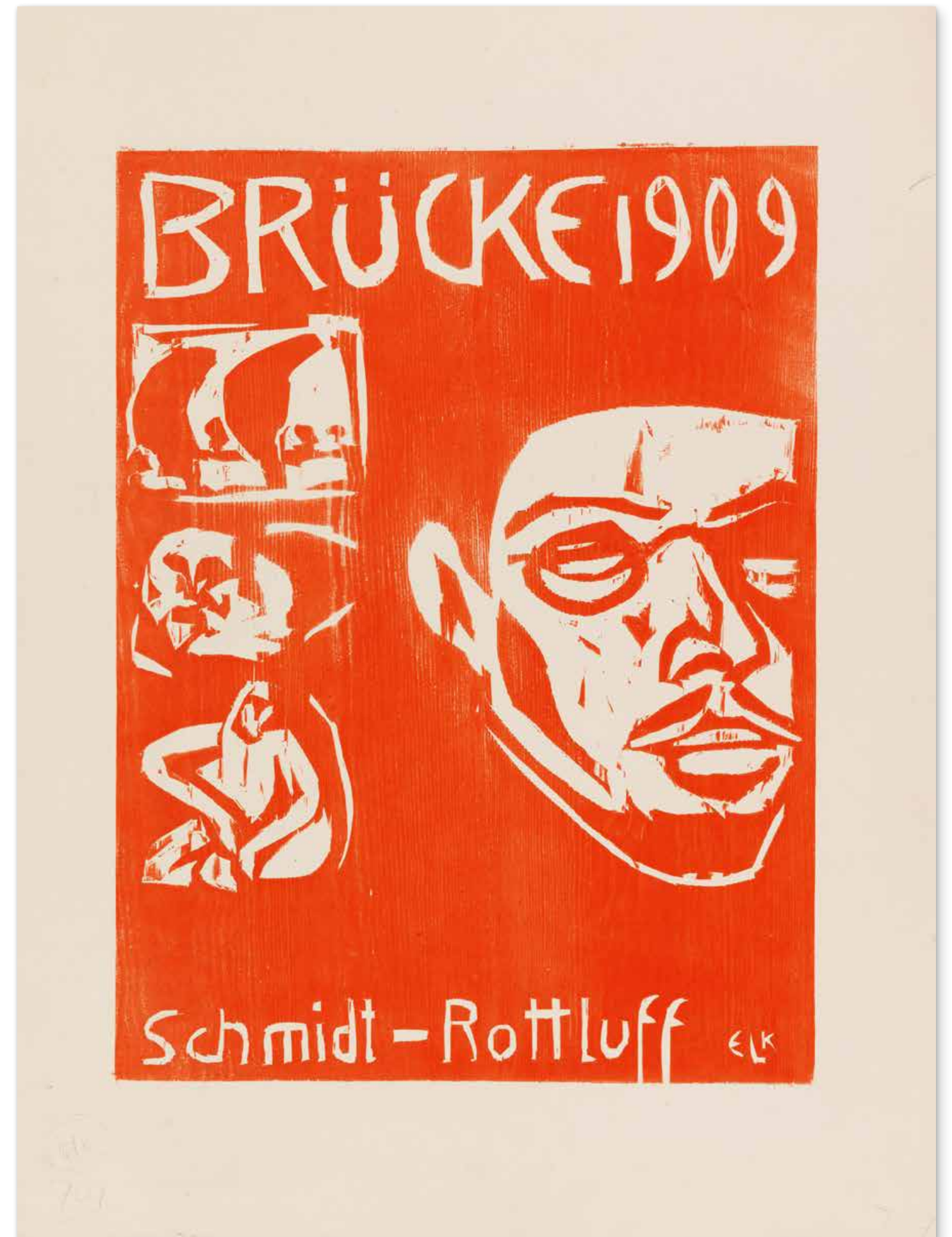
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

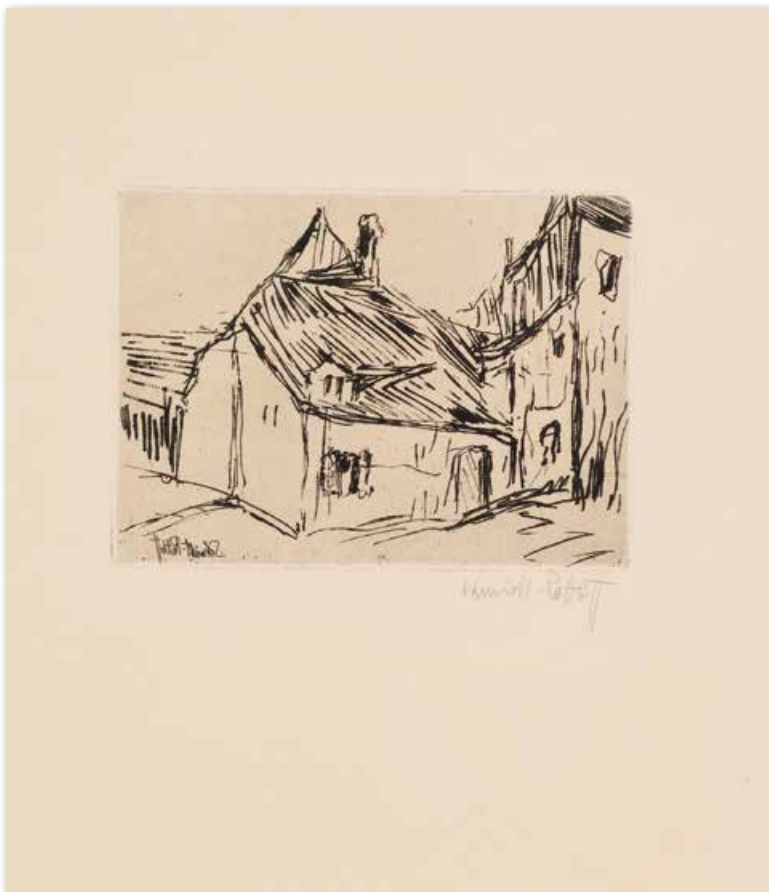
LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 14, no. 7; pp. 16-17, Nr. 13-16 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 108-109, SHG no. 56-60.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 40-41, SHG no. 55-57; p. 306, SHG no. 693; p. 408, SHG no. 884.

- Impressive title woodcut by Ernst Ludwig Kirchner with a portrait of Karl Schmidt-Rottluff
- Owing to his masterly handling of different print media, Schmidt-Rottluff adds a remarkable expressiveness to these three works
- In addition to the Schmidt-Rottluff sheets, the Finnish painter Axel Gallen-Kallela also contributed a work at around the turn of the year 1908/09

In the run-up to the annual bonus for 1909, the decision was made to give each of the folders to a single artist of the group. The portfolio, which still contains three graphic works got a wrapper that was produced by another artist of the group. The artists followed a rotation principle: the one who designed the cover for a colleague in one year makes works for the portfolio the following year. The new design of the cover, in each case made by a second artist, also emphasizes, in addition to their obvious value, a sort of advertising quality: The cover graphic precedes the following three sheets like an advertising poster. All covers have the distinctive lettering “Brücke” in common, as well as the year of publication, and the name of the artist representing the content. With the 1909 portfolio the classic form of the annual “Brücke” portfolios had been attained. In 1909 Kirchner designed the portfolio for the works of Schmidt-Rottluff. The massive, striking portrait head of Schmidt-Rottluff appears like a personal homage and, instead of the somber black in the white cut, now glows from the vermilion. The three reproduced paintings after Schmidt-Rottluff on the left edge of the picture show his important themes: landscape, portrait and nude. The three graphic sheets, two lithographs with a portrait of Heckel and a view of the “Berliner Straße” in Dresden, as well as a drypoint etching “Altdresdner Häuser”, show Schmidt-Rottluff's knowledge of the graphic means of expression: how he spontaneously draws on the litho stone, such as the portrait with swelling or tapering brushstrokes, or the furious, condensed street perspective, or how he digs the old Dresden walls into the copper plate line by line. The group expands the annual bonus, which was actually dedicated to Schmidt-Rottluff, with the sheet “Mädchen und Tod im Wald” (Girl and Death in the Forest) by Axel Gallen-Kallela, a special case in context of the annual portfolios. After the other “Brücke” artists had already asked the Finnish painter for a contribution to the 1908 several times, he provided the printing block belonging to this woodcut around the turn of the year 1908/09, which, however, he had already completed in 1895. When Erich Heckel then produced the corresponding prints, Gallen-Kallela refused to complete them with his signature, which was considered essential by the “Brücke” artists. Together with the fact that the Finnish painter contributed a print that was not explicitly created for the annual edition, and which was already stylistically outdated at this point, this is an artistic misunderstanding. [MVL]





PORTFOLIO

Fifth annual portfolio of the artist group “Brücke”, dedicated to Ernst Ludwig Kirchner. 1910.

Portfolio with two (color-) woodcuts and an etching by Ernst Ludwig Kirchner and with a title woodcut by Erich Heckel.

Sheet (wrapper): 42 x 55,1 cm (16,5 x 21,6 in).

Contains: Erich Heckel. “Kniende Akte - Umschlag ‘Brücke’-Mappe Ernst Ludwig Kirchner”. 1910. Ebner/Gabelmann 435 H. Söhn HDO 215-1. Monogrammed in printing block. On yellow wove paper (double sheet). 29,8 x 39,9 cm (11,7 x 15,7 in).

Sheet: 42 x 55,1 cm (16,5 x 21,7 in).

Ernst Ludwig Kirchner. “Tänzerin mit gehobenem Rock”. 1909. Woodcut.

Gercken 376. Söhn HDO 215-3. Signed. On firm wove paper.

25 x 33,9 cm (9,8 x 13,3). Sheet: 40 x 54 cm (15,7 x 21,3 in).

Ernst Ludwig Kirchner. “Mit Schilf werfende Badende”. 1909. Color woodcut.

Gercken 375. Söhn HDO 215-2. Signed. On firm wove paper.

19,9 x 29,2 cm (7,8 x 11,5 in). Sheet: 40,2 x 53,9 cm (15,8 x 21,2 in).

Ernst Ludwig Kirchner. “Drei Badende am Moritzburger See”. 1909. Etching.

Gercken 377. Söhn HDO 215-4. Signed. On firm wove paper.

17,8 x 20,5 cm (7 x 8,1 in). Sheet: 40,1 x 53,7 cm (15,8 x 21,1 in).

The complete 5h annual portfolio. [AM]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

€ 70.000 – 90.000

\$ 70,000 – 90,000

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).

· 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. 133 and 134 (with color illu.).

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

LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 18-19, no. 17-20 (different copy).

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 111-112, SHG no. 64-67.

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 175, SHG no. 392; pp. 307-308, SHG no. 695-697.

- **Expressive and rich compilation of three sheets by Ernst Ludwig Kirchner with a lavishly made wrapper by Erich Heckel**

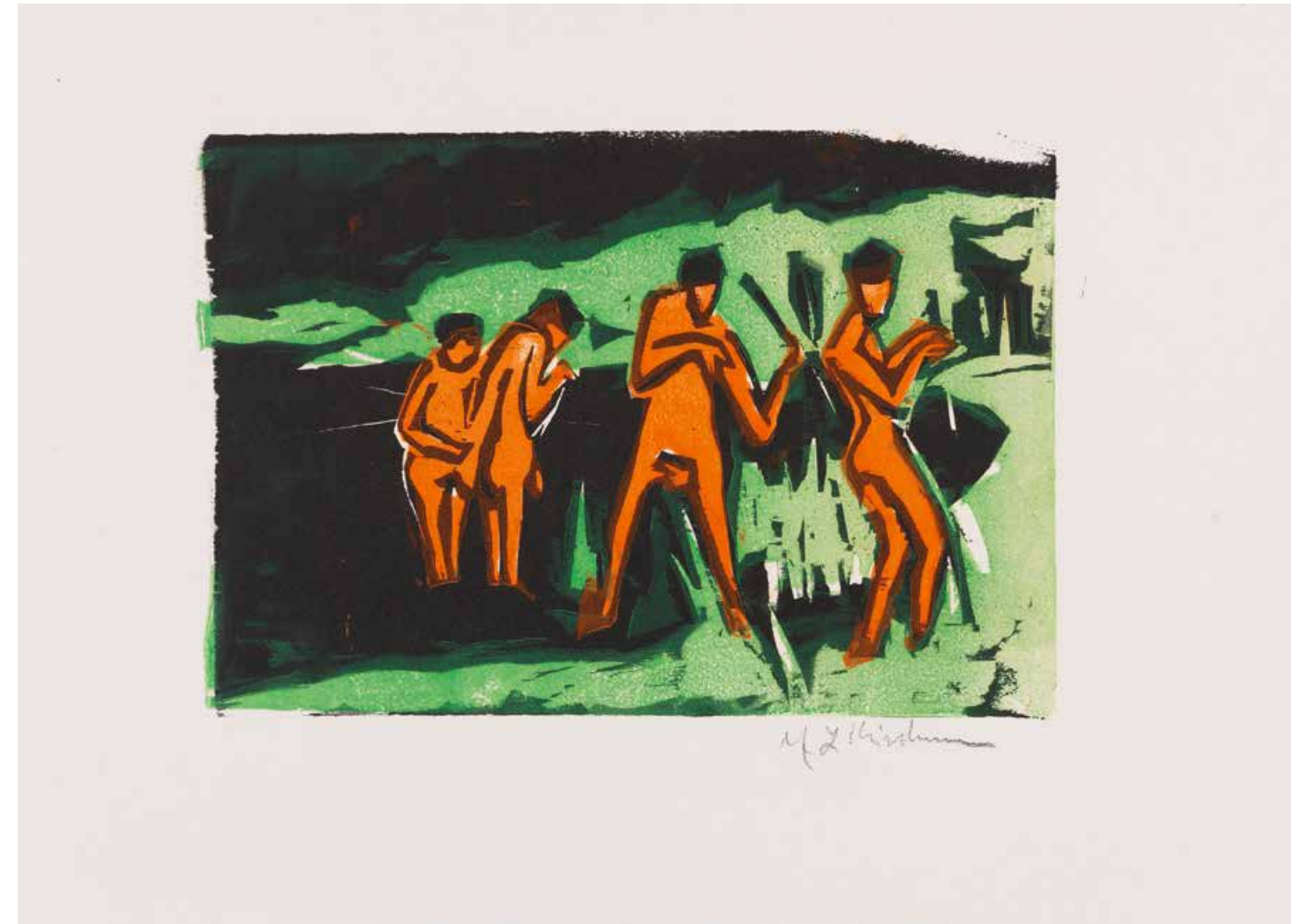
- **Man and motion, dance and bath – these motifs are at the core of the three Kirchner works**

- **Other complete copies of this rare portfolio are at, among others, the Staatliche Graphische Sammlung, Munich, the County Museum of Art, Los Angeles, and the Sprengel Museum, Hanover**

In 1910, the annual bonus was dedicated to Kirchner and the cover was made by Heckel. The year 1910 is the culmination of the collective work of the “Brücke”: working together outdoors at the Moritzburg Ponds is an act of artistic liberation. In the Berlin dispute about the Secession and the New Secession, the “Brücke” artists immediately played an important role. And Kirchner was able to cut the names of 68 passive members into small plates and present them in the “Brücke” catalog of Galerie Arnold in Dresden. (Lot...) Kirchner’s annual portfolio, probably compiled at the beginning of 1910, and Heckel’s cover page testify to the artists’ new confidence. In terms of dynamics and novelty of motifs, the 1910 portfolio 1910 surpasses all previous ones. Here the expressionist “Brücke” style exemplifies itself at its height, on a par with the movement of the French “Fauves”, whose main representative Matisse showed up at his first German solo exhibition at Paul Cassirer in Berlin in 1909.

Two female nudes, tugging back and forth, crouch on Heckel’s cover as if on a stage, the bright yellow of the paper acting as a bright spotlight on the scene. Kirchner draws the group in the three-color woodcut “Bathers Throwing with Reeds” as “savages” liberated from the constraints of civilization. Simplified with elementary expressive signs, the four figures, momentarily frozen in their pulsating dynamism, sink into the deep green of the lake and its shores surrounding them. The “Tänzerin mit gehobenem Rock” (Dancer with lifted Skirt) seems to tumble out of the picture. On the dance and cabaret stage, society is still most likely to experience those immediate and unadulterated expressive qualities that artists sought in the studio and in nature at the time. Dance and frenzy, the boldly elongated arms, the figure in striking topview, the rapid diagonal axes show the woodcut in a magnificent quality. In contrast to this fierceness, Kirchner reduces the scene to a few sketchy lines in the third sheet of the portfolio, the etching “Drei Badende am Moritzburger See” (Three Bathers at Moritzburg Pond), however, he still creates tremendous presence. [MvL]





PORTFOLIO

Sixth annual portfolio of the artist group “Brücke”, dedicated to Erich Heckel. 1911.

Portfolio with a woodcut, an etching and a lithograph by Erich Heckel, with a woodcut by Hermann Max Pechstein on the title.

Sheet (wrapper): 57 x 44,2 cm (22.4 x 17.4 in).

Contains: Hermann Max Pechstein. Wrapper with “Kniender Akt mit Schale”. 1911. Woodcut. Krüger H 132. Söhn HDO 216-1. Monogrammed in printing block. On blue wove paper (double sheet).

37 x 30.6 cm (14.5 x 12 in). Sheet: 57 x 44.2 cm (22 x 17.4 in).

Erich Heckel: “Stehendes Kind (Fränzi stehend)”. 1910/11. Ebner/Gabelmann H 423 b (of c). Dube H 204. Söhn HDO 216-2. Signed, dated and monogrammed in printing block. 37.4 x 27.5 cm (14.7 x 10.8 in). Sheet: 54 x 40 cm (21.2 x 15.7 in).

Erich Heckel. “Strasse am Hafen (Hamburger Hafen/Strasse mit Brücke)”. 1910. Ebner/Gabelmann 485 R II (of II). Dube R 91. Söhn HDO 216-4. Signed, dated, as well as monogrammed and dated in the plate. 17.2 x 20.1 cm (6.8 x 7.9 in). Sheet: 40.2 x 54 cm (15.8 x 21.2 in).

Erich Heckel. “Szene im Wald”. 1910. Ebner/Gabelmann 451 II (of II). Dube L 153. Signed and dated. 27.5 x 33.8 cm (10.8 x 13.3 in). Sheet: 40.1 x 53.7 cm (15.7 x 21.1 in).

The complete 6th annual portfolio. [EH]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

€ 100.000 – 150.000

\$ 100,000 – 150,000

Modern Art Auction on December 10, 2022

PROVENANCE

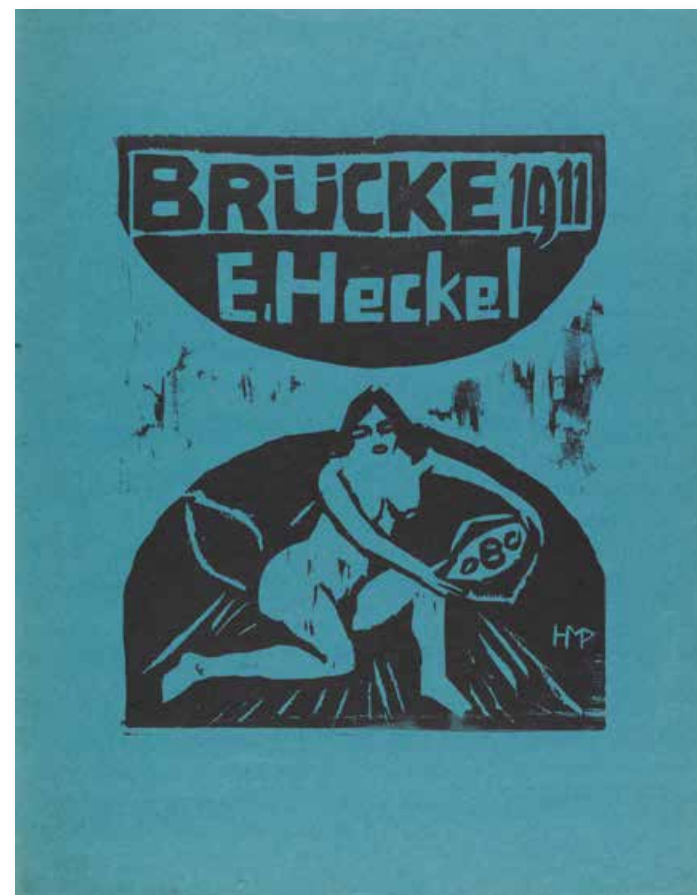
· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

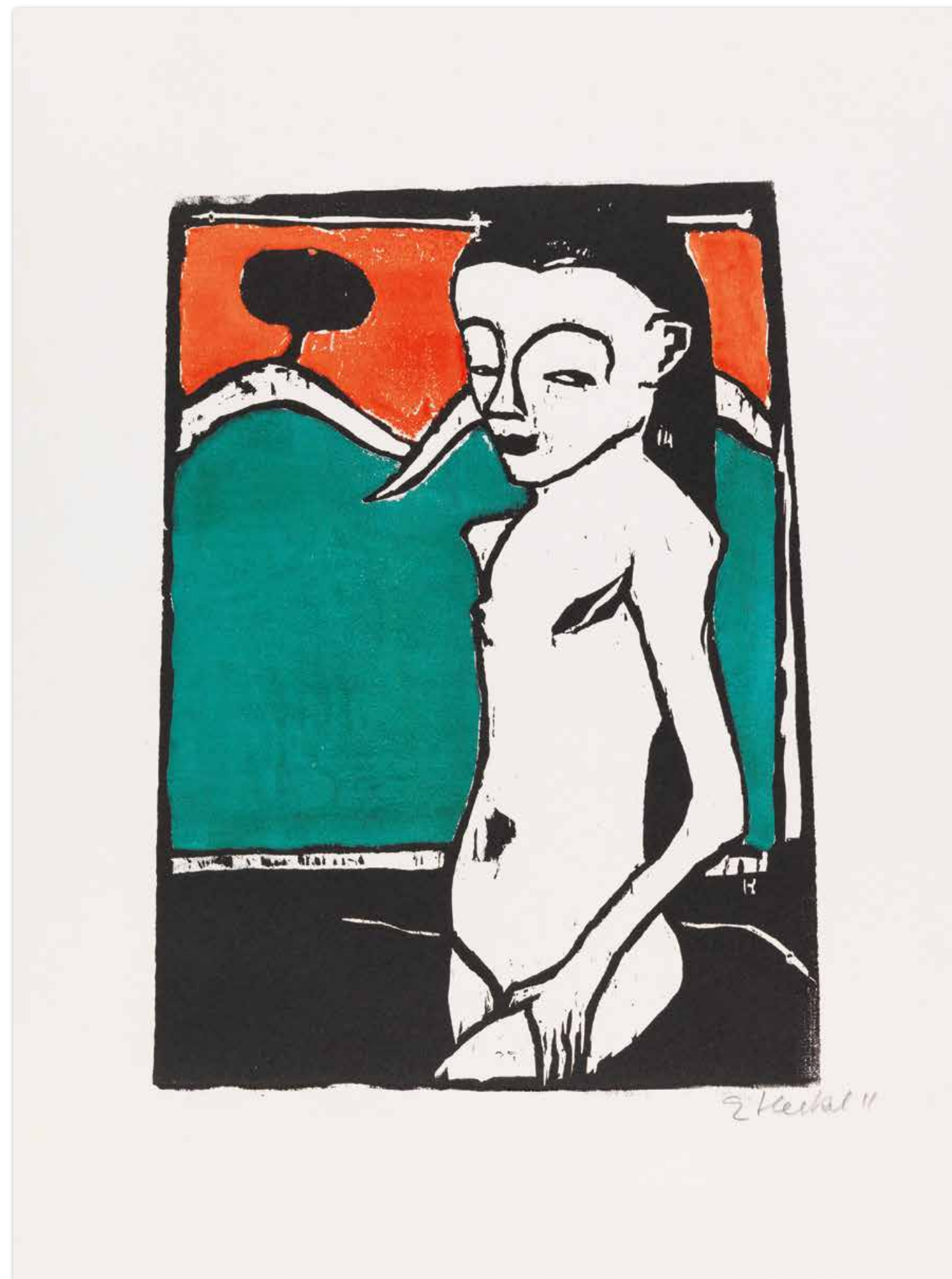
· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

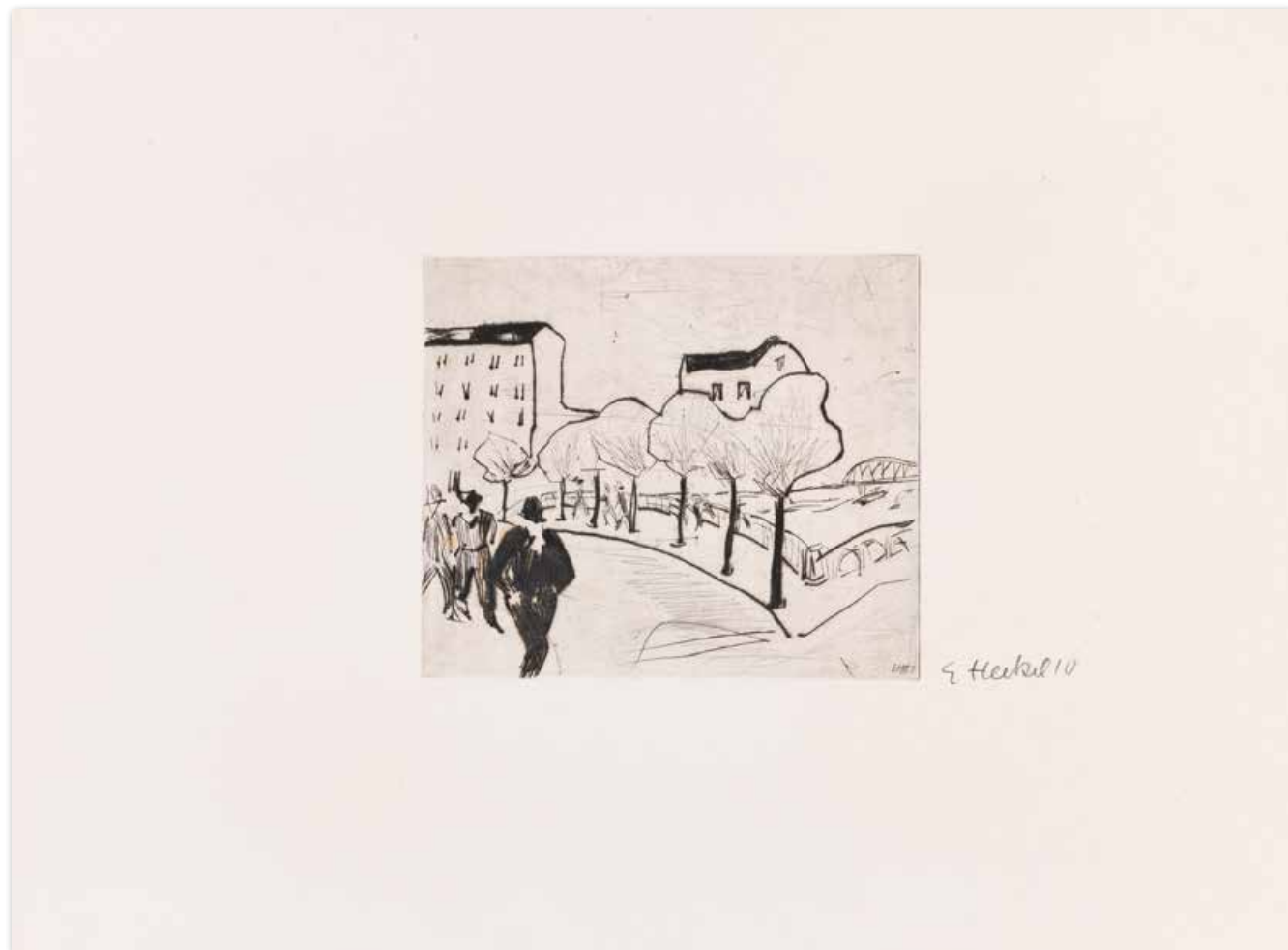
LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, pp. 20-21, no. 21-24 (different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 116-117, SHG no. 72-75.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 178-179, SHG no. 399-401; p. 398, SHG no. 869.



- Three sheets in different techniques in masterly perfection
- “Fränzi stehend” is considered Erich Heckel’s most accomplished color woodcut





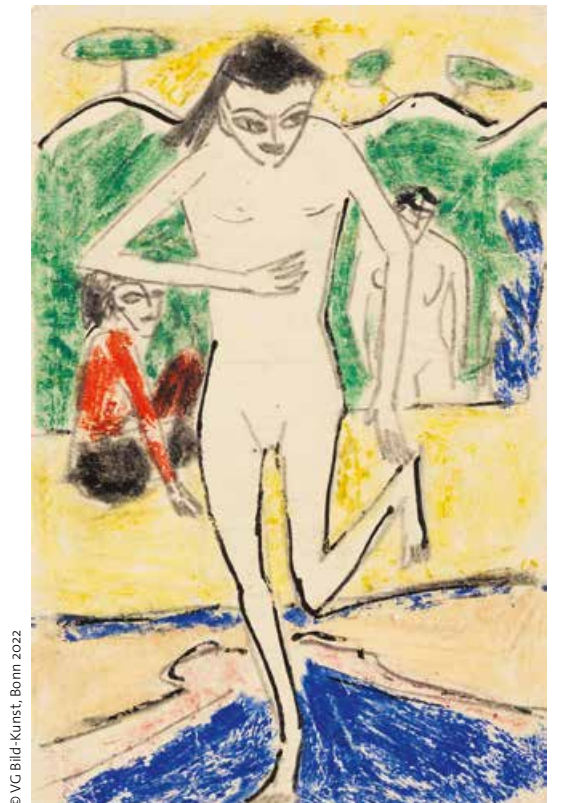
The 1911 annual bonus contains three prints by Heckel, with Max Pechstein providing the cover this time. Compared to the Kirchner portfolio with the yellow signal color from the previous year, the cover by Pechstein for Heckel's own annual portfolio in 1911 appears rather restrained in a calming blue-violet. Pechstein's woodcut "Kniender Akt mit Schale" (Kneeling Nude with Bowl) with the two large arched forms is probably an allusion to Heckel's color woodcut "Liegende" from 1909 with the same model (fig).

With the color woodcut "Stehendes Kind" in black, red, and green, Heckel, like Kirchner before him with the sheet "Badende mit Schilfwerfende" ("Bathers Throwing with Reeds"), also set a striking example. With the sharply contoured figure in front of the two-dimensional landscape scene, Heckel recalled his examination of "Etruscan art" during his trip to Italy in 1909. Kirchner specifically noted this "stimulus", which had a lasting effect on all the artists, in the 1913 chronicle of 1913. (p. 104) And Kirchner himself recalled the creation of this color woodcut in a postcard he sent to Maschka, the wife of Otto Mueller, on February 3, 1911, noting "Our youngest at the dance". (P. 59 top and cf. Evening Sale on December 9, 2022).

In a confident pose, her gaze directed slightly over her shoulder at her draftsman, her left hand resting on her bent thigh, Heckel freezes Fränzi in front of the wall decoration in his studio, reproducing an ideal Tuscan landscape with gentle hills and pine trees. Constructed from three sawed up forms, Heckel, in contrast to Kirchner's painterly woodblock prints, avoids any overlapping colors, puts emphasis on surface and contour, and, as is the case with the sitter's body, incorporates the white of the paper into the composition.

Heckel's following lithograph "Szene im Wald, Akte in Waldlichtung" (Scene in the Forest, Nudes on a Clearing), reflects an experience at the Moritzburg Ponds, a space shaped by nature where the models rest after bathing. Especially the depiction of nudes by the water or in the forest have become the epitome of the artists' expressionist heyday. The unconstrained nudity is an expression of a liberation from inner constraints, which also becomes visible in their creations. Nature and man form a desired unity that is strikingly conveyed to the viewer. In seclusion they can live out their idea of a simple, "primitive" life.

For the third sheet in the portfolio "Straße am Hafen-Hamburg", Heckel made etching the technique of his choice. Passers-by on a wide avenue in front of multi-story houses approach us on the left; on the other side pedestrians hurry in opposite direction. There is a wide water with ships and a bridge in the distant background. Is this a Hamburg depiction? Stephan von Wiese doubts this and suspects a Berlin Spree landscape with arches. (Cf. Stephan von Wiese, Die Jahresmappen, in: Archiv-Heft 17, Berlin 1989, p. 39) [MvL].



© VG Bild-Kunst, Bonn 2022

Erich Heckel, Fränzi vor Wandbehang, 1911, color chalks drawing over India ink and pencil, postcard

Erich Heckel, Liegende (Liegender Akt), 1909, color woodcut, Brücke-Museum, Berlin.



© VG Bild-Kunst, Bonn 2022

PORTFOLIO

Seventh annual portfolio of the artist group “Brücke”, dedicated to Hermann Max Pechstein. 1912.

Portfolio with a woodcut, an aquatint etching and a lithograph watercolored by Hermann Max Pechstein, as well as with the title woodcut from Otto Mueller.

Sheet (wrapper): 57,6 x 43,5 cm (22.6 x 17.1 in).

Contains: Otto Mueller. Wrapper with “Sitzender Akt auf Wiese”. 1912.

Woodcut. Karsch 5. Sohn HDO 217-1. On black wove paper (double sheet).

37 x 30.2 cm (14.5 x 11.8 in). Sheet: 57.6 x 43.5 cm. (22.6 x 17.1 in)

Hermann Max Pechstein. “Russisches Ballett”. 1912. Etching. Krüger R 71. Sohn HDO 217-2. Numbered “32”. On wove paper.

30 x 25 cm (11.8 x 9.8 in). Sheet: 45.3 x 34 cm (17.8 x 13.3 in).

Hermann Max Pechstein. “Tanzende und Badende am Waldteich”. 1912.

Lithograph with watercolors. Krüger L 149. Sohn HDO 217-3. Numbered “33”.

On smooth firm off-white wove paper.

42.7 x 32.5 cm (16.8 x 12.7 in). Sheet: 53.8 x 40.1 cm (21.2 x 15.8 in).

Hermann Max Pechstein. “Fischerkopf VII”. Krüger H 123. Sohn HDO 217-4.

Dated and numbered “73”. On smooth firm off-white wove paper.

29 x 24.2 cm (11.4 x 9.5 in). Sheet: 52.3 x 40 cm (20.6 x 15.7 cm).

The complete 7th annual portfolio. [EH]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

€ 10.000 – 15.000

\$ 10,000 – 15,000

Modern Art Auction on December 10, 2022

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032. Otto Mueller since 2003; Hauswedell & Nolte, June 14, 2003).

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

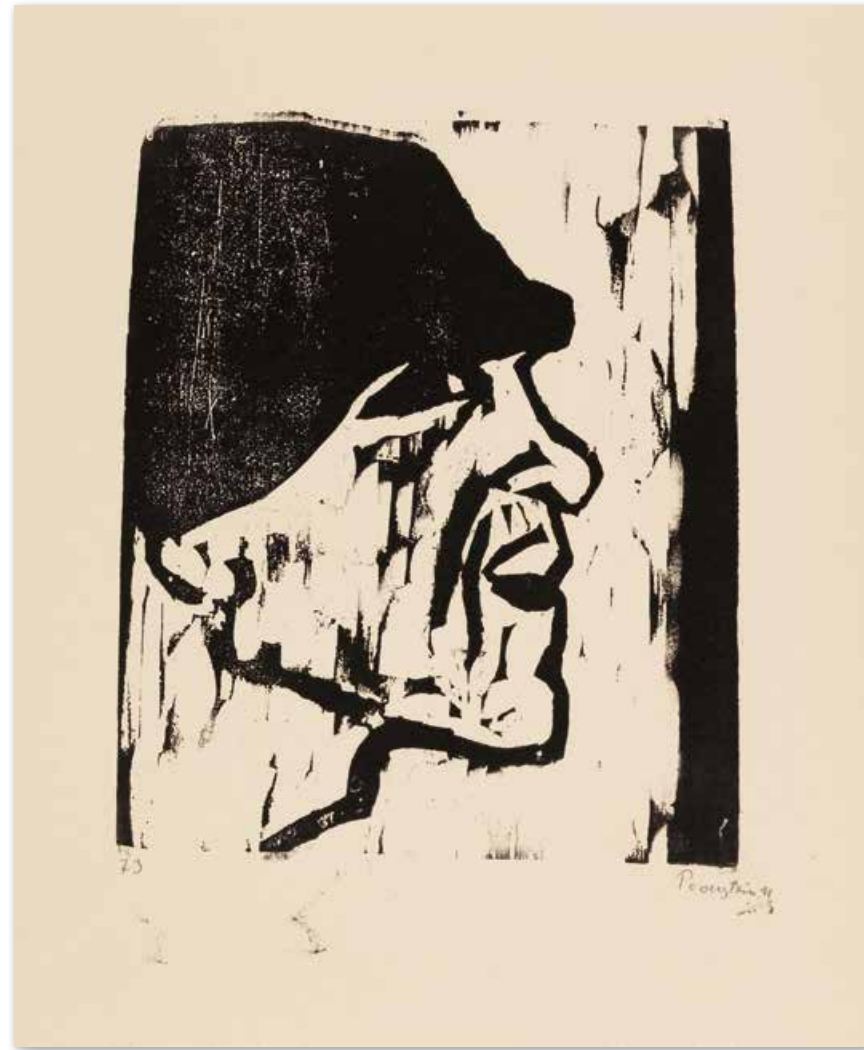
LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, pp. 22-23, no. 25-28 (different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 121, SHG no. 85-88.
· Hauswedell & Nolte, Hamburg, auction 373, June 14, 2003, lot 1455 (Otto Mueller).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 399, SHG no. 870-872; pp. 410-411, SHG no. 887.



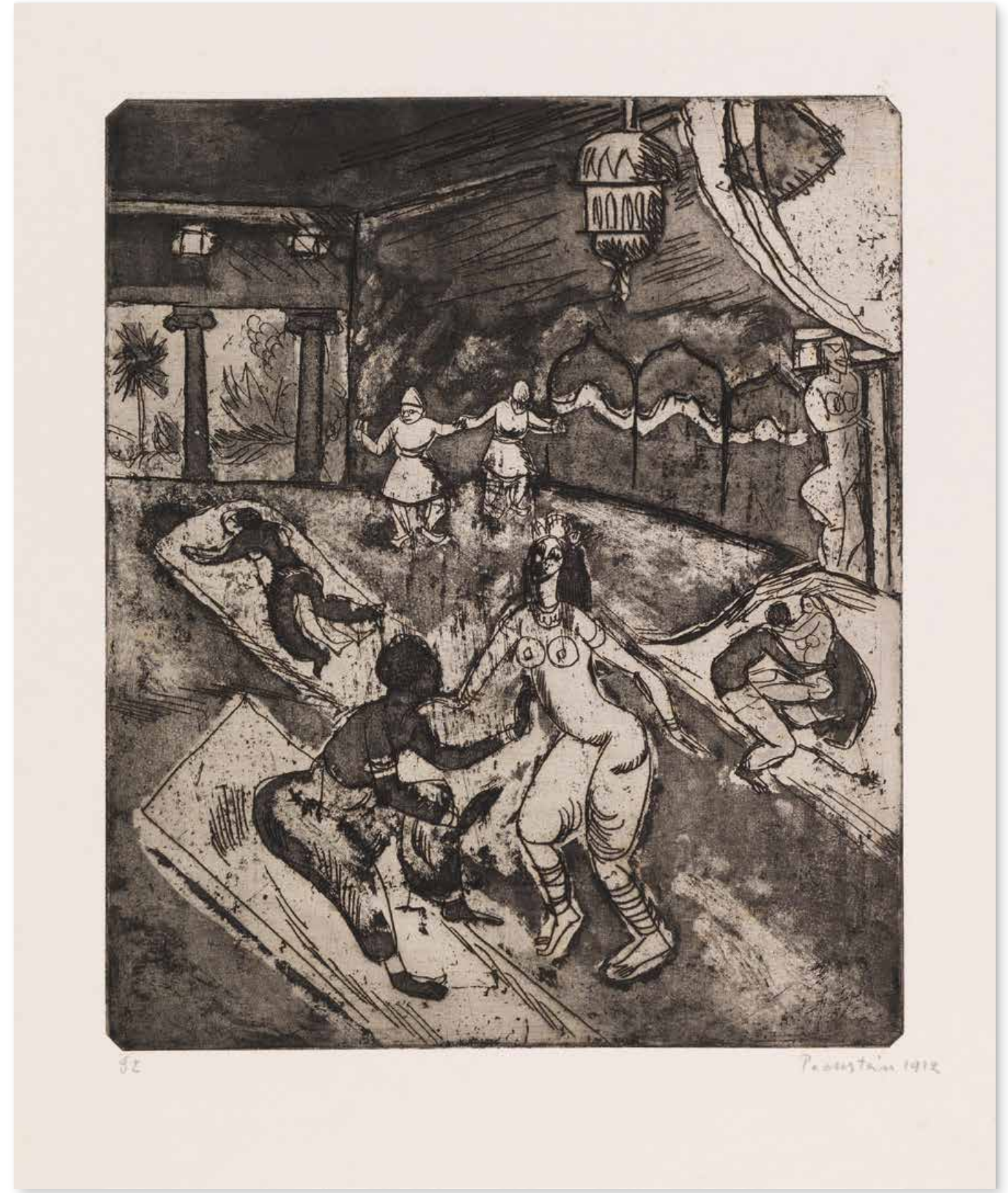
- Very rare
- Last “Brücke” portfolio, dedicated to Max Pechstein
- Only very few copies were delivered to members of the “Brücke”
- Other copies are in possession of, among others, the Brücke-Museum, Berlin, the Städtisches Kunstinstitut, Frankfurt, the Kunsthalle Hamburg and the Staatliche Graphische Sammlung, Munich





The annual issue for 1912 contains three prints by Hermann Max Pechstein, the cover was designed by Otto Mueller; it is the last "Brücke" portfolio to be published. Contrary to the custom of choosing a motif from the repertoire of the artist honored with the portfolio, in this case Pechstein, Mueller found inspiration for the title "Sitzender Akt in Wiese" (Nude Sitting in Meadow) in one of his own typical motifs and eternalized it in one of his rare woodcuts. Using the unconventional color gold, he printed the motif on dark cardboard, which gives the cover a mysterious, precious character. Pechstein's first sheet of the cycle "Russisches Ballet" (Russian Ballet) shows a scene from the ballet "Scheherazade", Nikolai Rimsky-Korsakov's most famous orchestral piece based on the Tales of 1001 Nights. It served Michel Fokine as the basis for his famous choreography for the Ballets Russes. Vaslav Nijinsky, the star and solo dancer, danced the part of the golden slave, the role of the secret lover with whom Scheherazade cheats the sultan. The plot, which Pechstein realized in seven etchings with aquatint, focuses on the triangular relationship of the sultan, Scheherazade, and the golden slave. Pechstein also used a different technique for each of the three prints. The etching is followed by a lithograph of "Tanzenden und Badenden am Waldrand" (Dancers and Bathers at the Edge of the Forest), a paraphrase of Matisse and his famous 1905 work "Le bonheur de vivre", and colored the actually black print with green and blue.

With the woodcut "Fischerköpfe" (Fishermen's Heads) from 1911, Pechstein took up a motif that he came across on many occasions during the summer months in Nida: the encounter with the local fishermen, scarred by work and weather, who inspired him to create this expressive print in the spirit of the early expressionist "Brücke" doctrine. This portfolio, which was dedicated to Pechstein, was probably released in an edition of 100 copies, however, it was not delivered to the passive members. Pechstein had previously been expelled from the artist group because he had violated the collective agreement to only exhibit together with his participation in the Berlin Secession. In his "Erinnerungen" (Memoirs) Pechstein describes the last printing process: the group still printed the sheets of the last portfolio together, as was the custom, partly in Pechstein's Berlin studio, partly at Otto Müller's place in Steglitz. A part of the contributions received from the passive members was then used for a meal: "As always, there was home-cooked apple rice and meatballs. And Heckel's home-made gin. Unfortunately, this banquet was the last in close union, because relentless Berlin forced each of us to find our own way, so that our life together had come to an end. Also, each of us had already made so much individual progress that we differed significantly, although our common goal hadn't changed.". (Max Pechstein, *Erinnerungen*, ed. by Leopold Reidemeister, Wiesbaden 1960, p. 46) [MvL]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Invitation to a „Brücke“ exhibition. 1906.

Woodcut.

Gercken A -29 II.2. (of II. 2.). Dube H. 693. Monogrammed in center of the wooden block. One of 6 known copies from this state. On brownish board. 10,1 x 10,1 cm (3,9 x 3,9 in). Sheet: 13,6 x 13,6 cm (5,4 x 5,4 in).

Printed by Wilhelm Guth, Dresden (with note in typography on the reverse). [SM]

€ 2.000–3.000

\$ 2,000–3,000

Modern Art Auction on December 10, 2022

PROVENANCE

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

LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 31, no. 44. (with illu., different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 36.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 289, SHG no. 653.



Exhibition premises at Max Seifert's lamp factory with the „Brücke“ exhibition, Dresden 1906.

- Extremely rare
- No copy offered on the international auction market in thirty years
- Document from the early days of the “Brücke”

The creation of invitation cards for their exhibitions was an important marketing tool for the “Brücke” artists from the very beginning. The invitation card for the first group exhibition of the “Brücke” at the lamp factory Karl Max Seifert on Gröbelstraße in Dresden-Löbtau was the result of an internal competition between Heckel, Kirchner and Pechstein.

While Heckel and Pechstein chose the zinc etching technique, which was common for commercial prints, Kirchner preferred the woodcut, which not only lends authenticity to his image motif, but also gives the letters and words an own strength and urgency. Although this makes the text seem somewhat bulky, it blends with the image to create an artistic and coherent design. Kirchner's woodcut was eventually printed. Amiet, Bleyl, Heckel, Kirchner, Nolde, Pechstein and Schmidt-Rottluff exhibited from September 24 to the end of October 1906.

Through Heckel's work as a draftsman, assistant and construction foreman in Wilhelm Kreis's architectural office, the “Brücke” artists became acquainted with the factory owner Karl Max Seifert. Kreis was commissioned with the new construction of Seifert's showrooms and appointed Heckel as construction foreman, who was able to inspire Seifert for the exhibition project in this context. Fritz Bleyl later recalled the circumstances of the presentation: “The new building on Gröbelstraße was a medium-sized, multi-room hall with fabric-covered walls, parquet flooring and upholstered armchairs, and chandeliers hung from the ceiling, but the walls were still empty and waiting for the pictures.” (Fig.) (Hans Wentzel, Fritz Bleyl. Gründungsmitglied der Brücke, in: Kunst in Hessen und am Mittelrhein, 1968, p. 96) Today Heckel's and Pechstein's drafts for the invitation, as well as a draft for a list of the exhibited works are in the Brücke Museum Berlin. [MVL]



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Invitation card II: “Woodcut = Exhibition I of the artist group Brücke”. 1906.

Woodcut.

Krüger H 17. Signed. On thin gray cardboard.

8 x 10,2 cm (3.1 x 4 in). Sheet: 9 x 11,3 cm (3.5 x 4.4 in).

Invitation card for the first exhibition of “Brücke” woodcuts at the lamp factory of K. M. Seifert, Dresden-Löbtau, December 1906 and January 1907. [EH]

€ 2.000–3.000

\$ 2,000–3,000

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).
· 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

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 100, SHG no. 39b.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 383, SHG no. 845.

- With this exhibition the “Brücke” artists professed to the woodcut
- For the first time on the international art market (source: artprice.com)

Shortly after the first group exhibition of the “Brücke” at Karl Max Seifert’s lamp factory on Gröbelstraße in Dresden-Löbtau, the “Brücke” artists had another opportunity to design the walls of the show-rooms. This time with woodcuts by the “Brücke” artists and invited guests: Wassily Kandinsky, Wilhelm Laage, Hans Neumann, Gudmund H. P. Hentze, Axel Gallen-Kallela and Kristian Kogstad-Rasmussen. Max Pechstein designed an invitation card with reference to the expected genre on display, but without naming, for example, the place of the exhibition. One can assume that this was just an initial idea that was not pursued any further. The motif shows a bearded head with halo on palette, referring to the St. Luke’s Guild. St. Luke, who according to legend was the first to portray Mary with the Child, was chosen as the patron saint of painters around 800 years ago. In 1809, in Vienna and later in Rome, the Lukasbund was formed by German artists who, as “Nazarenes”, represented a religious-romantic art movement in the 19th century. With this motif Pechstein made reference to artist alliances and reflects the idea of communality that the artists of the “Brücke” group also stood for. [MvL]



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Poster for the woodcut exhibition I of the artist group “Brücke” in Dresden-Löbtau. 1906.

Lithograph.

Krüger L 4. Bolliger 47. Not in Fechter. Signed and dated in the stone. On rose wove paper. 59 x 46,3 cm (23.2 x 18.2 in). Sheet: 69 x 53,5 cm (27.1 x 21 in). [KT]

€ 10.000 – 15.000

\$ 10,000 – 15,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1990, with the collector's stamp Lugt 6032).

EXHIBITION

- Holzschnitt-Ausstellung I, Künstlergruppe Brücke, Lampenfabrik Karl Max Seifert, Dresden-Löbtau, Dec. 1906-Jan. 1907.
- Ernst Ludwig Kirchner und die Künstler der “Brücke”. Aquarelle, Zeichnungen und Graphik, Albertinum Dresden, November 30, 1968 - January 19, 1969, cat. no. 158 (different copy).
- 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

- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 31, no. 47 (with illu.).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 50 (with illu.).
- Günter Krüger, Max Pechstein-Archiv (ed.), Das druckgraphische Werk Max Pechsteins, Tökendorf 1988, p. 48, no. L 4 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 100, SHG no. 39a (with illu.).
- Die Brücke in Dresden. 1905-1911, published by Birgit Dalbajewa and Ulrich Bischoff, ex. cat. Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Cologne 2001, p. 15, illu. 15 (different copy).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 380-381, SHG no. 844 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die “Brücke” und ihr Nachwirken, Munich 2009, full-page frontispiece.

- Poster for the second “Brücke” exhibition in Dresden from Dec. 1906 to Jan. 1907, which was dedicated to the characteristic woodcut technique
- First poster dedicated to their common activity
- Pechstein's first graphic work that he made for the artist group
- One of only four copies mentioned in the catalog raisonné, others are in the Kupferstichkabinett Berlin and the Staatliche Kunstsammlungen Dresden

Subsequent to the first joint “Brücke” exhibition, which took place at the lamp factory K. M. Seifert in Dresden-Löbtau in September/October 1906, the “Brücke” artists were given another opportunity to design the walls of the showrooms from December 1906 to January 1907, this time with woodcuts by the “Brücke” artists and their guests: Wassily Kandinsky, Wilhelm Laage, Hans Neumann, Gudmund H. P. Hentze, Axel Gallen-Kallela and Kristian Kogstad-Rasmussen. Pechstein also took over the design for the poster and chose lithography for its execution. Pechstein clearly mentioned the title of the exhibition and the location; the period of the presentation is not mentioned. As a motif Pechstein chose two heads that gliding close to one another through a dark, imaginary space, taking up a literary theme charged with symbolism, inspired by, for example, the illustrations to “Salome” by Aubrey Beardsley, published in 1894 and known to the “Brücke” artists. (Hans Wentzel, Zu den frühen Werken der Brücke-Künstler, in: Brücke Archive, issue 1, Berlin 1967, p. 16) In addition, the formally sweeping lines and the emphasis on strong contrasts correspond to his training as a decorative painter. [MvL]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Poster Emil Richter - artist group “Brücke”. 1907.

Lithograph in green.
Gerken A 35 III (of III). Dube 456. Stone with signature. Lower left inscribed by a hand other than that of the artist. On thin yellowish poster paper. 84 x 59,5 cm (33 x 23.4 in). Sheet: 94,5 x 64,4 cm (37.2 x 25.3 in). Laminated on canvas.

We are grateful to Prof. Dr. Günther Gercken for his kind expert advice.

€ 10,000 – 15,000

\$ 10,000 – 15,000

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).
· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 125, p. 204 (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

· Hans Bollinger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 31, no. 48.
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, SHG no. 49, p. 105.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 674, p. 298.

- Very rare
- Only four copies of different states of this poster are known
- Three of them are museum-owned: Kupferstichkabinett Dresden, Chicago Art Institute and Brücke-Museum Berlin
- Copy without typographic inscription “Kunstanstalt Wilhelm Hoffmann A.-G. Dresden” in lower left

It seems likely that no invitation cards were made for the larger Dresden “Brücke” exhibitions in 1907, 1908 and 1909 at the Kunstsalon Emil Richter on Prager Straße, but exhibition posters were made, which must have caused a sensation at the time due to their unusual design. With the invention of lithography as a mass printing medium, the poster as an advertising medium gained great popularity from the middle of the 19th century. Artists such as Henri de Toulouse-Lautrec, Pierre Bonnard and Alphonse Mucha in particular designed colorful references to events in the last third of the 19th century. The poster was elevated to the status of a work of art, and even newly producible paper sizes seemed to set no limits to the medium. The young “Brücke” artists were familiar with the effect of posters, not least taking courses at the Royal Technical College in Dresden with Jean-Louis Sponcel, though without adopting his liking for Art Nouveau in its entirety. Heckel and Kirchner, in particular, saw this medium as an opportunity to attract attention with the use of personal motifs. The poster Kirchner made for the first exhibition at Kunstsalon Richter fulfills this aspiration: a dancing, spinning girl stands for the immediate and spontaneously rendered energy that can be felt in the billowing skirt and the circling vibrations of the background. It is true that Kirchner used the technique for its simpler reproducibility. The manner of drawing, however, the alternation of printed black density and unprinted areas, corresponds to the classical woodcut, the artist's preferred medium. [MvL]



ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Poster for the exhibition of the artist group “Brücke at Emil Richter”. 1908.

Woodcut in red.

Ebner/Gabelmann 271 H A (of C). Dube H 150. Monogrammed in printing block. The catalog raisonné mentions only 4 of the originally 200 printed copies of this state. On thin poster paper.

84,4 x 59,8 cm (33.2 x 23.5 in). Sheet: 89,5 x 62,7 cm (35.2 x 24.6 in).

Poster for the exhibition of the artist group “Brücke” at Kunstsalon Emil Richter in Dresden from September 9 to 23, 1908.

Erich Heckel cut the large wooden block in Dangast. Printed by Adolf Littmann, Oldenburg.

Today the block is at the Landesmuseum Oldenburg. [EH]

€ 10.000 – 15.000

\$ 10,000 – 15,000

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).
· 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

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 107, SHG no. 54.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 157, SHG no. 353.
· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, no. 49.

- This is the first “Brücke” poster executed in woodcut
- Unusually large woodcut in bright colors

In comparison with the design by Kirchner from a year earlier, Erich Heckel's poster for the 2nd exhibition at art salon Emil Richter on Prager Straße in Dresden signifies an innovative radicalization of the hitherto outdated, two-dimensional design method of poster art. With a half-nude leaning on her right arm and a provocative look, Heckel underlines the artistic statement of “Brücke” art. With the succinct “KG Brücke bei Emil Richter” the artist emphasized the achievement of a business connection with Emil Richter; the location “Pragerstraße” almost disappears in fine print. Again, it is the woodcut that the “Brücke” artists (re)discovered as their medium now also for the large-format poster. And this not only because the process of creation becomes directly visible, as is the case here. Heckel understands the use of different knives to show the contrasts between drawing and writing, emphasizing the character of the surface with the ridges as an artistic position and mentions the printer in small print in bottom right: “Littmann Oldg”. Instead of printing the woodcut himself, as it usually was the case, it was not an option for such a large edition. Heckel, who was staying with Schmidt-Rottluff in Dangast during the summer, has this poster printed with a rich red on off-white paper at the established print-shop Littmann in Oldenburg, which was founded in 1863. [MvL]



ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Poster for the opening of Hofkunsthandlung C. G. Oncken in Lappan, Oldenburg. 1909.

Woodcut.

Ebner/Gabelmann 349 H A (of C). Dube H 172. Signed and inscribed.

Monogrammed in printing block. On poster paper.

84 x 59,8 cm (33 x 23,5 in). Sheet: 93,4 x 62,5 cm (36,7 x 24,6 in).

Laid on paper.

The printing block is in possession of the Landesmuseum für Kunst und Kulturgeschichte in Oldenburg. [EH]

€ 10.000 – 15.000

\$ 10,000 – 15,000

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).
· 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

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p.110, SHG no. 62.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale), 2005, p. 160, SHG no. 360.

- The Lappan is an Oldenburg landmark
- Unusually large woodcut depiction
- One of the most popular “Brücke” posters
- Other first state copies from 1908 are in possession of the Brücke-Museum Berlin, the Museum für Kunst und Gewerbe in Hamburg, the Landesmuseum Oldenburg and in the artist's estate

Dangast, the fishing village and North Sea resort on the Jade Bay, was discovered by the “Brücke” members Karl Schmidt-Rottluff and Erich Heckel as a summer resort, retreat and source of inspiration in 1907. Until 1912, Karl Schmidt-Rottluff, Erich Heckel and occasionally Max Pechstein stayed in Dangast time and again and had friends and collectors from Hamburg, among them Rosa Schapire and Wilhelm Niemeyer, visiting them. In 1908, Schmidt-Rottluff and Heckel presented works created in Dangast in a legendary and much disputed exhibition at the Kunstverein, then housed in Oldenburg's Augusteum, about which the young court councillor Ernst Beyersdorff, a passive member since 1909, rhapsodized anonymously in the ‘Oldenburger Nachrichten’: “They are a liberating phenomenon for our Oldenburg art life! Both are still young and in their rebellious period. There is no laborious search, no smallness in taste, wherever you look, you see great things.” (<https://www.landmuseum-ol.de/sammlungen/ueberblick-sammlungen/neue-meister/maler-der-bruecke-in-dangast.html>).

For the Oldenburg art dealer Carl G. Oncken, this exhibition probably meant just as much a discovery; in 1910 he asked Heckel to design a poster for the reopening of his art shop in the picturesque tower with the historical name “Lappan”. The striking bell tower was built in 1468 as the tower of Oldenburg's former Heiliggeistspital and was the city's first church tower. “Lapp-an” is how the vernacular first referred to the architecture “angelappt” (Low German for “patched on”) to the chapel. In 1909, the Lappan was restored and given a new use as a commercial, residential and exhibition building with the Carl G. Oncken Art Shop (founded as the Court Art Shop in 1867). In the first exhibition in the Lappan, Oncken still showed works by Max Liebermann, to then also show works by Erich Heckel.

With his poster, which shows the tower, its urban environment, its name “LAPPAN” and its use in a striking way, Heckel created a brand for the art dealer. And Heckel chose the woodcut once again and was able to, in addition to the design of different fonts, clearly emphasize the striking motif of the tower in relation to its surroundings: the recessed white of the tower with the black of its roof against the almost pure area of the sky. [MVL]



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Poster: Kunstausstellung Zurückgewiesener der Seccion Berlin. 1910.

Lithograph in colors, print in black, red and gray.

Krüger L 110. Bolliger 52; das frühe Plakat, III, no. 2523. Signed in the stone.

On brownish wove paper.

69,5 x 93 cm (27,3 x 36,6 in), size of sheet. Sheet: 74,5 x 99,5 cm (29,2 x 39,1 in).

Poster for the exhibition of the Neue Seccion Berlin at Kunstsalon

Maximilian Macht from May 15 to July 15, 1910. [EH]

€ 6.000–8.000

\$ 6,000–8,000

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).

· 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

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 113, SHG no. 68.

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 293, SHG no. 861.

· Christiane Remm, "Zwischen Individualität und Gemeinschaft. Die Künstlergruppe 'Brücke' 1905-1913. Chronologie", in: Brücke, Die Geburt des deutschen Expressionismus, Berlin 2005, pp. 25f. with illu. (different copy).

- Poster of the important first exhibition of the Neue Seccion
- This exhibition was the decisive step for Pechstein's breakthrough
- In this exhibition, Otto Mueller met the "Brücke" members for the first time
- The administration office of the Neue Seccion was at Galerie Maximilian Macht
- With this poster, the archer became the emblem of the Neue Seccion

For the XX. exhibition of the Berlin Seccion under the director Max Liebermann, planned from May to October 1910, the "Brücke" artists also faced the jury and were excluded along with other artists, among them Emil Nolde and Georg Tappert. Max Pechstein immediately founded the Neue Seccion and organized a counter-exhibition with artists "rejected by the Seccion", also including artists that did not belong to the "Brücke". The exhibition took place at Kunstsalon Maximilian Macht in Berlin from May 15 to July 15, 1910. In this situation Pechstein met Otto Mueller, who lived in Berlin. He had also been rejected by the Seccion and showed interest in the artist group. With the exhibition of the "rejected artists", the break with the established forces around Max Liebermann and his secretary, the art dealer Paul Cassirer, took also place. Pechstein captured the atmosphere of the combative situation with the self-confident posture of his archer concentrated on the fight. Kneeling tensely on her left knee, her bow half cocked, Pechstein draws the stature of a powerful Amazon with waving hair and red lips. The aggressive scene is further determined by the multitude of typefaces, with which Pechstein advertised the information for the new format of the exhibition and the place where it would be held, and virtually created the logo of the New Seccion. The conservative art critic Erich Vogeler outlines the public's indignant reaction in the "Kunstwart": "The poster of the exhibition shows a clumsy, naked Indian woman, brutally jotted down, ready to shoot her arrow. Here is the program: the revolt of primitive raw art instincts against civilization, culture and taste in art." (Erich Vogeler, in: Der Kunstwart, 1910, p. 314) [MvL]



“One of the young artists’ most skillful moves, which guaranteed them further independence and attention and emphasized their special position, was the founding of the ‘Neue Seccion’ in 1910 [...] Through Pechstein’s election as president and certainly through his sensational poster for the first exhibition, the public saw him as the leader of the Neue Seccion.”

Aya Soika, Max Pechstein, der "Führer" der "Brücke," Anmerkungen zur zeitgenössischen Rezeption, Brücke archive 23, Berlin 2008, p. 85.

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Poster: Der neue Kunstsalon. 1913.

Woodcut, black and blue on primed paper.

Gerken A 79 I (von II). Dube H 717 I (of II). Not in Schiefler. Signed and inscribed.

On thin poster paper.

84 x 61,5 cm (33 x 24.2 in). Sheet: 91 x 64,5 cm (35.8 x 25.3 in).

The executed poster shows the lettering "E.Heckel und EL Kirchner" in the arch in left of the depicted female bust, however, this only hand-printed copy still shows the arch without the lettering. Typescript by Erich Heckel. [EH]

€ 20.000 – 30.000

\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

PROVENANCE

· Wolfgang Wittrock Kunsthandel, Düsseldorf.

· Collection Hermann Gerlinger, Würzburg (acquired from the above in 1980, 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).

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

LITERATURE

· Wolfgang Wittrock Kunsthandel Düsseldorf, Lagerkatalog 3, Neuerwerbungen: Graphik, Zeichnungen, Düsseldorf 1980, cat. no. 67 (with illu.).

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 122, SHG no. 88.

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 742, SHG no. 742.

• Only known copy

• Poster for the reopening of Kunstsalon Dr. Paul Ferdinand Schmidt and Max Dietzel, Munich

Together with Max Dietzel, the art historian and museum man Paul Ferdinand Schmidt (1878-1955) opened the gallery "Der Neue Kunstsalon" in Munich in October 1912. As early as 1908, Schmidt had his first contacts with the "Brücke" artists and became a passive member. In 1912, the year of its opening, the gallery presented works by Ernst Ludwig Kirchner and Emil Nolde for the first time in Munich. And in January 1913 one of the last joint exhibitions of the artist group followed. Heckel and Kirchner created the woodcut for the exhibition poster: Kirchner made the elegant female head with long, full hair, the delicate hands held in front of the chest, while Heckel was in charge of the extensive text about the name of the gallery, its address, the owners and the exhibition's content. "Brücke"? - Kirchner and Heckel omit the name of the collective for the first time and replace the information with the self-confident programmatic reference to their claim: they are the representatives of "New Art". And the respective signature of the two executing artists is also missing. This poster is an own print signed by Kirchner. Except for the excluded Max Pechstein, Heckel, Kirchner, Mueller and Schmidt-Rottluff showed the paintings, graphics (drawings), handicrafts and probably sculptures as announced on the poster, just the way they had in the traveling exhibition at Gurlitt, Bangel and Commeterin 1912. [MVL]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Poster Muim-Institute. 1911.

Woodcut in colors.
Gercken A-64 a (of b). Dube H 716. Monogrammed in printing block.
One of 11 known copies. On brownish paper. 72 x 48,5 cm (28.3 x 19 in),
size of sheet. [SM]

€ 20.000 – 30.000
\$ 20,000 – 30,000

Modern Art Auction on December 10, 2022

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (since 1985; Christie,
Manson & Woods London, 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. 148, p. 232 (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

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke.
Jahresmappen 1906-12, Bern 1958, p. 33, no. 55.
· Christie, Manson & Woods, Important old master and modern prints.
The properties of the Baltimore Museum of Art, the late Villiers David,
Esq. (...), London, December 6, 1985, lot 559 (with color illu.).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann
Gerlinger, Stuttgart 1995, p. 118, SHG no. 79.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke.
Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005,
p. 322, SHG no. 726.

- Very rare
- Another copy is at, among others, the Stedelijk Museum, Amsterdam
- Important contemporary document that testifies to the group's versatility





Portrait of a young man (Hermann Gewecke?) in Kirchner's studio/apartment in Berlin-Friedenau, Körnerstraße 45, 1914, photographer: E. L. Kirchner.

In October 1911 Kirchner dissolved his studio in Dresden and moved to Berlin. In Wilmersdorf Kirchner found two apartments on Durlacher Strasse 14. On the third floor he set up his studio, while the MUIM Institute, which he had founded together with Max Pechstein, found its premises on the second floor. The institute, a kind of private art school, opened before the end of December. In the brochure (p. 82) printed the same time as the poster, Kirchner explains: "MUIM-Institut/directors M. Pechstein and E. L. Kirchner/Modern instruction in painting, graphics, sculpture, carpet-, glass-, metal- work/Painting in connection with architecture/Instruction with new means and in a new way. Sketching from life combined with composition. Lessons in the institute or studio. Institute available during the day. In the summer plein-air nudes at the sea. Encouraging correction from the individual's own nature." Despite the brochure, the poster, and an advertisement Kirchner also cut in wood and which appeared regularly from December 1911 to September 1912 in the magazine "Der Sturm," edited by Herward Walden, there was no success. The institute was closed towards the end of 1912 for lack of success, the separation from Pechstein may also have contributed to this. Of the few students the institute had, only the Karlsruhe-born Werner Gothein and the Hanoverian Hans Gewecke are known today. Kirchner maintained personal contact with both of them (fig.); they appear in several his works of 1912 and 1913. The subject of the present poster clearly shows the influence of the Buddhist murals of the 6th-century cave temples of Ajanta in India, such as the plumply rounded body shapes and the pronounced, long, softly curved noses and eyes. Kirchner discovered these paintings as late as in spring 1911 in reference books in the Central Art Library of the Dresden museums, where he systematically studied works of non-European art, copying details in large drawings. In the diary of the Swiss years, he was still captivated by their elegance and strangeness of expression. "These works made me almost helpless with delight. I never believed I could achieve this unheard-of uniqueness of representation with monumental calmness of form; all my attempts seemed hollow and restless. I drew much from the pictures only to gain a style of my own..." (E. L. Kirchner, quoted in: Eberhard Kornfeld, Die Arbeit E. L. Kirchners, 1979, p. 333). With the painting "Fünf Badende am See" (Five Bathers on the Lake) Kirchner probably realized his studies for the first time and created a new conception of the female figure. (Fig.) The nude on the MUIM poster with the round forms of a plump semi-nude shows an immediate stylistic proximity to the painting. With a first printing block, Kirchner printed comb-like arcs in ocher, which play around the actual motif, the hard contours kept in black, like a soft shadow and give the poster an exotic lightness despite the great weight of the text. Last but not least, it is a flower that the imaginary model, smelling it with pleasure, seems to hold between thumb and forefinger, as well as the small vignette on the side as a hair brooch with a moving nude, that support the alluring impression of the poster. [MvL]



Ernst Ludwig Kirchner's studio on Körnerstraße 45, Berlin-Friedenau, 1914. From left to right: Werner Gothein, Gothein's partner, Erna and E. L. Kirchner.

Ernst Ludwig Kirchner, Frauen im Bade, 1911, oil on canvas, Brücke-Museum, Berlin.



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Title for the brochure of the Muim-Institute. 1911.

Woodcut.

Gercken A-66. Dube 959. One of three known copies. On firm wove paper.

9,4 x 6,1 cm (3,7 x 2,4 in). Sheet: 12 x 9 cm (4,7 x 3,5 in).

Printed by Gärtnersche Buchdruckerei/ Heinrich Niescher, Dresden. [SM]

€ 2.000–3.000

\$ 2,000–3,000

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).
· 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

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 33, no. 56 (with illu., different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, S. 117, SHG no. 77 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 321, SHG no. 724 (with illu.).

With a note on the reverse (text trimmed): "MUIM-Institut / Leiter M. Pechstein und E. L. Kirchner / Moderner Unterricht in Malerei, Graphik, Plastik, Teppich-, Glas-, Metall-Arbeit / Malerei in Verbindung mit Architektur / Unterricht mit neuen Mitteln auf neue Art. Skizzieren nach dem Leben verbunden mit Komposition. Unterricht im Institut oder Atelier des Einzelnen. Institut tagsüber zur Verfügung. Im Sommer Freilichtakt an der See. Fördernde Korrektur aus der Eigenart des Einzelnen heraus." [MvL]

- One of only three known copies
- For the first time offered on the international auction market (source: artprice.com)



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Vignette Muim-Institute. 1911.

Woodcut.

Gercken A-65 I (of III.B.). Dube H. 958. From an edition of 2 known copies from this state. 7,2 x 5,4 cm (2.8 x 2.1 in). Papier: 8,5 x 7,1 cm (3.3 x 2.8 in). [SM]

€ 2.000–3.000

\$ 2,000–3,000

Modern Art Auction on December 10, 2022

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (since 1985: Christie, Manson & Woods London, 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).
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

· Christie, Manson & Woods, Important old master and modern prints. The properties of the Baltimore Museum of Art, the late Villiers David, Esq. (...), London, December 6, 1985, lot 565.
· Heinz Spielmann (ed.), Die Maler der Brücke, Sammlung Hermann Gerlinger, Stuttgart 1995, p.117, SHG no. 76 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke, Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 321, SHG no. 723 (with illu.).

- For the first time offered on the international auction market (source: artprice.com)
- Only one other copy with letters is known, it is in possession of the County Museum of Art, Los Angeles

Anzeige MUIM-Institut, in: Der Sturm: Monatsschrift für Kultur und die Künste, no. 93, January 1912, p. 745.



EXHIBITION CATALOG

Catalog for the exhibition of the artist group “Brücke” at Galerie Arnold, Dresden, Schloßstraße. September 1910.

Softcover exhibition catalog with yellow-brown orig. wrapper. Title Woodcut by Erich Heckel, 18 text pages, 14 original woodcuts by Ernst Ludwig Kirchner, Erich Heckel, Max Pechstein and Karl Schmidt-Rottluff as well as Ernst Ludwig Kirchner’s wood-cut register of passive “Brücke” member.

Söhn HDO 607-1 to 607-20. The title woodcut and the 14 original woodcuts each monogrammed in the block or with the full name, as well as some inscribed in the block. Two prints of the member register monogrammed in the block. Title woodcut on firm yellow-brown paper. The other prints and text pages on smooth wove paper. Catalog: 23,4 x 18,5 cm (9.2 x 7.2 in). Title woodcut: 16,8 x 11 cm (6.6 x 4.3 in).

Size of woodcuts: each 17 x 11 cm and 11 x 17 cm (6.6 x 4.3 in / 4.3 x 6.6 in) except for two prints by Ernst Ludwig Kirchner: Rudernde Samoanerin, 5,7 x 10,8 (2.2 x 4.2 in) - Title vignette of member register, 5 x 7,6 cm (1.9 x 2.9 in). The woodcuts show the paintings on display, which the artists made in order to save the high costs for professional reproductions. The wood-cut list of passive members by Ernst Ludwig Kirchner comprises 68 names, among them Rosa Schapire and Gustav Schiefler.

Contains: Erich Heckel, Sitzendes Kind (title woodcut), Ebner/Gabelmann 436 H I. - Ernst Ludwig Kirchner, Rudernde Samoanerin, Gercken A-51 I. - Ernst Ludwig Kirchner, Mann und Frau, Gercken A-52. - Ernst Ludwig Kirchner, Badehaus, Gercken A-53. - Max Pechstein, Sitzender Mann, Krüger H 92. - Erich Heckel, Sitzender Akt (Fränzi), Ebner/Gabelmann 438 H I. - Ernst Ludwig Kirchner, Sitzender Akt, Gercken A-54. - Karl Schmidt-Rottluff, Haus im Park, Schapire H 49. - Karl Schmidt-Rottluff, Schnitter, Schapire H 50. - Ernst Ludwig Kirchner, Sandgräber am Tiber, Gercken A-55. - Max Pechstein, Artistin, Krüger H 93. - Max Pechstein, Badende, Krüger H 94. - Ernst Ludwig Kirchner, Tanz, Gercken A-56. - Erich Heckel, Müßige Weiber, Ebner/Gabelmann 439 H I. - Erich Heckel, Schlafender, Ebner/Gabelmann 437 H I. Ernst Ludwig Kirchner, title vignette member register, Gercken A-36. - Ernst Ludwig Kirchner, list of passive members I-IV, Gercken A-38-41.

Printed by C. Rich. Gärtnersche Buchdruckerei, Heinrich Niescher, Dresden 1910. [AR]

€ 15,000 – 20,000

\$ 15,000 – 20,000

Modern Art Auction on December 10, 2022

- Famous first illustrated catalog for the important “Brücke” exhibition at Galerie Arnold, Dresden 1910
- With excellent original woodcuts by Heckel, Kirchner, Pechstein and Schmidt-Rottluff
- Rare document from the early days of Expressionism and the “Brücke” era
- Other copies are in the Museum of Modern Art in New York, the Staatsgalerie Stuttgart and the Brücke-Museum, Berlin

PROVENANCE

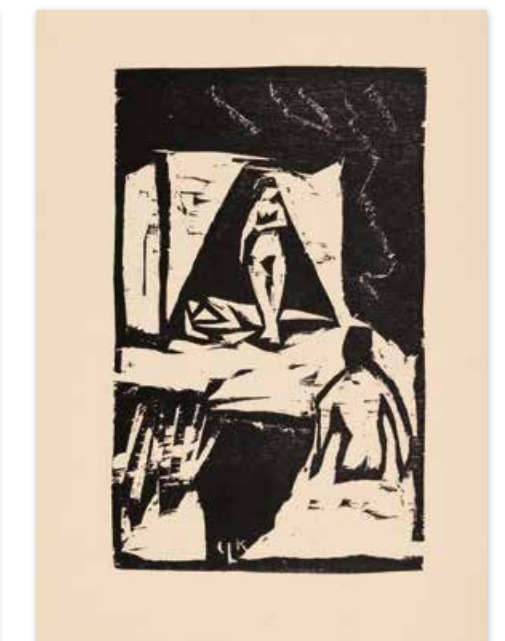
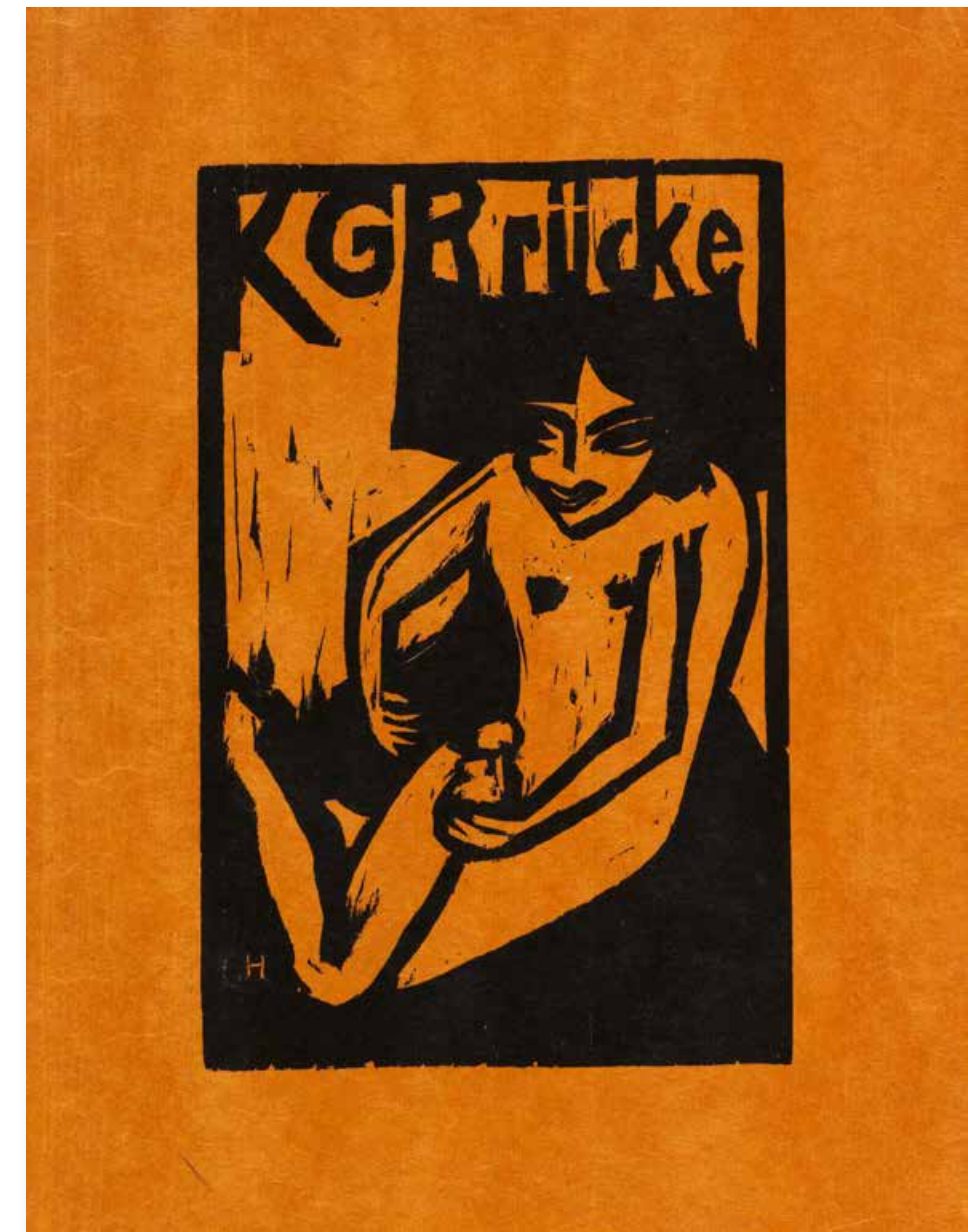
- Collection Hermann Gerlinger, Würzburg (with the collector’s stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- 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. p. 123).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- (Selection)
- Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke. Gemälde, Zeichnungen, Graphik, Plastik, Dokumente, Feldafing 1956, pp. 93-97, no. 53 (different copy).
- Hans Bolliger, E. W. Kornfeld, Ausstellungen Künstlergruppe Brücke. Jahres-mappen 1906-1912, Bern 1958, pp. 26-29, no. 41/1-20 (different copy).
- Ralph Jentsch, Illustrierte Bücher des deutschen Expressionismus, Stuttgart 1990, p. 45-47, cat. no. 2 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 114-115, SHG no. 70 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 175, SHG no. 391 (with color illu.).
- Magdalena Moeller (ed.), Dokumente der Künstlergruppe Brücke, Munich 2007, pp. 163-179, no. 53 (different copy).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die “Brücke”-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 52 (with color illu., p. 53).





Mitglieder
der
Künstlergruppe
Brücke

PM
Bühmann Rektor Saest. W
W Weiss Dr. med. Hildenbach W
P Halsken theol. Rüdiger
M Unger Kapellmeister Leipzig
A Nölde Frau Alsen
Bellmann Architekt Leipzig
K M Seifert Fabrikant Dresden
Hübshmann Prof. Dr. Chemnitz
O Miller Direktor Salothurn
Günther Weske Chemnitz
Fritz Cohn stud. jur. Leipzig
Waldstein Dr. med. Altendorf
A Thiele Dr. med. Chemnitz
Schaeffler Landgerichtsdirektor Hamburg
Fehr Prof. Dr. Jena
Scharhof Frau Dr. Saest. W
Selle Dr. Leipzig
Ruppert Fabrikbes. Leipzig
Gussmann Prof. Dresden



PM
Dtschs. Buchgewerbemuseum Leipzig
Ida Wildberger Neukirchschaffh
F Baur Architekt Basel
Frau Tillberg Schweden
Wygodzinski Dr. Bonn
Ph. Trüdinger Direktor Basel
R Kistling Zürich
Curt Blöss Referendar Leipzig
S. Akerhelm Baroness Dresden
E Michel Dr. med. Wiedlisbäch Schweiz
Rosa Schapiro Fräulein Hamburg
H Kind stud. Dresden
M Rauert Frau Hamburg
Köhler-Häussen Dresden
E Brandt Ing. Auerich O-Fr.
EL Kirchner Prof. Chemnitz
Gräfin Harry von Kessler Weimar

PM
Frau I. Deutschmann Hamburg
Frau M. Diez-Dührkoop
Fräulein Goldschmidt
F Hassler
Frau Dr. E. Hopf
Elexhüder
Helene Simon
G. Hübner
Dr. med. R. Kirsch Münden
F. Gensch Eddelsen
W. Hane Blankenese
Dr. Weiner Chemnitz
Beierdorf Oldenburg

PM
Marie Seckel Frau Hamburg
Emy Stärken Frau Wandsbeck
H. Frisch Dresden
van Rosen Amtsrat Bruckhausen
Anton Huber Flensburg
Anna Schapiro-Neurath Wien
E. Schneider Architekt Berlin
Wünsche Architekt Berlin
Dr. med. R. Kirsch Münden
Consul Raissen Frau Hamburg
PF Schmidt Dr. Magdeburg
Henny Deas Frau Hamburg
Edith Buckley Miss Crawley E.
H. Schroeter Frau Hamburg
Frh. Lippmann Dr. med.
K. Kumborn
R. Philipp Frau
Ludw. Dellbianco
O. Ahrends
S. Meier Dr. Rochau



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



“Brücke” exhibition at Kunstsalon Emil Richter, Dresden, Prager Straße, June 1909, photograph by Ernst Ludwig Kirchner, Kirchner Museum Davos.



Exhibition of paintings by Ernst Ludwig Kirchner and Max Pechstein, photograph by Ernst Ludwig Kirchner, Kirchner Museum, Davos.

This exhibition, remarkable in many respects, was accompanied by a 38-page catalog with original woodcuts that clearly reflect the group’s increased self-confidence. The new interpretation and the way they saw their pictorial motifs, the special German form of Expressionism, later called “Brücke” style” is presented to visitors of this exhibition in a manner that is very cohesive in terms of appearance. What is special and unusual about this catalog are not only the fourteen full-page original woodcuts, which show some of the exhibited works as a substitute for expensive photographic reproductions. In addition, it is noteworthy that the introductory text and the following list of catalog numbers were set off in a typeface adapted to the woodcut, while the list in the appendix that mentions current passive members of the artist group was also cut in wood by Kirchner.

The fact that most of the woodcuts were executed by a different member of the group and thus by a different artistic temperament than the paintings on display is a sign of the close ties between the artists. They are not only an expression of a congenial understanding for the respective pictures of the painter friends, but also show how closely graphic art and painting lie together in terms of artistic expression. The woodcut is a graphic counterpart to painting, which is characterized by unbroken areas of color. Its technique concentrates the expressive power of painting in the black and white contrast and summarizes the essence of the artistic statement of the paintings.

The title page of the catalog is adorned with a woodcut by Erich Heckel based on the motif Kirchner designed for the exhibition poster: a seated nude girl holds a small sculpture in her left hand, probably also by Kirchner. Sculptures are not listed in the catalog,

“Over the years we gained a tribe of friends and patrons [...] We believe that also through this new exhibition we will gain new friends of our art.”

Quote from the introductory text of the exhibition catalog.

but a historical photograph of the exhibition room reveals a number of works spread out on the mantel. (Detail fig.)

The introductory text to the exhibition, describing the need for the founding of the “Brücke” and giving a brief account of the activities of the past year and the addition of patrons and friends, is adorned by a small woodcut vignette by Kirchner, “Rudernde Samoanerin” (Rowing Samoan Woman). (Fig.)

This print illustrates the “Brücke’s” preoccupation non-European cultures at the time. In a letter to Heckel dated March 31, 1910, Kirchner wrote: “Here (Dresden) the ethnological museum is open again, only a small part, but still a recreation and pleasure to see the fabulous bronzes from Benin, some things of the Pueblos from Mexico are still exhibited and some Negro sculptures [...] A circus is back and Samoans, Negroes, etc. will come to the zoo this summer.” This is followed by two more woodcuts by Kirchner, “Mann und Frau” and “Badende,” which are not part of the exhibited paintings.

The list of exhibited works begins with two works by Cuno Amiet, who is the only one to show paintings only. Otto Mueller as guest also exhibits just two paintings and three additional drawings, while the founding members participate with twenty works each. In total, the catalog lists 87 numbers: Paintings, watercolors, drawings, woodcuts, lithographs, and etchings by Cuno Amiet, Erich Heckel, Ernst Ludwig Kirchner, Hermann Max Pechstein, Karl Schmidt-Rottluff, and Otto Mueller.

The majority of the paintings can be traced or their whereabouts clarified. More problematic, however, is the assignment of the drawings in question to the titles listed in the catalog. The exhibition catalog ends with Kirchner’s list of passive members and patrons of

the “Brücke” in chronological order of their joining. First of all, it is striking that the first members are not from Dresden, including Ada Nolde, who probably joined at the same time as her husband became an active member in 1906. She was still a member in 1910, although her husband had already left the group as an active member in 1908. The first member was the Dresden lamp manufacturer Karl Max Seifert. He made the showrooms of his lamp collection available to the “Brücke” for the first extensive exhibition in Dresden in the fall of 1906.

Another early Dresden member was Otto Gußmann, an academy professor and Pechstein’s teacher. Of the founding members, Pechstein was the only one to study at an art academy. Heckel, Kirchner and Schmidt-Rottluff had studied architecture in Dresden before deciding to devote themselves entirely to painting. Important patrons and, above all, collectors from Hamburg signed the list. For example, the district court president Gustav Schiefeler, who had a close relationship with Schmidt-Rottluff since 1906. He was an expert in the field of printmaking and compiled the oeuvre catalogs for Munch, Nolde and Kirchner in the mid-1920s.

Meeting the young art historian Rosa Schapire was beneficial not only for Schmidt-Rottluff. In 1908, Martha Rauert joined the group and in the years to come, together with her husband Paul Rauert, compiled an extraordinary collection of the “Brücke” artists. Kirchner’s father, Ernst Kirchner, professor of paper research at the Gewerbeakademie in Chemnitz, also became a passive member in 1908. Right behind Kirchner we find the name of Harry Graf Kessler from Weimar, who brought this extensive exhibition to the Grand Ducal Museum of Arts and Crafts in Weimar in 1910. (Fig.) [MvL]

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Invitation for the exhibition of the artist group “Brücke” at Galerie Fritz Gurlitt, Berlin. 1910.

Woodcut in colors from two blocks.

Ebner/Gabelmann 539 H b 1 (of b 2). Dube H 225 b. Bolliger 46. Monogrammed in the block. On sandy cardboard.

9,7 x 7,5 cm (3.8 x 2.9 in). Sheet: 14,9 x 12 cm (5.8 x 4.7 in).

Title vignette on a two-part folding card with the color woodcut and two pages of text. [KT]

€ 4.000–6.000

\$ 4,000–6,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Private collection Baden-Württemberg (until May 28, 1990: Galerie Wolfgang Ketterer).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above).

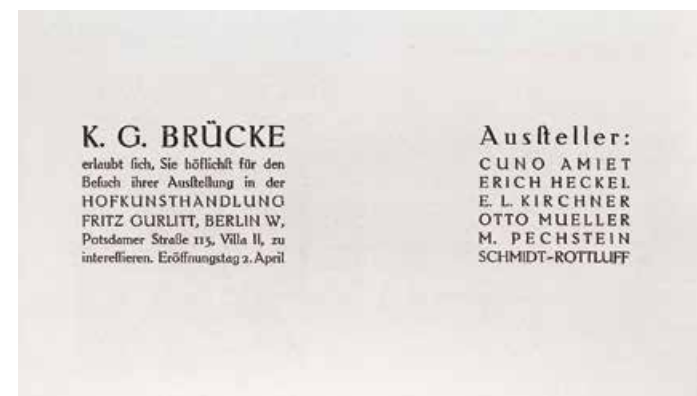
EXHIBITION

- 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).
- 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. 168 (with illu.).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, *Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912*, Bern 1958, no. 46 (with illu.).
- Annemarie und Wolf-Dieter Dube, *Erich Heckel. Das graphische Werk*, vol. I *Holzschnitte*, New York 1964, no. 225 b (with black-and-white illu.).
- Galerie Wolfgang Ketterer, Munich, 150th auction, 19./20. Jahrhundert, catalog I, May 28, 1990, lot 178 (with black-and-white illu.).
- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 119, SHG no. 81 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005*, p. 183, SHG no. 412 (with illu.).
- Meike Hoffmann, *Leben und Schaffen der Künstlergruppe “Brücke” 1905 bis 1913, mit einem kommentierten Werkverzeichnis der Geschäfts- und Ausstellungsgrafik*, Berlin 2005, pp. 300f.
- Hermann Gerlinger, Katja Schneider (eds.), *Gemeinsames Ziel und eigene Wege. Die “Brücke” und ihr Nachwirken*, Munich 2009, on cover.
- Renate Ebner, Andreas Gabelmann, Erich Heckel. *Werkverzeichnis der Druckgraphik*, vol. I 1903-1913, Munich 2021, 539 H (with illu. of this copy).

- One of only six copies mentioned in the catalog raisonné, of which one at each the Brücke-Museum, Berlin, and the Museum of Modern Art, New York
- For the exhibition at the acclaimed Galerie Fritz Gurlitt, who had a program that was formative for Modernism
- Particularly fine color print from two blocks
- To date only two copies were offered on the international auction market (source: artprice.com)



Erich Heckel, invitation card for the exhibition at Kunstsalon Fritz Gurlitt in Berlin, 1912, woodcut.

© Nachlass Erich Heckel

By the end of 1911, the Dresden “Brücke” artists had moved to Berlin and were looking for established exhibition venues comparable to those they had in Dresden with the galleries Richter and Arnold. Through Max Pechstein, who had been living in Berlin since 1908, they attracted the interest of Galerie Fritz Gurlitt. The latter’s son Wolfgang Gurlitt continued to run the business, which was founded as early as in 1880, and he made his rooms on Potsdamer Strasse available for the “Brücke” exhibition in April 1912. Erich Heckel designed the invitation card with a two-part folding card with a title woodcut. In addition to the invitation text in typescript on the inside left, those invited found the names of the exhibiting artists on the opposite. Heckel chose a woodcut in black, blue and olive green for the title vignette. The group’s name “KG. Brücke” printed in black letters on olive green dominates the motif, consisting of two triangular shapes with female nudes and two arches framing the sides with ornamental zigzag lines. The way Heckel puts the details of the motifs together is reminiscent of fabric and wall paintings with which the “Brücke” artists Heckel and Kirchner, but also Otto Mueller, decorated their studios. [MvL]



EXHIBITION CATALOG

Catalog for the exhibition of the artist group “Brücke” at Galerie Gurlitt, Berlin. April 1912.

Catalog with blue wrapper, the title Woodcut by Ernst Ludwig Kirchner, eight text pages, nine original woodcuts, a lithographic reproduction of a drawing by Otto Mueller and six pages with photographs of paintings.

Söhn HDO 608-1 to 608-9. The wrapper is made of firm blue wove paper with red paper. Text and original woodcuts on rose-tinted rag paper.

The photographs of the paintings on smooth, rose-tinted paper.

Pages ca. 23,5 x 18,8 cm (9.2 x 7.4 in). Wrapper: 25,2 x 19,9 cm (9.9 x 7.8 in).

Title woodcut by Ernst Ludwig Kirchner. Gercken A-68 I. 15,3 x 5,8 cm (6 x 2.3 in) and 10 original woodcuts from 1912 by:

Erich Heckel. “Badende am Teich”. Ebner/Gabelmann 540 H I.

13,3 x 10,8 cm (5.2 x 4.3 in).

Erich Heckel. “Sich Waschende”. Ebner/Gabelmann 541 H. Monogrammed in printing block. 13 x 10,6 cm (5.1 x 4.2 in).

Ernst Ludwig Kirchner. “Schleudertanz”. Gercken A-69 B. Monogrammed in printing block. 12,8 x 10,7 cm (5 x 4.2 in).

Ernst Ludwig Kirchner. “Toilette. – Mädchen beim Hutaufsetzen”.

Gercken A-70 II B. Monogrammed in printing block. 12,7 x 10,6 cm (5 x 4.2 in).

Otto Mueller. “Drei sitzende Mädchen”. Karsch 4. 11 x 12,8 cm (4.3 x 5.3 in).

Hermann Max Pechstein. “Landschaft mit Turm und Reitern”. Krüger H 159. 10,7 x 12,9 cm (4,2 x 5,1 in).

Hermann Max Pechstein. “Schwermut”. Krüger H 158. With artist’s name and title in printing block. 13 x 10,9 cm (5.1 x 4.3 in).

Karl Schmidt-Rottluff. “Kämmende Frauen”. Schapire H 97.

13,2 x 11 cm (5.2 x 4.3 in).

Karl Schmidt-Rottluff. “Sitzendes Mädchen”. Schapire H 98.

13,3 x 10,8 cm (5.2 x 4.3 in).

Printed by Rich. Gärtnersche Buchdruckerei / Heinrich Niescher, Dresden.

[AM]

€ 15,000 – 20,000

\$ 15,000 – 20,000

Modern Art Auction on December 10, 2022

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (since 1986: Hauswedell, 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).

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

- Rare copy of the catalog for the important exhibition at Galerie Gurlitt (1912)

- Lavishly made catalog of documentary character

- With nine original woodcuts by the “Brücke” artists

LITERATURE

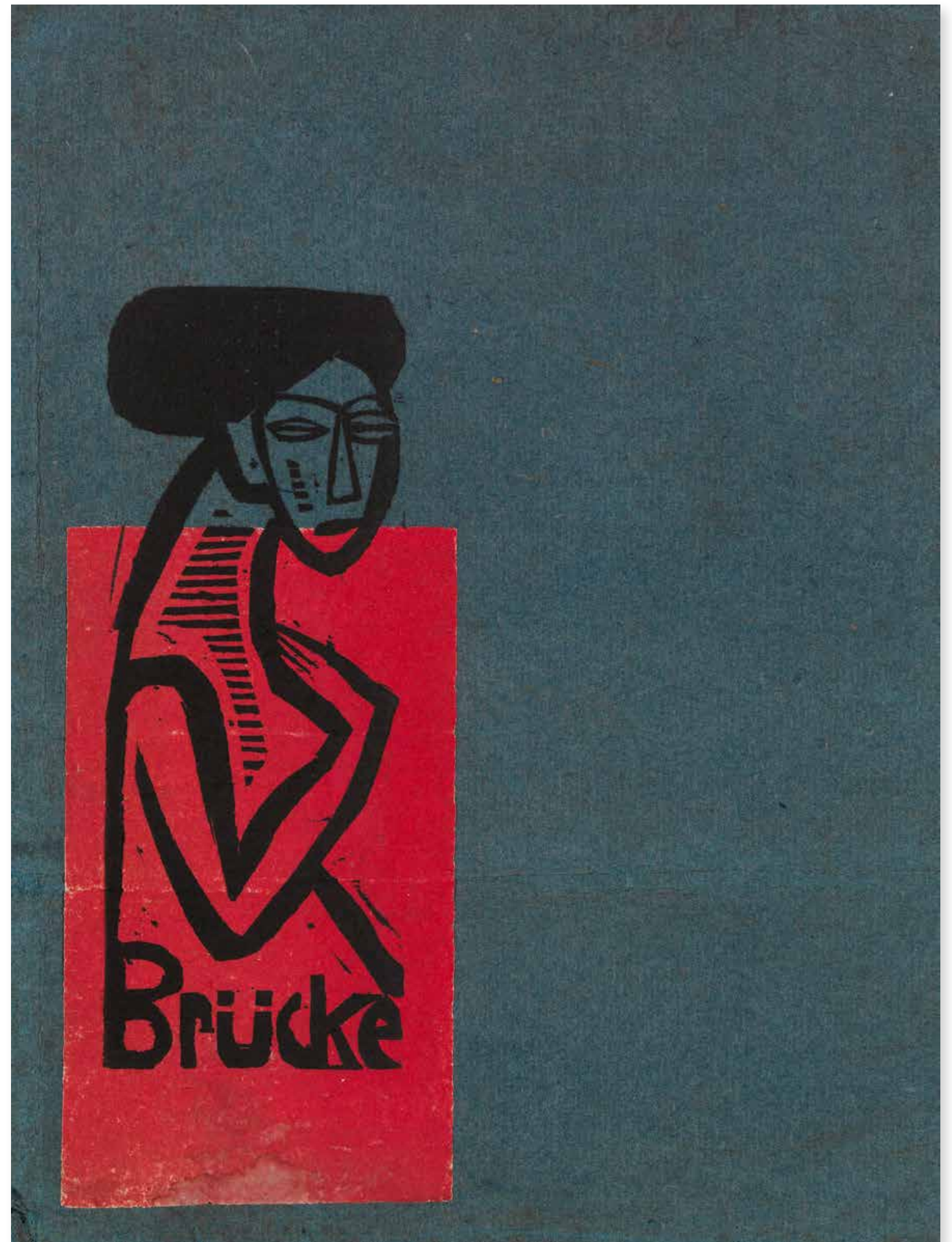
· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 29-30, 42/1-42/3, 42/5-42/6, 42/8-42/10, 43/6-43/7 (different copy).

· Hauswedell & Nolte, Hamburg, auction 263, June 8/9, 1986, lot 140.

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 20, SHG no. 82.

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 324, SHG no. 734.

· Buchheim Museum (ed.), Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die “Brücke”-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 54 (with illu. on p. 55).







“Brücke” exhibition at Kunstsalon Fritz Gurlitt Berlin with Erich Heckel, April 1912, photograph by Ernst Ludwig Kirchner, Kirchner Museum Davos.

On the occasion of the exhibition at Galerie Arnold in Dresden in 1910, the “Active Members of the Brücke” produced a joint catalog for the first time: today it is a document of the common goals and the mutual respect within the group of artists. For the exhibition at Galerie Fritz Gurlitt in Berlin in 1912, the present second catalog was created by the artists, but with a free choice of motifs. Again, an excellent document of the “Brücke” and of early Expressionism in general. The exhibition at Gurlitt’s in April was subsequently shown at ‘Rudolf Bangel’s Kunsthandlung mit Auktionshaus’ in Frankfurt a. M. in June and at the Hamburg Galerie Commeter in August/September 1912.

In 1880 Fritz Gurlitt, son of the landscape painter Louis Gurlitt, founded the gallery of the same name in Berlin and advertised contemporary art, at that time with representatives such as Arnold Böcklin, Anselm Feuerbach, Wilhelm Leibl, Hans Thoma, Max Liebermann, Lesser Ury and others. After his death in 1893, the gallery was taken over by his son Wolfgang Gurlitt, who continued to run it until 1943. After 1945, Wolfgang Gurlitt maintained an own gallery in Munich. Compared to the Dresden catalog, the exhibited works are only listed summarily this time, including six “sculptures” each by Heckel and Kirchner. Erich Heckel, Ernst Ludwig Kirchner and Karl Schmidt-Rottluff freely illustrated three exhibits each on full-page original

woodcuts, Otto Mueller a lithograph and Max Pechstein with two very rare woodcuts.

Even during the joint presentation at the Gurlitt Gallery, or rather the collection’s stay in Frankfurt, tensions arose between the members and a dispute about Pechstein arose. Pechstein showed works as a guest at the Berlin Secession, contrary to the group’s agreement to only exhibit together, and was therefore excluded from the “Brücke”. This decision had direct influence on the exhibition catalog that was to accompany the presentation in Hamburg. The two woodcuts and the page with the references to the number of his works - “8 pictures 6 drawings” - were removed and replaced by works from Erich Heckel and Ernst Ludwig Kirchner (or Karl Schmidt-Rottluff). The different editions thus reveal the implementation of their decision by the remaining four “Brücke” artists, a first step towards the dissolution on May 27, 1913.

Galerie Commeter is the oldest art dealer in Hamburg and was founded by Georg Ernst Harzen (1790-1862) in 1821. In 1878 Wilhelm Suhr took the gallery over, ever since it has been operated as a family business. The art house Rudolf Bangel in Frankfurt a. M. was founded in 1868 and became increasingly involved with the artist group “Brücke”, showing touring exhibitions in 1909, 1911 and 1912. (Georg Reinhardt, Brücke Archive, 1977/78, pp. 191ff.) [MvL]

EXHIBITION CATALOG

Catalog for the exhibition of the artist group “Brücke” at Galerie Commeter, Hamburg, Hermannstraße. Aug/Sept 1912.

Softcover exhibition catalog with blue original wrapper. Title Woodcut by Ernst Ludwig Kirchner, 7 text pages, 10 original woodcuts by Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller and Karl Schmidt-Rottluff, one lithographed drawing by Otto Mueller and 5 photographs of paintings. Söhn HDO 609-1 to 609-11. Title woodcut on firm blue wove paper with red paper. Prints on rose-tinted rag paper. Reproductions on smooth wove paper. Catalog: ca. 25,5 x 20 cm (10 x 7.8 in).

Title woodcut by Ernst Ludwig Kirchner, Gercken A-68 II, monogrammed in printing block, 15,3 x 5,8 (6 x 2.3 in) and 10 original woodcuts from 1912: Erich Heckel, “Badende am Teich”, Ebner/Gabelmann 540 H II, 13,3 x 10,8 cm (5.2 x 4.3 in), monogrammed in printing block. - Erich Heckel, “Sich Waschende”. Ebner/Gabelmann 541 H, monogrammed in printing block, 13 x 10.6 cm (5.1 x 4.2 in). - Erich Heckel, “Segelboot”, Ebner/Gabelmann 542 H I, monogrammed in printing block, 13.4 x 11 cm (5.2 x 4.3 in). - Ernst Ludwig Kirchner, “Schleudertanz”, Gercken A-69 B, monogrammed in printing block, 12.8 x 10.8 cm (5 x 4.2 in). - Ernst Ludwig Kirchner, “Toilette – Mädchen beim Hutaufsetzen”, Gercken A-70 II B, monogrammed in printing block, 12.8 x 10.7 cm (5 x 4.2 in). - Ernst Ludwig Kirchner, “Frauenkopf”, Gercken A-71 B, monogrammed in printing block, 10.6 x 13.1 cm (4.1 x 5.1 in). - Otto Mueller, “Drei sitzende Mädchen”, Karsch 4, 11 x 12.8 cm (4.3 x 5.3 in). - Karl Schmidt-Rottluff, “Kämmende Frauen”, Schapire H 97, monogrammed in printing block, 13.2 x 11 cm (5.2 x 4.3 in). - Karl Schmidt-Rottluff, “Sitzendes Mädchen”, Schapire H 98, monogrammed in printing block, 13.3 x 10,8 cm (5.2 x 4.3 in). - Karl Schmidt-Rottluff, “Tannen”, Schapire H 76, 13 x 11 cm (5.1 x 4.3 in).

Printed by Ad. Littmann, Oldenburg. [AR]

€ 15.000 – 20.000

\$ 15,000 – 20,000

Modern Art Auction on December 10, 2022

PROVENANCE

- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (in 1987 acquired from the above, with the collector's stamp Lugt 6032).

EXHIBITION

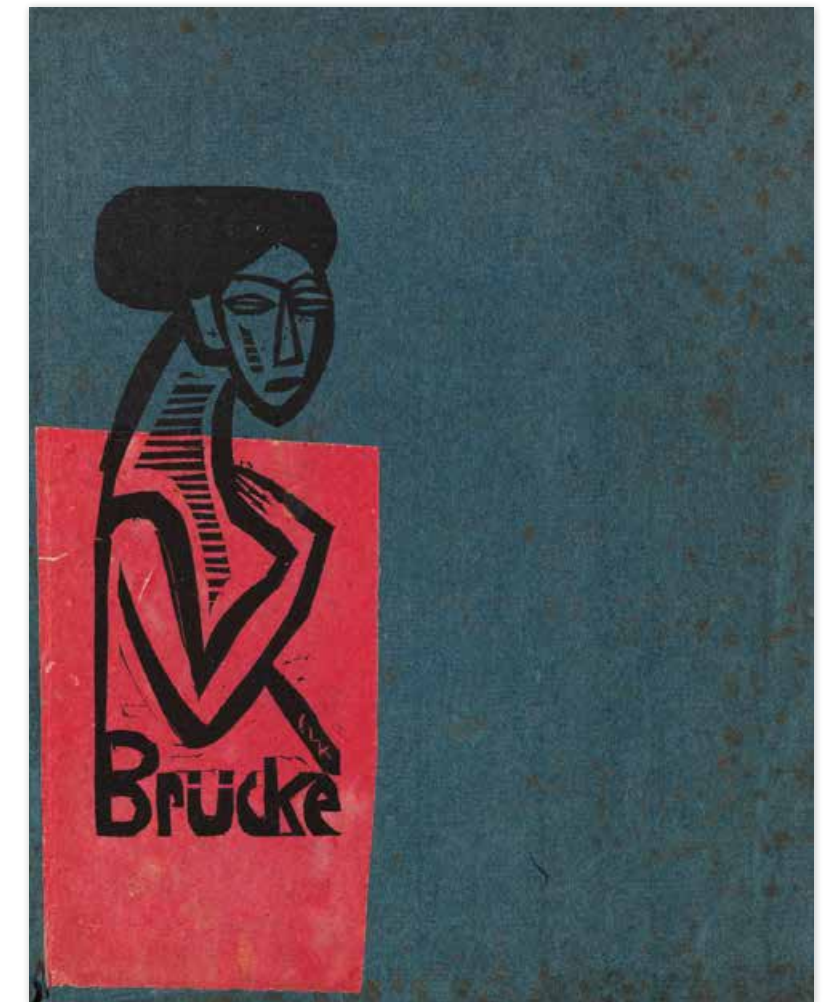
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

- **Comprehensive and complete exhibition catalog**
- **In total, the artist group published only three catalogs**
- **Released after Max Pechstein was excluded, in April he had still participated in the exhibition at Galerie Gurlitt in Berlin**
- **Other copies of the catalog are in the Museum Folkwang, Essen, and the Staatsgalerie Stuttgart**

The exhibition was first held at the Kunstsalon Fritz Gurlitt, Berlin, from April 2 to 24, 1912, before it was shown at Galerie Commeter, Hamburg, from August 19 to the end of September 1912. The works by Max Pechstein printed in the catalog of the Gurlitt Gallery, who was excluded from the artist group between the stations in Berlin and Hamburg, were replaced in the present catalog of the Commeter Gallery by one work by Erich Heckel and one from Ernst Ludwig Kirchner.

LITERATURE

- (Selection)
- Hans Bolliger, E. W. Kornfeld (ed.), *Ausstellungen Künstlergruppe Brücke. Jahresmappen 1906-1912*, Bern 1958, pp. 29-30, no. 42/1-11 (different copy).
- Ralph Jentsch, *Illustrierte Bücher des deutschen Expressionismus*, Stuttgart 1990, p. 50-51, cat. no. 4 (different copy).
- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 120, SHG no. 83 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005*, p. 324, SHG no. 735 (with color illu.).





E. L. Kirchner



E. L. Kirchner



O. Mueller



Schmidt-Rottluff



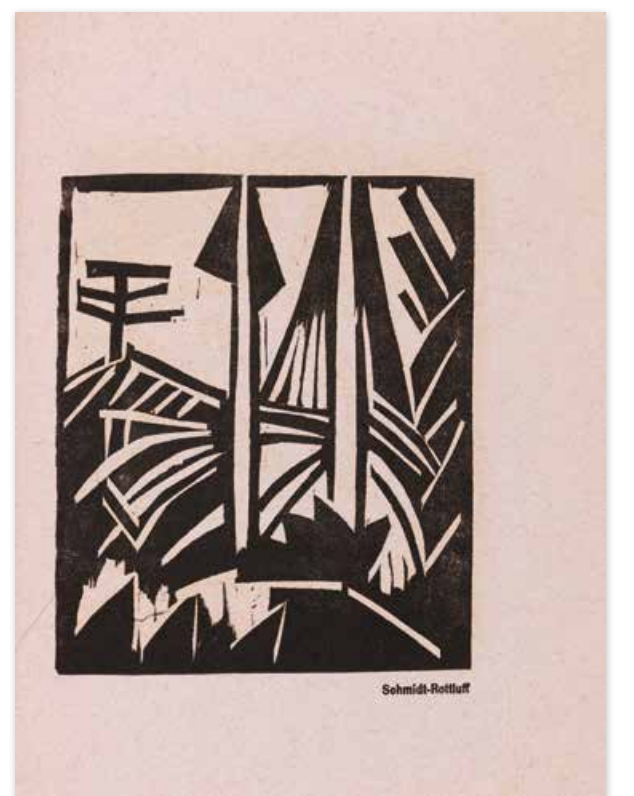
E. L. Kirchner



O. Mueller



Schmidt-Rottluff



Schmidt-Rottluff

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Chronicle of the artist group “Brücke”. 1913.

Fragment of two double sheets with three text pages, each with two Woodcuts s by Ernst Ludwig Kirchner, Karl Schmidt-Rottluff and Erich Heckel, and a single text sheet from Ernst Ludwig Kirchner.

Size of sheet: up to 67,6 x 51,4 cm (26.6 x 20.2 in).

First sheet (double sheet):

First text page with two woodcut from Ernst Ludwig Kirchner. Signed by Ernst Ludwig Kirchner. On wove paper (with watermark). Sheet (folded): 67.4 x 51.1 cm (26.5 x 20.1 in). Ernst Ludwig Kirchner. “Zwei nackte Frauen”. 1912. Gercken A-81 B (of C). Monogrammed in printing block. 9.1 x 7.1 cm (3.6 x 2.8 in). Ernst Ludwig Kirchner. “Zirkusszene I”. 1912. Gercken A-82 A (of B). Monogrammed in printing block. 9 x 6.9 cm (3.5 x 2.7 in).

Second text page with two woodcuts by Karl Schmidt-Rottluff. On wove paper (with watermark). Sheet (folded): 67.4 x 51.1 cm (26.5 x 20.1 in). Karl Schmidt-Rottluff. “Kopf”. 1913. Schapire 102. Monogrammed in printing block. 8.9 x 7 cm (3.5 x 2.8 in). Karl Schmidt-Rottluff. “Kopf”. 1913. Schapire 101.

8.9 x 7 cm (3.5 x 2.8 in). Karl Schmidt-Rottluff. “Kopf”. 1913. Schapire 101.

8.9 x 6.9 cm (3.5 x 2.7 in).

Second sheet (double sheet):

Third text page with two woodcuts by Erich Heckel. On wove paper (with watermark). Sheet (folded): 67.6 x 51.4 cm (26.6 x 20.2 in). Erich Heckel. “Sitzender Mann”. 1912. Ebner/Gabelmann 545 H. Monogrammed in printing block. 9 x 7.1 cm (3.5 x 2.8 in). Erich Heckel. “Akt am Stein”. 1912. Ebner/Gabelmann 546 H. Monogrammed in printing block. 9 x 7 cm (3.5 x 2.8 in).

“Sitzender Mann”. 1912. Ebner/Gabelmann 545 H. Monogrammed in printing block. 9 x 7.1 cm (3.5 x 2.8 in). Erich Heckel. “Akt am Stein”. 1912. Ebner/Gabelmann 546 H. Monogrammed in printing block. 9 x 7 cm (3.5 x 2.8 in).

“Sitzender Mann”. 1912. Ebner/Gabelmann 545 H. Monogrammed in printing block. 9 x 7.1 cm (3.5 x 2.8 in). Erich Heckel. “Akt am Stein”. 1912. Ebner/Gabelmann 546 H. Monogrammed in printing block. 9 x 7 cm (3.5 x 2.8 in).

“Sitzender Mann”. 1912. Ebner/Gabelmann 545 H. Monogrammed in printing block. 9 x 7.1 cm (3.5 x 2.8 in). Erich Heckel. “Akt am Stein”. 1912. Ebner/Gabelmann 546 H. Monogrammed in printing block. 9 x 7 cm (3.5 x 2.8 in).

Third sheet (single sheet):

Ernst Ludwig Kirchner. Text “Über die Malerei”. Verso inscribed “25 Blätter, E. L. Kirchner, Friedenau, Körnerstr. 41” by Kirchner. On wove paper (with watermark). Sheet: 67.5 x 51.4 cm (2.6 x 20.2 in).

Without the title sheet. [AM]

€ 12,000 – 15,000

\$ 12,000 – 15,000

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).
 · 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).

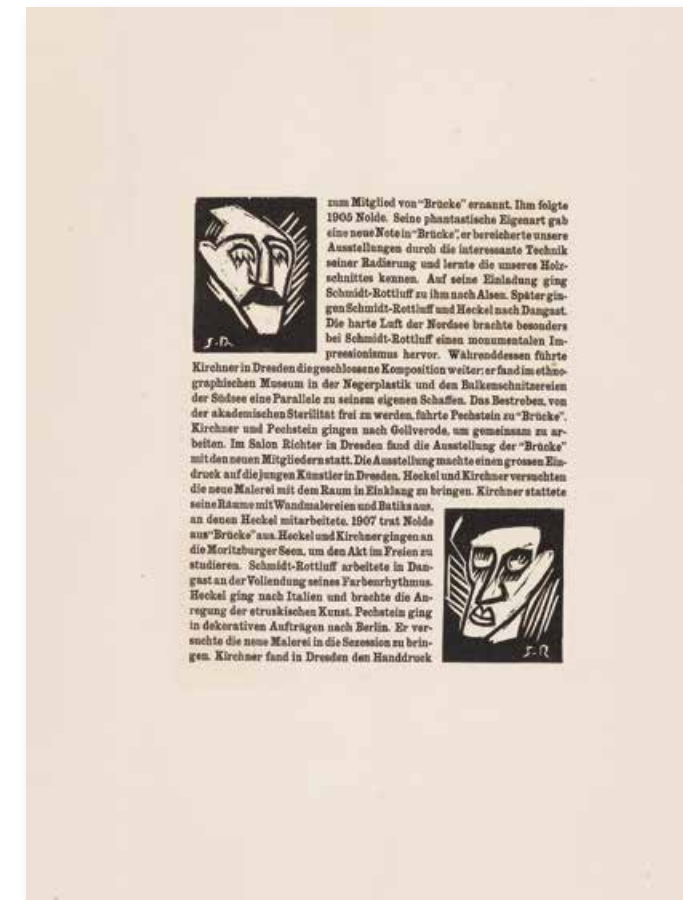
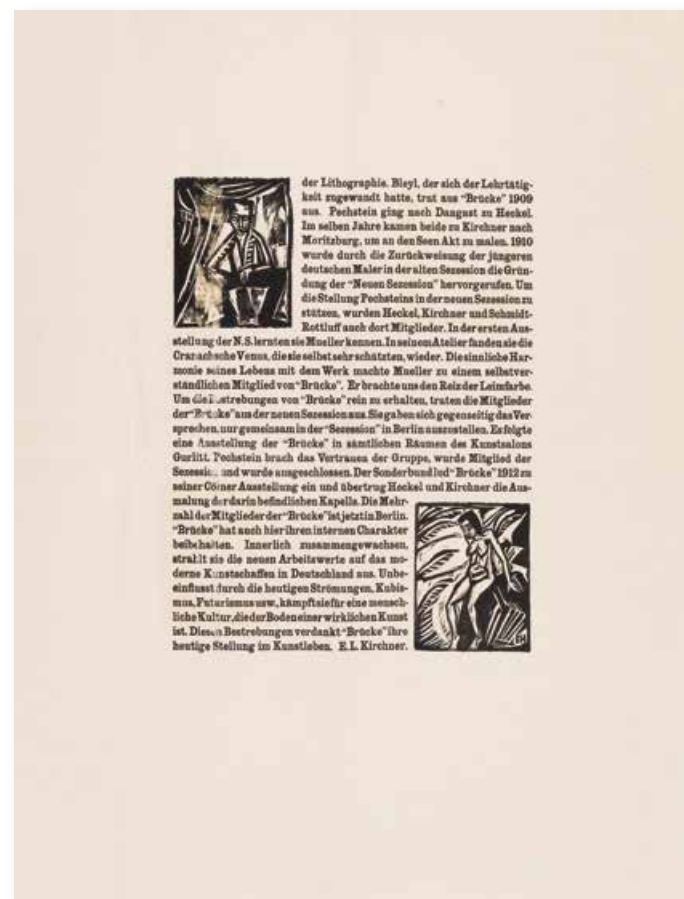
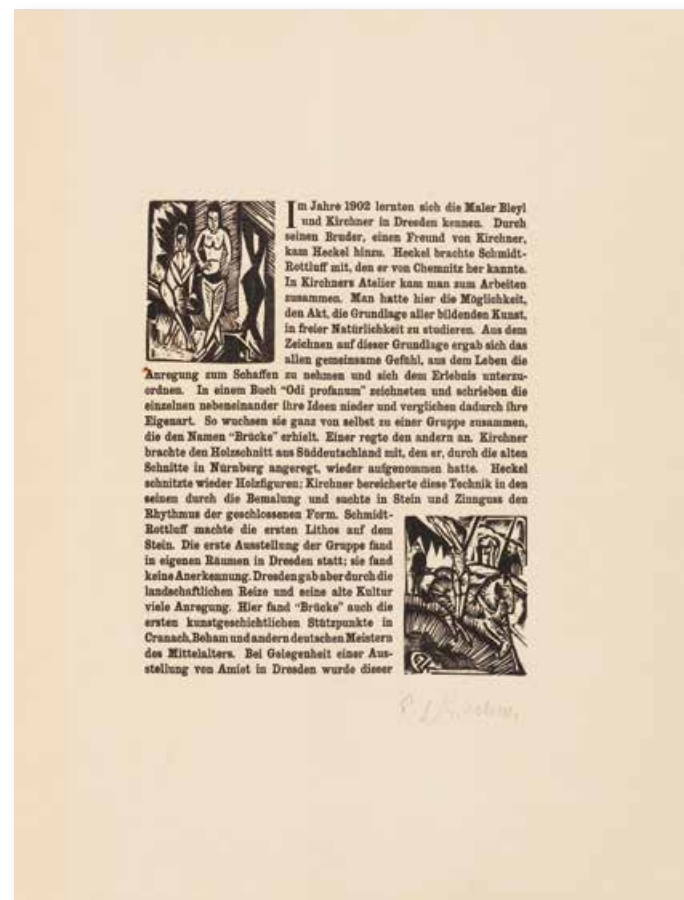
· Important document with regard to the end of the “Brücke”

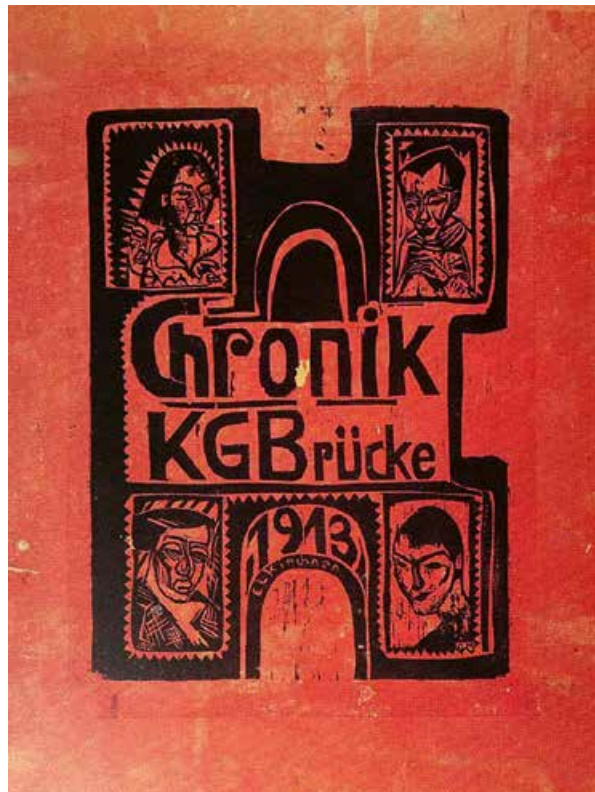
· Just a few copies were individually compiled by Kirchner after the group had broken up

· Other copies are at, among others, the Staatliche Graphische Sammlung, Munich, and the Brücke-Museum, Berlin

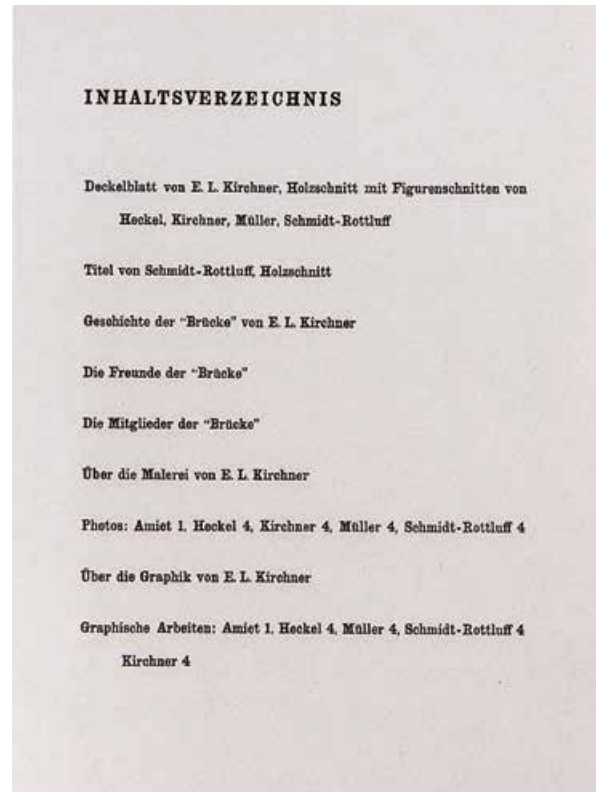
LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 34-35, no. 62/2-62/4 (different copy).
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 124-125, SHG no. 90.
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 328-329, SHG no. 743.

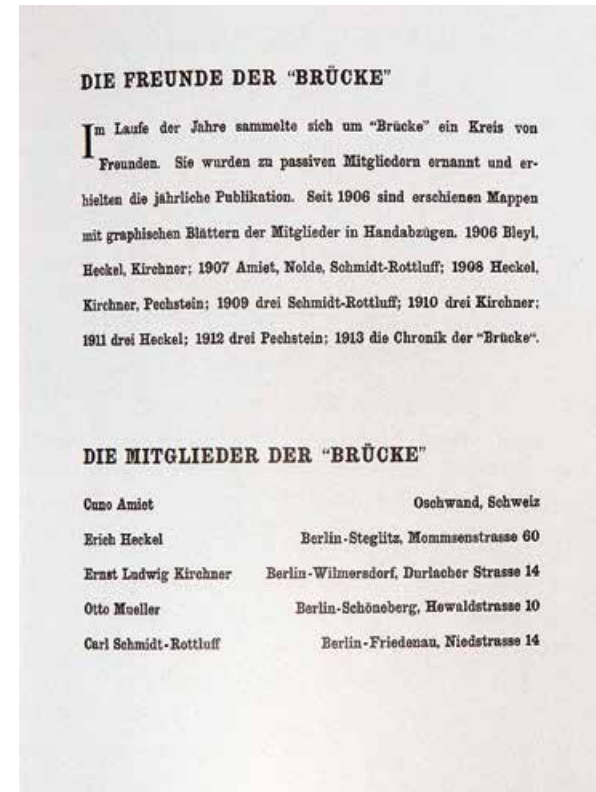




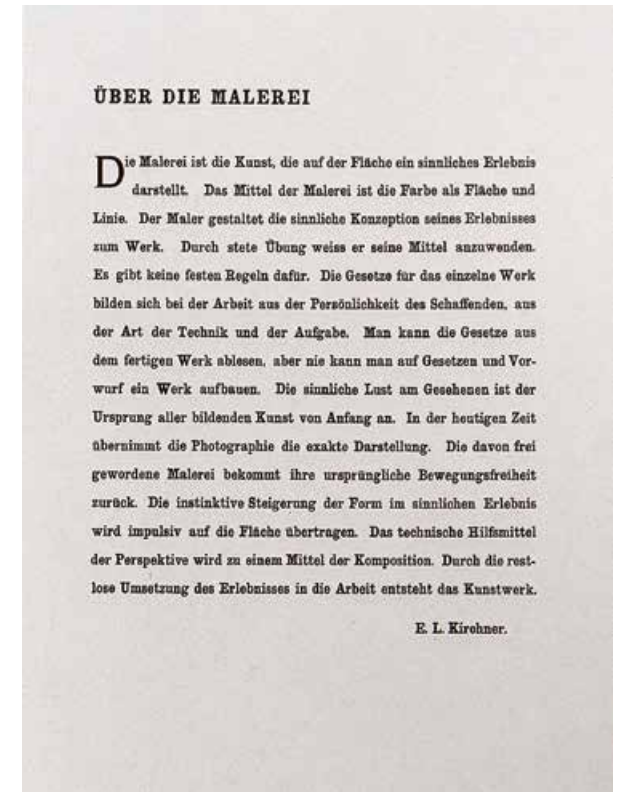
Ernst Ludwig Kirchner, chronicle's titleDeckblatt der Chronik, 1913, woodcut, Brücke-Museum, Berlin.



Brücke chronicle, 1913, table of contents, page 1, Brücke-Museum, Berlin.



Brücke chronicle, 1913, page 7, Brücke-Museum, Berlin.



Brücke chronicle, 1913, page 9, Brücke-Museum, Berlin.

The "Chronicle" of the "Brücke" is a document of eminent importance in several respects. Superficially, it is the reason, though by no means the cause, for the dissolution of the "Brücke". First tendencies towards a dissolution showed in administrative issues around 1910/11. For example, the list of passive members had not been updated since 1909/10, and perhaps such members were no longer canvassed; in 1912, the announced membership card was not executed and the annual bonus was not sent to the passive members. Writing a "chronicle" itself implies that something has been completed. The expulsion of Pechstein in 1912 weakened the group. The remaining artists felt that the idea of a group was rather debilitating, or at least not beneficial, for their own artistic path. Rosa Schapire described the condition "in the end only as a loose external connection". The above-mentioned reason for the dissolution was the text that Kirchner wrote on the history of the "Brücke". In a conversation with Hans Kinkel, Erich Heckel reported in 1958: "We were affronted by the text." (Hans Kinkel, Erich Heckel 75 Jahre alt. Ein Gespräch, in: Das Kunstwerk XII, 1958/59, issue 3) Other statements by Heckel are much more mod-

erate but the same in tenor. In any case, it is a fact that the text was rejected by Erich Heckel, Otto Mueller and Karl Schmidt-Rottluff, which led Kirchner to leave the "Brücke" and the remaining members decided to dissolve it, about which they informed passive members on May 27, 1913. However, this decision not only dissolved the group, but also determined that the "Chronik" would not be published. The "Chronik" is often mistakenly seen as the last joint work of the "Brücke", for example in the 1982 Hanover catalog (p. 46). However, it is not a "Brücke document" at all, even less a joint work, since it never appeared as a publication of the "Brücke". The text is a subjective expression of Kirchner's opinion. With the documents that remained in his possession, Kirchner later compiled some copies of the chronicle in Switzerland. The text that was the subject of the dispute was not changed for this purpose. It should be pointed out that none of the few copies correspond to the originally intended design and layout, and each is different in scope and emphasis. Even if the dissolution of the "Brücke" was a scandal, the former members were by no means at odds or even hostile afterwards, as one might

suspect. In an interview with R. N. Ketterer in 1958, Erich Heckel said: "So we parted, but without being in any way enemies of each other. We continued to meet, and if we had anything to say to each other, we visited one or the other. It really wasn't that we parted with a terrible row, as is always claimed. Rather, the reasons that played a decisive role were plausible for everyone, so that we all agreed: It would not have gone on well in this form anyway. The form of our union had come to its end, but human relations definitely hadn't." (Roman Norbert Ketterer, Dialoge. Bildende Kunst. Kunsthandel, 1988, p. 49) The situation at the time of the "Brücke" dissolution in 1913 as Heckel describes it above would become more negative, especially due to Kirchner's mistrust, but also due to other circumstances. The table of contents (Fig.) shows that the chronicle of the "Brücke" was originally intended to be released as a portfolio-like volume, with texts on the artist group, with original graphics and photographs. However, the chronicle did not come about in this form, not only because the artists' group was in the process of disbanding, but also because Kirchner (in his usual manner) took it upon himself to write

and also design the chronicle, and the remaining members Heckel, Mueller, and Schmidt-Rottluff did not agree with the result. It is true that Heckel and Schmidt-Rottluff provide Kirchner with small woodcut vignettes reflecting an important motif of their work for the illustrations to the main text and probably also a planned full-page illustration each. But the decisive moment, the one that triggered the dispute, is the succinctly formulated text about influences and development: it was Kirchner's view of the "Brücke" period, it was his achievements that shaped the style of the group, be it the old German art of the Middle Ages with Cranach, Beham and Dürer, his discovery of non-European cultures in the corresponding museums in Dresden, which appear as artistic models in the work of the artists. In the discussions as we can assume they took place, the positions of the four characters moved further away from Kirchner's point of view. Kirchner left the "Brücke" on May 27, 1913, the remaining active members announce the dissolution of the "KG Brücke". Thus the "Chronik" was not sent to the members as planned and, strictly speaking, suffers the same fate as Max Pechstein's unsent annual portfolio.[MVL]

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