



BRÜCKE WOODCUTS

HERMANN GERLINGER COLLECTION

June 10, 2023

KETTERER  KUNST





# AUCTION 551

## Brücke Woodcuts Hermann Gerlinger Collection

### Auctions

**Lots 500–553 Brücke Woodcuts –  
Hermann Gerlinger Collection (551)**  
Saturday, June 10, 2023, from 4 pm

Ketterer Kunst Munich  
Joseph-Wild-Straße 18  
81829 Munich

**For seat reservations please call: +49 (0) 89 5 52 440  
or send an e-mail to: [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de)**

### Further Auctions

**Lots 100–223 Contemporary Art Day Sale (541)**  
Friday, June 9, 2023, 1 pm

**Lots 1–62 Evening Sale (540)**  
Friday, June 9, 2023, from 5 pm

**Lots 300–407 Modern Art Day Sale (539)**  
Saturday, June 10, 2023, 1.30 pm

**Lots 600–655 19th Century (538)**  
Saturday, June 10, 2023, from 5.30 pm

**Online Only [onlineonly.kettererkunst.de](https://onlineonly.kettererkunst.de)**  
Monday, May 15, 2023, from 3 pm – Sunday, May 11, 2023, 3 pm  
Gradually running out

### Preview

#### Cologne

Ketterer Kunst, Gertrudenstraße 24–28, 50667 Cologne  
Phone: +49 (0)221 51 09 08 15, [infokoeln@kettererkunst.de](mailto:infokoeln@kettererkunst.de)

Sat.	May 13	5 pm – 9 pm	Opening
Sun.	May 14	11 am – 6 pm	
Mon.	May 15	10 am – 6 pm	
Tue.	May 16	10 am – 6 pm	
Wed.	May 17	10 am – 6 pm	

#### Frankfurt

Bernhard Knaus Fine Art, Niddastraße 84, 60329 Frankfurt am Main  
Phone: +49 (0)6221 58 80 038, [infoheidelberg@kettererkunst.de](mailto:infoheidelberg@kettererkunst.de)

Sat.	May 20	11 am – 7 pm
Sun.	May 21	11 am – 4 pm

#### Hamburg

Galerie Herold, Colonnaden 5, 20354 Hamburg  
Phone: +49 (0)40 3 74 96 10, [infohamburg@kettererkunst.de](mailto:infohamburg@kettererkunst.de)

Tue.	May 23	11 am – 7 pm
	Reception	5.30 pm – 7 pm
Wed.	May 24	11 am – 4 pm

#### Berlin

Ketterer Kunst, Fasanenstraße 70, 10719 Berlin  
Phone: +49 (0)30 88 67 53 63, [infoberlin@kettererkunst.de](mailto:infoberlin@kettererkunst.de)

Sat.	May 27	10 am – 7 pm
	Reception	4 pm – 7 pm
Sun.	May 28	10 am – 6 pm
Mon.	May 29	10 am – 6 pm
Tue.	May 30	10 am – 6 pm
Wed.	May 31	10 am – 6 pm
Thu.	June 1	10 am – 8 pm

Lecture on Max Liebermann by  
Drs. Margreet Nouwen 4 pm

#### Munich (all works)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich  
Phone: +49 (0) 89 5 52 440, [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de)

Sun.	June 4	11 am – 5 pm
Mon.	June 5	10 am – 6 pm
Tue.	June 6	10 am – 6 pm
Wed.	June 7	10 am – 6 pm
Thu.	June 8	10 am – 5 pm
Fri.	June 9	10 am – 6 pm*

*\* only Modern Art and 19th Century*

Exchange rate: 1 Euro = 1,10 US Dollar (approximate value).

Front cover: Lot 553 K. Schmidt-Rottluff – p. 2: Lot 552 E. L. Kirchner – p. 6: Lot 530 K. Schmidt-Rottluff –  
p. 96: Lot 551 E. L. Kirchner – rear outside cover: Lot 534 K. Schmidt-Rottluff

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## Aufträge | Bids

## Auktionen 538 | 539 | 540 | 541 | 551 | @

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E-Mail   Email		USt-ID-Nr.   VAT-ID-No.
Telefon (privat)   Telephone (home)	Telefon (Büro)   Telephone (office)	Fax

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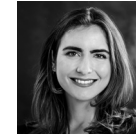
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# The Woodcuts of the Brücke Artist Group

„You learn most about an artist from his prints“

Ernst Ludwig Kirchner

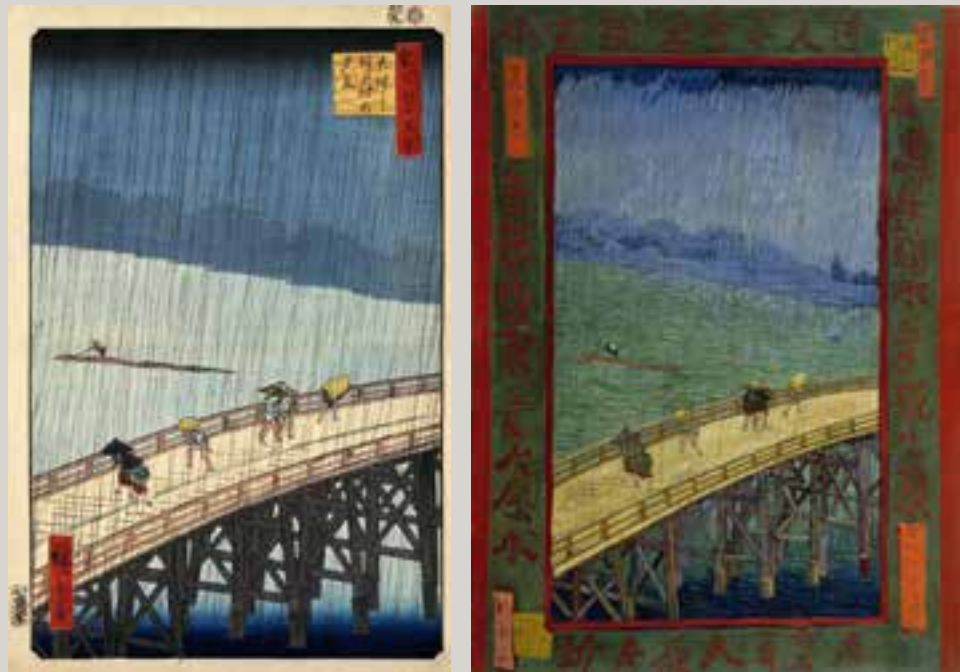
At the beginning of their common time, the artists of the Brücke saw the potential of printed reproduction at the core of their work. Right from the start, the Brücke artists pursued a public relations work unparalleled at the time. They used all possible forms of self-expression and advertising means, developing signets, letterheads, leaflets, postcards, invitations, posters and advertisements. Last but not least, membership cards for a circle of friends, which was also open to art lovers as passive members, promote a sense of belonging; the intended growth of the group also helped to find exhibition opportunities: “With a strong belief in development, in a generation of creators and those who enjoy, we summon all young people, and as young people who have a mind for the future, we want to gain freedom from the well-established older forces. Everyone who

creates directly and unadulterated, expresses what urges them to create, is one of us”, was the core idea of the four artists in Dresden.

Prints enabled the artists to reveal their deep-rooted sense of mission; they mainly used the classic techniques such as woodcut, lithography and etching. Using colors in the form of color woodcut, color lithography and sometimes with an extra wash with watercolor paints, they added features and attained a special aesthetic statement.

Most printing processes can be assigned to four common printing principles: relief printing, gravure printing, surface printing and screen printing. They are named after the type of printing form. Examples of relief printing are stamp printing, letterpress printing,

Utagawa Hiroshige's "Bridge in Rain" served Vincent van Gogh as inspiration for his painting from 1887



Edvard Munch, Vor dem Haus, Mondschein (c.1901), woodcut

woodcuts, etc., because in relief printing the raised parts print; the recessed spaces, however, do not. If, on the other hand, you were to fill them in with paint, wipe the protruding parts blank and then print, this would be intaglio printing because the printing parts are recessed, such as in copperplate engraving, etching. On the other hand, in surface printing - lithography - the areas intended for printing are on the same level as the areas not to be printed. Chemical treatment of a stone or a printing plate, usually made of zinc (zincography), separates the printing from the non-printing areas. The diverse print products can be identified under the magnifying glass: the letterpress can be identified by the squeezed edges of the paint, the surface print by the smooth, thin application of paint, the etching by the subtly fringed edges of the drawing. The paper also plays a meaningful role here.

The technique of flat woodcuts has been cultivated in Japan since the 5th century. But the stimulus from the East only came to Europe in the second half of the 19th century, when the distant island kingdom had freed itself from its self-imposed isolation. Japanese woodcuts were not only popularized on Dutch and French markets, they also had a far-reaching influence on daily life à la japonaise aux belles étages with exquisite domestic furnishings.

The tastes of the leading expressionists, such as the artists of the Brücke, were also shaped by this influence, and they also made use of the principles of the Japanese woodcut with its pronounced drawing, which emphasized the line, in order to produce their printed products in largely manually made hand prints. In doing so, they not

only develop their own style, but also discovered the woodcut as the medium of their choice. Wooden panels were processed with gouges and knives, which sometimes allowed impressive deductions due to the rough surface and coarse grain. The austerity of the design is effectively increased by the simple material. The following examples by Erich Heckel, Ernst Ludwig Kirchner and Karl Schmidt-Rottluff show a motifs of different density and convince for their expressiveness.

The Brücke artists received equally significant impetus to overcome the then popular Art Nouveau style, as well as the symbolist manner of a Max Klinger, from Edvard Munch, who was primarily living in Berlin at the time. The Dresden Kunstsalon Emil Richter, later the first address for the Brücke artists, had been dealing in Munch's graphics since 1902, and in February 1906, an exhibition of twenty pictures by the Norwegian artist was set up at the Sächsische Kunstverein in Dresden, which was certainly noticed by the members of the Brücke. Apart from that, they wanted to win the Norwegian artist as an active member. In vain!

Munch's lasting effect on them can also be explained by the fact that his work is to be understood as a link between 19th-century art, especially in its symbolic aspects, and modernity. However, Munch's woodcuts differ from the creations of Art Nouveau as they do without an even flow of lines and through an image arrangement that is primarily defined by large areas and aggregates of forms. After the end of their early phase, the artists of the Brücke were guided by similar principles. Apart from that, they also focused on Munch's repertoire of motifs and models, not least in order to symbolically



© VG Bild-Kunst, Bonn 2023

Karl Schmidt-Rottluff. Woodblock: Blumenpflückende Frauen. Parkmotiv aus Dangast. 1910.



© VG Bild-Kunst, Bonn 2023

Karl Schmidt-Rottluff. Blumenpflückende Frauen. Woodcut on postcard. 1910/11.

charge their own everyday life, that is what they saw in contrast to reality. And also to pursue the goal of achieving independence from the objective with the shape of a surface or line, in order to (invent) a new pictorial diversity. And to follow Munch, as well as Paul Cézanne, in one special regard: a particularly appealing solution to enrich the relationship between man and nature with a very personal content.

Heckel, Kirchner and Schmidt-Rottluff alike pursued the use of the grain of the wooden stick as a characterful gesture of the medium. Density and interlocking are not the characteristics of their composition, but the conciseness of the individual form against a largely free background. The artists were united in their quest to emphasize the nature, the powerful sensuality of the motif. Images of man played a key role, figuration remained the measure of all things. The love of 'barbaric' looks, which, for example, makes female nudes appear in relentless animality far removed from all aesthetic charm, can be found with all of them. There are certainly clear differences in the presentation, for example Heckel sometimes used irregular formats in order to give the entire surface an obvious expressive value, while

Kirchner emphasized the emotionality of a physical gesture, Schmidt-Rottluff strove for a striking reduction of the pictorial motifs he used. All Brücke artist's were occupied with the creations of foreign cultures, passionately longing for a new, unsophisticated and original type human being, and shared the joy of experimentation, of pushing the woodcut to the limits of representational possibilities. The woodcut "as the most graphic of the graphic techniques" (Kirchner) reflects the stylistic development of the artist over the years, and this is also clearly reflected in the style-forming expression of the simultaneously emerging characteristic flat and edgy Brücke style of painting.

Kirchner himself attached particular importance to prints: "One learns most about an artist through prints and drawings, because the print alone allows for an opportunity to realize the design intent down to the last detail and without any danger of exhaustion. The print combines the individual phases of the work into a unit, so that the artist can spend weeks working out the ultimate expression and form without the sheet losing any of its freshness." (Louis de Marsalle [Ernst Ludwig Kirchner], foreword to the catalog of the exhibition of

graphics by E. L. Kirchner, cat. Galerie Aktuaryus, Zurich 1927, pp. 5-12.) The graphics therefore require a decisive clarification of the means in order to guarantee the coherence and harmony of the composition in the small format. It is the "unity of the artistic view". (Schmidt-Rottluff) which characterizes a work in the different media. In the foreword to her catalogue raisonné of prints, Rosa Schapire wrote about the craftsmanship: "This technique, which pushes towards style like no other form of graphic expression, best plays to Schmidt-Rottluff's manner that is reduced to the gist." (Rosa Schapire, Karl Schmidt-Rottluffs graphisches Werk bis 1923, Berlin 1924, p. 4)

In order to increase the quality of the color woodcut, that is to print the colors individually, Kirchner and Heckel cut through the motif twice or three times, or produced the whole motif again, taking the black print into account, which was then usually overprinted or supplemented with three colors.

The Brücke artists signed the dried sheet and, ideally, they also numbered and inscribed the print on each sheet. In this way, the total



© Nachlaß Erich Heckel

Erich Heckel, Fränzi stehend, 1911; color woodcut (Gerlinger Collection)

number of prints made from a printing block can also be determined. Such a sheet has the status of 'hand-made print' and can also be described as an 'original graphic' because the artist produced the print himself in all phases: from the idea, the production of the printing block, to the print. Except for the numbering, this also applies to the Brücke artists.

The production of a wooden block as print substrate is an artistic, manual activity similar to carving a fully plastic wooden sculpture. The surface of the wooden block has the form of a flat relief, the 'remaining' heights, the motif, are colored and drawn off with paper. Naturally, the Brücke artists cut the printing blocks themselves in all states. In the "Brücke-Chronik" Ernst Ludwig Kirchner described the attraction of „transferring the manual element of the creator's personality into the mechanical is the motivation behind printmaking". (Ernst Ludwig Kirchner, Über die Graphik, in: Chronik KG Brücke, 1913) Even after the artist group had broken up in 1913, the woodcut remained one of the most important print techniques in the oeuvres of Kirchner, Heckel and Schmidt-Rottluff. [MvL]

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Gartenbild. 1904.

Woodcut in colors. Watercolor printing.  
Gercken 20. Dube H 13. Schiefler H 9. Signed. One of only three known copies.  
On laid paper. 26 x 11,8 cm (10.2 x 4.6 in). Sheet: 32 x 12,9 cm (12.6 x 5.1 in).

🕒 Called up: June 10, 2023 – ca. 16.00 h ± 20 min.

€ 15.000 – 20.000 (R/D)  
\$ 16,500 – 22,000

#### PROVENANCE

- Galerie Henze & Ketterer, Wichtrach/Bern.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2003, with the collector's stamp, Lugt 6032).

#### EXHIBITION

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

#### LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 282, SHG no. 638 (with illu.)
- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 1 (1-272, 1904 -1908), Bern 2013, cat. no. 20 (with illu.).

- One of just three known copies
- Elaborately crafted watercolor print of three blocks in red, blue and yellow
- Kirchner skilfully uses the three primary colors to create new colors through superimpositions during the printing process
- One of the artist's earliest color woodcuts (along with three other works, Gercken 15, 16 and 21)
- So far, only one other copy has been offered on the international auction market (source: [artprice.com](https://www.artprice.com))







501

### ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Über den Hügel. 1903.

Woodcut.

Ebner/Gabelmann 2 H. Dube H 1. Signed and dated "03-04" (belatedly) as well as inscribed "Noch ein Aquarelldruck". Monogrammed in the printing block. One of to date 2 known copies. On firm off-white paper. 19,9 x 14,6 cm (7.8 x 5.7 in). Sheet: 28,3 x 20,7 cm (11.1 x 8.1 in). [JS]

🕒 Called up: June 10, 2023 – ca. 16.01 h ± 20 min.

€ 3.000 – 4.000 (R/D, F)

\$ 3,300 – 4,400

#### PROVENANCE

- Walter Kern Collection, Davos (lower right with the collector's stamp, Lugt 1567a, and the hand-written registration number "H 2/5". Once more with the collector's stamp on the reverse).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

#### EXHIBITION

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

#### LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 141, SHG no. 311 (with illu.).

- This is one of Erich Heckel's first woodcuts, made in 1903, one year before Kirchner's first one
- Rare. To date only 2 proofs of this early woodcut are known
- The other copy is part of the collection of the Museum Folkwang, Essen
- The execution in watercolor and not as usual in printing ink, testifies to Heckel's experimental approach to the medium
- The watercolor's transparent black allows the printing block's grain to enliven the print image

502

### ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Knieende in Landschaft. 1903.

Linocut.

Ebner/Gabelmann 1 H. Signed and dated as well as monogrammed "H" in the printing block. Only to date known copy. On firm grayish copper plate printing paper. 8 x 9,8 cm (3.1 x 3.8 in). Sheet: 18 x 19,5 cm (7 x 7.7 in). [JS]

🕒 Called up: June 10, 2023 – ca. 16.02 h ± 20 min.

€ 3.000 – 4.000 (R/D, F)

\$ 3,300 – 4,400

#### PROVENANCE

- Walter Kern Collection (with the collector's stamp on the reverse, L.1567a).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum Bernried, October 31, 2020 - March 7, 2021, p. 61 (with illu.).

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 94, SHG no. 28 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 141, SHG no. 312 (with illu.).



“The very first prints that we [the artist group “Brücke”] made, we cut in linoleum. I made a few things in linoleum as early as in Chemnitz [...].”

Erich Heckel, quoted from: Ebner/Gabelmann, vol. 1, p. 18

- Rare. Erich Heckel's first print
- Only to date known copy
- Heckel's fascination for sharp contour lines and the black-white contrast commenced with this sheet
- Fascinating minimalistic-expressive scene: The Art Nouveau element of the filigree branch in combination with the pathos of the silhouette figure's expressive gesture

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Augustusbrücke mit Frauenkirche. 1905.

Woodcut and Woodcut in colors. Printed with watercolors.

Gercken 38 3 a (of b). Dube H 64 I. Inscribed "I": With the stamp of Walter Kirchner (Lugt 1570 a), the artist's brother, on the reverse. One of a total of seven known copies. On Japon.

19,9 x 24,9 cm (7,8 x 9,8 in). Sheet: 24,9 x 29,8 cm (9,8 x 11,7 in). [CH/AM]

🕒 Called up: June 10, 2023 – ca. 16.04 h ± 20 min.

€ 25.000 – 35.000 (R/D)

\$ 27,500 – 38,500

#### PROVENANCE

- Walter Kirchner, Berlin (obtained from the artist, with the collector's on the reverse, Lugt 1570a, dated March 1, 1947).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

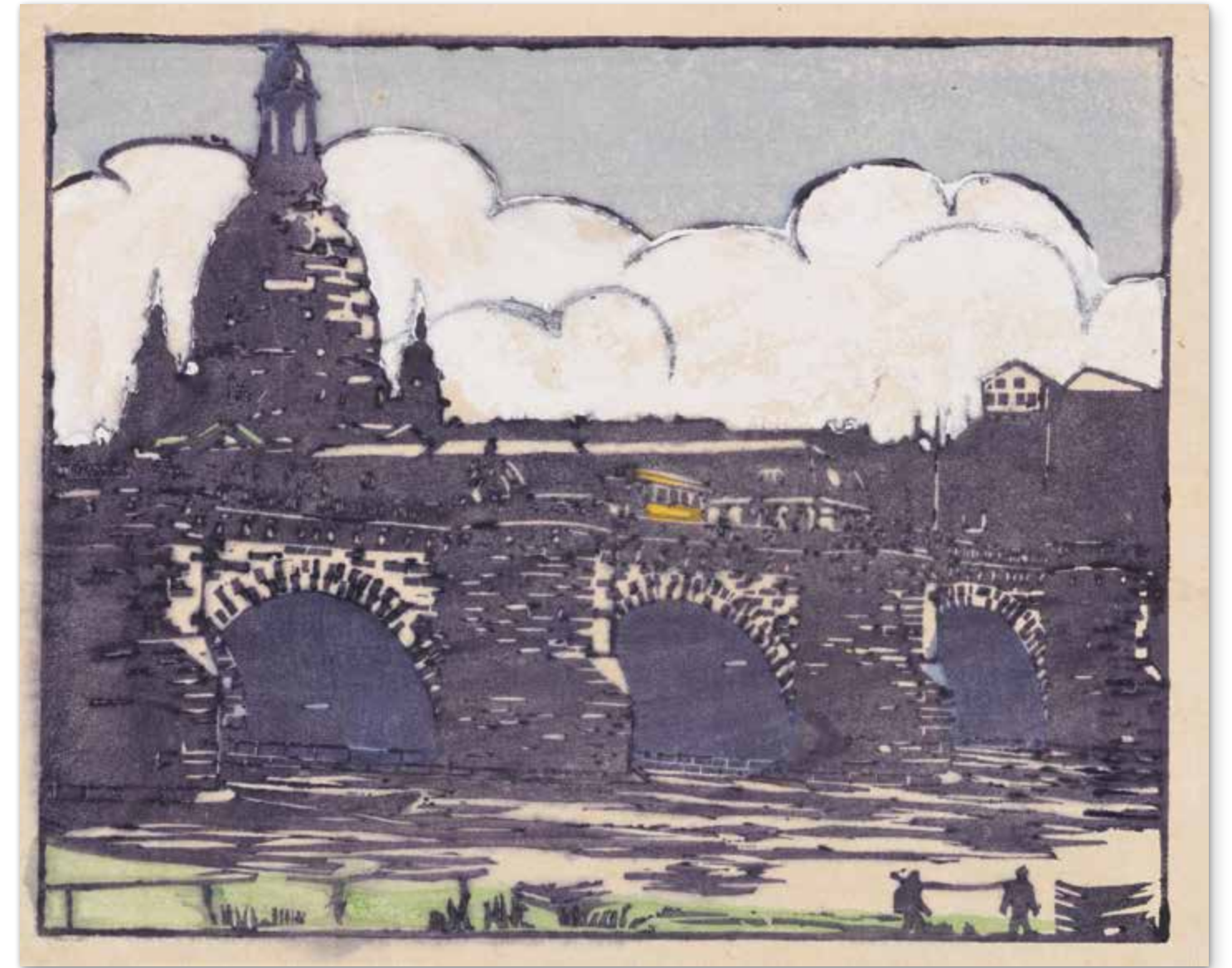
#### EXHIBITION

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

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 131, SHG no. 100 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 287, SHG no. 649 (with illu.).
- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 1 (1904-1908, no. 1-272), Bern 2013, cat. no. 38 (with illu.).

- **In the past 30 years, only one copy of this rare woodcut was offered on the international auction market (source: artprice)**
- **Two of the seven known copies are museum-owned: the Museum Folkwang, Essen, and the Brücke-Museum, Berlin**
- **Art-historically relevant time of origin and motif: in 1905, E. L. Kirchner, Erich Heckel, Karl Schmidt-Rottluff and Fritz Bleyl founded the artist group "Brücke"**
- **Laterally correct drawing of one of the town's then most famous buildings and the iconic Dresden townscape, which inspired Canaletto (1697-1768) to some of his most famous works**
- **With the color woodcut offered here, Kirchner introduced his shift away from the earlier Art Nouveau style and the decorative use of the woodcut**
- **With their new ideas in print art, Kirchner and the "Brücke" artists revived the then little popular medium**





- One of the first woodcuts by the young artist from the early days of the “Brücke”
- A fruitful exchange between Heckel and Schmidt-Rottluff raised his awareness of print techniques and laid the foundation for an extraordinary production
- Very rare on the auction market (source: artprice.com)

#### PROVENANCE

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

#### EXHIBITION

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

#### LITERATURE

· Brücke archive, issue 1, 1967 (with illu. 2, there dated 1905).  
 · Karl Schmidt-Rottluff: das graphische Werk. Zum 90. Geburtstag des Künstlers, Brücke-Museum Berlin, September 7 - December 8, 1974, no. 5 (copy of the Brücke-Museum).

· Die “Brücke” im Aufbruch. Ausstellung aus eigenem Besitz. Zur 75. Wiederkehr des Gründungstages der “Brücke” am 7. Juni 1905, Brücke-Museum Berlin, July 1980, no. 76 (copy of the Brücke-Museum).  
 · Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 77 (with illu.), p. 219, cat. no. 18 (with illu., copy of the Brücke-Museum).  
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 31, p. 90, SHG no. 17 (with illu.).  
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 26, SHG no. 21 (with illu.).

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## KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Meine Mutter. Um 1904.

Woodcut.  
 Gerlinger H 04-3. Signed. Lower left inscribed “Orig. Holzschnitt”. 16 x 12 cm (6.2 x 4.7 in).  
 Sheet: 28 x 22,5 cm (11 x 8.8 in). [KT]

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

🕒 Called up: June 10, 2023 – ca. 16.05 h ± 20 min.

€ 1.200 – 1.500 (R/D, F)  
 \$ 1,320 – 1,650

505

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Begegnung. 1905/06.

Woodcut.  
 Gercken 65 I (of II). Dube H 42. Signed and inscribed “Blatt 2”. One of a total of five copies and one of just three known copies from this state. On laid paper. 19,8 x 20,1 cm (7.7 x 7.9 in).  
 Sheet: 34,8 x 29,4 cm (13.7 x 11.6 in).  
 Sheet 2 of the seven part series of woodcuts that Kirchner made in 1905 after Richard Dehmel's 1903 novel “Zwei Menschen”. [CH/AM]

🕒 Called up: June 10, 2023 – ca. 16.06 h ± 20 min.

€ 3.000 – 4.000 (R/D)  
 \$ 3,300 – 4,400

#### PROVENANCE

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

#### EXHIBITION

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

#### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 130, SHG no. 96 (with illu.).  
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 285, SHG no. 642 (with illu.).



- This is the first time that a copy of this early and very rare woodcut is offered on the international auction market (source: artprice)
- Two of the other four known copies are museum-owned (Städel Museum, Frankfurt/Main and Brücke-Museum, Berlin)
- Inspired by Richard Dehmel's 1903 novel “Zwei Menschen”, Kirchner created a series of seven woodcuts (this is sheet 2) in 1905
- Important time of origin: E. L. Kirchner, Erich Heckel, Karl Schmidt-Rottluff and Fritz Bleyl founded the artist group “Brücke” in 1905
- The abstract-ornamental forms in the margin and the depiction's rolling lines still hint at Art Nouveau, which was quite formative for Kirchner
- Nude couples and especially female models play an important role in Kirchner's entire oeuvre



“I started my long journey into woodcut making in 1906: [...] the dreamful composition ‘Am Ende’ (mit einem Krieger, der ein Schwert schwingt, und einer weiblichen Figur, die sich niederbeugt).”

Max Pechstein, *Erinnerungen*, Stuttgart 1993, p. 23.

- **Extremely rare, particularly early woodcut by the important expressionist**
- **Art-historically relevant year of origin: In 1906 Pechstein joined the artist group “Brücke”**
- **To date only one copy of this expressive woodcut was offered on the international auction market (source: artprice.com)**

#### PROVENANCE

- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Hermann Gerlinger Collection, 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 Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

#### LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 240, SHG no. 341 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 382, SHG no. 843 (with illu.).

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## HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Am Ende. 1906.

Woodcut, toned in gray, laid on a backing board. Krüger H 43 II (of III). Signed, dated and titled on the reverse. On Japon. 18,8 x 23,6 cm (7.4 x 9.2 in), size of sheet. Backing board: 23,1 x 28,5 cm (9.1 x 11.2 in). [AM]

🕒 *Called up: June 10, 2023 – ca. 16.08 h ± 20 min.*

€ 3.000 – 4.000 (R/D, F)  
\$ 3,300 – 4,400

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## FRITZ BLEYL

1880 Zwickau – 1956 Iburg

Segelboot. 1904/05.

Woodcut.

Lewey H 4. Monogrammed in the printing block.

On laid paper (with truncated watermark).

16,4 x 6,6 cm (6.4 x 2.5 in).

Sheet: 22,3 x 17,1 cm (8.8 x 6.7 in). [AM]

🕒 *Called up: June 10, 2023 – ca. 16.09 h ± 20 min.*

€ 600 – 800 (R/D, F)

\$ 660 – 880

#### PROVENANCE

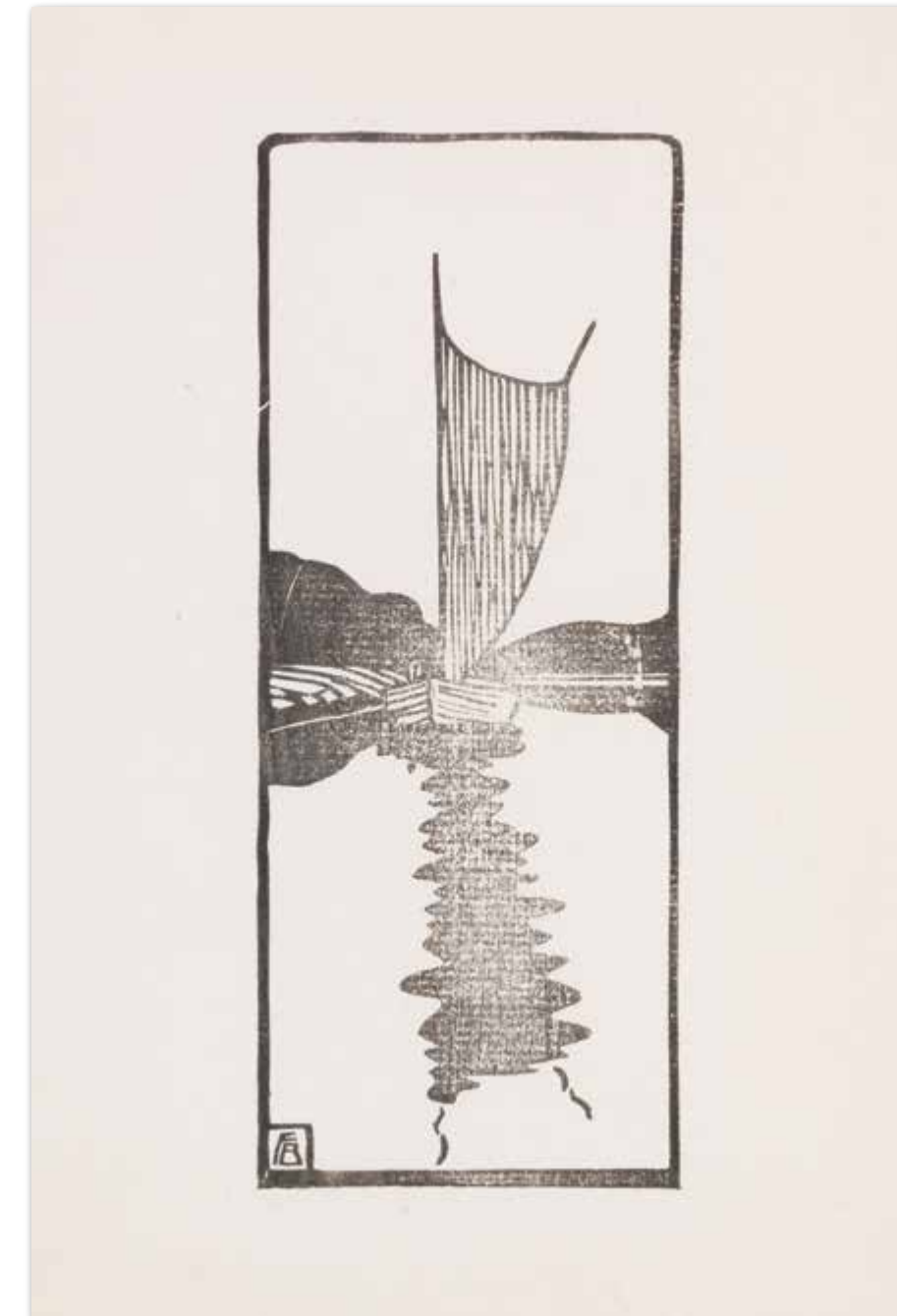
- Barbara Wentzel, Stuttgart (presumably inherited from Prof. Dr. Hans Wentzel in 1975).
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1991, with the collector's stamp, Lugt 6032).

#### EXHIBITION

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

#### LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 127, SHG no. 91 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 367, SHG no. 813 (with illu.).



- **Spectacularly staged motif in an unusual format**
- **In terms of conciseness and expressiveness, an outstanding work in Fritz Bleyl's print oeuvre**
- **This is the first time that a copy of this print is offered on the international auction market (source: artprice.com)**



- This is one of the artist's great early woodcuts
- Still showing notions of Art Nouveau, the depiction in all its simplicity has a tremendous expressiveness
- These early woodcuts by Erich Heckel, of which only a few copies were printed, are extremely rare on the international auction market (source: artprice.com)
- The few other copies are exclusively museum-owned

#### PROVENANCE

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

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 63 (with illu.).

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 96, SHG no. 32 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 144, SHG no. 319 (with illu.).

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### ERICH HECKEL

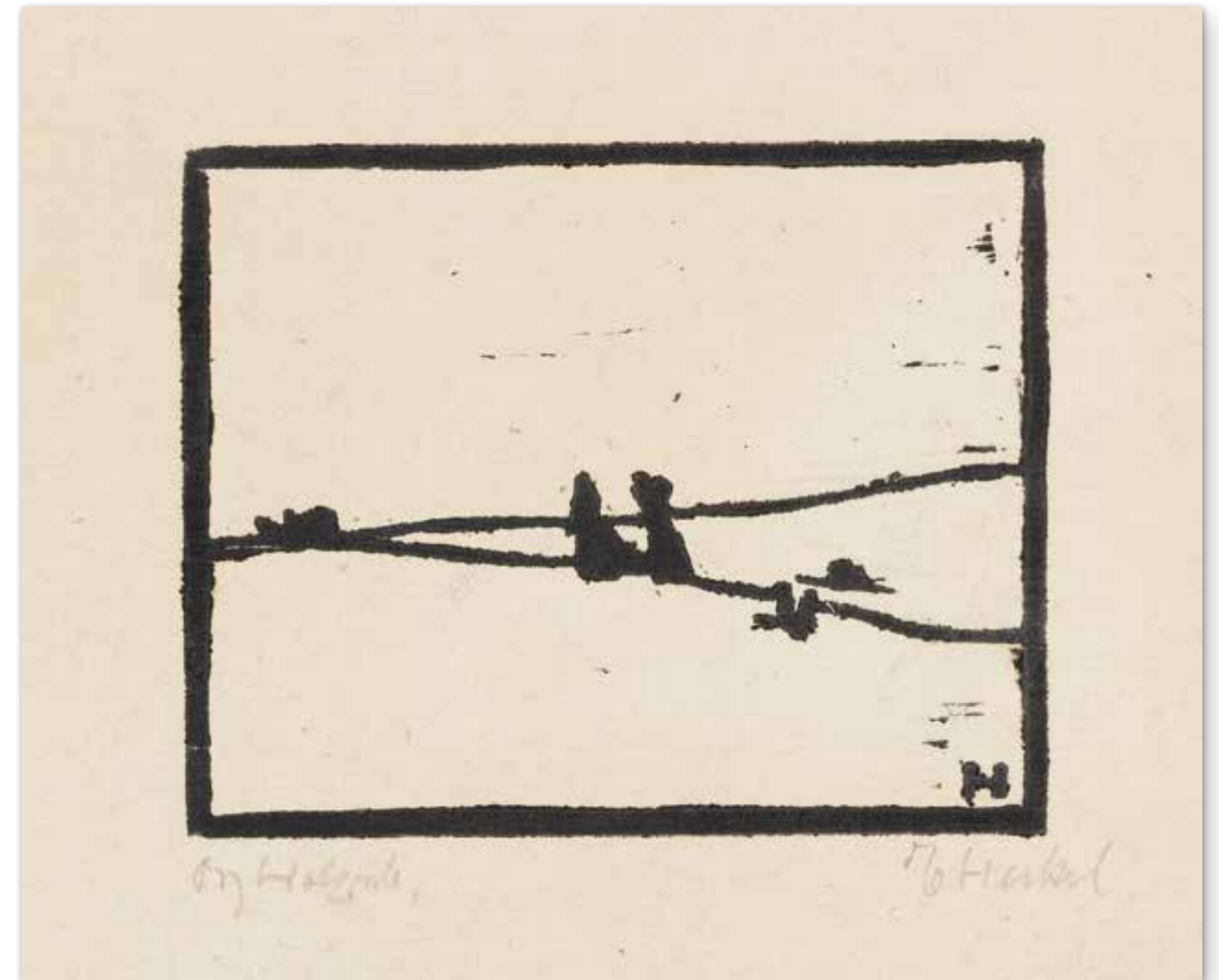
1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Winterlandschaft. 1906.

Woodcut in colors.  
Ebner/Gabelmann 104 H. Dube H 29. Signed and belatedly dated "05". One of 4 known copies.  
On laid paper. 9,1 x 19,7 cm (3,5 x 7,7 in).  
Sheet: 19,3 x 34,5 cm (7,4 x 13,4 in).  
Printed in blue and grey-violet from two blocks. [AM]

🕒 Called up: June 10, 2023 – ca. 16.10 h ± 20 min.

€ 2.000 – 3.000 (R/D, F)  
\$ 2,200 – 3,300



- One of the earliest woodcuts by the great expressionist
- Still showing hints of Art Nouveau, the reduced depiction has an incredible conciseness
- Only known copy from the first printing state
- The to date only known copy of this woodcut that shows the second printing state is in the collection of the Museum Folkwang, Essen

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### ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Am Meer. 1904.

Woodcut.  
Ebner/Gabelmann 18 H I (of II). Signed and inscribed "Org. Holzsch." and "Am Meer". Monogrammed in the printing block. One of just two known copies.  
On firm wove paper. 7,9 x 9,9 cm (3,1 x 3,8 in).  
Sheet: 13,7 x 17,8 cm (5,4 x 7 in). [AM]

🕒 Called up: June 10, 2023 – ca. 16.12 h ± 20 min.

€ 3.000 – 4.000 (R/D, F)  
\$ 3,300 – 4,400

#### PROVENANCE

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

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 61 (with illu.).

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 95, SHG no. 29 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 142, SHG no. 314 (with illu.).



- Extremely rare
- All three states of this expressive color woodcut on one sheet
- Outstanding example of Erich Heckel's great fondness of experimenting

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## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Vor Sonnenaufgang. 1906.

Three Woodcut in colors on one sheet.  
Ebner/Gabelmann 105 H I, II and III. Dube H 26.  
Single prints presumably belatedly signed and dated. Each monogrammed in printing block.  
Three of the nine known copies. On laid paper.  
Each ca. 8,3 x 15 cm (3,2 x 5,9 in).  
Sheet: 30,7 x 17,1 cm (12 x 6,7 in).  
Printed in three different states, each from two blocks in red-brown and black, red-brown and darkblue and red-brown and darkgreen.

• Called up: June 10, 2023 – ca. 16,13 h ± 20 min.

€ 6.000–8.000 (R/D, F)  
\$ 6,600–8,800

### PROVENANCE

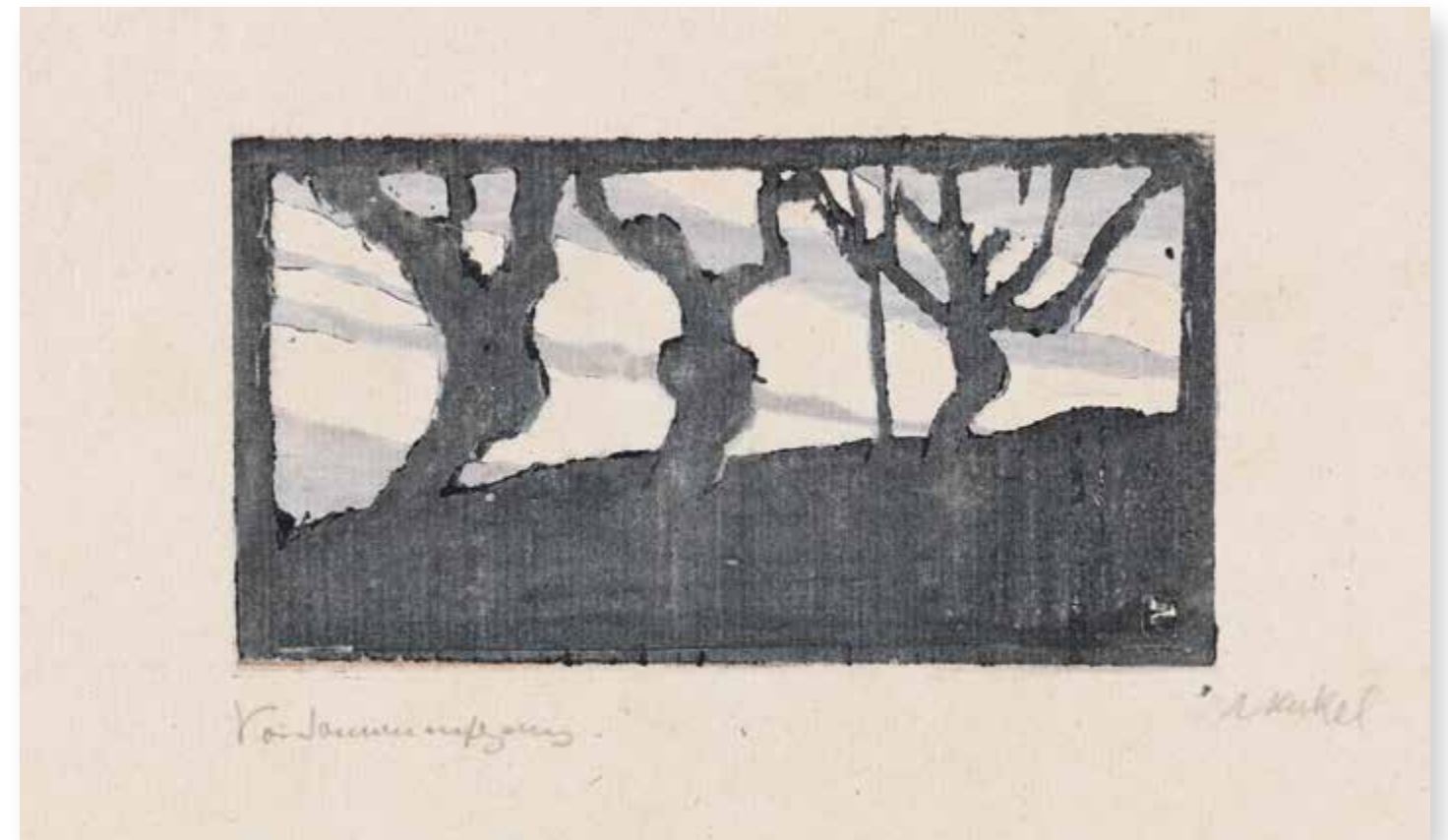
- Walter Kern Collection, Davos (recto and verso with the hand-inscribed collector's stamp, Lugt 1567a).
- Hermann Gerlinger Collection, Würzburg (since 2000: Galerie Kornfeld, with the collector's stamp, Lugt 6032).

### EXHIBITION

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

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 313, SHG no. 481 (with illu.).
- Galerie Kornfeld, Bern, Auktion Kunst des 19. und 20. Jahrhunderts, June 23, 2000, lot 46.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 142f., SHG no. 316 (with illu. on p. 143).



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## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Vor Sonnenaufgang. 1906.

Woodcut in colors from two printing blocks in blue-gray and anthracite.  
Ebner/Gabelmann 105 H III (of III). Dube H 26. Signed and inscribed "Vor Sonnenaufgang". Monogrammed in printing block. From an edition of 9 known copies. On laid paper. 8 x 14,8 cm (3,1 x 5,8 in).  
Sheet: 17,5 x 29,2 cm (6,9 x 11,5 in).

• Called up: June 10, 2023 – ca. 16,14 h ± 20 min.

€ 2.000–3.000 (R/D, F)  
\$ 2,200–3,300

- Extremely rare color woodcut with a plain yet powerful expressiveness
- This print, which Heckel made in many color variants and partly as a compilation of several printing states on one sheet, is a prime example of his great inventiveness
- To date only two copies of this terrific work – in different color variants – were offered on the international auction market (source: artprice.com)

### PROVENANCE

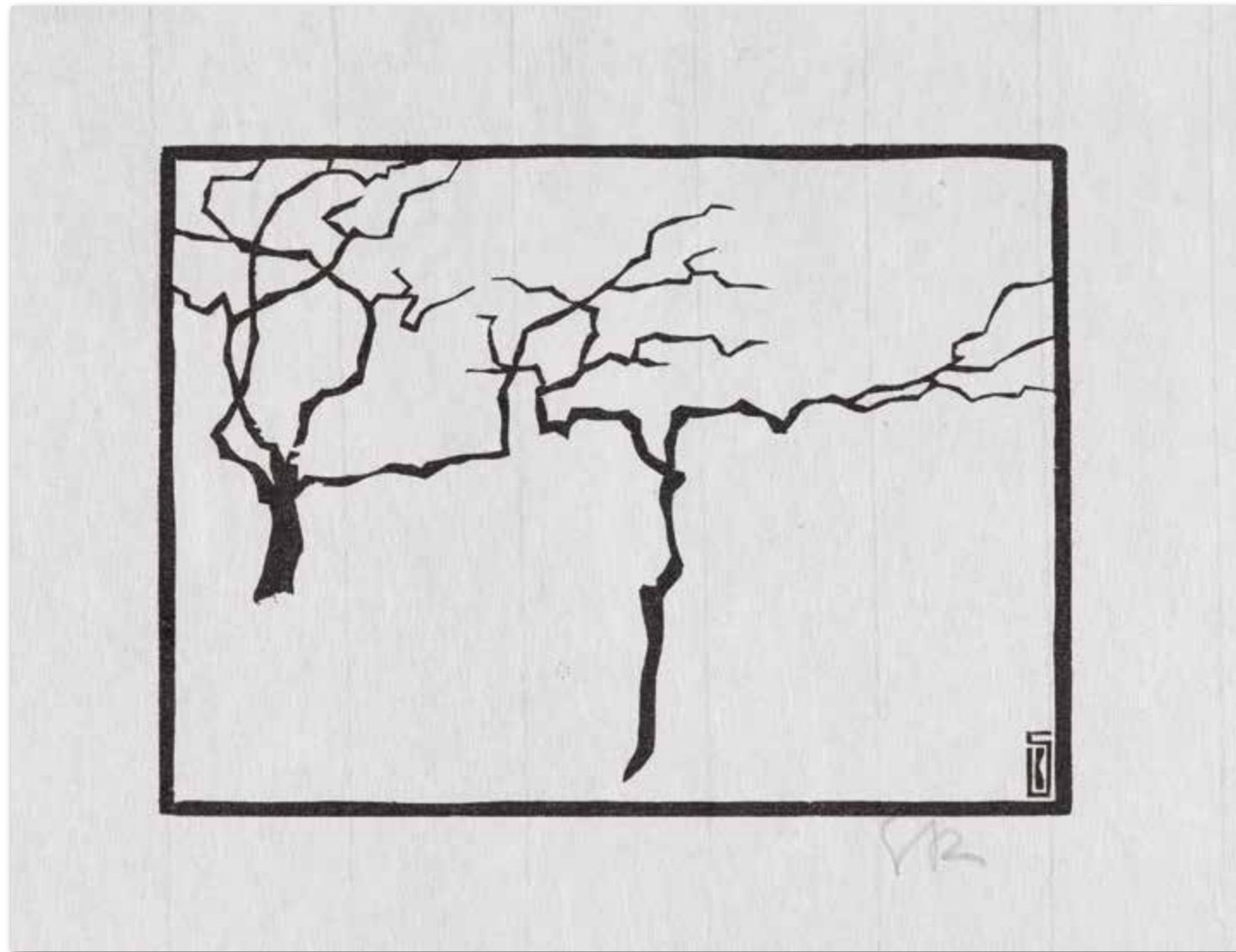
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel, Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 62 (with illu.).

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 96, SHG no. 31 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 173, HG no. 317 (with illu.).



- Schmidt-Rottluff's intensive examination of Japanese calligraphy becomes particularly obvious in this woodcut
- Subtly abstract depiction with a strong expressiveness
- Schmidt-Rottluff attains a particularly atmospheric effect through the masterly reduced forms

#### PROVENANCE

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

#### EXHIBITION

· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).  
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).  
 · Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)  
 · Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 104 (with illu.).

#### LITERATURE

· Lieselotte Kruglewsky-Anders (ed.), 50 Jahre Griffelkunst-Vereinigung, Hamburg 1977, p. 172.  
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 91, SHG no. 22 (with illu.).  
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 27, SHG no. 26 (with illu.).

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## KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

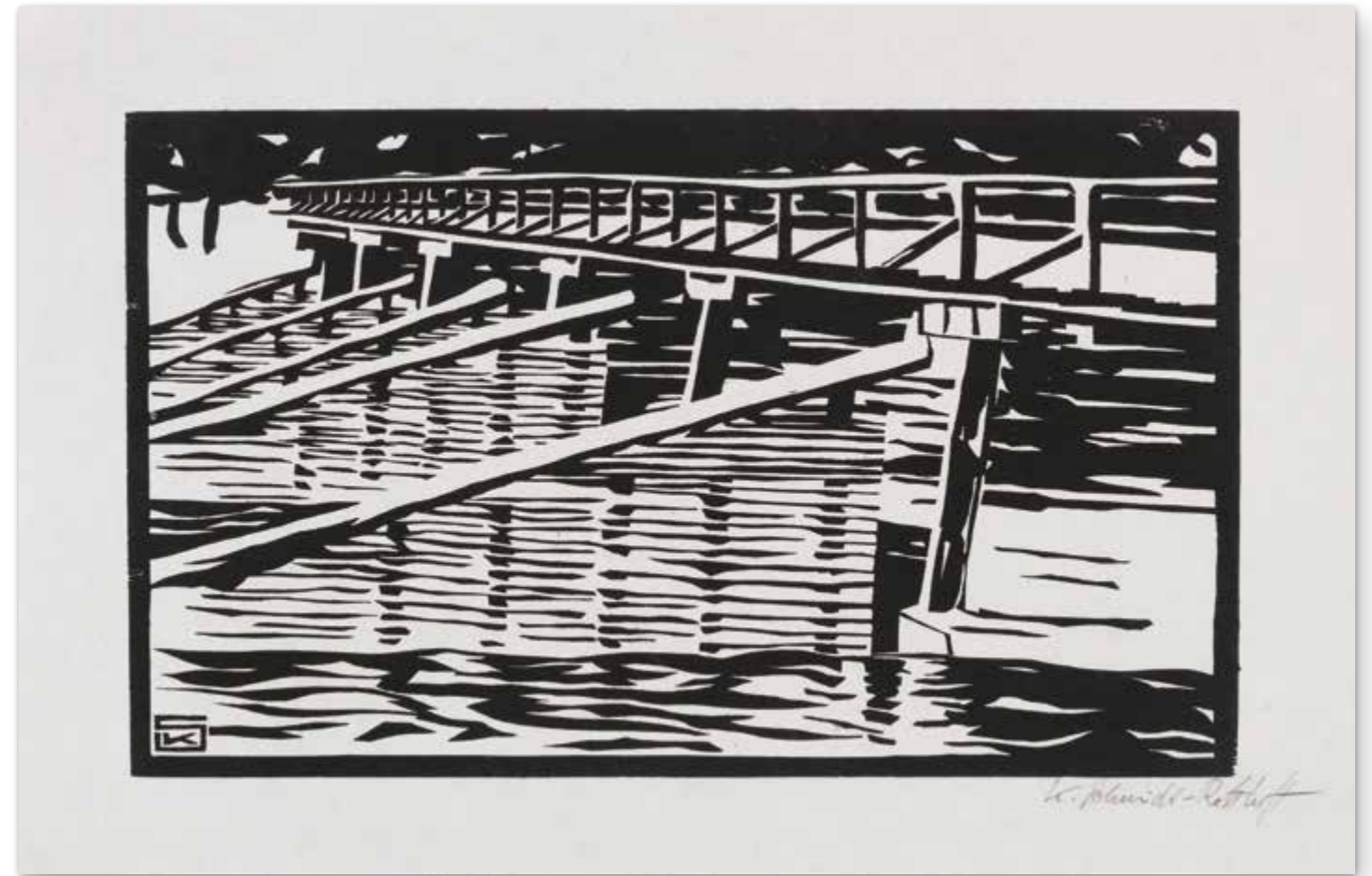
Bäume im Winter. 1905(oder früher).

Woodcut.

Not in Schapire. Gerlinger H 05-7. Monogrammed. Once moe monogrammed in the printing block. On Japon. 11,8 x 16 cm (4.6 x 6.2 in). Sheet: 22,5 x 28,2 cm (8.8 x 11.1 in). Later print for the Edition Griffelkunst, Hamburg 1975. [AM]

🕒 Called up: June 10, 2023 – ca. 16.16 h ± 20 min.

€ 800 – 1.000 (R/D, F)  
 \$ 880 – 1,100



- One of the artist's first woodcuts
- The eponymous motif from the founding year of the artist group "Brücke"
- Very rare. This is the first time that a copy of this woodcut is offered on the international auction market (source: artprice.com)
- Other copies are in teh collections of the Brücke Museum, Berlin, and the Hamburg Kunsthalle

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## KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Die Holzbrücke. 1905.

Woodcut.

Gerlinger 05-10. Signed, titled and inscribed, with the monogram in the printing block. On fine Japon. 15,2 x 25,2 cm (5.9 x 9.9 in). Sheet: 24,8 x 39,8 cm (9.8 x 15.7 in). [JS]

🕒 Called up: June 10, 2023 – ca. 16.17 h ± 20 min.

€ 5.000 – 7.000 (R/D, F)  
 \$ 5,500 – 7,700

#### PROVENANCE

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

#### EXHIBITION

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

#### LITERATURE

· Wolf Stubbe, Erwerbungen für die graphische Sammlung in den Jahren 1964 und 1965, in: Jahrbuch der hamburgereger Kunstsammlungen, vol. 11, 1966, p. 200, illu. 21 (copy at the Hamburg Kunsthalle).  
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 204, SHG no. 254 (with illu.).  
 · Hermann Gerlinger, Ergänzungen zu den Werkkatalogen der Druckgraphik von Karl Schmidt Rottluff, in: Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 33, cat no. HG 05-10 (with illu., presumably this copy).  
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 28, SHG no. 28 (with illu.).



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**KARL  
SCHMIDT-ROTTLUFF**

1884 Rottluff near Chemnitz – 1976 Berlin

In einem Atelier. 1905.

Woodcut.  
Not in Schapiro. Gerlinger H 05-12. Signed, dated  
#and inscribed "In einem Atelier". Monogrammed  
in the printing block. On laid paper. 30,7 x 15 cm  
(12 x 5,9 in). Sheet: 39,2 x 23,3 cm (15,4 x 9,2 in). [AM]

🕒 Called up: June 10, 2023 – ca. 16.18 h ± 20 min.

€ 2.000 – 3.000 (R/D, F)  
\$ 2,200 – 3,300

**PROVENANCE**

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

**EXHIBITION**

· Buchheim Museum, Bernried (permanent loan  
from the Hermann Gerlinger Collection, 2017-2022)  
· Schmidt-Rottluff. Form, Farbe, Ausdruck,  
Buchheim Museum, Bernried, September 29, 2018  
- February 3, 2019, p. 116 (with illu.).

**LITERATURE**

· Hermann Gerlinger, Katja Schneider (eds.),  
Die Maler der Brücke. Inventory catalog Hermann  
Gerlinger Collection, Halle (Saale) 2005, p. 30,  
SHG no. 30 (with illu.).

- Very rare early woodcut by Karl Schmidt-Rottluff
- Of a documentary significance: The work shows the "Brücke" artist sketching the "Viertelstundenakte" (Quarter Hour Nudes)
- Schmidt-Rottluff illustrates the scene in artificial light in a striking flat manner

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**ERICH HECKEL**

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Im Tanz (Tanzendes Weib). 1905.

Woodcut.  
Dube H 83. Signed and antedated "06". Mono-  
grammed "H" in the printing block. On firm laid  
paper. 20 x 11,1 cm (7,8 x 4,3 in). Sheet: 36,8 x 22 cm  
(14,4 x 8,7 in).

To date only early prints of this woodcut are known.  
Later Heckel recalled on the print run of the  
woodcut that "there will hardly be more than 10  
copies." (Erich Heckel in a letter to the collector  
Stump. October 10, 1963, quoted from: Ebner/  
Gabelmann, Erich Heckel. catalog raisonné, vol. 1  
(1903-1913), Munich 2021, cat. no. 64 H).  
In September 1907, the woodcut was among the  
first acquisitions the Hamburg district court  
director Gustav Schiefeler (1857-1935) made directly  
from the artist for his important collection. Over  
the following years, Schiefeler became the most  
important collector of Heckel's prints.

🕒 Called up: June 10, 2023 – ca. 16.20 h ± 20 min.

€ 3.000 – 4.000 (R/D, F)  
\$ 3,300 – 4,400

**PROVENANCE**

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

**EXHIBITION**

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

**LITERATURE**

· Heinz Spielmann (ed.), Die Maler der Brücke.  
Sammlung Hermann Gerlinger, Stuttgart 1995,  
p. 163, SHG no. 170 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.),  
Die Maler der Brücke. Inventory catalog Hermann  
Gerlinger Collection, Halle (Saale) 2005, p. 147,  
SHG no. 327 (with illu.).



- Early woodcut from the founding year of the "Brücke"
- An expression of the "Brücke" artist's intensive examination of the woodcuts by Félix Vallotton (1865-1925) and Viennese Modernism
- The depicted person presumably is the highly valued model Isabella, who posed nude for Heckel and Bleyl, as well as for Kirchner and a little later for Pechstein
- In the past 30 years only one other copy was offered on the international auction market (source: artprice.com)
- Five of the six known copies are owned by the Museum Folkwang, Essen, the Sprengel Museum, Hanover, the Brücke-Museum, Berlin, the Ada and Emil Nolde Foundation, Seebüll, and the Staatliche Kunsthalle Karlsruhe



## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

### Modell. 1905.

Charcoal drawing.  
Signed and dated in lower right. Presumably belatedly titled in lower left.  
On brownish paper. 35 x 21,8 cm (13.7 x 8.5 in), the full sheet. [JS]

🕒 *Called up: June 10, 2023 – ca. 16.21 h ± 20 min.*

€ 15.000 – 20.000 (R/D, F)  
\$ 16,500 – 22,000

#### PROVENANCE

- From the artist' estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above on March 8, 1993, with the collector's stamp on the reverse, Lugt 6032).

#### EXHIBITION

- Erich Heckel. Gemälde, Aquarelle, Zeichnungen und Graphik, Museum Folkwang, Essen / Haus der Kunst, München 1983/84, cat. no.102.
- Erich Heckel, Berlin / Munich / Vienna 1992, p. 18.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, ed. by Daniel J. Schreiber, Buchheim Museum Bernried, October 31, 2020 - March 7, 2021, Bernried 2020, p. 78 (with illu.).

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 163, SHG no. 168 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 148-149, SHG no. 329 (with illu.).

- **The only to date known ‘Viertelstundenakt’ (Quarter Hour Nude) by Erich Heckel, a portrait rendered with an expressive line in the typical early “Brücke” style**
- **Marvelous document of the famous “Brücke” model sessions at the Dresden flats of Ernst Ludwig Kirchner and Fritz Bleyl in the winter of 1905/06**
- **In 1907 a rare “Brücke” print after a graphic model was made on the basis of this work: Weibliches Gesicht (Ebner/Gabelsmann 123 H)**





“We [the “Brücke” artists] did not aspire making the woodcut look like a drawing, it was only about the sheet in front of us and the black dye, that was, so to speak, our ultimate goal.”

Erich Heckel, quoted from: H. Gerlinger, K. Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 248, SHG no. 555 (with illu.). (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 149.

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## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Weibliches Gesicht. 1907.

Woodcut.  
Ebner/Gabelmann 123 H. Dube 100. Signed, dated and titled “Das weibliche Gesicht”. Monogrammed “H” in the printing block in upper left. One of to date 10 known early prints. On firm copper plate printing paper. 20,2 x 14,9 cm (7.9 x 5.8 in). Sheet: 36,5 x 21,5 cm (14.3 x 8.5 in). [JS]

🕒 Called up: June 10, 2023 – ca. 16.22 h ± 20 min.

€ 4.000 – 6.000 (R/D, F)  
\$ 4,400 – 6,600

### PROVENANCE

- Artist's estate.
- Sammlung Hermann Gerlinger, Würzburg (Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032, acquired from the above in 2000).

### EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 79 (with illu.).

### LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 149, SHG no. 330 (with illu.).

• Rich black hand-made print with broad margins of the facial features that Heckel cut in wood with great mastery

• Very rare. To date only one copy was offered on the international auction market (source: artprice.com)

• In context of the famous “Brücke” model sessions in Dresden in 1905, Heckel also created the drawing “Modell” (also part of the Gerlinger Collection) showing a similar motif

• One of the rare “Brücke” prints made after a graphic model, which was presumably traced and transferred onto the wooden block

• Presumably intended for the woodcut series “Bildnisse” that Heckel had planned

• Other proofs from this state are at, among others, the Brücke Museum, Berlin, the Staatliche Kunsthalle Karlsruhe and the Museum Folkwang, Essen

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## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Knabenakt auf dem Balkon. 1905.

Woodcut.  
Gercken A-4. Dube H 9. Inscribed “K 199” by a hand other than that of the artist (supposedly by Walter Kirchner, the artist's brother). On grayish machine-made laid paper. 9,5 x 8 cm (3.7 x 3.1 in). Sheet: 9,5 x 8 cm (3.7 x 3.1 in). This could be a draft for an ex-libris for Kirchner's fellow artist Erich Heckel.

🕒 Called up: June 10, 2023 – ca. 16.24 h ± 20 min.

€ 2.000 – 3.000 (R/D)  
\$ 2,200 – 3,300

### PROVENANCE

- Presumably from the collection of Walter Kirchner (the artist's brother), Berlin.
- Private collection Baden-Württemberg.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above, Galerie Wolfgang Ketterer, Munich, May 28/29, 1990).

### EXHIBITION

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

### LITERATURE

- Hans Wentzel, Unbekannte gebrauchsgraphische Arbeiten von Ernst Ludwig Kirchner, in: Jahrbuch der Hamburger Kunstsammlungen, Kunstchronik 21, Hamburg 1968, p. 144 (there still with the later date “1906”).
- Galerie Wolfgang Ketterer, München, 150th auction, 19th and 20th Century, May 28/29, 1990, lot 228.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 93, SHG no. 27 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 281, SHG no. 637 (with illu.).
- Günther Gercken. Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 7 (1903-1937, no. A-1-A-331), Bern 2021, cat. no. A-4 (with illu.).



• One of the artist's earliest prints

• A document of the cooperation between E. L. Kirchner, Fritz Bleyl and Erich Heckel a year before they founded the “Brücke”

• Shows the same model as Bleyl's and Heckel's watercolors “Freilichtakt” and “Badender Junge am Wasser” (both from 1904, Brücke-Museum Berlin)

• Only copy of this woodcut ever offered on the international auction market (source: artprice.com)



- Early key work in Fritz Bleyl's print oeuvre
- With the virtuoso use of watercolors in the printing of this woodcut, the artist creates an astonishing atmospheric effect
- Other copies of this inimitable print are in the collections of the Brücke-Museum, Berlin, and the Städtisches Museums, Zwickau

#### PROVENANCE

· Hermann Gerlinger Collection, Würzburg  
\*(acquired from Hauswedell & Nolte in 2003, with the collector's stamp, Lugt 6032).

#### EXHIBITION

· Fritz Bleyl, Gründungsmitglied der "Brücke", Brücke-Museum, Berlin, October 10, 2009 - April 25, 2010, cat. no. 21 and 22 (with color illu.) (different copies).  
· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection,

2017-2022).

#### LITERATURE

· Hauswedell & Nolte, Hamburg, auction on December 2, 2003, lot 52 (with illu., titled "Mühle am Wasser").  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 368, SHG-no. 814 (with illu.).

519

## FRITZ BLEYL

1880 Zwickau – 1956 Iburg

Ehemalige Moritzburger Windmühle. 1905.

Woodcut in colors.  
Lewey H 13. Monogrammed in printing block. On laid paper (with watermark). 11,7 x 16,8 cm (4.6 x 6.6 in). Sheet: 17,1 x 22,2 cm (6.7 x 8.7 in). [AM]

🕒 Called up: June 10, 2023 – ca. 16.25 h ± 20 min.

€ 800 – 1.000 (R/D, F)  
\$ 880 – 1,100

520

## FRITZ BLEYL

1880 Zwickau – 1956 Iburg

Dorfstraße (Bergstraße). 1905.

Woodcut.  
Lewey H 24. Signed and monogrammed in printing block. On off-white laid paper. 18,2 x 14,9 cm (7.1 x 5.8 in). Sheet: 28,5 x 22,3 cm (11.2 x 8.8 in).

🕒 Called up: June 10, 2023 – ca. 16.26 h ± 20 min.

€ 400 – 600 (R/D, F)  
\$ 440 – 660

#### PROVENANCE

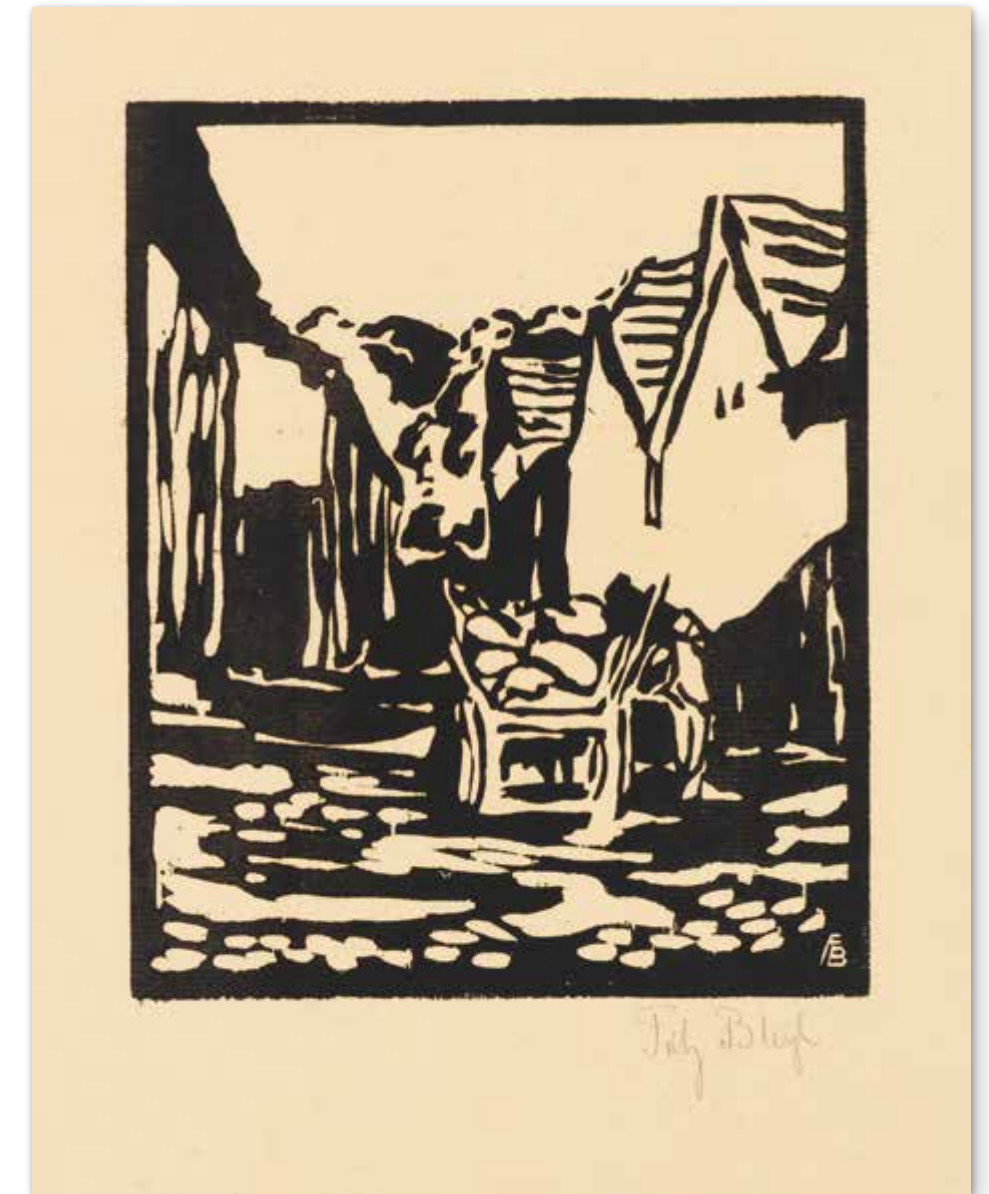
· Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).  
· Hermann Gerlinger Collection, Würzburg (acquired from the above in 1991, with the collector's stamp, Lugt 6032).

#### EXHIBITION

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

#### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 127, SHG no. 33 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 369, SHG no. 817 (with illu.).



- Atmospheric street view in the artist's characteristic style
- The work depicts a street in Aschaffenburg, where Heckel and Bleyl stayed in 1905
- This is the first time that a proof of this print is offered on the international auction market (source: artprice.com)



- Characterful work from the artist's sought-after "Brücke" period
- The ink pen drawings are among Fritz Bleyl's artistic techniques
- Dynamic composition from the artist's small oeuvre

**PROVENANCE**

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

**EXHIBITION**

- Fritz Bleyl und die frühen Jahre der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schleswig / Städtisches Museum, Zwickau, July-March 1999/2000, cat. no.44 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

**LITERATURE**

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 374, SHG no. 830 (with illu.).

521

**FRITZ BLEYL**

1880 Zwickau – 1956 Iburg

Bootsentladung auf der Elbe.  
1906/07.

India ink drawing over pencil.  
Lower right monogrammed. On transparent paper.  
11,9 x 16,3 cm (4.6 x 6.4 in), the full sheet. [AM]

🕒 *Called up: June 10, 2023 – ca. 16.28 h ± 20 min.*

€ 4.000 – 6.000 (R/D, F)  
\$ 4,400 – 6,600



- One of the central motifs in Fritz Bleyl's oeuvre
- Dynamic woodcut from the artist's "Brücke" period
- A copy of this dynamic woodcut is offered for the first time on the international auction market (source: artprice.com)

**PROVENANCE**

- In possession of the artist's family.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2005, 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. 22 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

**LITERATURE**

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 374, SHG no. 381 (with illu.).

522

**FRITZ BLEYL**

1880 Zwickau – 1956 Iburg

Bootsentladung auf der Elbe.  
1906/07.

Woodcut.  
Lewey H 59. Monogrammed in printing block.  
On firm off-white wove paper. 12,5 x 16,8 cm  
(4,9 x 6,6 in). Sheet: 21 x 30 cm (8,3 x 11,8 in). [AM]

🕒 *Called up: June 10, 2023 – ca. 16.29 h ± 20 min.*

€ 600 – 800 (R/D, F)  
\$ 660 – 880



523

## CUNO AMIET

1868 Solothurn – 1961 Oschwand

Kopf Curt Blass. 1906.

Woodcut in colors.  
Mandach 23. Monogrammed in lower right.  
On Japon. 24,7 x 14,5 cm (9.7 x 5.7 in).  
Sheet: 26,7 x 16,4 cm (10.5 x 6.5 in).  
The work is listed in the Hermann Gerlinger Collection under the number SHG 881b. [SM]

🕒 Called up: June 10, 2023 – ca. 16.30 h ± 20 min.

€ 1.000–1.500 (R/D, F)  
\$ 1,100–1,650

### PROVENANCE

· Hermann Gerlinger Collection, Würzburg (acquired from Grisebach in 2010, with the collector's stamp, Lugt 6032).

### LITERATURE

· Grisebach, Berlin, auction on November 27, 2010, lot 604.

• To date only one other print has been offered on the international auction market (source: artprice.com)

• Very rare woodcut in fine colors

• Dr. Curt Blass was an early collector of Amiet and a passive “Brücke” member



524

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Sich entkleidendes Mädchen –  
Das Modell 1. 1905.

Woodcut.  
Gercken 29 I (of II). Dube H 60 I. Monogrammed and inscribed “Holzschnitt”. One of two known copies from the original first printing state and one of a total of six copies. On laid paper. 15 x 10,6 cm (5.9 x 4.1 in). Sheet: 18,5 x 22,5 cm (7.2 x 8.8 in). The location shown in this work presumably is the room on Ostbahnstraße 15 in Dresden, where Kirchner lived as a student in 1905/06 (cf. Georg Reinhardt, 1977/78, mentioned in: Gercken, Werkverzeichnis der Druckgraphik, Bern 2015, cat. no. 29).

🕒 Called up: June 10, 2023 – ca. 16.32 h ± 20 min.

€ 6.000–8.000 (R/D)  
\$ 6,600–8,800

- One of only two known copies of the original first printing state
- Two of the total of six known copies are museum-owned: one is at the Brücke-Museum, Berlin, and the other at the Buchheim Museum, Bernried
- Over the past 30 years, only one other copy of this rare woodcut was offered on the auction market (source: artnet.com)
- Art-historically significant year of origin: Kirchner, Heckel, Schmidt-Rottluff and Bleyl founded the artist group “Brücke” in 1905
- Expression of the “Brücke” artist’s fascination and intensive occupation with the woodcuts of Félix Vallotton (1865-1925) and Viennese Modernism

### PROVENANCE

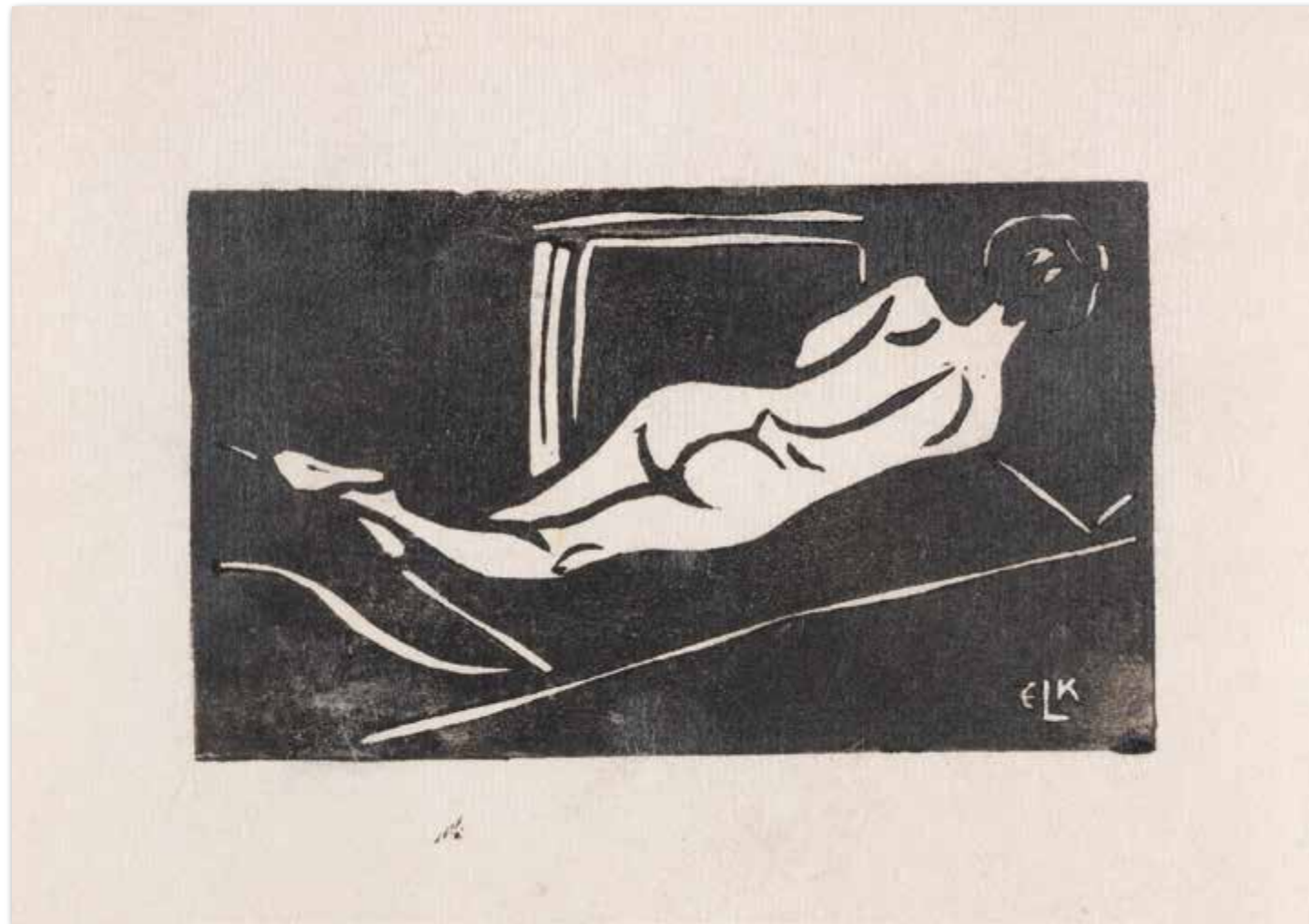
· Barbara Wentzel, Stuttgart (presumably in 1975 inherited from Prof. Hans Wentzel).  
· Hermann Gerlinger Collection, Würzburg (acquired from the above in 1985, with the collector's stamp, Lugt 6032).

### EXHIBITION

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

### LITERATURE

· Hans Wentzel, Unbekannte Gebrauchsgraphische Arbeiten von Ernst Ludwig Kirchner, in: Jahrbuch der Hamburger Kunstsammlungen Hamburg 1968, p. 146.  
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 130, SHG no. 98 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 286, SHG no. 647 (with illu.).  
· Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 1 (1-272, 1904-1908), Bern 2013, p. 52, cat. no. 29 (with illu., p. 53).



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## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Liegender Rückenakt. 1906.

Woodcut.

Gercken A-31 I (of II). Dube H 61. Monogrammd in printing block. From an edition of six known copies. On wove paper. 13 x 10,7 cm (5.1 x 4.2 in). Sheet: 13 x 10,7 cm (5.1 x 4.2 in).

The first state intended to be used as vignette for the unpublished catalog for the exhibition at the lamp factory Karl-Max-Seifert in Dresden-Löbtau (1906).

The motif was published, among others, as vignette (2nd state) in Georg Heym's important poetry book "Umbræ Vitæ" in 1924.

🕒 Called up: June 10, 2023 – ca. 16.33 h ± 20 min.

€ 2.000 – 3.000 (R/D)  
\$ 2,200 – 3,300

- Three of the six known copies of this rare woodcut are museum-owned: Städel Museum, Frankfurt a. Main, Brücke-Museum Berlin, Kirchner Museum, Davos
- The following year Kirchner used the motif for the painting "Liegendes Mädchen" (Gordon 32)
- In terms of form, the depiction composed of white lines still shows the impact of Félix Vallotton (1865–1925), whom the "Brücke" artists highly valued

### PROVENANCE

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

### EXHIBITION

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

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 130, SHG no. 99 (with illu., p. 129).
- Michael Eissenhauer (ed.), ex. cat. Ernst Ludwig Kirchner. "In Momenten größten Rausches" (Zeichnungen, Druckgraphik), Staatliche Museen Kassel, Kassel 2002, p. 22 (with illu., p. 24).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 287, SHG no. 648 (with illu.).
- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 7 (A-1-A-331, 1903-1937), Bern 2021, p. 20, cat. no. A-31 (with illu.).

526

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Selbstportrait. 1905/06.

Woodcut.

Gercken 60. Dube 100. Signed and inscribed "Handdruck". From an edition of six known copies. On gray firm laid paper. 36,5 x 16,5 cm (14.3 x 6.4 in). Sheet: 36,5 x 16,5 cm (14.3 x 6.4 in).

🕒 Called up: June 10, 2023 – ca. 16.34 h ± 20 min.

€ 8.000 – 10.000 (R/D)  
\$ 8,800 – 11,000

### PROVENANCE

- Galerie Glöckner, Cologne.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1997, with the collector's stamp, Lugt 6032).

### EXHIBITION

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

### LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 293, SHG no. 661 (with illu.).



- Hand-printed by the artist
- Of the six known copies of this rare woodcut six are museum-owned: one is at the Kunstmuseum Basel, one at the Kirchner Museum Davos and one at the Brücke-Museum, Berlin
- This is the first time that a copy of this woodcut is offered on the international auction market (source: artprice)
- Confident self-portrait of the young "Brücke" artist
- Rare narrow portrait format



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## KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Liegender Akt. 1906.

Woodcut.

Schapiro 3. Signed and dated "07". Monogrammed in the printing block. On off-white Japon. 14,5 x 19,7 cm (5,7 x 7,7 in). Sheet: 26 x 29,2 cm (10,3 x 11,7 in). [JS]

🕒 Called up: June 10, 2023 – ca. 16,36 h ± 20 min.

€ 5.000 – 7.000 (R/D, F)  
\$ 5,500 – 7,700

### PROVENANCE

- Kunstsalon Emil Richter, Dresden (with the stamp on the reverse).
- Collection of K. M. Seifert, glass lamp manufacturer, Dresden-Löbtau (with the collection stamp in lower right).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

### EXHIBITION

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

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

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

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 208, SHG no. 265 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 35, SHG no. 41 (with illu.).

- **Significant PROVENIENZ:** Next to Galerie Arnold, the Kunstsalon Emil Richter was one of most important places for modern art in Dresden. From 1907 to 1909, Richter was one of the first to show "Brücke" art
- Characteristic sheet from the early "Brücke" days
- Confidently composed nude, in which the black-and-white contrast in the background forms an expressive unity with the nude's edgy lines
- -Rare. To date only one other copy was offered on the international auction market (source: artprice.com)

528

## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Zambo. 1905.

Woodcut in colors.

Ebner/Gabelmann 40 H b (of b). Dube H 56 b (of b). Signed and inscribed „(1)“ in lower right, printing block with the monogram "H". To date 9 early prints are known, of which 7 are bicolor. 15,9 x 10,9 cm (6,2 x 4,2 in). Sheet: 29,3 x 17 cm (11,5 x 6,6 in).

The work is documented in the Gerlinger Collection as SHG no. 321a. [JS]

🕒 Called up: June 10, 2023 – ca. 16,37 h ± 20 min.

€ 3.000 – 4.000 (R/D, F)  
\$ 3,300 – 4,400

### PROVENANCE

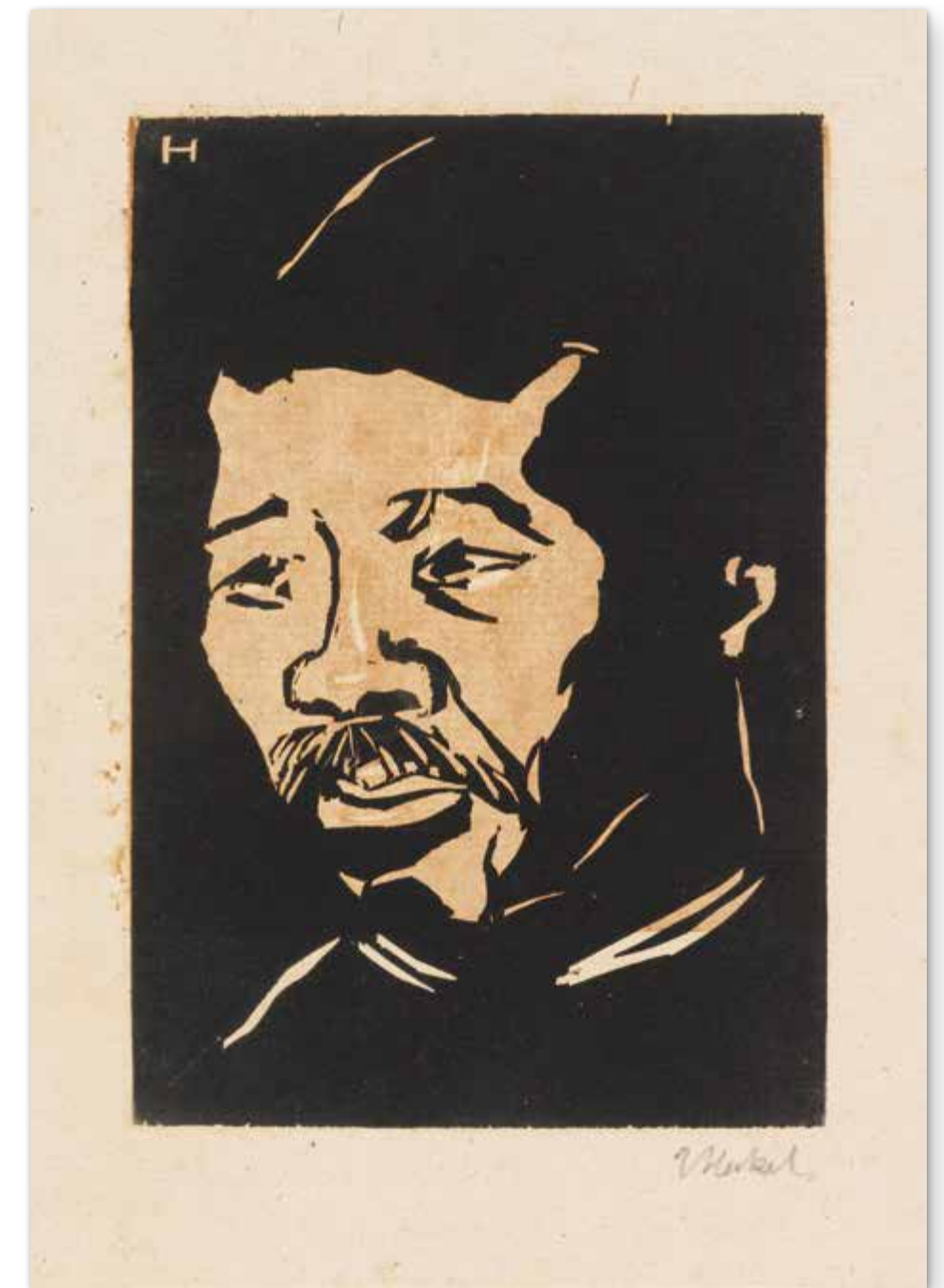
- Gustav Schiefeler Collection, Hamburg (owned by the heirs until 2013).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 2013. Ketterer Kunst, Munich, auction 403, lot 414).

### EXHIBITION

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

### LITERATURE

- Ketterer Kunst, Munich, auction 403, Sammlung Schiefeler, part II, April 19, 2013, lot 414 (with illu.).



- Fine document of Heckel's fascination for the exotic and the colored "Brücke" models of which most were circus performers
- From the "Brücke" founding year
- Very rare. To date only 7 color proofs from the ochre plate are known
- This is the first time that a copy of this print is offered on the international auction market (source: artprice.com)
- Formerly in the Gustav Schiefeler Collection, one of the most important collectors of Expressionism and the author of the first catalogue raisonné Ernst Ludwig Kirchner's prints

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Straßenbiegung, 1909.

Woodcut.

Schapiro H 26. Signed and dated, as well as inscribed “gedr. 1913” und “1328”. On brownish wove paper. 34,6 x 43,7 cm (13,6 x 17,2 in). Sheet: 44,4 x 69,9 cm (17,4 x 27,5 in). [KT]

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

🕒 Called up: June 10, 2023 – ca. 16,38 h ± 20 min.

€ 10.000 – 15.000 (R/D, F)  
\$ 11,000 – 16,500

#### PROVENANCE

- Galerie Gunzenhauser, Chemnitz.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1985, with the collector's stamp, Lugt 6032).

#### EXHIBITION

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

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 216f., SHG no. 283 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 42f., SHG no. 61 (with illu.).

• Made in Dresden at the “Brücke” heyday:  
at the corner of Löbtauer and Roßthaler-Straße

• Popular “Brücke” motif, Kirchner also depicted  
these streets with the typical houses

• Made in what Gerhard Wietek called the “wood-  
cut year” 1909, when works characterized by an  
unusual conciseness came into existence





## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Liebespaar. 1909.

Woodcut.

Schpire H 25. Signed, dated and inscribed with the work number "1332". On machine-made laid paper (with the watermark S L G). 54,7 x 41,9 cm (21.5 x 16.4 in). Sheet: 67,7 x 51,5 cm (26.6 x 20.2 in). Printed by Fritz Voigt, Berlin, in 1913.

🕒 *Called up: June 10, 2023 – ca. 16.40 h ± 20 min.*

€ 20.000–30.000 (R/D, F)  
\$ 22,000–33,000

#### PROVENANCE

- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. Main.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1988, with the collector's stamp, Lugt 6032).

#### EXHIBITION

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

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 216, SHG no. 282 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 42, SHG no. 60 (with illu.).

- From the sought-after “Brücke” days
- Another copy of this rare woodcut is in the collection of the Städel Museum, Frankfurt a. Main
- The artist used a combination of white and black lines, which allows for a stronger definition of the couple’s silhouette against the surrounding area
- Despite the physical closeness, a strange distance between man and woman remains, which hints at symbolic illustrations, like those by Edvard Munc (1863–1944), whose works Schmidt-Rottluff became acquainted with through Gustav Schiefler (1857–1935), collector and author of Edvard Munch’s catalogue raisonné of prints
- In their prints, Schmidt-Rottluff and the “Brücke” artists expressed their then unconventional and novel concept of art, which revived the then little popular medium



## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Doppelseitiger Holzstock: Mädchen mit aufgestemten Armen. Dorf. 1911.

Lime wood.

Side a): Schapire H 56. Side b): Not in Schapire. Gerlinger H 11-3.  
22,8 x 31,3 cm (8,9 x 12,3 in). [KT]

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

🕒 *Called up: June 10, 2023 – ca. 16.41 h ± 20 min.*

€ 15,000 – 20,000 (R/D, F)

\$ 16,500 – 22,000

### PROVENANCE

- Barbara Wentzel, Stuttgart (presumably in 1975 inherited from Prof. Dr. Hans Wentzel).
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1989).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 204 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 224, SHG no. 299 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 51, SHG no. 81 (with illu.).

- This work offers fascinating insight into the artist's process of creation
- A vital part of Schmidt-Rottluff's significant contribution to modern print art
- Most of the wooden blocks were handed over to the Brücke-Museum in Berlin shortly before the artist died
- Wooden blocks by the artist are very rare on the art market (source: artprice.com)



verso



## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Dorf. 1911.

Woodcut.

Not in Schapire. Gerlinger H 11-3. Numbered printer's note "1/1 gedruckt am 22.8.94 von Gunter Ullrich" in lower margin. Unique object. On Japon. 31,2 x 23 cm (12.2 x 9 in). Sheet: 49,6 x 38 cm (19.5 x 14.9 in).

Posthumous single print of SHG no. 81: two-sided wooden printing block, 1911. Side a) Mädchen mit aufgestemmtten Armen (Schapire H 56); Side b) Dorf. [KT]

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

🕒 Called up: June 10, 2023 – ca. 16.42 h ± 20 min.

€ 6.000 – 8.000 (R/D, F)

\$ 6,600 – 8,800

#### PROVENANCE

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

#### EXHIBITION

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

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

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

#### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 224, SHG no. 300 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 52, SHG no. 82 (with illu.).

• Only known print from the two-sided wooden printing block, which is also part of the Gerlinger Collection

• The strong structure of the composition shows the influence of Cubism

• Impressive example of the artist's remarkable innovativeness in print art



## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Doppelseitiger Holzstock: Liegendes Mädchen.  
Akt mit Obstschale. 1910 and 1911.

Lime wood.

Side a): Schapire H 39. Side b): Not in Schapire. Gerlinger H 11-1.  
27,8 x 33,5 cm (10.9 x 13.1 in). [KT]

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

🕒 Called up: June 10, 2023 – ca. 16.44 h ± 20 min.

€ 15,000 – 20,000 (R/D, F)

\$ 16,500 – 22,000

### PROVENANCE

- Barbara Wentzel, Stuttgart (presumably in 1975 inherited from Prof. Dr. Hans Wentzel).
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1989).

### EXHIBITION

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

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 223, SHG no. 296 (with ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 50, SHG no. 74 (with ill.).

verso



- This work offers fascinating insight into the artist's process of creation
- A vital part of Schmidt-Rottluff's significant contribution to modern print art
- Most of the wooden blocks were handed over to the Brücke-Museum in Berlin shortly before the artist died
- Wooden blocks by the artist are very rare on the art market (source: artprice.com)





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## KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Akt mit Obstschale. 1911.

Woodcut.

Not in Schapire. Gerlinger H 11-1. With printer's note and the number "1/1 gedruckt am 22.8.94 von Gunter Ullrich". Only to date known copy. On fine Japon. 33 x 27,7 cm (12.9 x 10.9 in). Sheet: 62,8 x 47 cm (24.7 x 18.5 in). Print from 1994. The associated wooden block is also part of the Hermann Gerlinger Collection: cf. Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 50, SHG no. 74 (with illu.). [CH]

🕒 Called up: June 10, 2023 – ca. 16.45 h ± 20 min.

€ 6.000 – 8.000 (R/D, F)  
\$ 6,600 – 8,800

### PROVENANCE

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

### EXHIBITION

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

### LITERATURE

· Hermann Gerlinger, Ergänzungen zu den Werkkatalogen von Karl Schmidt-Rottluff, in: Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, cat. no. H 11-1, p. 37 (with illu.).  
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 223, SHG no. 297 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 50, SHG no. 75 (with illu.).

- Only to date known proof of the reverse side of a printing block executed on both sides, which is also part of the Hermann Gerlinger Collection (SHG no. 74)
- In their prints, Schmidt-Rottluff and the "Brücke" artists were able to express their new and unconventional concept of art and breathed new life into the then little popular medium
- In those years the female nude in the studio was one of the main "Brücke" motifs, as they created a novel and groundbreaking interpretation of the female nude as an independent pictorial element



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## KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Liegende im schwarzen Rock. 1910.

India Ink and brush over pencil on postcard. Wietek 31 ("Aufgestützt liegendes Mädchen"). Verso inscribed "Frl. Emmy Frisch / Friedenau-Berlin Kaiser Allee 71 Aufgang II / Schönster Gruß vom kalten Dangast Ihr S-R" and with a postage stamp "Dangast 7 [5 ?] 10 2 3 N". The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation Berlin. 9 x 14 cm (3.5 x 5.5 in), the full sheet. [KT]

🕒 Called up: June 10, 2023 – ca. 16.46 h ± 20 min.

€ 6.000 – 8.000 (R/D, F)  
\$ 6,600 – 8,800

### PROVENANCE

· Emmy Frisch, Berlin (from the artist).  
· Galerie Thomas, Munich.  
· Hermann Gerlinger Collection, Würzburg (acquired from the above on April 16, 1989, with the collector's stamp, Lugt 6032).

### EXHIBITION

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

### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 222f, SHG no. 295 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 50, SHG no. 73 (with illu.).  
· Gerhard Wietek, Karl Schmidt-Rottluff: Zeichnungen auf Postkarten, Cologne 2010, pp. 114f., no. 31 (with illu.).

- Early greeting from the artist to his future wife Emmy Frisch
- Spontaneous, flowing drawing that the artist then cut into wood
- Created in autumn 1910 while staying in Dangast on the occasion of the joint exhibition with Emma Ritter

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Doppelseitiger Holzstock: Blumenpflückende Frauen. Parkmotiv aus Dangast. 1910.

Wood.

Side a) Schapire H-27. Side b) Not in Schapire. Gerlinger H 10-3.  
17 x 10,8 cm (6.6 x 4.2 in), one side executed in portrait- and the other in landscape format. [SM]

🕒 Called up: June 10, 2023 – ca. 16.48 h ± 20 min.

€ 15,000 – 20,000 (R/D, F)

\$ 16,500 – 22,000

### PROVENANCE

· Hermann Gerlinger Collection, Würzburg.

### EXHIBITION

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

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

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

### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 218, SHG no. 286 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 44f., SHG no. 64 a and b (with illu.).

• Today most of the wooden blocks are part of the collection of the Brücke-Museum Berlin

• Important contemporary document that illustrates the process of creation

• Extremely rare on the international art market (source: artprice.de)



verso





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**KARL  
SCHMIDT-  
ROTTLUFF**

1884 Rottluff near Chemnitz – 1976 Berlin

Parkmotiv aus Dangast. 1910.

Woodcut.

Not in Schapire. Gerlinger H 10-3. Inscribed "1/1 gedruckt am 28.8.94 von Gunter Ullrich" in bottom left. Unique object, printed posthumously. On thick Japon.

17 x 11 cm (6.6 x 4.3 in). Sheet: 41 x 26 cm (16.1 x 10.2 in). [EH]

🕒 *Called up: June 10, 2023 – ca. 16.49 h ± 20 min.*

€ 6.000 – 8.000 (R/D, F)  
\$ 6,600 – 8,800

**PROVENANCE**

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

**EXHIBITION**

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

**LITERATURE**

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 218, SHG no. 288 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 45, SHG no. 66 (with illu.).

- Copy 1/1
- In the special format of the woodcuts made in Dangast in 1910
- Part of the group of works with the same motif, which saw its highlight in the painting "Parkweg" (1910, oil on canvas, Bavarian State Painting Collection Munich)

Even though this sheet is a posthumous print made by the Aschaffenburg artist and printer Gunter Ullrich, it is an extremely interesting work. The sheet is one of the sheets not listed by Schapire, which only became accessible to the public with the publication of the supplements to the catalogue raisonné in the collection catalog of the Herrmann Gerlinger Collection in 1995. The wooden stick for the sheet is worked on two sides and bears the subject of a "women picking flowers" on the opposite side, which is listed by Schapire under H 27. There is no other evidence for our "park motif from Dangast" is in the auction trade. On the other hand, the sheet shows a motif that Karl Schmidt-Rottluff also captured as a lithograph (Schapire L 69) and in the magnificent painting "Parkweg" from 1910, today at the Bavarian State Painting Collection, Munich.



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**KARL  
SCHMIDT-ROTTLUFF**

1884 Rottluff near Chemnitz – 1976 Berlin

Blumenpflückende Frauen. 1910/11.

Woodcut on a postcard.

Schapire H 27 (section). Wietek 72. Verso inscribed "Herrn Dir. W. Hane / Blankenese a. Elbe / Bismarckstein 5 / Sehr geehrter Herr Dir., Bon, ich freue mich, Sie u. gnädige Frau a. Mittwoch bei Commeter zu treffen. Freundlichste Grüße Ihr S-Rottluff" and with postage stamp "Hamburg 8.1.11". 9,4 x 14,3 cm (3.7 x 5.6 in). [KT]

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

🕒 *Called up: June 10, 2023 – ca. 16.50 h ± 20 min.*

€ 6.000 – 8.000 (R/D, F)  
\$ 6,600 – 8,800

- 1911 was a seminal year for the artist: he had his first sensational solo show at Galerie Commeter
- Through Rosa Schapire, Walter Hane became a passive "Brücke" member and a generous patron
- This personal invitation to the exhibiton for Hane testifies to the importance and the use of these small artworks on postcards

**PROVENANCE**

- Walter Hane Collection, Hamburg.
- Herrmann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

**EXHIBITION**

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

**LITERATURE**

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 218, SHG no. 287 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 45, SHG no. 65 (with illu.)
- Gerhard Wietek, Karl Schmidt-Rottluff: Zeichnungen auf Postkarten, Cologne 2010, pp. 220f., no. 72 (with illu.).



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**KARL  
SCHMIDT-  
ROTLUFF**

1884 Rottluff near Chemnitz – 1976 Berlin

Villa mit Turm. 1911.

Woodcut.  
Schapire H 68. Signed and dated. Inscribed  
"Villa" and numbered "53". On Ingres laid paper.  
50 x 39,4 cm (19.6 x 15.5 in). Sheet: 61,8 x 50,7  
cm (24.3 x 19.9 in).  
It was not before 1919 that the artist made  
prints from the wooden printing block dated  
1911. [KT]

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

🕒 Called up: June 10, 2023 – ca. 16.53 h ± 20 min.

€ 10.000 – 15.000 (R/D, F)  
\$ 11,000 – 16,500

**PROVENANCE**

- Galerie Nierendorf, Berlin.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1985, with the collector's stamp, Lugt 6032).

**EXHIBITION**

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 21 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

**LITERATURE**

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp.224f., SHG no. 302 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 53, SHG no. 84 (with illu.).



“Until 1912, the artist [Schmidt-Rottluff] printed his woodcuts himself. [...] Up until 1912, more than ten prints were very rarely made from the sticks, and in many cases this number was not even reached.”

Rosa Schapire, Karl Schmidt-Rottluffs graphisches Werk bis 1923, Berlin 1924, p. 10

- **Powerful woodcut from the best “Brücke” period**
- **Very rare. So far, only one other hand print from Gustav Schiefler’s collection has been offered on the international auction market (Ketterer Kunst, April 19, 2013, lot 482)**
- **Early testimony to the motif of the landscape in the moonlight, which from then on shaped Schmidt-Rottluff’s oeuvre**

**PROVENANCE**

- Bassenge, Berlin, auction 108, Moderne Kunst I, November 26, 2016, lot 8256 (with illu.).
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2016, with the collector's stamp, Lugt 6032).

**EXHIBITION**

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 169 (with illu.).

**LITERATURE**

- Bassenge, Berlin, Auktion 108, Moderne Kunst I, November 26, 2016, lot 8256 (with illu.).

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**KARL  
SCHMIDT-ROTLUFF**

1884 Rottluff near Chemnitz – 1976 Berlin

Landschaft im Mondschein. 1911.

Woodcut.  
Schapire 53. Signed and dated. From an edition of  
a maximum of 10 copies. On off-white laid paper.  
20,5 x 25,9 cm (8 x 10.1 in). Sheet. 41,6 x 49,7 cm  
(16.4 x 19.5 in). [JS]

The work is registered in the Hermann Gerlinger  
Collection with the number SHG 80 a.

🕒 Called up: June 10, 2023 – ca. 16.52 h ± 20 min.

€ 6.000 – 8.000 (R/D, F)  
\$ 6,600 – 8,800

- **Owing to the strong simplification, this is one of the artist’s most radical compositions and has a remarkable effect**
- **Made during the prolific stay in Dangast**
- **This is one of the artist’s most impressive woodcuts**
- **Prints with this motif are at the Hamburg Kunsthalle and the Städel Museum, Frankfurt a. Main**





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## HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Erliegung des Festbratens. 1911.

Woodcut, colored in red, green and yellow. Krüger H 131. Sohn 53837. Signed, dated and numbered. Inscribed in typography with the artist's name, the title and the technique. From an edition of 100 copies. On newsprint, respectively printed on the cover of the magazine "Der Sturm", which explains the typography on the reverse. 22,8 x 26 cm (8.9 x 10.2 in). Sheet: 26 x 29,4 cm (10.2 x 11.5 in). Printed by Carl Hause, Berlin. Published by Der Sturm, Berlin. The motif was also used for the cover of the magazine "Der Sturm", no. 93 (January 1912). With fragments of a text by Kurt Hiller, „Der Sinn des Lebens und die Reichstagswahl“, p. 470 on the reverse. [AR/CH]

Called up: June 10, 2023 – ca. 16,54 h ± 20 min.

€ 4.000 – 5.000 (R/D, F)  
\$ 4,400 – 5,500

- From the sought-after “Brücke” days
- Cover of the magazine “Der Sturm”, Berlin, no. 93, January 1912
- Other copies are at, among others, the Museum of Modern Art, New York and the Los Angeles County Museum of Art (LACMA)
- The plein-air nude is one of the main “Brücke” motifs

### PROVENANCE

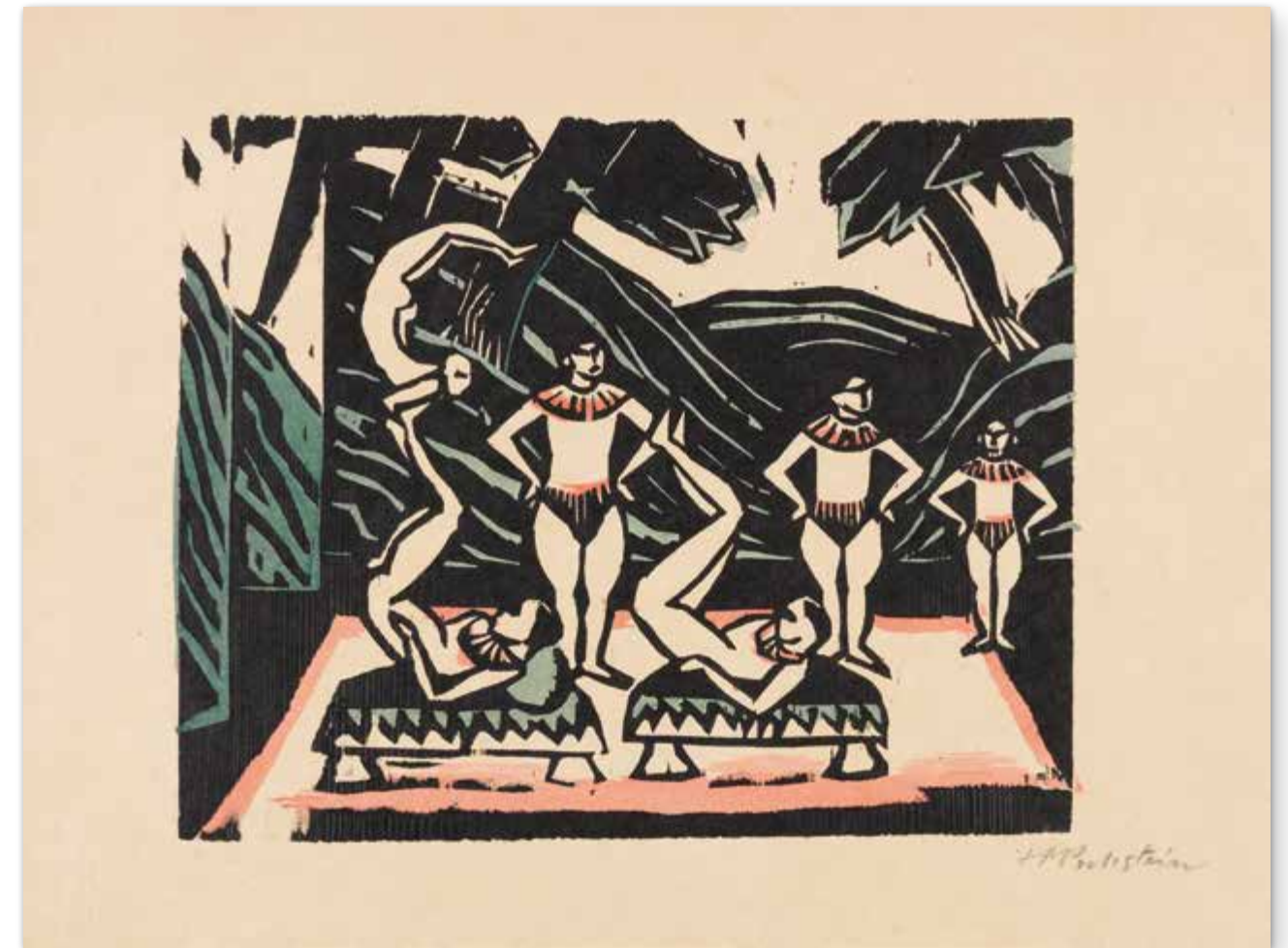
· Hermann Gerlinger Collection, Würzburg (acquired from the Hauswedell & Nolte in 2002, with the collector's stamp, Lugt 6032).

### EXHIBITION

· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).  
· Expressiv! Die Künstler der “Brücke”, Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 225 (with color illu.).  
· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

### LITERATURE

· Herwarth Walden, Der Sturm. Wochenzeitschrift für Kultur und die Künste, Berlin, Jahrgang 1912, no. 93, January 1912 (cover and p. 470).  
· Hauswedell & Nolte, Hamburg, Moderne Kunst des 19. und 20. Jahrhunderts, June 15, 2002.  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 397, SHG no. 867 (with illu. p. 396).



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## HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Akrobaten III. 1912.

Woodcut, schablonenkoloriert. Krüger H 137. Fechter H 89. Signed and barely legibly numbered. From an edition of 125 copies on different types of paper. On firm Japon. 21,8 x 27,2 cm (8.5 x 10.7 in). Sheet: 31,8 x 41,8 cm (12.5 x 16.5 in). Released in “Die Schaffenden”, 1st vol., 1st portfolio, sheet 6, 1920 (with blindstamp). [AR]

Called up: June 10, 2023 – ca. 16,56 h ± 20 min.

€ 4.000 – 5.000 (R/D, F)  
\$ 4,400 – 5,500

### PROVENANCE

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

“Cabarate, nature, exoticism - all these important topoi of early modernity merge in this small picture and become a manifesto.”

Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, p 254.

- Stencil-colored woodcut with fine colors and with the motif of acrobats/ circus characters of the time
- The artist was so fascinated by the motif that he made three consecutive color woodcuts in 1912
- Other copies are in, among others, the Robert Gore Rifkind Collection, Los Angeles, and the Staatsgalerie Stuttgart

### EXHIBITION

· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).  
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).  
· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 22 (with illu.).  
· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)

· Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 254-255 (with color illu.).

### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 248, SHG no. 355 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p.400, SHG no. 873 (with illu.).

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Weg mit Bäumen. 1911.

Woodcut.

Schpire H 69. Signed and dated. Inscribed with the work number "196".

On wove paper. 39 x 50,2 cm (15,3 x 19,7 in). Sheet: 53,3 x 64,8 cm (20,9 x 25,5 in).

[KT]

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

🕒 *Called up: June 10, 2023 – ca. 16,57 h ± 20 min.*

€ 10.000 – 15.000 (R/D, F)

\$ 11,000 – 16,500

#### PROVENANCE

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

#### EXHIBITION

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

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

· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 22 (with illu.).

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

#### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 225, SHG no. 303 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 54, SHG no. 85 (with illu.).

- Differentiated print with the light gray of the sky printed from a separate plate
- A hand-made print masterpiece
- One of the boldest and most consequent compositions in this technique
- Experimental integration of Cubist elements



## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Stralsunder Türme. 1912.

Woodcut.

Schpire H 80. Signed and dated. Presumably one of just ca. 10 copies. On machine-made laid paper (with watermark "Duplicating Paper for Cyclostyle"). 35,7 x 29,6 cm (14 x 11.6 in). Sheet: 59 x 46,4 cm (23.2 x 18.2 in). Shown in "Gesellschaft der Bücherfreunde zu Hamburg, Bericht über die Jahre 1909-1912" with the title "Straße". [KT]

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

🕒 *Called up: June 10, 2023 – ca. 16:58 h ± 20 min.*

€ 15.000 – 20.000 (R/D, F)

\$ 16,500 – 22,000

#### PROVENANCE

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

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, pp. 64f., cat. no. 25 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 184 (with illu.).

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 229, SHG no. 314 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 62, SHG no. 109 (with illu.).

- One of the few self-printed copies
- Bold and dynamic composition influenced by Cubism and Futurism
- One of the copies was in the renowned Expressionism collection of Carl Hagemann, today it is part of the Graphische Sammlung at the Städel Museums, Frankfurt a. Main
- Very rare on the auction market (source: artprice.com)



S. Schmidt-Rottluff 1912

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Elisabeth-Ufer (Berlin). 1913/14.

Woodcut.

Gercken 642. Dube H 197. Schiefler 224. Inscribed in lower margin by a hand other than that of the artist. One of five known copies. On copper plate printing paper. 20,5 x 23,1 cm (8 x 9 in). Sheet: 52,2 x 39 cm (20.6 x 15.4 in). [CH]

🕒 *Called up: June 10, 2023 – ca. 17.00 h ± 20 min.*

€ 20.000 – 30.000 (R/D)

\$ 22,000 – 33,000

#### PROVENANCE

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

#### EXHIBITION

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

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

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

#### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 156, SHG no. 154 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 336, SHG no. 531 (with illu.).

· Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 3 (543-847, 1912-1916), Bern 2015, p. 114, cat. no. 642 (with illu., p. 115).

- **Hand-printed by the artist**
- **Two of the five known copies are museum-owned: one is at the National Gallery of Art, Washington, DC and one at the Portland Museum of Art, Portland/Oregon**
- **The same year the artist made the drypoint etching of the same name (Gercken 641) with a similar composition, as well as the very similar painting “Rotes Elisabethufer, Berlin” (Pinakothek der Moderne, Munich, Gordon 275)**
- **Typical method: Kirchner often conceived a certain motif in the woodcut, his preferred technique, and then revisited the motif in a painting**



“We used to conceive many works from memory, from woodcut over etching to painting.”

Kirchner to Luise Schiefler, July 29, 1937, in: Wolfgang Henze (ed.), Ernst Ludwig Kirchner - Gustav Schiefler, Briefwechsel 1910-1935/1938, Stuttgart 1993, no. 626.



- One of just 5 woodcuts in Mueller's oeuvre
- Owing to its formal reduction, it is reminiscent of the elegance of Egyptian reliefs
- One of the extremely rare hand-made proofs from the 2nd state with the signature, the cracks in the wooden printing block in right and with the scratched monogram
- To date only 3 to 4 other copies from this state have been offered on the international auction market (source: artprice.com)
- After he had made ca. 10 prints of the first state, Mueller used the printing block as a decorative element on his graphic cabinet, which explains the notches on the side
- Another copy from this state is in the collection of the Städelsche Kunstinstitut, Frankfurt a. M

#### PROVENANCE

- Galerie Nierendorf, Berlin (with the inventory number on the reverse)
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse Lugt 6032).

#### EXHIBITION

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

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 251, SHG no. 358 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 410, SHG no. 886 (with illu.).

“Before Mueller came in contact with the “Brücke”, he had never used the woodcut technique, which was so fundamental for the founding members. It is clearly not a coincidence that five of the six sheet he created this way are from 1912.”

Christian Rathke, in: Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 410

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## OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk near Breslau

Knabe zwischen Blattpflanzen. 1912.

Woodcut.

Karsch 2/II (of III). Signed. One of a few signed hand-made proofs of the 2nd printing state before the edition of 400 copies posthumously printed by Eugen Meyerhof. On a light copper plate printing paper. 27,9 x 37,3 cm (10.9 x 14.6 in). Sheet: 44 x 56,8 cm (17.3 x 22.3 in). Printed by Otto Mueller and Maschka Mueller. [JS]

🕒 Called up: June 10, 2023 – ca. 17.01 h ± 20 min.

€ 2.000 – 3.000 (R/D)  
\$ 2,200 – 3,300



- Motif from the sought-after Dresden “Brücke” time
- In 1910, Heckel met his future wife, the dancer Milda Frieda Georgi (1891–1982), who performed under the stage name Sidi Riha
- A contemporary photograph from around 1910/11 shows Siddi with the black model Nelly in Heckel's Dresden studio, rehearsing a dance together
- Nelly and the black models Milly and Sam can be seen in several photographs, prints, drawings and paintings by Erich Heckel and E. L. Kirchner (EL Kirchner, Schlafende Milli, 1911, Kunsthalle Bremen)
- Little is known about Nelly, Milly and Sam and generally about the life of black people around 1910 in the German Empire
- In 2021/22, the Berlin Brücke-Museum put focus on the art of the “Brücke” in context of the colonization of the time and the fascination of the artists with the art and culture from Africa and the South Seas

#### PROVENANCE

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

#### EXHIBITION

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

2017-2022).

#### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p.185, SHG no. 215 (with illu., p. 184).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 302, SHG no. 394 (with illu.).

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## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Schlafender weiblicher Akt. 1910.

Woodcut.

Ebner/Gabelmann 411 H. Dube H 189. Signed, dated “10” and with a differently titled. One of only 12 copies mentioned in the catalogue raisonné. On wove paper. 26,3 x 33,5 cm (10.3 x 13.1 in). Sheet: 38,8 x 57,5 cm (15.2 x 22.6 in). Presumably later print. Other later prints are at the Folkwang-Museum Essen, the Brücke-Museum Berlin and the Kupferstichkabinett, State Museums Berlin.

🕒 Called up: June 10, 2023 – ca. 17.02 h ± 20 min.

€ 8.000 – 12.000 (R/D, F)  
\$ 8,800 – 13,200



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**KARL  
SCHMIDT-ROTTLUFF**

1884 Rottluff near Chemnitz – 1976 Berlin

Toilette. 1909.

Woodcut.

Schapiro H 20. Signed, dated and titled as well as inscribed "Handdruck". Inscribed "Nr. 12 A" on the reverse. On off-white wove paper. 37 x 21 cm (14.5 x 8.2 in). Sheet: 45 x 32 cm (17.7 x 12.5 in). [KT]

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

🕒 Called up: June 10, 2023 – ca. 17.04 h ± 20 min.

€ 5.000 – 7.000 (R/D, F)  
\$ 5,500 – 7,700

**PROVENANCE**

- From the artist's family
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1987, with the collector's stamp, Lugt 6032).

**EXHIBITION**

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 146.

**LITERATURE**

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 216, SHG no. 281 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 42-43, SHG no. 59 (with illu.).

- One of the artist's first self-made woodcuts
- Unusually irregular printing block
- Inspired by Edvard Munch's technique of keeping the fillets in the white parts
- Schmidt-Rottluff conceived the motif for a postcard to Rosa Schapiro, today at the Kunsthalle Mannheim



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**ERICH HECKEL**

1883 Döbeln/Saxony - 1970 Radolfzell/Lake Constance

Müde (Müdes Mädchen). 1913.

Woodcut.

Ebner/Gabelmann 579 H. Dube H 265 I (of II). Signed, dated and titled "Müdes Mädchen". One of 27 copies mentioned in the catalogue raisonné. On fine Zanders laid paper (with watermark). 46 x 33,5 cm (18,1 x 13,1 in). Sheet: 62 x 51 cm (24,4 x 20 in). [CH/EH]

🕒 Called up: June 10, 2023 – ca. 17.05 h ± 20 Min.

€ 3.000 - 4.000 (R/D, F)  
\$ 3,300 - 4.400

**PROVENANCE**

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

**EXHIBITION**

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

**LITERATURE**

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 292f., SHG no. 433 (with illu., p. 293).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 201, SHG no. 555 (with illu.).

- Large-format sheet with an equally large and expressive depiction and a particularly elaborate interior drawing.
- The motif, which was so important for Heckel, can also be found in a lithograph, two pencil drawings and a painting from the same year (Folkwang Museum, Essen).
- Other copies of this woodcut are part of important museum collections, including the National Museum of Art in Washington, D.C., and the Brücke-Museum Berlin.
- Historically significant year of origin: In 1913, the group of artists announced their breakup due to internal quarrels.

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Akte unter Baum. 1913.

Woodcut.

Schpire 110. Signed and dated. On off-white Japon. 30,5 x 23,5 cm (12 x 9.2 in).

Sheet: 49 x 34 cm (19.2 x 13.3 in).

In left and right of bottom margin with small inscriptions by a hand other than that of the artist.

The work is documented in the Hermann Gerlinger Collection as SHG 120 a.[EH]

🕒 Called up: June 10, 2023 – ca. 17.06 h ± 20 min.

€ 6.000 – 8.000 (R/D, F)

\$ 6,600 – 8,800

#### PROVENANCE

- Artist's studio.
- Dr. Wilhelm Niemeyer Collection, Hamburg.
- Art dealer Jörg Maas, Berlin (Christie's, London 2008)
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032; acquired from the above).

#### EXHIBITION

- Art dealer Jörg Maaß, Karl Schmidt-Rottluff, Ausgewählte Druckgraphik aus der Sammlung Niemeyer, no. 14 (with illu).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum der Phantasie, Bernried am Starnberger See, September 29, 2018 - February 24, 2019, p. 195 (with illu.).

#### LITERATURE

- Christie's, Old master, modern and contemporary prints including the Wilhelm Niemeyer collection of prints by Karl Schmidt-Rottluff and property from the collection of R. B. Kitaj, auction on April 2, 2008, p. 110.

• **Very rare: artprice.com does not show any results for a sheet with this motif on the international auction market since 1985**

• **Another copy is at the Städel Museum, Frankfurt a. M**

• **Formerly in the Dr. Wilhelm Niemeyer Collection, Hamburg (1874 1960)**



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Fehmarnmädchen. 1913.

Woodcut.

Gercken 614 II (of IV). Dube H 219 II (of IV). Schiefler H 210. Belatedly signed and inscribed "Eigendruck" by Erna Kirchner. One of twelve known copies from this state and one of a total of 19 copies. On machine-made laid paper. 43.7 x 37.5 cm (17.2 x 14.7 in). Sheet: 56.1 x 42 cm (22.1 x 16.5 in).

🕒 *Called up: June 10, 2023 – ca. 17:08 h ± 20 min.*

€ 18.000 – 20.000 (R/D)

\$ 19,800 – 22,000

#### PROVENANCE

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

#### EXHIBITION

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

#### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 258, SHG no. 368 (with illu.).  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 331, SHG no. 747 (with illu.).

- **Hand printed by the artist**
- **Expressive woodcut from the sought-after Berlin years**
- **Between 1908 and 1914, Kirchner spent the summer months on the Baltic island of Fehmarn**
- **According to Kirchner, he made works of "an absolute maturity" in the summers of 1912 to 1914**
- **Frieda and Dora Lüthmann, daughters of the Staberhuk lighthouse keeper Ernst Friedrich Lüthmann, with whom Kirchner stayed on Fehmarn between 1912 and 1914, posed for this woodcut**
- **Seven copies of this expressive woodcut are museum-owned: in the National Gallery of Art, Washington, D.C., the Kunstmuseum Winterthur, the Folkwang Museum, Essen, the Kunsthalle Hamburg, the Staatliche Graphische Sammlung, München, the Brücke-Museum, Berlin and the mpk / Museum Pfalzgalerie, Kaiserslautern**





## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Badeszene unter überhängenden Baumzweigen, Fehmarn. 1913.

Woodcut.  
Gercken 617 IV (of IV). Dube H 226. Schiefler H 206. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "H 206 IV D" on the reverse. One of just three known copies from the fourth and final printing state and one of a total of 18 known copies. On wove paper. 43,4 x 40,5 cm (17 x 15,9 in). Sheet: 65,7 x 45,3 cm (25,9 x 17,8 in). [CH]

📞 Called up: June 10, 2023 – ca. 17.09 h ± 20 min.

€ 20.000 – 30.000 (R/D)  
\$ 22,000 – 33,000

### PROVENANCE

- From the artist's estate (with the estate stamp on the reverse, Lugt 1570 b).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

### EXHIBITION

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

### LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 258, SHG no. 369 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 331, SHG no. 748 (with illu.).
- Günther Gercken. Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 3 (1912-1916, no. 543-847); Bern 2015, cat. no. 617, p. 88 (with illu., p. 89).

- Document of the “Brücke” artist’s aspired unity of man and nature, which they also expressed in their lifestyle, as well as their stays at the Moritzburg Ponds and the North and Baltic Sea
- The very same years Kirchner also used the motif in the painting “Auf Fehmarn” auf (reverse side of “Kaffeetafel”, 1908, Westfälisches Landesmuseum, Münster)
- One of only three copies from the final printing state
- It has been more than 15 years that a copy of this woodcut was last offered on the international auction market (source: artprice)
- The two other known copies from this state are museum-owned: Brücke-Museum, Berlin, and the Allen Memorial Art Museum, Oberlin/Ohio
- Three other copies of this rare woodcut (different states) are also museum-owned: Staatliche Museen zu Berlin, Kunstmuseum Bochum and Virginia Museum of Fine Arts, Richmond



“You learn the most about an artist through his print art.”

E. L. Kirchner about the significance of his vast print oeuvre, quoted from: Louis de Marsalle (E. L. Kirchner pseudonym), Über Kirchners Graphik, in: Genius. Zeitschrift für werdende und alte Kunst, Munich 1921, p. 190.

## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Elf Holzschnitte, 1912-1919, Erich Heckel bei J.B. Neumann. 1912/1921.

Portfolio comprising 11 woodcuts, with the wood-cut title sheet, imprint and the title woodcut laminated on the portfolio. Printed by Fritz Voigt, Berlin, and published by J.B. Neumann, Berlin in 1921. In original red half cloth portfolio. Ebner/Gabelmann, 533 H B, 578 H B, 584 H II B, 589 H a B, 635 H II B, 643 H I B, 715 H II B, 717 H II B, 730 H B, 741 H B, 743 H B, 771 H B, 772 H II B. Dube H 243, 258, 260, 263, 276, 278, 305, 310, 314, 320, 322, 328, 329. Each loose sheet signed, dated and with printer's note. From an edition of 40 copies. On wove paper. Sheet: each ca. 61 x 51 cm (24 x 20 in). Portfolio, resp. paper: 62,5 x 52,5 cm (24.6 x 20.6 in). Comprises the following sheets: Stralsund, Knieende am Stein, Geschwister, Hockende, Zwei Verwundete, Schneetreiben, Mann in der Ebene, Jüngling, Mädchen am Meer, Frauen Am Strand and A.N. (Ada Nolde), as well as the table of content and the title. [EH]

Initially, the sheets, the table of content and the imprint will be called up individually and in the following as the complete portfolio.

🕒 Called up: June 10, 2023 – ca. 17:10 h ± 20 min.

€ 25.000 – 35.000 (R/D, F)  
\$ 27,500 – 38,500

### PROVENANCE

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

### EXHIBITION

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

### LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp.199ff., SHG no. 246, 429, 430, 432, 442, 443, 457, 461, 462, 467, 468, 478a-b, 479 (with illu.).  
· Renate Ebner, Andreas Gabelmann, Erich Heckel, Werkverzeichnis, Munich/Hemmenhofen 2021, vols. I and II (on the single sheets) and vol. II p. 132 (on the portfolio)  
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 194ff., SHG no. 434, 447, 448, 450, 461, 462, 477, 481, 482, 488, 489, 500 a-b, 501 (with illu.).

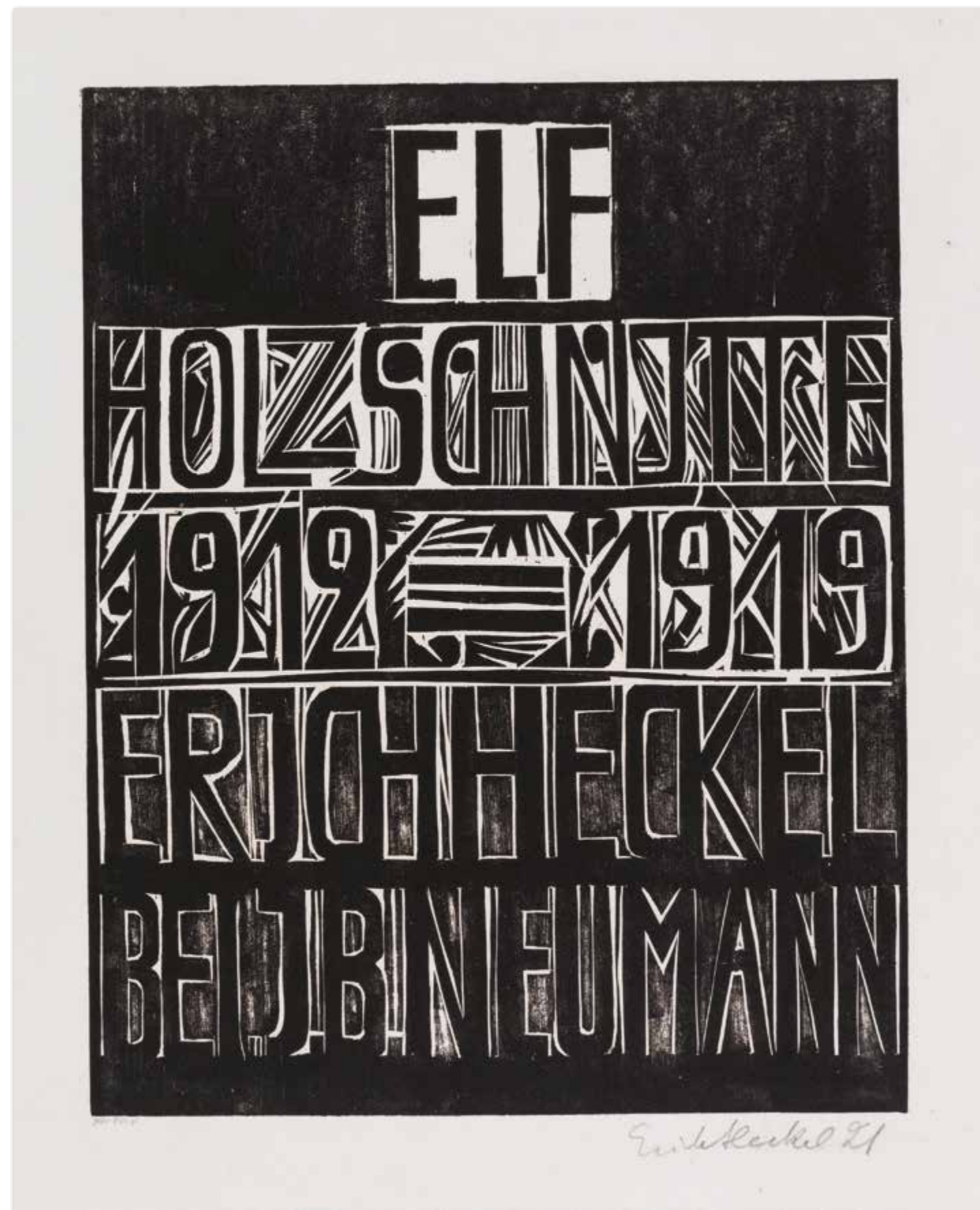
• **A compendium of top-quality expressive woodcuts**

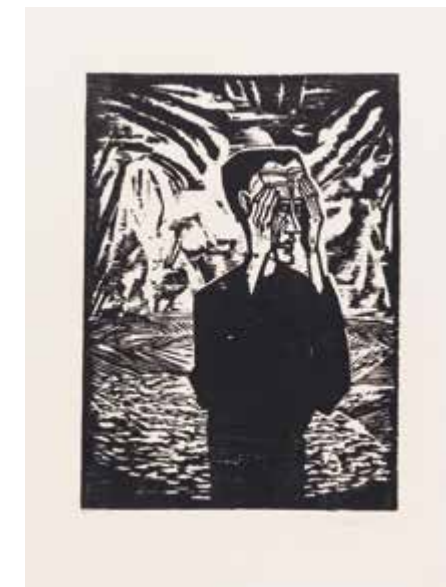
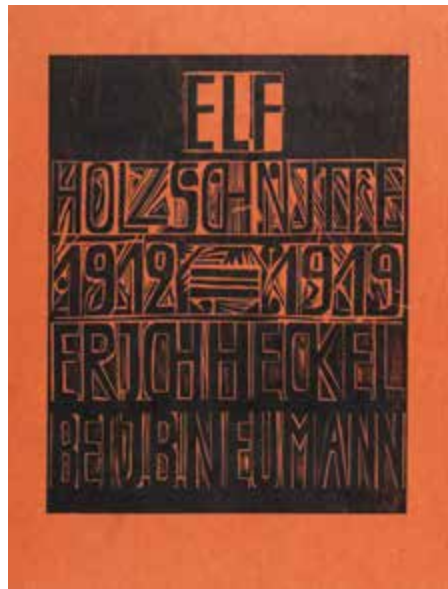
• **Extremely rare complete edition of this woodcut portfolio by the publishing house I.B. Neumann**

• **Exquisite overview of Erich Heckel's accomplishments in the woodcut technique from between 1912 and 1921**

• **Other complete copies of this portfolio are in the Museum of Modern Art, New York, the Metropolitan Museum, New York, and the Staatsgalerie Stuttgart**

The publisher of this large-format woodcut portfolio was Israel Ber Neumann, who opened the graphic cabinet named after him on Kurfürstendamm in 1910. He was one of the most important figures of the Berlin art market at the time. Since they had moved to Berlin, the artists of the "Brücke" also exhibited with him. Erich Heckel was one of the artists whose works he offered all the time, so Neumann would become Heckel's main print dealer. The eleven woodcuts published in this portfolio were mostly created after the breakup of the artist group "Brücke" and stand for Erich Heckel's sovereign handling of the technique. This compilation gives a comprehensive overview of the subjects that Erich Heckel was interested in between 1912 and 1920: expressive landscapes, female nudes and portraits shown in reflection of the politically and economically extremely difficult time. It is a compendium of the highest quality of expressive woodcuts. What the sheets have in common is the portrait format into which the depiction was inserted, however, not always orthogonal. Heckel placed the figures in the foreground, which gives them an extremely strong presence. The works do not just show unknown people: "A.N." is Ada Nolde, "Geschwister" shows Siddi with her brother and with the sheet "Mann in der Ebene", he added a self-portrait to the portfolio.





“Then came I.B. Neumann. But that was only after the war. That was the first time they actually printed real editions, given you want to consider the ‚Brücke‘ prints a kind of production print”

Quoted from E. Heckel after: R. N. Ketterer, Dialoge, Bildende Kunst, Kunsthandel, Stuttgart/Zürich 1988, vol. 2, p. 52.







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# INFO

## Glossary

1. **Signed** and/or **dated** and/or **titled** and/or **inscribed**, is what we believe to be the artist’s handwritten information.
2. **Hand-written** means all the information that, in our opinion, does not undoubtedly come from the artist himself.
3. **R/D:** This object is offered with regular or differential taxation.
4. **R/N:** This object was imported into the EU for sale. It is offered subject to regular taxation. Or subject to differential taxation with the additional import sales tax of currently 7% of the invoice amount.
5. **R:** This object is offered subject to regular taxation at a tax rate of 19 %.
6. **R\*:** This object is offered subject to regular taxation at a tax rate of 7 %.
7. **F:** For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4 % to 0.25 % of the hammer, see 5.5 Terms and Conditions. The resale right fee is exempt from sales tax.
6. The artnet Price Database has included auction results since 1985 and, according to the company, currently includes auction results from over 700 international auction houses.

## Results

Results available from June 12, 2023, 9 am on +49 (0)89 55244-0.  
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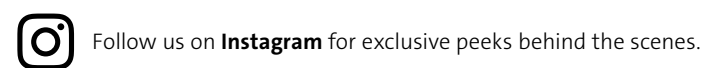
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- Videos on selected sculptures
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- Register to get more information about the artists
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# Collection Consulting

## For Private Collectors

You have compiled a private art collection over the past couple of years – and now you face the decision to see what direction it should take?

Ketterer Kunst is at your side in all matters regarding a possible reorientation of your collection: Does it make sense to scale down? Is it advisable to sell the collection or to give it to a foundation? Depending on the focus of your collection, a combination of different measures can also make sense, for instance a stronger focus on single areas while selling other parts of the collection.

Our consultation talk is absolutely free and non binding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custom-made offer.

## Corporate Collections

Your company is in possession of an art collection and you are considering changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest developments. In an ideal case, a collection reflects corporate identity, takes the respective industry, as well as the product portfolio and the regional or international business areas into account. This general set up can be affected by, for instance, a reorganization of the company, new management level, expansions of the business segments, but also by an altered regional disposition. If these changes apply, it is recommendable to revise the corporate collection and to adapt it, both in terms of range and value.

Ketterer Kunst is happy to help you redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.

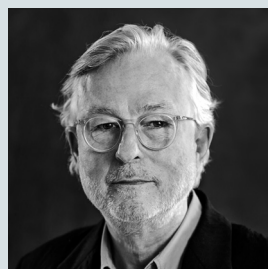
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