



Ernst Ludwig Kirchner reinvents himself

The change to the 'New Style' in the midst of the Davos years

GHK

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Galerie Henze & Ketterer
2025/2026

Curated by Alexandra Henze

The exhibition is dedicated to Ernst Ludwig Kirchner's works of the so-called "New Style" – An artistic period that shaped his work from the mid-1920s to the mid-1930s. Spanning two floors, the concise presentation traces the defining features, developments, and distinctive qualities of this "New Style" through a selection of paintings on the ground floor and works on paper in the lower level. The aim is to give this period within Kirchner's oeuvre the recognition it deserves.

With this exhibition, our gallery also contributes to the ongoing, in-depth discussion surrounding Kirchner's work and the New Style – a discourse prominently reflected in current exhibitions such as Kirchner x Kirchner at the Kunst Museum Bern, Kirchner and Picasso at the LWL-Museum für Kunst und Kultur in Münster, Kirchner, Lehmbruck, Nolde at the Kunsthalle Mannheim, and at the Kirchner Museum Davos.

Ernst Ludwig Kirchner came to Davos in 1917 to convalesce and found in the mountains surrounding the Alpine resort a new source of inspiration. Reinterpreting stylistic features he had brought with him from Berlin, he created, in his typically nervous manner, masterly landscapes with angular hatching and strong colour contrasts. The Berlin coquettes that had enlivened his famous street scenes slipped into the role of local peasant women; their punters became Alpine peasants pursuing their daily tasks. After Giovanni Giacometti, Giovanni Segantini, and Ferdinand Hodler, the big-city artist developed into a major interpreter of Alpine vistas: mountains, peasants and cows were staged, celebrated, and sublimated as central motifs of his work. The tranquillity and seclusion that Kirchner found in Davos encouraged and supported him into a new, equally convincing flowering of Expressionist vigour and intensity

However, Ernst Ludwig Kirchner would not have been a master of his various media – painting, drawing, graphic art, sculpture, and photography – if he had not developed further, reinterpreting the majestic features of his early Davos period for a change in style, his New Style, that will be examined more closely below! The artist had already been living on the outskirts of the Alpine town for several years and had captured his surroundings and life in the mountains in all its facets and from every angle when this change of style took place. The areas of colour in his paintings became calmer and more homogeneous, and were defined by intertwining concave and convex lines, with the result that broad, rounded forms alternated in strong colour contrasts, creating a monumental style of work.²

Throughout his life Kirchner remained true to his choice of motifs. From his early beginnings in Dresden, through his Berlin years, the early Davos period and the New Style, to the late Davos period, he manically repeated portraits of bathers and nudes in landscapes, circuses, variety shows, or studio settings. Other favourite motifs were sporting events, often with horses, as well as fruit and flower still lifes, and mountain or city landscapes. These were now surrounded by shadows or auras of light, so that brightly

lit areas and dark, shaded forms complemented each other – most intensively probably in the woodcuts produced during this period, which again influenced Kirchner's painting. Here he developed his own technique of cutting up wooden blocks, which he then arranged like a jigsaw puzzle and printed in his studio in various shades of colour.

Thus from the mid-1920s we encounter a Kirchner who had completely reinvented himself and blossomed anew. He worked in his New Style until the mid-1930s, refining it and applying it imaginatively in all his techniques. As in his early years in Dresden and Berlin, he created whole cycles of works in this Davos period: paintings, drawings, watercolours, pastels, pen and ink and brush drawings, woodcuts, etchings and lithographs, photographs and sculptures, as well as designs for textiles. In all these media he pursued and developed his new stylistic features.

We cannot strictly speak of a late style here, as Kirchner was only in his mid-40s to 50s at the time, i.e. in the prime of his creative life, but also because right at the end he again changed direction. While his works in the New Style simplified and abstracted the sense impressions underlying them, showing objects in multiple perspective, the very last works before the artist's death again become more naturalistic. The New Style can therefore be seen as a completed phase that successfully demonstrates Kirchner's drive to find his own artistic idiom. The artist sought and found his individual language and style, the expressive form that marks him as unique. Every work of this period possesses unmistakable characteristics that define it as a masterpiece of this particular creative phase.³

An early work in the New Style is the 1925-26 painting *Weiblicher Akt in Grün, Blau und Rosa* (*Female Nude in Green, Blue, and Pink*, fig. 01)⁴, which shows very clearly how Kirchner abandoned his nervous, restless zigzag brushstrokes for a more homogeneous style of painting with wider and flatter surfaces. Strong, darkly rounded contours enclose alternately light and dark areas of colour, dividing the nude into illuminated and shaded areas in high contrast. The right side of the face and right shoulder down to the elbow, as well as the breasts, hands, and left thigh, are brightly lit and coloured pale pink, while the left side of the face, left shoulder and arm, and right forearm, as well as the lower torso and right thigh, are steeped in dark shades of blue-green. A motif that accompanied the artist throughout his entire oeuvre thus appears in a completely new and independent way. The standing nude radiates a sense of drama, retaining the colour contrasts of Expressionism, but – with its simplified forms and novel application of paint – acquiring a certain abstraction, a majestic presence that overwhelms the viewer.

Something similar can be observed in the 1928 painting *Spielende Badende* (*Female Bather [or Bathers] at Play*, fig. 02). Here, too, dark concave and convex contours delineate the powerfully abstract forms of female nudes playing with a ball. The contrasting pale green and deep rose surfaces of their limbs and bodies form a pattern of light and dark, illuminated by natural sunlight. Movement is frozen in a composite snapshot of a ball game such as Kirchner also photographed, simplified in such a way that only the essence is depicted: the details have been sacrificed in favour of a flat, almost geometric style of painting where adjacent concave lines create rounded forms filled with colour contrasts. The trees are only suggested by parallel vertical brush-strokes.

In the painting *Sängerin am Piano* (*Singer at the Piano*, Fig. 03)⁵ parallel horizontal brushstrokes, on the other hand, actually visualize sound, embodying the music rising from piano and voice. Here Kirchner paints the unpaintable: music and song. Keyboard and singer resound in the viewer's perception as if the painting were actually giving rise to a melody. Masterly!



Fig. 1: *Weiblicher Akt in Grün, Blau und Rosa*, 1925/26 (Galerie Henze & Ketterer)



Fig. 2: *Spielende Badende*, 1928 (Galerie Henze & Ketterer)



Fig. 3: *Sängerin am Piano*, 1930 (Galerie Henze & Ketterer)



Fig. 4: *Drei Akte im Walde*, 1933 (Galerie Henze & Ketterer)



Fig. 5: *Drei Akte im Walde*, 1934/35 (Galerie Henze & Ketterer)



Fig. 6: *Drei Akte im Walde*, Teildruck, 1933 (Privatsammlung)



Fig. 7: *Akrobatenpaar*, Plastik, 1932-1933 (Kirchner Museum Davos)



Fig. 08: *Akrobatenpaar. Zwei Akrobatinnen*, 1932 (Kirchner Museum Davos)

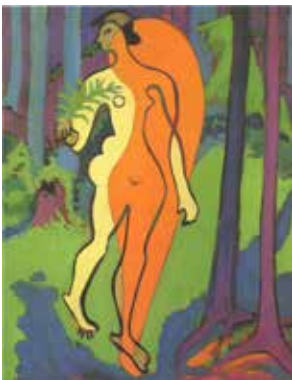


Fig. 9: *Akt in Orange und Gelb*, 1929-1930 (Kirchner Museum Davos)



Fig. 10: *Liegende*, 1932 (Kirchner Museum Davos)

In both woodcut and painting titled *Drei Akte im Walde* (*Three Nudes in the Forest* 1933, fig. 04, and 1934-35, fig. 05), Kirchner creates special light effects, with a kidney-shaped sunspot in the forest partially but brilliantly highlighting the naked figures of three women seated in the foreground, welding them into a single entity. The radiant yellow and red of the figure reclining in front endows her face with central importance: it dominates the ensemble as if she were leading the conversation – a role emphasized by her raised hand, and one that turns the other two figures, sitting with legs drawn up, into listeners. In the background, a second sunspot in the forest also attracts the viewer's attention, but less powerfully than the sun-bathed foreground, as all it illuminates is a few tree trunks. The impact is very clear in the woodcut, where the homogeneously contoured surfaces define and dominate the composition. For Kirchner, each copy of a print was complete in itself, including the example in two colours (fig. 06), whose anthropomorphic shapes are strongly reminiscent of Hans Arp. The two woodcuts demonstrate very convincingly how this graphic technique influenced and informed painting.

Kirchner also employed light effects in the painting *Akrobatenpaar – Plastik* (*Acrobats – Sculpture* 1932-33, fig. 07), whose colours, form, and powerful lighting impressively render on canvas the 1932 sculpture *Akrobatenpaar. Zwei Akrobatinnen* (*Acrobat Couple. Two Female Acrobats*, fig. 08). Two circus artistes merge here into a single form, one arching backward to the floor, holding the arms of the other, who – also arching backward – stands on the first one's knees. Framed off-white in the spotlight, their shadowed areas dark red, the figures cast strong shadows against the backdrop, one jet black, the other blue, which lends the composition profound movement. The backdrop itself is bathed in a rose and violet aura, intensifying the spotlight effect. The whole composition is a wonderfully dynamic, almost kinetic circus image of the kind captured again and again by the *Brücke* artists.

A similar aura of orange light surrounds and extends the left half of the body of the woman striding through the forest in Kirchner's *Akt in Orange und Gelb* (*Nude in Orange and Yellow* 1929, fig. 09). The light is neither her shadow nor a spot of sunlight, but a veil-like emanation of her body shining yellow in the sunlight behind it. The orange aura accompanies and enfolds the female figure from head to foot, clinging flatteringly to her in form and colour.

Having immortalized the sculpture *Akrobatenpaar. Zwei Akrobatinnen* in the painting just described, Kirchner did the same with his 1932 sculpture *Liegende* (*Reclining Woman*, fig. 10). In *Stilleben mit Plastik vor dem Fenster* (*Still Life with Sculpture in Front of a Window* 1933-35, fig. 11) the reclining wooden figure takes up the foreground next to, and partially hidden by, a vase of flowers. The painting is dominated by shadows cast on the window curtains that serve as backdrop, but the shadows on the sculpture itself also have a strong impact. Both sculptures mentioned here were created by Kirchner in 1932-33 from Swiss pine. They have similar characteristics – smooth surfaces, supple forms, rounded outlines, simplified and stylized physical features – indicating a high level of abstraction typical of the artist at this time. Both works characterize this phase of his oeuvre.

Another feature of Kirchner's New Style is its multi-perspectivity, as in *Spielende Badende* (fig. 02, mentioned above), where he plays with the ambiguity of the German title: "Badende" can refer to either one woman bather or several bathers. Thus the painting may well show not three nudes, but one in three different positions – a reading supported by the uniform colour scheme of the figures, coloured pink and green throughout, with the same dark mop of hair for all three. Their sequence of positions, with similarly angled left arm and emphatically juxtaposed feet and toes, suggests the sequential movement of a bather bending to catch a ball. The result is a continuous dynamic flow from an upright position to a crouch in which the figure finally grasps the ball

in both hands. In this composition Kirchner combines three views of a single movement like a triple photographic exposure of a female nude in action.

Kirchner's *Zwei Frauen über einen Mann sprechend* (*Two Women Talking about a Man* 1929, fig. 12)⁶ is also multi-perspective, the faces of the two figures, with their prominent mouths, being both superimposed and intertwining. Set centrally on the canvas as busts, the women are evidently discussing a man whose dark silhouette can be seen on the left. Here too, light and shade have clearly defined colours, although they flow formally into one another. The figure in the foreground is shown twice from the side, the figure behind her full face. Several views of a single figure can also be found in *Akt in Orange und Gelb* (fig. 09) and in the small version of *Akte im Wald* (fig. 05), where the main protagonists are presented simultaneously full face and from the side. This has notable historical precedents in ancient Greek geometrical art, where each part of the body was depicted as it generally appeared: the head from the side, shoulders and chest from the front, thighs from the side, knees from the front, lower legs from the side, ankles from the front, and feet from the side.

The most simplified and abstract of Kirchner's works are the interlocking figures in the 1930 paintings *Großes Liebespaar* (*Ehepaar Hembus*) (*Large Lovers – Mr and Mrs Hembus*, fig. 13) and *Liebespaar* (*Lovers*, fig. 14). Especially in the latter, the two figures can hardly be distinguished, their separate outlines are no longer clearly traceable. The degree of abstraction creates flowing transitions between the pair; everything interlocks into a unity, the human and natural merge; even the fir trees hinted at in the background overshadow the human couple. Here everything is graphic, resolving into line and form, so that it becomes difficult to read anything representational in the composition. The same holds for the 1930 painting *Trabergespann* (*Harness Racer*, fig. 15), where the presentation of the trotter is completely flat and devoid of plasticity; only in an overall view is the underlying sense experience reflected.

Kirchner never completely renounced visual perception, but he pursued the path of abstraction so consistently that his paintings eventually almost dissolve into line and form. He remained true to this delicate balance, so that his artworks can invariably be attributed to him as their maker. Every work created between the mid-1920s and 30s follows so closely the characteristics formulated here that its authorship is unquestionable: Kirchner's style is clear, typical, and distinct. In this limited period, the artist created a self-contained, rounded body of work that achieved global significance and must be interpreted as such today.

Kirchner reinvented himself, but remained true to his typical motifs, even creating a late series of street scenes after the mid-1920s. In *Straße in der Dämmerung* (*Street at Dusk* 1929, fig. 16), strolling and conversing couples display typical characteristics of the New Style. Flat, abstract forms with powerful contours meet in constructs that have nothing in common with the nervously busy coquettes and punters of the pre-war works. The elaborate eye-catching garments of Kirchner's early style give way to simple coats, and the crowded streets are abandoned in favour of an unobstructed view of a small dog.⁷

The interweave of contour lines in the works of the New Style is reminiscent of the early ornamental drawings from Kirchner's architectural studies in 1904-1905, which were still committed to art nouveau (fig. 17). Rounded, convex and concave lines dominate the page, wrapping around abstract forms, creating flowing shapes, merging into one another and outlining freely developing geometrical surfaces.⁸

Kirchner was so enthusiastic about his new way of working that he adapted earlier paintings still in his studio to the New Style, "restoring" and reinterpreting them, painting over them and generally reshaping them.⁹ This process has been excellently reconstructed by Georg W. Költzsch, taking the example of *Badende im Raum* (*Bathers in a*



Fig. 11: Stillleben mit Plastik vor dem Fenster, 1933-1935 (Privatsammlung)



Fig. 12: Zwei Frauen über einen Mann sprechend, 1929 (Privatsammlung)



Fig. 13: Großes Liebespaar (Ehepaar Hembus), 1929 (Kirchner Museum Davos)



Fig. 14: Liebespaar, 1930 (Privatsammlung)



Fig. 15: Trabergespann, 1930
(Galerie Henze & Ketterer)



Fig. 16: Strasse in der Dämmerung,
1929 (Privatsammlung)



Fig. 17: Ornamente, 1904
(Galerie Henze & Ketterer)



Fig. 18: Badende im Raum, 1910
(Saarlandmuseum, Saarbrücken)

Room 1909, fig. 18), which Kirchner reworked around 1926. Photographic material of the original painting has survived, as well as preliminary drawings, and this can be compared with the later reworking. Költzsch meticulously described the reinterpretation that the work underwent as a result of “restoration”, the altered reading this produced, and the resulting peculiarities such as a man’s head left behind without a body.¹⁰

There may be no direct, identifiable models for Kirchner’s New Style, but the transition took place within what Roland Scotti, in his essay for the exhibition catalogue *Farben sind die Freude des Lebens (Colours are the joy of life, Kirchner Museum Davos & Folkwang Museum, Essen 1999-2000)*¹¹, aptly called an “artistic atmosphere”. The same catalogue points out specific relations between Kirchner and artists ranging from Willi Baumeister, Max Ernst, Le Corbusier, and André Masson, to Pablo Picasso, Oskar Schlemmer and Fritz Winter¹². In his hermitage in Davos Kirchner kept himself well-informed about artistic developments, especially in Germany and France. He subscribed to art magazines, read publications on the subject, corresponded with gallery owners, collectors, patrons, and museum directors, and occasionally travelled to art exhibitions. His “German journey” of 1925-26 took him to major cities, where he visited galleries and museums. He was, therefore, not completely isolated in his Alpine retreat from the global art scene; yet throughout his life he distanced himself from role models and affinities, allowing only Old Masters as legitimate references.

Kirchner could easily have continued to pursue his successful early style, painting masterly street and bathing scenes like those of the Berlin and Fehmarn years. Instead, he opted for a complete change of style, an abstraction that was still committed to the object but rendered this in simplified and stylized ways. In doing so, he did not refer to fellow artists or movements, which he may not even have known; but his encounters with them confirmed his own feelings. When the characteristics of the New Style established themselves in Kirchner’s art, he was not yet familiar with the works of those with whom he is today compared; one must, then, assume a parallel development. Without any direct influence, Kirchner came to similar conclusions in his change of style as the artists of the abstraction-*création* group. Different centres not directly linked to each other evidently experienced a parallel artistic reaction to world events. Kirchner’s urge to stylistic development, and the New Style to which it gave rise, must therefore be seen, accepted, and interpreted as a true achievement. Like every artist, he was always most convinced by the works of the moment – so much so that he imposed his New Style on the old and “restored”, as he himself called it, his earlier works.

The stylistic phase examined here in Kirchner’s development from the mid-1920s to 1930s is an artistic achievement complete in its own terms. The Expressionist artist turned away from his successful early work and found a new language that he consistently employed in all the techniques available to him, creating a self-contained body of works. Around 1935 he again turned away and underwent a second stylistic change. Kirchner’s New Style, however, was no mere experiment: the works in question go far beyond this, as Wolfgang Henze clearly demonstrated in his essay for the 2012 exhibition in Madrid.¹³ They represent a cycle of European significance, created by an artist whose earlier work had enjoyed success not only in Germany, and whose paintings hung in all leading art museums as well as in prestigious private collections – an artist who knew how to reach his public and who consciously renewed himself, breaking new ground in moving to the Swiss Alps. His first masterworks there were still in the Berlin style; but he went on to create something new, producing a complete cycle of 20th century masterpieces that also influenced younger artists – Fritz Winter is just one example. Characterized by the inherent features of Kirchner’s New Style examined here, each work can be unequivocally attributed to the artist of the years around 1930; each immediately reveals his creative hand and claims equal rank worldwide within the artistic idiom of the day.

That Kirchner's New Style began, probably at the latest in 1924 and without any specific models, is evident from a drawing that can be clearly dated to that year – i.e. before the crucial 1925-26 visit to Germany. At that time Kirchner would not have known the similar work of other artists. He himself always emphasized his independence: in his writings, including his diaries, countless letters and sketchbooks, and even those he published under a pseudonym, he repeatedly comments on his newly created artistic style.¹⁴

Kirchner is known worldwide as an important German Expressionist artist, and this should also apply to his New Style: this made a major contribution to the European *abstraction-cr ation* movement, which especially after 1948 became of global interest. If Kirchner's works in the New Style have not yet achieved the level of recognition they deserve, this will predictably soon be achieved. Exhibitions on the subject are currently organized at ever shorter intervals; essays by both well-known authors and university graduates increase in volume and depth; and the Kirchner Museum Davos, which holds the most extensive collection of works from this period, continues its policy of world-wide loans. It is important to engage with these works – outstanding compositions that establish themselves ever more indelibly in the viewer's mind, evoking such immediate recognition that the Kirchner of the New Style is unhesitatingly associated with the familiar Expressionist and mentioned in the same breath.

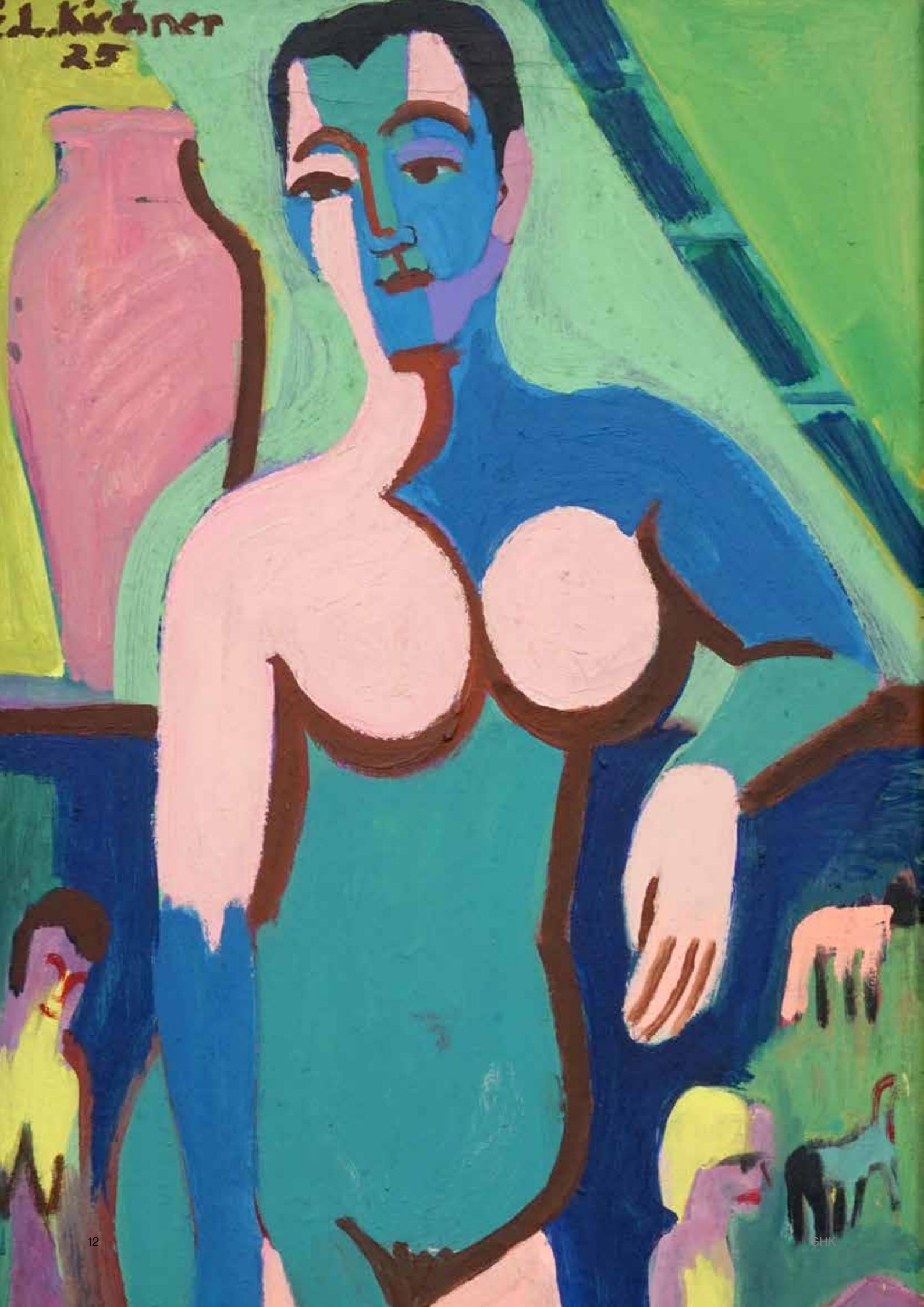
Alexandra Henze

1. On the change from Kirchner's early Davos phase to the New Style and away from it again see Hyun Ae Lee, "Aber ich stelle doch nochmals einen neuen Kirchner auf". Ernst Ludwig Kirchners Davoser Spätwerk. Mit einer ausführlichen Zeittafel der Schweizer Jahre 1917 bis 1938", Internationale Hochschulschriften, Waxmann: Münster, New York, Munich, Berlin 2008.
2. On the change in style and the use of artists' frames in Davos, see Katharina Beisiegel, "Zwischen Farb Gewalt und Detailliebe. Ästhetische und strategische Funktionen der Rahmung in Ernst Ludwig Kirchners Spätwerk", in: Wiederentdeckt & Wiedervereint. Rahmen und Bilder von Ernst Ludwig Kirchner, exhibition catalogue, Buchheim Museum der Phantasie, Bernried 2025 and Kirchner Museum Davos 2025, pp. 58-72.
3. On the genesis, development, objectives, interpretation and sources of the New Style see Björn Eggling, "Der Stil ist neu'. Anmerkungen zum Stilwandel in Kirchners Spätwerk", in: Der Neue Stil – Ernst Ludwig Kirchners Spätwerk, exhibition catalogue, Lyonel Feininger Galerie, Quedlinburg 2008 and Kirchner Museum Davos 2008-2009, pp. 16-21.
4. The painting is in an original artist's frame (Murrer, Saal VdR 97).
5. The painting is in an original artist's frame (Murrer, Saal VdR 118).
6. The painting is in an original artist's frame (Murrer, Saal VdR 115).
7. For a detailed study, see Karin Schick, "Auf der Suche nach der Form der Zeit. Straßenbilder und andere Experimente beim späten Kirchner", in: Der Neue Stil – Ernst Ludwig Kirchners Spätwerk, exhibition catalogue, Lyonel Feininger Galerie, Quedlinburg, 2008 and Kirchner Museum Davos, 2008-2009, pp. 34-39. On the impact of Kirchner's German journey on the development of his New Style – this had already shown preliminary signs before the journey but only afterwards unfolded into full bloom – see Katharina Beisiegel, "Aufbruch und Abschied. Ernst Ludwig Kirchners Deutschlandreise 1925/26", in: Zum Schein Architektur – Der unbekannt Kirchner, exhibition catalogue, Kirchner Museum Davos 2024, pp. 210-226.
8. On the link between the late woodcuts and Kirchner's early work, see Alexander Eiling (1933), "Kirchners späte Farbholzschnitte", in: Der Neue Stil – Ernst Ludwig Kirchners Spätwerk, exhibition catalogue, Lyonel Feininger Galerie, Quedlinburg 2008 and Kirchner Museum Davos 2008-2009, pp. 56-68.
9. See Mario-Andreas von Lüttichau, "Man soll mich nicht Expressionist nennen'. Ernst Ludwig Kirchner. Der Kritiker seiner Kunst", in: Farben sind die Freude des Lebens. Ernst Ludwig Kirchner. Das innere Bild, exhibition catalogue, Kirchner Museum Davos 1999-2000 and Museum Folkwang, Essen 2000, pp. 16-52.
10. See Georg-W. Költzsch, "Bacchanale' and 'Badende'. Die Rekonstruktion einer Übermalung Kirchners", in: exhibition catalogue cited in Note 9, pp. 54-65.
11. See Roland Scotti, "Reality – Abstraction – Surreality. Ernst Ludwig Kirchner's inner image – demarcations and sidelong glances", in: exhibition catalogue cited in Note 9, pp. 11-148.
12. See exhibition catalogue cited in Note 9, pp. 112-117.
13. Wolfgang Henze, "Kirchners 'Neuer Stil' 1925-1935: Ein Kapitel in der Geschichte der Kunst und ein Kapitel in der Kunstgeschichte", in: Ernst Ludwig Kirchner, exhibition catalogue, Fundación MAPFRE, Madrid 2012, pp. 52-88
14. These statements are summarized in Wolfgang Henze's article cited in Note 13.





E. L. Kirchner
25



List of artworks (selection)



Weiblicher Akt in Grün, Blau und Rosa

Female nude in green, blue, and pink
1925/1926

Oil on canvas, 1925-1926. Gordon 0837.
90 x 55 cm. Front: signed upper left and dated "25"; on
the reverse with estate stamp and numbering:
KN-Da/Bg 6. In original Kirchner frame. Obj. Id. 64936.

PROVENANCE Artist's studio, Davos (until his death in
1938); Ernst Ludwig Kirchner's widow Erna Kirchner
(until her death in 1945); Kirchner estate 1945 to present
(from 1946 to 1954 on deposit at the Kunstmuseum
Basel, from 1954 at the Stuttgarter Kunstkabinett Roman
Norbert Ketterer, from 2002 at his descendants).



Artisten an Ringen (und Trapez)

Artists on rings (and trapeze)
1923/1928

Oil on canvas, 1923/1928. Gordon 0746.

Front: "K" scratched into upper right corner. 100 x 75 cm. Monogrammed 'K' scratched into upper right corner. Back stamped with estate stamp and numbered "KN-Da/Bf 7." In original Kirchner frame. Obj. Id. 64924.

PROVENIENZ Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Erna im Atelier (Akt im Raum)

Erna in the studio (Nude in the room)
1927

Watercolor and ink, 1927.

On sturdy, satin-finished paper. 49 x 36 cm. Titled "Akt im Raum" (Nude in a Room) on the reverse by another hand, with the estate stamp and designation "A Da/Bg 11" in ink and the numbers "K 3827" and "3454" in pencil. Obj. Id. 79838.

PROVENANCE Ernst Ludwig Kirchner, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 to his descendants).

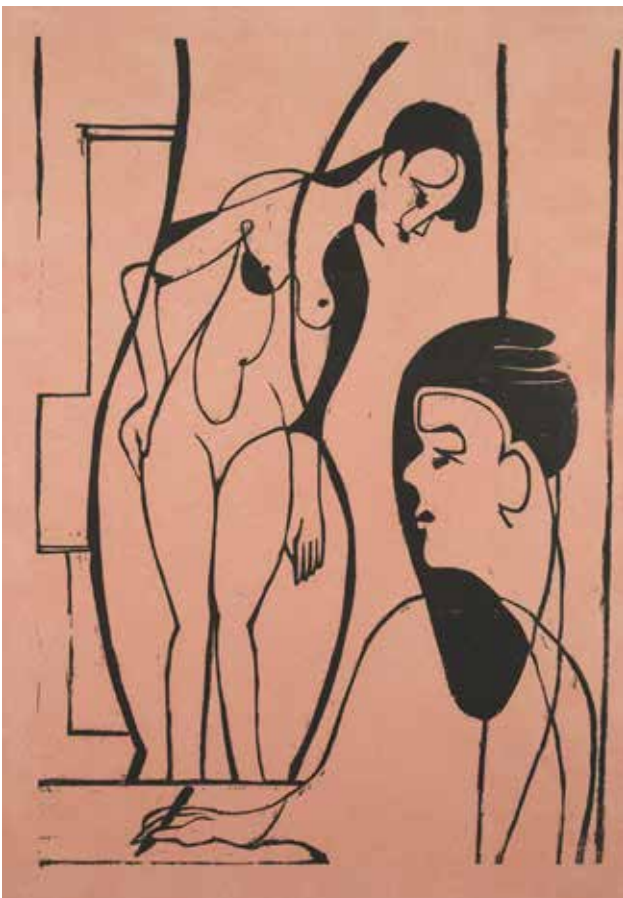


Weiblicher Akt mit erhobenen Armen

Female nude with raised arms
1928

Drawing, 1928.

On satin-finished chamois paper. 47.7 x 36 cm. On the reverse, stamped with the estate stamp and the designation "F Da/Bg 65" as well as the numbering "K 4205" and "C 3837" in pencil and ink. Obj. Id. 80745.



Künstler und Modell

Artist and model
1933

Woodcut, 1933. Gercken 1706; Dube H 635 IV.

On reddish handmade paper. One of 13 known prints by the artist. 50 x 34.7 on 57 x 39.5 cm. On the reverse with the estate stamp and the designation "H Da/Bg 5 V".
Obj. Id. 67162.



Liegende Frau auf Sofa

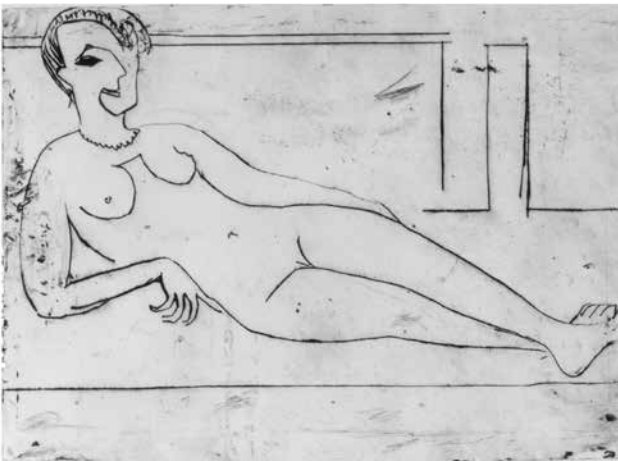
Woman lying on sofa
1926

Woodcut, 1926. Gercken 1555; Dube H 556 II.

On chamois-imitation paper. One of 9 known prints by the artist. Titled lower left. 30.3 x 42.5 on 36.5 x 47 cm.

On the reverse with the estate stamp and the designation "H 552 IV" in ink and the numbering "C 3589" and "K 5377" and "5000 crossed out" in pencil.

Obj. Id. 79593.



Große nackte Liegende

Large nude reclining figure
1930

Etching, 1930. Gercken 1684; Dube R 605.

One of three known prints by the artist. On sturdy copperplate printing cardboard. 24.5 x 34.2 on 32.5 x 50 cm.

On the reverse with the estate stamp and the designation "R Da/Bg 2" and the numbering "C 4484" and "K 8863" in ink and pencil and the number "8520" in pencil only. Obj. Id. 65569.



Wohnzimmer; Interieur mit zwei Mädchen

1926

Pen and ink over pencil, 1926.

On chamois paper from a sketchbook. 25 x 34 cm. Back with the estate stamp and the designation "F Dre//Bi 43" in ink and the numbers "K 4805" and "C 2203" in pencil.

Obj. Id. 79823.



Liegende Frau auf Sofa

Woman lying on sofa
1926

Watercolor over black chalk, 1926.

On chamois half-cardboard. 34 x 50 cm. Titled and dated on the reverse "Lying Woman on Sofa 27" and stamped with the estate stamp with the numbering "A Da/Bi 50" in ink and the numbers "K 3973" and "197" (in a circle). Obj. Id. 79849.

PROVENANCE Ernst Ludwig Kirchner, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 to his descendants).



Badende Frauen und Kinder

Women and children bathing
1925/1932

Oil on canvas, 1925/32. Gordon 0825.

Signed lower left. 130 x 110 cm. On the reverse with the estate stamp with the numbering "KN-Da/Bf 8". In the original Kirchner frame. Obj. Id. 64907.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Spielende Badende

Playing bathers
1928

Oil on canvas, 1928. Gordon 0926.

Signed and dated "28" in the upper right, monogrammed "K" in the lower left. 92 x 73 cm. Signed and dated '28' on the reverse, as well as stamped with the estate stamp and numbered "KN Da/Bf 11." Obj. Id. 66673.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Schreitender weiblicher Akt zwischen Bäumen

Walking female nude between trees
1933

Colored chalks, 1933.

On satin-finished chamois half-cardboard. 51.1 x 36 cm.
On the reverse with the estate stamp and the designation "FS Da/Bf 77" in ink, as well as the numbers "K 6001" and "C 3075" in pencil and the number "5633" in pencil.
Obj. id. 82475.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Schreitender Akt im Freien (Frauenakt)

Walking nude outdoors (female nude)

1933

Black chalk, 1933.

On sturdy brownish paper. Signed lower right. 49 x 35.6 cm. Handwritten registration number "KSM 5" in brown ink on the reverse. On the reverse, a study in progress, "Female Nude," black chalk. Obj. Id. 67330.



Drei Nackte Tänzerinnen im Walde

Three naked dancers in the forest

1935

Etching, 1935. Gercken 1750; Dube R 641 III.

On imitation Japanese paper. One of 6 known prints by the artist. 23 x 19.9 cm on 43 x 39.5 cm. On the reverse with the estate stamp (Lugt 1570 b) and the designation "R Da/Bf 7 III" in ink and the numbering "K 9370" in ink and pencil as well as "C 4138" in pencil. Obj. Id. 79597.



Zwei Akte im Gespräch

Two nudes in conversation
1925

Colored chalk, 1925.

On yellow paper. 46 x 35.7 cm. On the reverse with the estate stamp and the designation "FS Da/Bf 22" in ink and the numbering "K 5942," "C 2823," and "5573" (crossed out) in pencil. Obj. Id.79604.



Zwei Akte im Walde

Two nudes in the forest
1925

Colored chalk, 1925.

On yellow paper. 45.5 x 36 cm. On the reverse with the estate stamp and the designation "FS Da/Bf 21" in ink and the numbering "K 5943," "C 3058," and "5574" in pencil. Obj. Id.79605.



Badende im Tobel

Bathers in the ravine
1927

Black chalk, 1927.

On yellow paper. 45.5 x 35.5 cm. On the reverse, with the estate stamp and the designation "K Da/Bf 19" in ink and the numbering "K 7302" in pencil. Obj. Id. 79608. Obj. Id. 79608.



Zwei Mädchen im Sertig-Tal

Two girls in the Sertig-valley
1926

Colored chalks, 1926.

On satin paper. 50.6 x 38.7 cm. On the reverse, with the estate stamp and the numbering "FS Da / BF 3" in ink, as well as the numbering "K 5996" in pencil. Obj. Id. 67557.



Zwei Akte im Wald

Two nudes in the forest
1933

Watercolor and pen and ink, 1933.

On sturdy, light-colored, satin-finished paper. 35 x 47.5 cm. Back with the estate stamp and the designation "A Da/Bf 18" in ink and the numbers "K 3942," "C 1334," and "117" (in a circle) in pencil. Obj. Id. 79853.



Zwei Akte im Walde

Two nudes in the forest
1928

Woodcut, 1928.

On satin-finished chamois paper. One of four known prints by the artist. 47 x 40.5 cm on 55.5 x 43 cm. On the reverse with the estate stamp and the designation "H Da/Bf 3 II" in ink and the numbering "K 9916" in ink and "1368" in pencil. Obj. Id. 79599.



Skizze zu Gemälde "Akte im Wald"

Sketch for the painting "Nudes in the Forest"
1933

Chalk, 1933.

On satin-finished chamois paper from a sketchbook page with red edges and rounded corners at the bottom. 20.8 x 29.6 cm. On the reverse, "Springender weiblicher Akt" (Leaping Female Nude), pencil, circa 1933, as well as the estate stamp with the numbering "FDa/Bf 30" in ink and the numbers "K 5623" and "C 5770" in pencil. Obj. Id. 77171.



Weiblicher Akt im Walde

Female nude in the forest
1933

Colored chalks, 1933.

On satin-finished chamois half-cardboard. 50 x 36 cm.
On the reverse side with the estate stamp and the designation "FS Da/Bf 78" as well as the numbering "K 6002" and "C 3094" in pencil and ink. Obj. Id. 80748.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Eishockeyspieler

Icehockey players
1934

Oil on canvas, 1934. Gordon 0974.

70 x 61 cm. On the reverse with the estate stamp and numbering "KN-Da/Bh 18". Obj. Id. 64961.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Kaffeehaus

Coffeehouse
1927

Oil on canvas, 1927. Gordon 0901.
65 x 54 cm. Back stamped with the estate stamp and
numbered "KN-Da/Bi 14". Obj. Id. 75333.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Erna und zwei Besucherinnen

Erna and two visitors
1934

Pencil with blue ink, 1934.

On satin-finished chamois half-cardboard. 35 x 54.2 cm.
On the reverse side with the estate stamp and the designation "B Da/Bi 70" in ink, as well as the numbers "K 1542" and "1177" in pencil. Obj. Id. 84636.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate 1945 to present (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer, from 2002 at his descendants).



Im Cafe Bauer (4 Personen am Tisch)

At Cafe Bauer (4 people at the table)
1935

Black chalk, 1935.

On brownish chamois paper. 32.6 x 45.5 cm. On the reverse, stamped with the estate stamp and marked "K Da/Bi 145" in ink, as well as the number "K 7221" in pencil and the number "6878" in pencil. Obj. Id. 84683.



Unterhaltung

Conversation
1930

Pencil drawing, 1930.

On satin-finished heavy chamois paper. 36.5 x 46.7 cm. On the reverse, stamped with the estate stamp marked "B Da/Bi 43" and the numbers "K 1566" in ink and pencil, as well as the number "1201" in pencil. Obj. Id. 79310.



Frauen im Café

Women in the café
1928

Etching, 1928.

One of two known prints by the artist. On sturdy satin paper. Signed lower right and marked "Probedruck" (proof print) lower left. 26 x 21 on 44 x 30 cm. On the reverse, stamped with the estate stamp marked "R Da/Bi 7 I" and numbered "K 8823" and "C 3738" in ink and pencil. Obj. Id. 66802.



Melancholischer Kopf (Portrait)

Melancholic Head (Portrait)
1929

Woodcut, 1929. Gercken 1609; Dube H 616.

On chamois Japan paper. One of 8 known prints by the artist. Signed in ink lower right and marked "Eigendruck" lower left. 45 x 35.2 on 53 x 42.5 cm. On the reverse, stamped with the estate stamp and marked "H Da/Ba 1 II" in ink. Obj. Id 67940.



Kopf Hans Arp

Head Hans Arp
1929

Woodcut, 1929. Gercken 1671; Dube H 618.
On sturdy imitation Japanese paper. One of four known prints by the artist. Signed lower right and marked "Eigendruck" lower left, titled "Kopf Arp" lower center. 35 x 31.6 on 52 x 39.5 cm. Obj. Id. 67688.



Kopf Alexander Müllegg

Head Alexander Müllegg
1930

Woodcut, 1930. Gercken 1677; Dube H 622 II.
On chamois-imitation Japanese paper. One of 8 known prints by the artist. 42 x 35.5 on 54 x 42 cm. On the reverse with the estate stamp and the designation "H Da/Ba 7 I" in ink, as well as "K 5435" and "C 2364" in pencil. Obj. Id 67227.



Stilleben mit Krügen und Kerze

Still life with jugs and candle
1927

Oil on canvas, 1927. Gordon 0511.

Signed and dated in blue-green in the lower left corner.
70 x 60.5 cm. On the reverse with the estate stamp and
numbering "Da/Ac 12". Obj. Id. 67969.

PROVENANCE Artist's studio, Davos (until his death in 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death in 1945); Kirchner estate from 1945 (from 1946 to 1954 on deposit at the Kunstmuseum Basel, from 1954 at the Stuttgarter Kunstkabinett Roman Norbert Ketterer); private collection, Germany (1968).



Blumen mit Plastik

Flowers with sculpture
1933–1935

Oil on canvas, 1933-1935. Gordon 0991.
80 x 69.5 cm. Signed on the reverse, stamped with the
estate stamp, and numbered "KN-Da/Ac 8."
Obj. Id. 75338.

PROVENANCE Artist's studio, Davos (until his death in
1938); Ernst Ludwig Kirchner's widow Erna Kirchner
(until her death in 1945); Kirchner estate 1945 to present
(from 1946 to 1954 on deposit at the Kunstmuseum
Basel, from 1954 at the Stuttgarter Kunstkabinett Roman
Norbert Ketterer, from 2002 at his descendants).



Verschlungene Köpfe

Entwined heads
1928

Pen and ink on paper, 1928.
Signed and dated lower right. 36.5 x 51 cm. Numbered
"271" in pencil in a circle on the reverse.
Obj. Id. 79781.



Sitzender Akt im Tub

Seated nude in the tub
1930

Black chalk, 1930.

On satin-finished chamois half-cardboard. 51.3 x 35.9 cm. On the reverse side with the estate stamp and the designation "K Da/Bg 189" in ink, as well as the number "K 7491" in pencil and the numbers '7148' and "1231" in pencil. Obj. Id. 84395.



Stehender Akt

Standing nude
1930

Black chalk, 1930.

On slightly ribbed chamois Japan paper. 52 x 35.5 cm. On the reverse, with the estate stamp and the inscription "K Da/Bg 233" as well as the numbering "K 7449" in ink and pencil and "7106" in pencil. Obj. Id. 77460.

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Imprint

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