



Expressionism
Our Devotion Since 1946

Ernst Ludwig Kirchner | Erich Heckel | Emil Nolde | George Grosz | Christian Rohlf | Lyonel Feininger

DER SPIEGEL

24. AUGUST 1960 - NR. 35
14. JAHRGANG - 1 DM
ERSCHEINT MITTWOCHS
IN HAMBURG - C 6380 C



Kunstauktionator Ketterer

Galerie Henze & Ketterer

TEFAF Maastricht 2026, Stand 503

Expressionism

Our Devotion Since 1946

Introduction

Established in 1946, Galerie Henze & Ketterer celebrates its 80th anniversary in 2026, reflecting on a legacy built over three generations dedicated to art and renowned for professional expertise, commitment, and trust.

The gallery's presentation at TEFAF Maastricht 2026 provides a fitting occasion to celebrate eight decades of focused work in its key field of German Expressionism, guided by a strong foundation in art history and longstanding expertise in Ernst Ludwig Kirchner, the 'Brücke' artists, and their Expressionist contemporaries.

1946 and in the aftermath of World War II, the gallery patron Roman Norbert Ketterer's legendary auctions were instrumental in reestablishing the value and esteem of modern art and contributed to the (re)entry of modern art into museums and collections not only in Germany. Since 1954 R.N. Ketterer was the administrator of the estate of Ernst Ludwig Kirchner, one of the largest and most important artist estates in the history of art. His daughter, Ingeborg Henze-Ketterer, and his son, Günther Ketterer (†), continued this tradition.

From 1970 onward, Ingeborg Henze-Ketterer and Dr. Wolfgang Henze — both art historians, with Dr. Wolfgang Henze being the son of the renowned art historian Dr. Anton Henze (Münster/Rome) — expanded the gallery including publications on Kirchner, the administration of his copyright, the co-organization of major museum exhibitions and, ultimately the planning and construction of the Kirchner Museum in Davos (1992) and the Kunst-Depot in Wichtrach/Bern (2004), both designed by internationally rewarded architects Gigon/Guyer.

Today in its third generation, the gallery is co-directed by Dr. Alexandra Henze, a PhD art historian and specialist in the work of Ernst Ludwig Kirchner, she contributes to the curation and scholarly support of international museum exhibitions, as well as to catalogue essays and academic lectures on the artist's oeuvre.

Our presentation at our stand 503 brings together a selection of paintings and works on paper by key figures the gallery has represented and promoted over decades — above all the 'Brücke' artists: Ernst Ludwig Kirchner, Erich Heckel and Emil Nolde. The selection also includes works by other leading Expressionists such as George Grosz, Christian Rohlfis and Lyonel Feininger.

We are honoured to celebrate the gallery's 80th anniversary at TEFAF Maastricht 2026 in the company of colleagues, collectors, experts, and art lovers from across the globe.

Yours sincerely,

Ingeborg Henze-Ketterer
Dr. Wolfgang Henze
Dr. Alexandra Henze



Artists

Index

Ernst Ludwig Kirchner 1880–1938	06
Erich Heckel 1883–1970	44
Emil Nolde 1867–1956	52
George Grosz 1893–1959	62
Christian Rohlf 1849–1938	72
Lyonel Feininger 1871–1956	76

EXCURSUSES

The Nude in Modern Art	13
Ernst Ludwig Kirchner – Dresden – Berlin – Davos	27
The Concept of Landscape	43
George Grosz in America – A Very Great Love	59

Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Bauer einen Schubkarren ziehend

Peasant Pulling a Wheelbarrow

Oil on canvas, 1925–26/1932. Gordon 0806 recto. Monogrammed (engraved) in the upper right "K.". 120 x 90.5 cm. On the reverse a rejected composition "Forest Landscape" from 1914 (Gordon 806v). With the estate-stamp on the reverse and designation "KN-Da/Bc 36" in ink.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945-1985 (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunstkabinett Roman Norbert Ketterer); Galerie Wolfgang Ketterer, Munich (1985); Private collection, southern Germany.

LITERATURE Kirchner, Ernst Ludwig: Photoalbum (Photos outside Albums I-IV), fig. 806¹; Gordon, Donald E., Ernst Ludwig Kirchner. With a critical catalogue of all paintings, Munich/Cambridge (Mass.), 1968, p. 391, cat. no. 806, fig. p. 391.

EXHIBITIONS 1956, Ernst Ludwig Kirchner, in memory of the artist's 75th birthday, Stuttgart, Württembergischer Kunstverein, cat. 35, dated 'around 1935'; 1985, Ernst Ludwig Kirchner, Campione d'Italia, Roman Norbert Ketterer & Galerie Henze, cat. 16, ill. p. 35, (colour plate); 1985, Ernst Ludwig Kirchner, Munich, Galerie Wolfgang Ketterer, cat. 16, ill. p. 35, (colour plate); 2004, Munch, Nolde, Beckmann... Private Art Treasures from Southern Germany, Stuttgart, Staatsgalerie, cat. 67, ill. p. 55, colour plate 37; 2008, The Unexpected New: Late Work of Ernst Ludwig Kirchner, New York, Berlin, Cologne, Galerie Michael Werner, cat. 9, (colour plate); 2016, BRÜCKE and the Reform of Life, Bernried, Buchheim Museum, cat. 114, ill. p. 145, colour plate; 2017, Ernst Ludwig Kirchner in Davos, Cecina, Fondazione Hermann Geiger, ill. p. 19, colour ill.; 2021, Ernst Ludwig Kirchner and the Sublimity of the Mountains, Lugano, Fondazione Gabriele Anna Braglia, cat. 35, ill. pp. 112, 113, photograph / colour plate.

REMARKS The (black-and-white) photograph that Kirchner took of the painting shortly after its completion in 1925 and pasted into his photo album Volume III, which is kept at the Kirchner Museum in Davos, shows the painting without the overpaintings he made after 1927. These are most noticeable in the diamond-shaped patterns on the naked bodies. The painting

remained in the artist's estate until 1985. That year, it was sold to a private collection in southern Germany at the Kirchner exhibition at the Wolfgang Ketterer Gallery.

On the reverse side is a dense green forest landscape on Fehmarn with blue tree trunks filling the entire composition. One of approximately 140 paintings by Kirchner painted on both sides, which was mistakenly not included by Wolfgang Henze in his list of double-sided paintings in the exhibition catalogue 'Der Doppelte Kirchner' (The Double Kirchner) from 2015.

There are at least four charcoal drawings by Kirchner relating to this composition, in which he prepared it or made further sketches for its further development, as one of the drawings already shows heavy hatching of the farmer's figure. The Kirchner Museum in Davos has a photograph of Kirchner's painting showing an early stage of the work, without the parallel hatching of the figure, the wheelbarrow and the horse, and without some of the purple areas.

A Davos mountain farmer pulls a wheelbarrow up a slope to the left. His bent figure dominates the painting. The slope in the lower left-hand section is already green and covered with purple crocuses, while in the background the landscape and trees are still covered with snow. The vigorous and powerful movement of the farmer with his wheelbarrow from the bottom right contrasts with the counter-movement of a horse behind him, which is carefully dancing its way down from the top left to the bottom right between patches of snow.

In 1925/26, Kirchner painted the picture in the early forms of his newly emerging 'New Style', in which uniform areas of colour penetrate the differentiated colour sections. After 1930, he covered these areas of colour with parallel hatching in line with his late art theory. These hatches mostly run diagonally from the bottom left to the top right, counteracting and balancing the counter-diagonal line that dominates the composition.

The painting was depicted in the background of the cover of the famous German magazine 'Der Spiegel', with Roman Norbert Ketterer in the foreground, to whom 'Der Spiegel' dedicated a large editorial in 1960 (no.35/1960).







Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Esser

Eaters

Oil on canvas, 1930. Gordon 0944.

Signed upper right and dated '28'. 150 x 121 cm. On the reverse signed and dated "28", with the estate-stamp and designation "KN-Da/Bi 13". In the original Kirchner frame.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).

LITERATURE Kirchner, Ernst Ludwig: Photoalbum III, Photo 338, dated '1930'; Kern, Walter: 'Ernst Ludwig Kirchner. Seine Bilder von 1907 bis 1929' (Ernst Ludwig Kirchner. His paintings from 1907 to 1929), in: *Das Kunstblatt*, XIV, 6, 1930, pp. 161-165; p. 162, ill. p. 164.; Gordon, Donald E., Ernst Ludwig Kirchner. With a critical catalogue of all paintings, Munich/Cambridge (Massa.), 1968, pp. 146, 411, cat. no. 944, ill. p. 411, plate 104.; Delfs, Hans; von Lüttichau, Mario-Andreas and Scotti, Roland: Kirchner, Schmidt-Rottluff, Nolde, Nay... Letters to the collector and patron Carl Hagemann, Ostfildern-Ruit, 2004, 396. Oppmann, Sandra, 'Der "neue Stil" (The 'New Style)', in: Ernst Ludwig Kirchner – Retrospective, Städel Museum, Frankfurt am Main, 2010, pp. 199–201, p. 199; Delfs, Hans: Ernst Ludwig Kirchner – Der Gesamte Briefwechsel (The Complete Correspondence) 'Die absolute Wahrheit, so wie ich sie fühle' (The Absolute Truth, as I Feel It), ed. by Delfs, Hans, Zurich, 2010, no. 2543, 2827.; Schick, Karin, 'The Hidden Hand as a Suggestion in Ernst Ludwig Kirchner', in: *The View of Fränzi and Marcella. Two Models of the Brücke Artists Heckel, Kirchner and Pechstein*, 2010-2011, pp. 117-122, p. 118, fig. p. 118, fig. 5; Murrer, Werner and Saal, Marianne, 'Verzeichnis der Rahmen (VdR)' [List of Frames (VdR)], in: *WIEDERENTDECKT & WIEDERVEREINT. Frames and Pictures by Ernst Ludwig Kirchner*, edited by Beisiegel, Katharina, Knipper, Rajka and Murrer, Werner, Bernried, Buchheim Museum and Davos, Kirchner Museum, 2024-2025, pp. 188-201, cat. no. VdR 119, ill. p. 197, colour ill.

EXHIBITIONS 1931, Deutscher Künstlerbund, Essen, Exhibition Halls Norbertstrasse 2, Cat. 195, (ill.); 1933, Ernst Ludwig Kirchner, Bern, Kunsthalle, Cat. 82, dated '1928' there; 1950-

1951, Ernst Ludwig Kirchner. Works from the Estate, for the first time in Germany, on the occasion of his 70th birthday (Gordon papers: Germany Exhibition), Hamburg, Kunstverein; Hanover, Kestner-Gesellschaft; Bremen, Kunsthalle and Wuppertal, cat. 30, (ill.), dated '1928' there; 2008, *The Unexpected New: Late Work of Ernst Ludwig Kirchner*, New York, Berlin, Cologne, Galerie Michael Werner, cat. 5, (colour plate); 2010, Ernst Ludwig Kirchner. Retrospective, Frankfurt am Main, Städel Museum, cat. 142, ill. p. 213, (colour plate); 2025–2026, Kirchner x Kirchner, Kunstmuseum, Bern, cat. 56, ill. p. 114, colour plate.

REMARKS The 1933 catalogue of the Kunsthalle Bern, where the painting was exhibited, contains no description of this painting by Kirchner.

Kirchner's paintings feature numerous depictions of interiors with people sitting at tables talking or eating, in studios, cafés, restaurants or farmhouses. There are three prominent examples of the latter scene: 'Bauernmittag' (Farmers' Lunch) 1920 (Gordon 0644), 'Bauernfamilie beim Essen' (Farm Family Eating) 1922 (Gordon 0706) in landscape format, and this portrait-format painting in the New Style.

Two seated figures, shaded in blue, brown and black with old rose incarnate, are spooning from white plates on the table. One figure sits on a bench at the bottom right, leaning left over the table. Her head meets and merges with the head of the second figure sitting directly behind the table on the left, painted in the same colours. A large figuration in the forms and colour fields of 'abstractdion création' in front of a green-toned decorated wall and floor.

An intense paraphrase on eating together.



The Nude in Modern Art

by Alexandra Henze

The term “nude” originally referred to the act of posing as a naked model for the purpose of artistic study of the human form. Today the term is used to describe any form of representation of the naked human being, and not least those very first nude depictions in early cultures, typical examples being the Venus figurines, which were mostly highly stylized statuettes – in stone, bone, ivory or clay – of naked, obese women with – in spite of their closed posture – extremely exaggerated and detailed sexual attributes. These figurines were undoubtedly fertility symbols. One outstanding and famous example is the so-called Venus of Willendorf.

Nude depiction reached one of its first zeniths in Greek and Roman antiquity. Since the end of the Archaic period the athletic male body had been idealized and immortalized in stone and painted on dishes and bowls and other vessels. Around 350 BC the sculptor Praxiteles of Athens created the now world-famous sculpture of Aphrodite of Knidos, the first monumental depiction of a naked female body to be viewable from all sides. It even became one of the most venerated works of Greek antiquity, indeed it was a revolution in western art. Praxiteles did not depict the inflexible ideal but rather captured the moment. He knew how to compose the various parts of the body harmoniously and he attached equal importance both to a realistic overall impression and to perfect proportions. He also knew that the goddess had hitherto been depicted naked only in much smaller statues and never larger than life size.

Having been commissioned by the citizens of Kos to create a sculpture of the goddess Aphrodite, Praxiteles decided to make two versions: a traditional version, fully draped, and a revolutionary version, completely nude. By all historical accounts, the courtesan Phryne had stood model for this second version. A scandal of the first order! While the citizens of Kos decided in favour of the draped version, Praxiteles succeeded in selling the nude version to the citizens of near-by Knidos, where it was installed in a sanctuary to the goddess. At first it caused quite an outrage, but then it was soon accepted and ultimately held in unbounded admiration. Even during Greek antiquity, the Aphrodite of Knidos was copied numerous times. More and more representations of the female nude were carved into stone – and also painted, albeit much later – but these nude representations always remained tied to some theme or other – one needed a pretext – right up until the 19th century.

Hardly any nude representations have been handed down from the Middle Ages and it was not until the Renaissance that they again grew in number, primarily as studies in proportion, depictions drawn or painted from antique sculptures or from dead or – in rare cases – living models. Here, too, a theme was always needed as a pretext: deities, heroes, biblical or allegorical figures could always be depicted naked. Particularly popular, among the female nudes, were Aphrodite, the goddess of love, beauty and fertility, and Eve, the mother of mankind.

It was not until the inception of French Impressionism that the representation of the naked human body could be exempted from the need for a certain given theme. The subject matter itself was now a theme in its own right. As the models were often well known, their depictions did

not always meet with approval and – as in the very beginning, back in Praxiteles' day – triggered heated discussions. The representation of the nude was now elevated to an independent genre. Artists painted both male and female nudes in their studios and en plein air. The triumphant march of the nude as a genre in its own right had now begun. As an expression of inner moods and feelings, the nude became one of the German Expressionists' most favourite and most frequent motifs. No matter in what pose, whether standing, seated, kneeling, reclining with arms and legs outstretched or bent, whether in the studio or outdoors, at rest or in motion, as bathers or dancers, naked men and women populated the creative fantasies of these artists and inspired them to depict them in every conceivable medium of expression: drawings, prints, watercolours, oil paintings and sculptures – and even photographs. These versatile activities, in which young girls, women friends, the artists' own life companions and their fellow artists all stood model, soon led to a special kind of nude drawing: the Expressionists of the artists' group "Brücke" developed what came to be called "quarter-hour nudes", a technique that marked and revolutionized their mode of representation. The models were not allowed to sit in the same pose for longer than 15 minutes, which meant that the artists had to capture what they saw with just a few dashes and strokes. This led to a fast and sketchy way of working. Details could not be elaborated and any shading was replaced by a "nervous" zigzag hatching. These sketches were then completed in detail and colour later, in the artist's own studios, entirely from memory.

Both the artists around Ernst Ludwig Kirchner and the master himself made the "Bathers" – i.e. nude depictions in the open air – one of their favourite themes. They would make regular excursions from Dresden to the neighbouring Moritzburg Lakes, and later from Berlin to the island of Fehmarn, with its typical round-shaped rocks on its beaches, against or on which their models – their life companions and girlfriends – would lean or sit. The image of the human being in nature was to accompany Kirchner all his life, for even after he began a new life in Davos, Switzerland, he constantly depicted nudes dancing in the forests and bathing in mountain streams. These depictions were certainly inspired by the famous "Bathers" of Cézanne and the works of Gauguin and the Fauves in France. The beginning of the last century had seen the rapidly growing spread and popularity – in Germany too – of the Life Reform Movement, which campaigned for healthier eating habits and styles of dressing, and for a back-to-nature lifestyle in general, a campaign that did not fail to leave its mark on the artists of the "Brücke", for they now turned their backs on conventional academic art and chose a free world for free artists and free models. Its most obvious outward expression was naturism and nudism, which the "Brücke" artists captured in all its different facets on paper and canvas and in sculpture.

Kirchner remained true to this thematic complex all his life and even later, in Davos, he drew, painted and photographed his life companion Erna and their women friends who came to visit them, either on their own or together, either outdoors or indoors, again and again and always in the nude.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Artisten an Ringen (und Trapez)

Artists on the Rings

Oil on canvas, 1923/1928. Gordon 0746.
100 x 75 cm. Monogrammed 'K' scratched in the upper right corner. With the estate-stamp on the reverse and designation "KN-Da/Bf 7". In the original Kirchner frame.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).

LITERATURE Kirchner, Ernst Ludwig: Photoalbum (Photos outside the albums I-IV), dated '1923' (Fig. 746').; Gordon, Donald E., Ernst Ludwig Kirchner. With a critical catalogue of all paintings, Munich/Cambridge (Massa.), 1968, pp. 127, 382, cat. no. 746, fig. p. 382.; Rathke, Ewald: E. L. Kirchner - Stras-senbilder, Stuttgart, 1969, p. 14.; Murrer, Werner and Saal, Marianne, 'Verzeichnis der Rahmen (VdR)', in: WIEDERENT-DECKT & WIEDERVEREINT. Frames and Pictures by Ernst Ludwig Kirchner, edited by Beisiegel, Katharina, Knipper, Rajka and Murrer, Werner, Bernried, Buchheim Museum and Davos, Kirchner Museum, 2024-2025, pp. 188-201., Cat. No. VdR 75, ill. p. 194, colour ill.

EXHIBITIONS 2019–2020, UNZERTRENNLICH. Frames and Pictures by the Brücke Artists, Berlin, Brücke Museum, cat. 80, ill. p. 295, (not exhibited); colour plate; 2024-2025, REDISCO-VERED & REUNITED. Frames and Pictures by Ernst Ludwig Kirchner, Bernried, Buchheim Museum and Davos, Kirchner Museum, cat. 53, ill. p. 154, colour plate.

REMARKS The painting belonged to the estate of Ernst Ludwig Kirchner until today. It is monogrammed with a 'K' scratched into the upper right corner. Kirchner often scratched such monograms into his paintings in the 1930s, in some cases adding them to earlier paintings retrospectively.

The 'posthumous title' given in the 1948 inventory of the Kunstmuseum Basel was 'Naked Girls on Swings'. It was only later that Kirchner's title 'Artists on Rings', noted on a photograph, was discovered. In fact, however, '(and trapeze)' should probably be added.

The painting is in a very well-preserved original Davos Kirchner frame, in which the painter responds with a glaze over a matt gold bronze background corresponding to the primary colours of the painting. Unfortunately, not all of the original Kirchner frames mentioned in the Basel Art Museum in 1948 have been preserved. This is an excellent example of the extension of the painting beyond the canvas that Kirchner wanted to achieve.

Another special feature of the painting is that it belongs to a group of circus and sports depictions from Kirchner's Davos years. Movement, especially the moving human body, was a constant source of inspiration for Kirchner when drawing and designing compositions. Even the unclothed models on the cold Baltic Sea had to move constantly. Then came variety shows, dance, theatre, circus and finally sport, in many different forms in Davos: skiing, ice skating, ice hockey, cycling, ski jumping. Kirchner included almost all of these sports in his sketches.

Here, then, are three artists at the front and bottom on and in rings suspended from ropes hanging down from above, above and behind them on the right and left are two more in white oval rings, as large as their bodies, which may also be suspended from above and in which they perform tricks. Five bodies in shades of purple, four in the four quarters of the portrait-format painting around a slightly larger one in the centre of the composition. The whole thing against a background foil of green-yellow-blue tones. The composition of the painting is almost geometrically regular, yet with violently moving form and colour.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Badende Frauen und Kinder

Bathing Women and Children

Oil on canvas, 1925/32. Gordon 0825.

Signed lower left. 130 x 110 cm. On the reverse signed and titled, with the estate-stamp and designation "KN-Da/Bf 8". In the original Kirchner frame.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).

LITERATURE Kirchner, Ernst Ludwig: Photoalbum III, Photo 281 (Fig. 825¹); Gordon, Donald E., Ernst Ludwig Kirchner. With a critical catalogue of all paintings, Munich/Cambridge (Massa.), 1968, p. 394, cat. no. 825, fig. p. 394.; Kim, Hyang-Sook: Die Frauendarstellungen im Werk von Ernst Ludwig Kirchner. Verborgene Selbstbekenntnisse des Malers, Marburg, 2002, p. 211, fig. 147.; Dalbajewa, Birgit: 'Dresden owes me something' – From letters by Ernst Ludwig Kirchner and Hans Posse on the acquisition of a painting for the Dresden Gallery, in: Dresdener Kunstblätter, quarterly journal of the Dresden State Art Collections, 2, 2008, pp. 101–111, p. 107; Delfs, Hans: Ernst Ludwig Kirchner – The Complete Correspondence 'The absolute truth, as I feel it', edited by Delfs, Hans, Zurich, 2010, Nos. 1590, 1591, 1778, 1782, 1849, 1908, 3440, 3443, 3458; Schupke, Kai, 'Twilight of Humanity. The "Brücke" Artists and the Reform of Life,' in: Twilight of Humanity. The Artists of the "Brücke" and the Reform of Life. Catalogue 84, Wichtrach, Galerie Henze & Ketterer, 2014, pp. 5–18, ill. p. 16, colour ill. 34; Henze, Wolfgang, 'UNZERTRENNLICH. Ernst Ludwig Kirchner and his painting frames,' in: UNZERTRENNLICH. Frames and paintings by the Brücke artists, edited by Murrer, Werner; Schmidt, Lisa Marei; Schreiber, Daniel J., 2019-2020, pp. 374-385. ill. p. 377, colour ill. 3.; Fuchs, Ulrike: 'Kunst ist stete Verwandlung' (Art is constant transformation), in: Palette – The magazine for artists and art lovers, issue 2, 2023, pp. 64–69, ill. p. 68, colour ill.; Murrer, Werner and Saal, Marianne, 'Verzeichnis der Rahmen (VdR)' (Index of Frames), in: WIEDERENTDECKT & WIEDERVEREINT. Rahmen und Bilder von Ernst Ludwig Kirchner (REDISCOVERED & REUNITED. Frames and Pictures by Ernst Ludwig Kirchner), edited by Beisiegel, Katharina, Knipper, Rajka and

Murrer, Werner, Bernried, Buchheim Museum and Davos, Kirchner Museum, 2024-2025, pp. 188-201., cat. no. VdR 91, ill. p. 195, colour ill.

EXHIBITIONS 1926, Ernst Ludwig Kirchner, Paintings and Sculptures, Berlin, Galerie Paul Cassirer, November, cat. 23, dated '1924'; 1927, Ernst Ludwig Kirchner, Paintings and Sculptures, Dresden, Kunstsalon Neue Kunst Fides, November to December; 1927, Ernst Ludwig Kirchner, Essen, Folkwang Museum, March; 1927, Ernst Ludwig Kirchner and Others, Wiesbaden, Nassauischer Kunstverein, May; 1937, Ernst Ludwig Kirchner, Basel, Kunsthalle, cat. 231; 2003–2004, Erna and Ernst Ludwig Kirchner – An Artist Couple, Davos, Kirchner Museum, ill. p. 59, colour plate; 2008-2009, The New Style – Ernst Ludwig Kirchner's Late Work, Quedlinburg, Lyonel Feininger Gallery – Davos, Kirchner Museum, ill. p. 69, (colour plate); 2014-2015, A105 Twilight of Humanity. Brücke Artists and Life Reform, Wichtrach, Galeriehaus (ground floor and basement), cat. 35, ill. p. 58, colour plate; 2016, BRÜCKE and Life Reform, Bernried, Buchheim Museum, cat. 50, ill. p. 89, colour plate; 2019-2020, INSEPARABLE. Frames and Pictures by the Brücke Artists, Berlin, Brücke Museum; 2021-2022, Kirchner's Bathers. Unity of Man and Nature, Aschaffenburg, KirchnerHaus Museum, cat. 47, ill. p. 95, colour plate; 2024-2025, REDISCOVERED & REUNITED. Frames and Pictures by Ernst Ludwig Kirchner, Bernried, Buchheim Museum and Davos, Kirchner Museum, cat. 55, ill. p. 157, colour plate.

REMARKS The (black-and-white) photograph that Kirchner took of the painting shortly after its completion in 1925 and pasted into his photo album Volume III, which is kept at the Kirchner Museum in Davos, shows the painting without the overpaintings he made after 1927. These are most noticeable in the diamond-shaped patterns on the naked bodies.

Kirchner reports on the creation of the painting in letters to Albert Müller and Ernst Gosebruch on 28 and 29 October 1925 (Delfs 1590 and 1591). In 1926, it was exhibited in the Kirchner exhibition at the Paul Cassirer Gallery in Berlin (Delfs 1778) and reproduced in its first state in the catalogue. In the 1937 exhibition at the Kunsthalle Basel, it was then in its second state, as can be seen from a photograph that Kirchner enclosed with a letter to Erwin



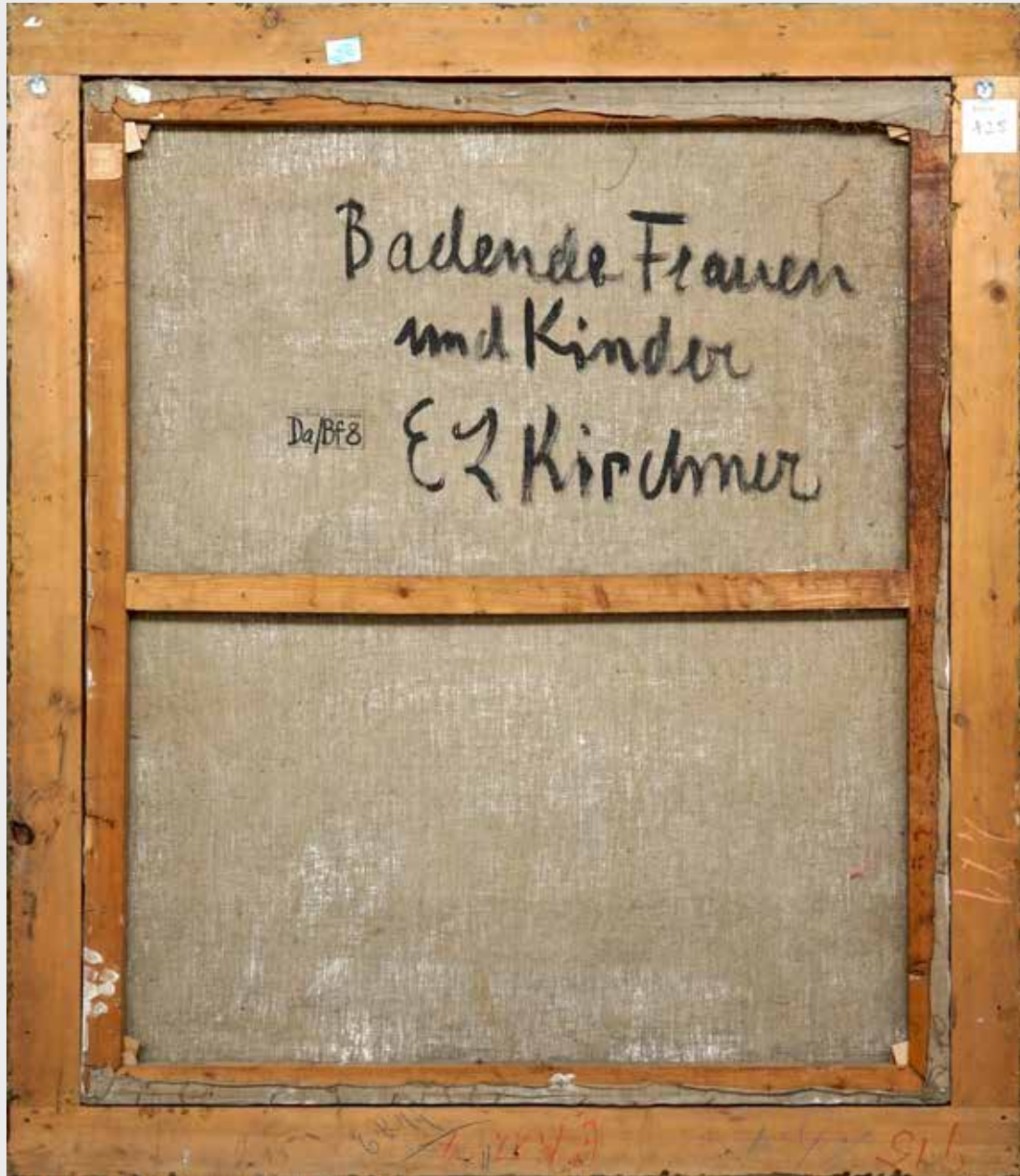
Friederich Baumann dated 11 November 1937 (Delfs 3458).

It is not clear when Kirchner reworked the painting, but it appears to have been done in two stages. First, he made 'corrections' to the bodies: the nude on the left was given a bent left leg. The nude on the right was given a left arm bent to the right and a right arm placed down on the right leg. The physiognomies as well as Erna's profile and hair were accentuated. Later, he placed a diamond-shaped grid over the bodies in accordance with his art-theoretical considerations in connection with an impending professorship in Dresden, which he confided to his 'Davos Diary' on 17 April 1927.

Depicted in front of a stream flowing from top right to bottom left between large red stones are Erna Kirchner, seen from behind, sitting on a stone on the right, and Anna Müller, also sitting on a stone on the left, seen from the front, both dominating the picture as they chat. In front of them, below, are Anna and Albert Müller's twins, Judith and Kaspar, playing.

After spending summers at the Moritzburg ponds from 1909 to 1911 and at Staberhuk on Fehmarn from 1912 to 1914, Kirchner created a South Sea atmosphere by the water for the third time in the Davos ravines from 1921 onwards (visit by the dancer Nina Hard). This refers to the Sutzibach stream, which flows from Stafelalp to Frauenkirch. The large stones in the stream bed may have reminded Kirchner of the 'beach at the stones' on Fehmarn, where so many bathing scenes were created in the summer months of 1912-1914 and the South Seas were suggested by self-built dugout canoes with outriggers, grass huts, etc.

Free bathing scenes in the studios of Dresden and Berlin, as well as the bathing scenes in nature that followed from 1909 onwards, are the central theme of Kirchner's art, a constant source of inspiration for his work. Water plays the connecting central role in them, whether in the tubs of the studios, flat round wooden bathtubs, or on the Baltic Sea, and finally in the streams on the Alpine ridge of Davos, where it can get quite warm in summer.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Mädchenkopf mit Holzfigur am Fenster

Girl with Wooden Sculpture before the Window

Oil on canvas 1919–1920. Gordon O628 recto. 60 x 49 cm. On the reverse a fragment "Blumen" (Flowers), 1919, Gordon O628 verso. With the estate-stamp on the reverse and designation "KN-Da/Ba 10".

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).

LITERATURE Gordon, Donald E., Ernst Ludwig Kirchner. With a critical catalog of all paintings, Munich/Cambridge (Massa.), 1968, p. 120, 365, Cat.-No. 628, Fig. p. 365.; Henze, Wolfgang: Verzeichnis der doppelseitig bemalten Gemälde Ernst Ludwig Kirchners (List of paintings painted on both sides by Ernst Ludwig Kirchner), ed. by Herold, Inge; Lorenz, Ulrike; Sadowsky, Thorsten, 2015, Cat. No. D98, Fig. p. 164, color illustration.

REMARKS Dodo, Fränzi, Marcella, Erna, Gerda, Nina, Elisabeth: the list of women in Ernst Ludwig Kirchner's life is long. Whether companion, lover, muse, model, or visitor, they inspired and drove him to a completely new kind of representation. As a man and artist, Kirchner was a "Homme des Femmes" throughout his life, a "lover of women", writes Brigitte Schad, curator of the exhibition "Women around Kirchner" (Kirchner Haus Aschaffenburg, 2016), who is also chairwoman of the Kirchnerhaus Association Aschaffenburg.

Unfortunately, it is not possible to determine who exactly is depicted here, nor which wooden sculpture of the artist is on the windowsill. Back then Kirchner spent a lot of time in Davos, but regrettably, nothing in his diary, which he kept from July 5, 1919, onward, can be found explicitly about this painting. On the other hand, we know where the work was created: In the summer of 1918, Ernst Ludwig Kirchner lived on Stafelalp. He rented the house "In den Lärchen" ("In the Larches") above Frauenkirch, where he remained until the fall of 1923. He visibly redesigned the house according to his ideas and rediscovered his passion for wood sculptures. From August 7, 1919, Kirchner was complaining that he was neither physically nor mentally

well. Nevertheless, 1919 is a very productive year with over 50 paintings and numerous works in all other techniques.

This is one of Kirchner's double-sided paintings. What is certain is that Kirchner never wanted to present the double-sided paintings on both sides. At all times, the painter favored one of the two sides. But what value can an already painted but unsold canvas have for an artist? "I, too, have to save a little now, and the material has become very expensive. But the canvas, thank God, has 2 sides" (Ernst Ludwig Kirchner, letter of Feb. 7, 1919).

The phenomenon of Ernst Ludwig Kirchner's double-sided painted canvases is not new. The other Brücke artists such as Max Pechstein, Erich Heckel and Karl Schmidt-Rottluff also painted the backs of their paintings from time to time. However, considerably more double-sided painted canvases were found with Kirchner than with other artists. So far, the list of Dr. Wolfgang Henze and others includes a total of 138 pieces.

Kirchner cut the canvases, rotated them by ninety or 180 degrees, signed them on the reverse, whitewashed the painting, or turned the canvas over again. Sometimes there are decades between the work steps, sometimes they are close together. The reverse paintings are not always complete. In a few cases, meaningful references result from both sides – but in most cases the only, albeit effective, connection is that the carrier material is identical.



Blumen (Flowers)
(Fragment), 1909,
Gordon O628 verso.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Hohe Kiefern vor Hügellandschaft

Tall Pines in Front of Hills

Oil on wood, 1921–1923. Gordon 0720 recto.
70 x 37 cm. On the reverse "Standing Nude in Yellow and Pink"
1930-1932, Gordon 720 verso. With the estate-stamp on the
reverse and designation "KN-Da/Aa 1".

PROVENANCE Studio of the artist, Davos (until his death 1938);
Ernst Ludwig Kirchner's widow Erna Kirchner (until her death
1945); Kirchner Estate 1945 until today (from 1946-1954 in
deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-
kabinett Roman Norbert Ketterer, from 2002 his successors
from his family).

LITERATURE Gordon, Donald E., Ernst Ludwig Kirchner. With a
critical catalogue of all paintings, Munich/Cambridge (Massa.),
1968, p. 127, 378, cat. no. 720, ill. p. 378.; Henze, Wolfgang: List
of double-sided paintings by Ernst Ludwig Kirchner, ed. by
Herold, Inge; Lorenz, Ulrike; Sadowsky, Thorsten, 2015, cat. no.
D114, ill. p. 167, colour plate.

EXHIBITIONS 2021, Ernst Ludwig Kirchner and the Sublimity of
the Mountains, Lugano, Fondazione Gabriele Anna Braglia, cat.
61, ill. p. 153, colour plate.

REMARKS Technically, this painting is unique because it is
painted on wood. Kirchner almost always used canvas for oil
painting, only in a few cases cardboard. Not unique, but still
worth mentioning as special: it is painted on both sides, once
in the early 1920s and the second time in the early 1930s. Ho-
wever, this second painting, 'Standing Nude in Yellow and Pink'
1930-1932, Gordon 720 v., is clearly unfinished in this case and
the overpainting can therefore really
be classified as a rejection.

The composition is also special or unique. Art history has
known tall, lanky trees since at least Meindert Hobbema's
famous 'Allee von Middelharnis' (Avenue of Middelharnis).
Such tall trees, standing alone or in small groups, with only a
small crown at the top, also appear frequently in the work of
Ferdinand Hodler. In this case, however, because this compo-
sition is truly a special case in Kirchner's landscape painting,
we may assume that Kirchner had Hobbema and Hodler in
mind when he observed this motif in the Davos landscape and

captured it for himself. After all, he had become the fourth great
painter of the Alpine landscape in the modern era, following in
the footsteps of Segantini, Giacometti and Hodler, and he was
well aware of this. For this reason, he also had to address this
special theme of solitary trees with tall, slender trunks.



Verso: 'Standing Nude in Yellow and Pink', 1930-1932,
Gordon 720 verso.



Ernst Ludwig Kirchner – Dresden – Berlin – Davos

Masterpieces on Paper (1906–1937)

by Alexandra Henze

All of them – the women and girls in his circle of friends and acquaintances – posed in the nude for Kirchner, the master of drawing, watercolour and printmaking. With just a few clear strokes of the brush or pencil, Kirchner was able to convey the essence and personalities of the people about him. Reclining, seated, standing or kneeling, they present themselves to the viewer in a completely natural, never artificial pose, as though they are performing an altogether normal movement or action that the artist has captured momentarily on paper. Whatever the activity, whether doing one's toilet, combing one's hair, washing, swimming, dancing, playing, or simply resting or conversing, Kirchner's models are captured with the deftest of lines. In most cases they do not pose for the artist, indeed they seem to take no notice of him, nor do they seem to be aware of the fact that they are being drawn or painted.

As the son of a chemist working in the paper industry, Kirchner not only possessed sound technical knowledge of the medium but also had a constantly plentiful source of good-quality paper for his requirements. Circumstances were such that hardly any works from his incredibly vast oeuvre were lost. With the exception of just a few works that fell victim to the "Degenerate Art" campaign of the National Socialists, almost his entire oeuvre survived the ravages of time, and not least the two world wars. A decisive factor was certainly Kirchner's early emigration to Switzerland where his works could exist in the relative safety of a neutral country.

Kirchner preferred to use calendered, or at least slightly calendered chamois – i.e. light-beige – paper. He also used, and not infrequently, a light-brown (packing) or yellow paper. These papers served not only as supports for his pencil, chalk and pen-and-ink drawings but also for his watercolours and prints. The artist would sign only those works that were intended for exhibition or were sold directly from his studio. Thus the authenticity of Kirchner's works on paper – notwithstanding the fact that they are difficult to imitate – is evidenced rather by the estate stamp, which contains a reference number, handwritten in ink, that furnishes information on the technique, the motif and the place where the work was produced, and also by various inventory numbers that in most cases are to be found on the backs of the works.

No art lover can fail to be overwhelmed by the quantity – and hence even more so by the quality – of these works on paper that have survived to the present day. The Ernst Ludwig Kirchner Archive – which was established in Campione d'Italia in 1979 and has now been operating in Wichtrach near Bern since 1993 – has records of at least 12,000 sketchbook pages, over 20,000 drawings, 2,000 coloured chalk drawings and watercolours and at least just as many prints. When we consider Kirchner's relatively short life as an artist, this is the largest oeuvre of works on paper in the whole of the 20th century, comparable only with the oeuvre of that equally "obsessed" artist Pablo Picasso.

What is also remarkable is the fact that every single work is a complete composition, that is to say, not a preliminary study for some other work and may therefore be regarded as being absolutely unique. This also applies – and this is a point that deserves particular emphasis – to the prints that Kirchner not only produced by his own hand from beginning to end but also varied from one

exemplar to the next in terms of paper, state and colouration.

A characteristic feature of all these works is their clarity and economy of line and contour, seldom blended or washed and hence rarely creating an effect of depth or volume. Kirchner's technique reduced the motif to its very essentials and thus permitted a particularly fast execution. It was a technique that Kirchner acquired during the years spent with his fellow "Brücke" artists, when they would practice what they called "quarter-hour nudes", for which the models were not allowed to remain in the same pose for longer than 15 minutes and the artists had to capture what they saw in just as short a time. The artists had to work so fast that there was no time for corrections with an eraser, for example, and any mistakes simply had to be drawn over, thus leaving the corrections visible in the drawing.

Kirchner was particularly interested in the capturing of movement, many of his series being reminiscent of early chronophotographic images of whole sequences of movement. These depictions were often created in various techniques and the same motif would appear in a whole diversity of media – drawing, chalk, pen/brush and ink, woodcut, etching, lithograph and oils – and sometimes as sculptures, tapestries and photographs.

Kirchner was above all inspired by the human body and especially the female nude. No matter where he was – in the studios in Dresden, Berlin and Davos, on the shores of the Moritzburg Lakes, on the beaches of the island of Fehmarn or in the forests around Davos – Kirchner portrayed not only Erna, his lifelong companion and muse, time and time again but also their women friends who came to visit them, dancers and even the young daughters of neighbouring peasants, their nakedness inspiring the most wonderful compositions.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Fränzi und Marcella

Fränzi and Marcella

Charcoal, circa 1910.

On greenish-gray heavy paper with the usual crease. Inscribed "Murder of Amelia" by the artist in the upper left. 43 x 34.4 cm.

On the reverse "Murder of Amelia", pen and brush in ink, circa 1922, signed lower left with the designation "K 10347/4" as well as with the numbering "C 1888" in ink in the upper left.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945-1987 (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunstkabinett Roman Norbert Ketterer); Galleria Henze, Campione d'Italia; Private collection, Ticino (1987).

EXHIBITIONS 1987, E. L. Kirchner, Campione d'Italia, Galleria Henze, cat. 10, ill. p. 13; 2019, The Three Expressionists. Munch. Nolde. Kirchner, Düsseldorf, Beck & Eggeling International Fine Art, ill. p. 79, plate.

REMARKS Verso: Study for the lost painting of the same name, Gorden 679, 1921–23.

On a sheet of this heavy paper, originally folded in the middle, which Kirchner and Heckel used together around 1910.

This drawing lacks an estate stamp. However, it was cataloged with the numbers K-10347/ and C1888 when Roman Norbert Ketterer acquired the estate.

The two child models, Fränzi on the left with her characteristic hair bow, whose identity and life story have been quite precisely clarified in recent years after intensive research. Likewise, the circumstances of studio life at that time, around which many assumptions had previously circulated, have been clarified.



Verso: "Murder of Amelia", pen and brush in ink, circa 1922





Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Liegender Akt auf dem Bett

Reclining Nude on a Bed

Brush in ink and pencil, 1914.

On light brownish paper. 44.8 x 49.4 cm. With the estate-stamp on the reverse and designation "F Be/Bg 42" in ink as well as with the numbering "K 4638" and the number "4270" in pencil.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Liegender weiblicher Akt auf Rollenbett mit Kissen am Tisch

Reclining Female Nude on a Bed of Casters with a Cushion at the Table

Black chalk, 1914.

On light brown paper. 49.9 x 63.8 cm. With the estate-stamp on the reverse and designation "K Be/Bg 48" in ink as well as with the numbering "K 831" and the numbers "7967" and "1422" in pencil.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Badende vor Zelt in Moritzburg

Bathers in Front of a Tent in Moritzburg

Colored chalk and pencil, 1910.

On lightly satin-finished paper. 25.4 x 33.7 cm. With the estate-stamp on the reverse and designation "FS Dre/Bf 2" in ink as well as with the numberings "K 6573" and "C 2872" in pencil and ink, and the number "6222" in pencil.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Ruhende Liegende im Atelier Dresden

Reclining Figure in the Studio, Dresden

Colored chalks over pencil, circa 1910.

On light, satin-finished chamois paper. 21.5 x 27.5 cm. With the estate-stamp on the reverse and designation "FS Dre/Bg 92" as well as with the numberings "K 6507" and "C 3352" in pencil and ink.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Badende am Ufer

Bather on the Shore

Watercolor over pencil, circa 1911.

On satin-finished chamois paper. 32.4 x 26.3 cm. With the estate-stamp on the reverse and designation "A Dre/Bf 26" in ink as well as with the numbering "K 3656" and the number "3280" in pencil.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945-1964 (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunstkabinett Roman Norbert Ketterer); Galerie Theo Hill, Cologne; Westdeutscher Rundfunk Köln (1964).



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Blumengarten und Spaziergänger

Flower Garden and Stroller

Colored chalks, circa 1919.

On satin-finished card. 52.2 x 35.3 cm. With the estate-stamp on the reverse and designation "FS Da/Aa 44" in ink as well as the numbering "K 6348" in pencil.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945-2001 (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunstkabinett Roman Norbert Ketterer); Galerie Henze & Ketterer, Wichtrach/Bern (2001); Villa Grisebach Berlin (2004); Private collection.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Stafelalp mit Tinzenhorn

Stafelalp with Tinzenhorn

Watercolor over pencil, 1919.

On brownish wove paper. Signed lower right. 44 x 59 cm. With the estate-stamp on the reverse and designation "KA123" in ink and titled "View from Stafelalp to Tinzenhorn" (by another hand).

PROVENANCE So-called collection of Mrs. and Mr. Dr. Gervais, Zurich/Lyon: Christian Laely Davos - Paris (1938).

EXHIBITIONS 2021, Ernst Ludwig Kirchner and the Sublimity of the Mountains, Lugano, Fondazione Gabriele Anna Braglia, cat. 54, ill. p. 146, color plate.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Bergwald III (Waldtal, Waldlandschaft mit Alphütte)

Mountain Forest III (Forest Valley, Forest Landscape with Alpine Hut)

Colored chalks, circa 1918.

On green tonal paper. Signed lower right. 50 x 69.8 cm. Titled in pencil on the reverse, lower right of center, "Forest Landscape with Alpine Hut," as well as (faintly legible) the numbering "KFZ 97" in ink and a round Swiss customs stamp numbered "1-27.". The framed reverse bears the label of Galerie Theo Hill, Cologne.

PROVENANCE So-called Collection of Dr. and Mrs. Gervais, Zurich/Lyon; Christian Laely Davos - Paris (1938); Galerie Theo Hill, Cologne.

EXHIBITIONS 1960, E. L. Kirchner, Düsseldorf, Kunsthalle, cat. 76, (ill.); 2021, Ernst Ludwig Kirchner and the Sublimity of the Mountains, Lugano, Fondazione Gabriele Anna Braglia, cat. 51, ill. p. 143, color plate.



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

Landschaft mit Windmühle (Fehmarn)

Landscape with Windmill (Fehmarn)

Pen and ink, circa 1908.

On light, satin-finished chamois paper. 21 x 16 cm. With the estate-stamp on the reverse and designation "K 1308" in pencil as well as with the numberings "K 1308" and "C 5355" in pencil and ink.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).



Ernst Ludwig Kirchner

(Germany 1880–1938 Switzerland)

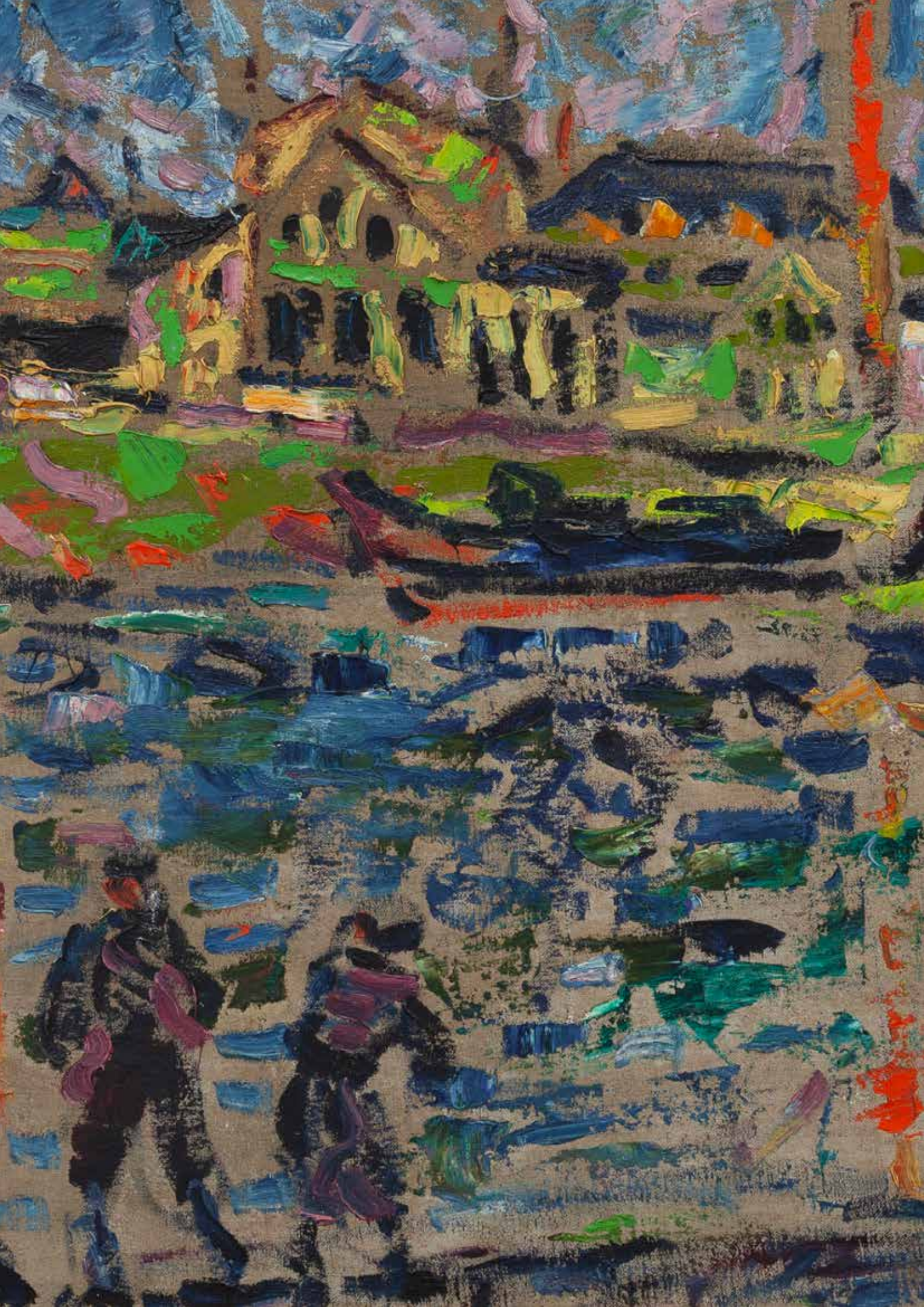
Elbhafen

Elbe Harbour

Pencil, circa 1908.

On chamois-colored card. 23.5 x 20.5 cm. With the estate-stamp on the reverse and designation "B Dre/Ab 9" in ink as well as the numbering "K 2905" and "C 1020" in pencil and ink. Dated "3 IV 14" upper right.

PROVENANCE Studio of the artist, Davos (until his death 1938); Ernst Ludwig Kirchner's widow Erna Kirchner (until her death 1945); Kirchner Estate 1945 until today (from 1946-1954 in deposit in Kunstmuseum Basel; from 1954 Stuttgarter Kunst-kabinett Roman Norbert Ketterer, from 2002 his successors from his family).



The Concept of Landscape

by Alexandra Henze

Designing the landscape has always been a widespread need, as can be seen, for example, in the ritualised gardens in Brittany, Egypt and Central America. However, this was expressed even more drastically in garden design, which already in ancient Rome moulded the surroundings of villas into ideal grounds through artistic architectural interventions. Later, this concern was expressed in the so-called 'French' and 'English' gardens, in which the surrounding nature was designed according to a certain ideal concept.

This concept of a landscape conquered by man and shaped according to an ideal image developed by him was also reflected in painting, where it was also accorded a subordinate role. As a backdrop for mythological, allegorical or historical events, it had to support, complement and accentuate them. In this sense, it was hardly the landscape as it presented itself to the human eye that was depicted, but rather an idealised form adapted to the needs of the subject matter.

The landscape was only later elevated to a subject with a claim to truthful imitation, which went hand in hand with the artists' need to paint directly in nature. The aim was no longer a constructed, idealised depiction of nature developed in the seclusion of a studio, but its direct realisation on drawing paper or on canvas in the open air.

The depiction of landscapes for their own sake, whether idealized or realistic, is a relatively young artistic discipline. It has no continuous tradition in Europe. There are only a few isolated surviving examples of landscape depictions in the frescoes of late Roman antiquity, while in the following centuries of the Middle Ages the landscape served purely as a background, or it was used – whether drawn, carved, engraved or painted – in conjunction with religious, symbolic, allegorical and mythological depictions, or with living beings, either human or animal, or with buildings, ruins or any other things made by the hand of man.

The approach to nature in art began to undergo a change at the beginning of the 16th century in the Danube School, when nature acquired a status all its own and studies of forests and mountains virtually became the order of the day. By the middle of that same century, landscape painting had reached its first heyday in the Netherlands, when people depicted in landscapes were now reduced to mere staffage figures. But these figures did not disappear entirely, not even in the works of such great landscape painters as Adam Elsheimer, Nicolas Poussin or Claude Lorrain, for they still gave the painting its title.

The earliest paintings to be devoted entirely to nature were those by William Turner, John Constable or Caspar David Friedrich in the 19th century, but it was not until the inception of the Barbizon School and its influence on the Impressionists that nature in all its aspects – sky, mountains, hills, forests, trees, meadows and flowers – found its way into painting. The oil paintings themselves, not just preparatory sketches and works on paper, were now executed in the open air rather than in the studio. It is against this background of an astonishingly very young tradition that the works exhibited are to be viewed.

Erich Heckel

(1883–1970 Germany)

Übigauwerft (Dresden)

Übigau shipyard (Dresden)

Oil on canvas, 1907. Hüneke 1907-15.
Monogrammed and dated lower right. 64 x 70 cm. On the reverse signed, titled and dated on the stretcher.

PROVENANCE Erich Heckel Hemmenhofen; Roman Norbert Ketterer, Campione d'Italia/Lugano (2 May 1964 B6035); Private collection (2002).

LITERATURE Vogt, Paul, Erich Heckel, *Werkverzeichnis der Gemälde*, Recklinghausen, 1965, cat. no. 1907/3; Ketterer, Roman Norbert: *Legends at the Auction Pult. The Rediscovery of German Expressionism*, edited by Prof. Dr. Gerd Presler, Munich, 1999, ill. p. 41, colour plate; Hüneke, Andreas: *Erich Heckel, Catalogue Raisonné of Paintings, Murals and Sculptures Volume I (1904-1918)*, published by the Erich Heckel Foundation Hemmenhofen, Munich, 2017, cat. no. 1907-15, ill. p. 29, colour plate.

EXHIBITIONS 1919, Erich Heckel, Hanover, Kestner-Gesellschaft, Cat. 1; 1923, Erich Heckel, Berlin (a), Galerie Goldschmidt & Wallerstein, Summer Exhibition; 1931, Erich Heckel, *Pictures from the Years 1906–1930*, Chemnitz, Kunsthütte / Municipal Museum, cat. 2; 1947, Erich Heckel, *Works from Four Decades*, Hamburg, Galerie der Jugend, cat. 1; 1948, Erich Heckel, *Works from Four Decades*, Cologne, Kunstverein, February, cat. 1; 1953, Erich Heckel, on the Occasion of his 70th Birthday, Berlin, Hochschule für Bildende Künste - Hannover, Kestner-Gesellschaft, cat. 1; 1953, Erich Heckel, on the completion of his seventh decade, Münster, Landesmuseum, cat. 1; 1957, Europe 1907, Amsterdam, Stedelijk Museum, cat. 32; 1957, Erich Heckel. *Works from the Brücke period 1907–1917*, Stuttgart, Württembergischer Kunstverein, cat. 2; 1958, 'Brücke', a community of Expressionist artists 1905–1913, Essen, Museum Folkwang, cat. 10; 1964, *Painters of the 'Brücke'*, London, Tate Gallery, cat. 2; 1964, *L'Espressionismo. Pittura, Scultura, Architettura*, Florence, Palazzo Strozzi, May - June, cat. 112; 2010-2011, Erich Heckel - *Aufbruch und Tradition. Eine Retrospektive*, Schleswig, Schleswig-Holsteinische Landesmuseen, Schloss Gottorf - Berlin, Brücke-Museum, cat. 7, colour plate.

REMARKS The information provided by Hüneke: 'Auctions: Stuttgart Art Cabinet 1963; Bern 2004' is incorrect. Confirmation of this has been provided by Hans Geissler, Erich Heckel Foundation, Hemmenhofen. The painting was acquired on 2 May 1964 by Roman Norbert Ketterer directly from Prof. Erich Heckel in Hemmenhofen and has been in his and his family's collection ever since. Like all the works in his private collection, it was not exhibited until his death.

On the back of the stretcher frame are the following labels: Kestner-Gesellschaft Hannover, 1953 Cat. No. 1; Maggio Fiorentino; Galerie Dr. Goldschmidt-Dr. Wallerstein, Berlin, Schöneberger Ufer; The Arts Council of Great Britain, 4 St. James Square, London S. W 1, *Painters of the Brücke*, Cat. No. 2.

The Übigau shipyard was a popular motif for Ernst Ludwig Kirchner and Erich Heckel. They preferred to depict it from the banks of the Elbe in Friedrichstadt. In 1908, Kirchner created a painting (Gordon 0036, lost), an etching and various drawings from there. The shipyard was founded in 1873 and developed into Germany's leading inland shipyard with up to 1,500 employees. It was closed in 1958. Some of the factory buildings have been preserved, as has the characteristic 'Übigau shore crane'.

Behind three figures on the left on this side of the river, the Elbe appears horizontally across the picture, ending above the centre of the picture at the line of the opposite bank. The buildings of the shipyard with chimneys and a barge in front of them on the right are reflected in the Elbe.

Stylistically, this painting belongs to the early expressionism of a generous late impressionist divisionism applied in broad, short, vigorous brushstrokes, in which the Brücke artists, but also Emil Nolde and many contemporaries, painted at the time. Not only the brushstrokes are vigorous, but also the abbreviation of form and colour, placed side by side without mixing, only occasionally highlighted with white in the blue tones.

This is one of Erich Heckel's typical cityscapes, who did not seek the grand traditional veduta, but depicted the areas of simple life and the world of work in an impressive manner.



Erich Heckel

(1883–1970 Germany)

Alsterlandschaft (Die Alster bei der Mellingburger Schleuse)

Alster Landscape (Alster River at the Mellingburg Watergate)

Oil and tempera on canvas, 1913. Hüneke 1913–29.
69,5 x 79 cm. Monogrammed and dated on the lower right "EH
13". Signed in black on the reverse "Erich Heckel".

PROVENANCE Studio of the artist (until 1914); Erica und Prof. Dr.
Richard Hessberg, Essen (1914 until 1960); Dr. Klaus Hessberg,
Essen (by descent in 1960 until 2015); (until 2010 depositum in
Museum Folkwang, Essen).

LITERATURE Hüneke, Andreas, Erich Heckel, *Werkverzeichnis
der Gemälde, Wandbilder und Skulpturen Band I (1904-1918)*,
edited by Erich Heckel Stiftung Hemmenhofen, 2017, Munich,
cat.nr. 1913-29, img.p. 231, colour plate.

EXHIBITIONS 1916, Erich Heckel, Frankfurt am Main, Kunstsalon
Ludwig Schames, September; 1983/1984, Erich Heckel 1883
- 1970. *Gemälde, Aquarelle, Zeichnungen und Graphik.*, Essen,
Museum Folkwang und München, Haus der Kunst, cat. 41, with
col. img; 2009-2010, *Hamburger Ansichten. Maler sehen die
Stadt, Hamburg*, Hubertus-Wald-Forum in der Hamburger
Kunsthalle, cat. 50, img.p. 175, col. img. There titled: "Die Alster
bei der Mellingburger-Schleuse".

REMARKS The Essen ophthalmologist and collector Prof. Dr.
Richard Hessberg acquired the painting as early as 1914. After
his death in 1960 at the latest, the painting passed to his son
Dr. Klaus Hessberg, who gave it to the Museum Folkwang on
permanent loan.

Erich Heckel's landscape was painted during a summer's
stay at the country house of the art patron Gustav Schiefler in
Mellingstedt on the green outskirts of Hamburg. The artist had
been staying there occasionally since 1910. This riverscape
of the Alster, a tributary of the Elbe, held a particular spell over
Heckel. During his stays there he drew and painted this river
and also the Mellingburg Lock in a great many variations and
techniques. This painting captures the river and both its banks
with rapid and at times coarse brush strokes that seem to hark
back to the early days of the "Brücke". Heckel here depicts
nature in its virtually pristine state, the implied tranquillity of the
scene forming an uncanny contrast with the turbulent water
of the river. Karl Schmidt-Rottluff, during his stays in Dangast,

had started already in 1907 to make friends and find collectors
in Hamburg. In October 1910 also Erich Heckel und Ernst
Ludwig Kirchner travelled for the first time to Hamburg to visit
Gustav Schiefler, the Spiritus Rector of the local early circle of
"Brücke"-collectors.

As is so often the case in Erich Heckel's landscapes, the lower
half is taken up by a river, in this case the narrow Alster, which
widens out into a small pond. The opposite shoreline divides
the composition horizontally in the centre. On the right, the
Alster disappears a little higher under the trees that dominate
the upper half of the picture, leaving only a little of the blue sky
above free. Although the blue reflected on the surface of the
water also dominates the lower half, the composition is
overwhelmed by the green of the trees, a spring green. The
park landscape becomes a picture of vegetation.

The pure landscape was already of great importance in Erich
Heckel's early work. It became dominant in the following
decades until the 1950s. In it, he was able to develop his pure
painting without the distraction of specific and defining objects
or people. Here in the fiercely expressive brushstrokes of 1913.



Erich Heckel

(1883–1970 Germany)

Berghänge (Berghänge bei Corviglia)

Mountain Slopes (Mountain Slopes near Corviglia)

Tempera on canvas, 1957. Hüneke 1957-3.

Signed and dated lower right. 83.0 x 96.0 cm. On the reverse signed, titled and dated "Heckel 1957 Berghänge" in red by the artist on the stretcher, and marked "Heckel. Hemmenhofen" on the frame.

PROVENANCE Estate of the artist; Galerie Schrade Mochental (2008).

LITERATURE Vogt, Paul, Erich Heckel, *Catalogue Raisonné of Paintings*, Recklinghausen, 1965, cat. no. 1957/3(4).; Hüneke, Andreas: Erich Heckel, *Catalogue Raisonné of Paintings, Murals and Sculptures Volume II (1919-1964)*, published by Erich Heckel Foundation Hemmenhofen, Munich, 2017, cat. no. 1957-3, ill. p. 371, colour plate.

EXHIBITIONS 1965, Erich Heckel, Düsseldorf, Galerie Grosshennig, ill. p. 37; 1971, Erich Heckel, Düsseldorf, Galerie Wilhelm Grosshennig, ill. p. 40; 1994, Erich Heckel, Galerie Schloss Mochental.

REMARKS In the 1950s, Erich Heckel spent several summers working in the Engadin. He often worked at high altitudes above the tree line and in all weathers. His friend Willy Hahn recalled that Erich Heckel worked on such occasions wearing woollen gloves with the fingertips cut off to protect himself from the cold while still being able to handle his pen or brush with sensitivity. He drew and painted in watercolours directly from nature. The paintings were probably created in the studio based on these experiences.

In his Engadin mountain landscapes, Erich Heckel was not concerned with heroic mountains and grandiose cliffs, but with solitude and desolation, with the great tranquillity and the reflections of the weather in the landscape, its play of colours on the rocks, slopes, alpine pastures, bodies of water and, above all, ice and snow, which he knew how to depict like no other using the post-expressive means of modernism.

On these mountain slopes, whose rocky peaks – here the 'Trais Fluors' (Three Flowers) near Celerina – rise from wide scree slopes, an all-encompassing, diffuse pink evening light plays

on the bare rock and on the denser greenery below, even in the bright clouds above, perhaps intensified by reddish Scirocco dust from the Sahara, which is particularly noticeable at the heights of the Alpine ridges. A typical and exemplary painting from this Engadin group of works by Erich Heckel, which is dedicated to that zone of the earth where humans can usually only be short-term guests.



Erich Heckel

(1883–1970 Germany)

Am See

At the Lake

Tempera with oil on hardboard, 1950. Hüneke 1950-4.
Signed and dated lower right. 64 x 84.5 cm. Signed, titled and dated on the reverse.

PROVENANCE Studio of the artist (until his death 1970); Artist Estate 1970-1991; Galerie Rosenbach, Hannover (1991), Private collection.

LITERATURE Hüneke, Andreas: Erich Heckel, Catalogue Raisonné of Paintings, Murals and Sculptures Volume II (1919-1964), published by Erich Heckel Foundation Hemmenhofen, Munich, 2017, cat. no. 1950-4, ill. p. 322, colour plate.

EXHIBITIONS 1983, Erich Heckel, Lindau am Bodensee, Galerie Schrade, cat. 6.

REMARKS A calm expanse of water occupies the central field of the composition, its surface rendered in layered bands of blue and muted green that shift tonally rather than reflect light naturalistically. The shoreline forms a low, gently curving threshold across the foreground, where sandy and earthy hues—ochres, greys, and subdued browns—intermingle with strokes of green suggesting grasses and low growth. Vegetation rises more densely toward the flanks and upper zones of the image: trees and shrubs are reduced to interlocking masses, their foliage articulated through compact, rhythmically repeated brushstrokes rather than botanical detail. Trunks and branches appear as dark linear accents that anchor the colour fields. The horizon is compressed, with water and land meeting in a shallow spatial interval, so that depth unfolds through stacked planes instead of recession into distance. The sky, if visible, is restrained and tonally close to the lake, reinforcing the overall stillness.

In terms of art history, the work belongs to Heckel's late oeuvre after 1945, in which the expressionist formal canon of the Brücke period transformed into a calmer, more constructive pictorial order. The expressive deformation of earlier years is reduced in favour of structural clarity and a contemplative understanding of nature; colour functions less as an eruptive means of expression than as an organizing, harmonizing agent. The motif of the lake follows in the tradition of existentially

charged landscapes, but now with a stronger connection to real topography and to a moment of personal retreat.

Within Heckel's oeuvre, Am See marks the processing of his living environment on Lake Constance since the 1940s; depicted is the lakeside estate that was central to his biography. The subject appears repeatedly in watercolours, drawings, and later prints, making it a leitmotif of his late work. The painting thus combines a connection to place, formal consolidation, and Heckel's typical combination of subjective experience of nature and structured image composition.



Emil Nolde

(1867–1956 Germany)

Blumengarten. Strickende Bäuerin

Flower Garden. Knitting Peasant Woman

Oil on canvas, 1908. Urban 274.

Signed lower right. 65 x 83.5 cm. Signed and titled "Knitting Peasant Woman" on the reverse of the stretcher. In original Nolde frame.

PROVENANCE Studio of the artist (until his death 1956); Artist Estate; Ada and Emil Nolde Foundation, Seebüll (1956 until today).

LITERATURE Urban, Martin, *Emil Nolde: Werkverzeichnis der Gemälde, Bd. I 1895 – 1914*, Verlag C.H. Beck, München, 1987, cat. nr. 274, p. 246, colour plate, p. 257.; Emil Nolde, ed. by Manfred Reuther, Cologne, 2010, ill. p. 27, color ill.; Emil Nolde. *The Absolute Originality. Yearbook for the 58th Annual Exhibition*, ed. by Christian Ring, Seebüll, Nolde Foundation, 2014, ill. p. 26, color ill.

EXHIBITIONS 1957, Emil Nolde Memorial Exhibition, Hamburg, Kunstverein, cat. 28; 1958, Emil Nolde, Copenhagen, Charlottenborg Palace, cat. 13; 1976–1977, Emil Nolde. Oil paintings, watercolors, drawings, graphics, Malmö, Konsthall, cat. 6, ill. p. 52, color ill.; 1994–1995, Emil Nolde, Vienna, Kunstforum Bank Austria; 2002–2003, Nolde in Dialogue 1905–1913, Karlsruhe, Städtische Galerie, cat. 108; 2009, Emil Nolde. My Garden Full of Flowers, Berlin, Dependance, cat. 4, ill. p. 60, color ill.; 2009–2010, Emil Nolde and Denmark, Aalborg, KUNSTEN Museum of Modern Art, cat. 40, ill. p. 126, color ill.; 2010, Emil Nolde and Denmark, Charlottenlund, Ordrupgaard; 2013, The Eternal Wanderer – Henry van de Velde in Jena, Jena, Städtisches Museum, cat. 10/I, ill. p. 180, color ill.; 2013, The Splendor of Colors, Baden-Baden, Museum Frieder Burda, cat. 13, ill. p. 46, color ill.; 2013–2014, Emil Nolde. In Fiery and Colour, Vienna, Lower Belvedere, cat. plate 9, ill. p. 142, color ill.; 2019–2020, Emil Nolde, Turku, Turku Art Museum.

REMARKS The painting *Flower Garden. Knitting Peasant Woman* (1908) by Emil Nolde shows a female figure who is absorbed in her handiwork and appears to be embedded in a lush, overgrown garden landscape. The figure is not a portrait-like individual, but part of a colour-saturated, vegetal organism. The pictorial space is organized in planes; the illusion of depth is created less by perspective than by zones of colour. Dominant are bright reds, yellows, and greens, applied in impasto and

juxtaposed. The contours appear partially dissolved, the vegetation seems to shimmer. Man and nature are not in a hierarchical relationship—the farmer's wife is integrated into the field of flowers in terms of colour and form. The subject combines intimacy, rural simplicity, and an almost ecstatic colourfulness. The format, technique, and date are certain; the work is signed and listed in the catalogues raisonnés.

The work belongs to the early phase of German Expressionism, chronologically in the context of the Brücke artists' community, to which Nolde was close in 1906/07. Characteristic features are the departure from naturalism, the expressive autonomy of color, and the tendency toward simplification of form. The garden functions not as a topographical location, but as an emotionally charged color space. The painting style shows similarities to van Gogh in the intensification of the palette and the gestural style, but at the same time a specifically Nordic sensibility: less urban-modern, more mystical about nature. The motif of the working peasant woman combines rural genre with expressionist subjectivity—not a social-realist report, but a vision of originality. The painting thus stands at the threshold between late Impressionism and autonomous expressionist imagery.

Within Nolde's oeuvre, the painting marks an early manifestation of themes that would later become central: gardens, flowers, bright pigmentation, and the fusion of figure and nature. Nolde's own garden repeatedly became an iconic pictorial space for him; its provenance via the Nolde Foundation Seebüll underscores its significance in the artist's biography. The scene is still relatively calm and representational; later flower paintings further dissolve representationalism in favour of colourful ecstasy. The *Knitting Peasant Woman* thus shows a transitional state: between narrative motif and pure painterly intensity. It documents the moment when Nolde finally established colour as the primary carrier of meaning—a decisive step toward his later, almost visionary flower paintings.



Emil Nolde

(1867–1956 Germany)

Burg (Rapperswil am Züricher See)

Castle (Rapperswil on Lake Zurich)

Watercolor, circa 1930.

Signed on the right side. 33.7 x 46.9 cm. Signed on the back at the bottom right.

PROVENANCE Studio of the artist (until his death 1956); Artist Estate; Ada and Emil Nolde Foundation, Seebüll (1956 until today).

REMARKS The depiction of Rapperswil Castle shows a compact, towering castle complex on a rocky outcrop above Lake Zurich. Several tower-like structures with conical roofs characterize the striking silhouette, while the massive walls stand in stark contrast to the wide, calm expanse of vegetation in the foreground, which forms a broad horizontal field of colour that draws the eye to the elevated architecture. In a picturesque interpretation in the expressionist sense, the contours would be simplified and the colour fields intensified: a deep green for the vegetation, warm glowing red and ochre tones for the walls, and a dramatically moving sky. As a result, the castle does not appear as a topographically sober reproduction, but as an emotionally condensed centre of form that merges architecture and landscape into an exciting unity.

Within Emil Nolde's oeuvre, such a motif would be classified among his landscape paintings, in which nature and architecture are understood less topographically than existentially. For Nolde, colour takes precedence over construction; it is an autonomous carrier of meaning. The castle would not appear analytically formed, but rather chromatically charged. Another typical feature is the tension between the forces of nature and human construction, as also seen in his seascapes and coastal paintings: the permanence of architecture contrasts with the elemental forces of vegetation and sky. Forms are reduced to archetypal structures – towers, walls, and horizons take on symbolic character. Landscape often functions as a projection space for inner states of excitement, sometimes with spiritual or mythical exaggeration. Rapperswil Castle would thus not be a veduta-like view of Switzerland, but a transformation of a historical place that appears as a formal and emotional crystallization point in a colourfully enhanced, subjectively experienced landscape.



Emil Nolde

(1867–1956 Germany)

Granada

Watercolor, 1921.

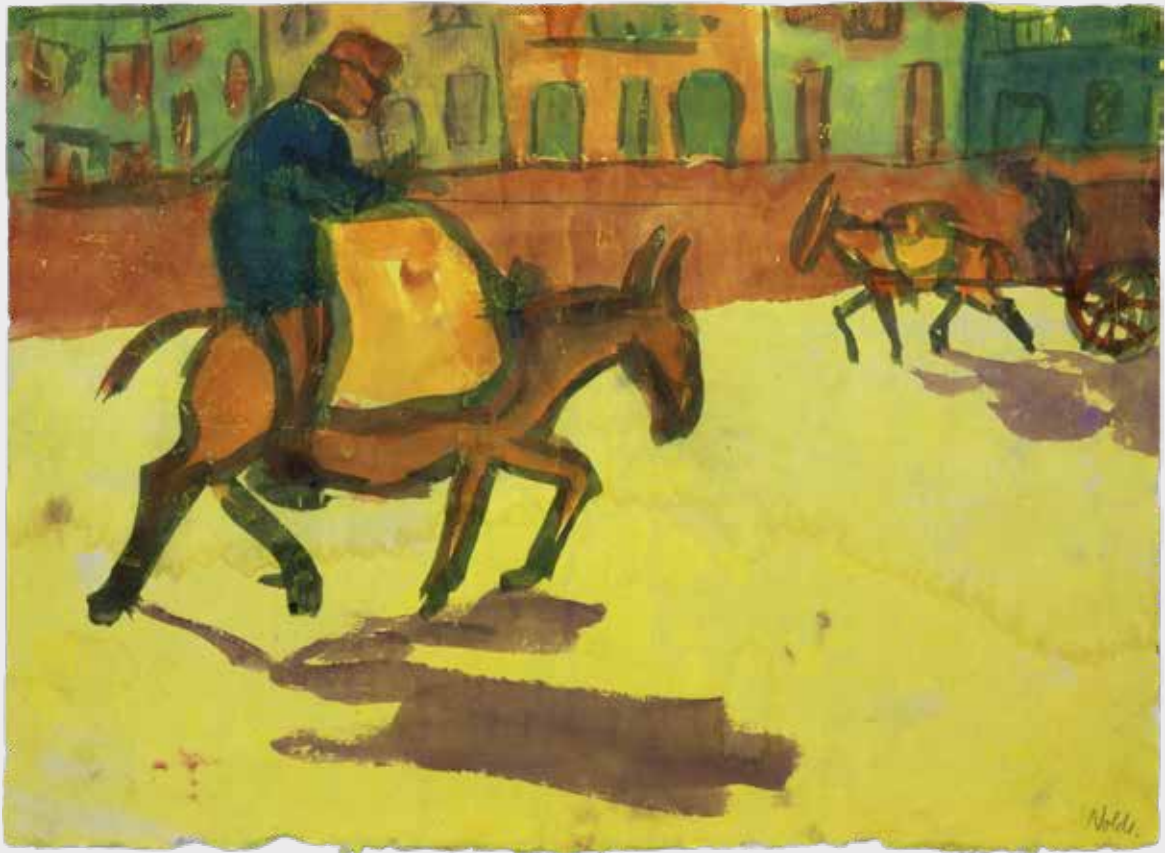
On Japanese paper. Signed lower right. 35 x 48 cm.

PROVENANCE Studio of the artist; Martha and Paul Rauert Collection, Hamburg (c. 1921); Prof. Dr. Hans-Jürgen Lwowski, Hamburg (1958), Galerie Henze & Ketterer, Wichtrach/Bern (2008).

EXHIBITIONS 1996/97, German Expressionism, Santander, Caruna, Santiago de Compostela, Vigo, Madrid, Malaga; 1997, German Expressionism, Malaga, Salon de las Cloumnas, Palacio de la Aduana, ill. p. 30; 1999–2001, Nolde, Schmidt-Rottluff and their Friends. The Martha and Paul Rauert Collection, Hamburg 1905–1958, Hamburg, Ernst Barlach House, Hermann F. Reemtsma Foundation – Freiburg im Breisgau, Museum of Contemporary Art – Davos, Kirchner Museum – Berlin, Brücke Museum, etc., Cat. 145, Ill. p. 59.

REMARKS A photo-expert opinion from Dr. Manfred Reuther, Director of the Seebüll Ada and Emil Nolde Foundation, dated December 16, 2007, is available. Likewise, a confirmation from the Seebüll Ada and Emil Nolde Foundation, dated February 7, 2024, is available.

In the spring of 1921, Nolde spent several weeks in Granada. In his autobiography, he writes about the magnificent city. However, he was most fascinated by the Roma people there. He sketched them constantly. Again – and this is typical of the Expressionists – it is not the classical subjects, the traditional vedute, that inspire, but rather the simple scenes and events, such as the donkey rider here. He sits far back behind his load on his animal, which ambles leisurely along in the sun. The group casts a long shadow towards the viewer on the wide, yellow road, as does the donkey team approaching the rider from the right. In the background, a greenish row of houses in Granada stands behind a brown wall that borders the expansive yellow road from edge to edge of the picture.



George Grosz in America

A Very Great Love

George Grosz painted the two paintings "Self-Portrait with Nude" and "Female Nude, Cape Cod" in America. They form part of the artist's intensive and fruitful treatment of the theme of the nude during the period spent by the artist in a country far removed from his native Germany. Grosz had always been fascinated by America. He changed his name, for example, from Georg Gross to George Grosz as early as 1916, not only to express his distaste for the prevailing nationalism in Germany but also as an open declaration of his admiration for America, the country to which he foresightedly emigrated at the beginning 1933, thus no longer witnessing at first hand the seizure of power by the National Socialists, the confiscation of his works, their denigration through the "degenerate art" campaign, their subsequent destruction and, last but not least, his personal ostracization in his own country. He did not return to Europe and Germany until 1951. George Grosz may be rightly seen both as a German and as an American artist: In 1938 he obtained American nationality, which he had applied for in 1935.

Grosz had been familiar with nude drawing and painting since his student days: the representation of the naked human body, done mostly from a live model, belonged, and still belongs, to the first exercises of every aspiring artist, and examples of this genre are to be found throughout Grosz's entire oeuvre. The more or less naked human figure, often dressed in just a hat, stockings or shoes, is featured in many of Grosz's works, and not least in the earlier satirical and socio-critical works for which the artist became so well-known. Big-city motifs, such as street scenes, music halls, ballet, fairgrounds and other places of leisure and pleasure, were popular at the beginning of the 20th century and were the inspiration of some of Grosz's masterpieces. But why did the artist choose to devote himself – in several hundred paintings and works on paper – virtually entirely to the theme of the nude during his years in America?

One reason was certainly the fact that he had an inspiring and patient model: his own wife Eva, whom he first met in 1918 and married in 1920. Either alone or together with her sister Lotte she forever gave wings to his fantasy, appearing in the widest diversity of poses both indoors and outdoors, often with stage props or in conjunction with a self-portrait, and in every technique: drawing, watercolour, mixed media and oil. Grosz had always had a preference for voluptuous forms, which he would even exaggerate in his works and wholly adapt to his artistic imagination. What is particularly striking about the nudes produced by Grosz in America is their richness of detail and colour: while Grosz had already painted nudes in Germany, those he painted after emigrating to America included hundreds of watercolours and mixed media paintings in which particular attention has been paid to individual features, such that his wife Eva can be readily identified as his model.

The contours stand out clearly against one another and are often dark in colour, which permits us to assume that they were created in full prior to the interior details. In the watercolours, too, the motif was first outlined and then coloured in, thus heightening the plasticity of the depiction.

Grosz partially earned his living in America by giving courses in nude drawing. As early as 1931 he was invited by the renowned Art Students League in New York to hold courses there. It was only



after a good twelve months and repeated requests that he finally took up the invitation and from then on, right up until his return to Germany in 1959, he gave courses again and again, both at the said art academy and at his own art school, "Sterne-Grosz-Studio – For the Art in Painting". This was not always easy for Grosz, indeed he developed an aversion towards his teaching work that made it more and more difficult for him. Added to this was his precarious financial situation – no more Sales of his work in Germany and still hardly any in the USA – which forced him to continue teaching whether he wanted to or not. On the other hand, it was probably his intensive involvement in the teaching of nude drawing that inspired him to explore this genre more than any other for his own artistic purposes.

Generally speaking, George Grosz's oeuvre manifests a caesura that certainly coincides with his emigration to America. The distance between America and the country whose political and social developments he had so harshly criticized through his art paved the way, so to speak, for more congenial subject matter: the nude, both indoors and outdoors, and pure landscapes. His favourite scenery being the countryside of Cape Cod, where he would spend the summer months from 1939 onwards, both genres representing a young yet immensely significant chapter in the history of art.

Grosz's move to America seems to have awakened the wish for less controversial subject matter, indeed for subject matter that is inherently beautiful. Grosz's reasons for finally deciding to emigrate to faraway America naturally lay in the public defamations to which he was subjected in Germany. He was repeatedly denounced and was constantly plagued with threatening letters. This, too, was perhaps one of the reasons why Grosz then took a deeper interest in the genre of the nude.

A possibility that must also be taken into consideration is that the American market did in fact open Grosz's eyes to new themes. Perhaps the new landscapes, nudes and erotic scenes in the artist's oeuvre were more in keeping with the taste of his new public.

No less significant with regard to Grosz's preoccupation with the female nude was an experience he had when he was still a boy: at the age of fourteen he happened to observe a 38-years-old Woman undressing. Four decades later he described this incident in writing with such a detailed account of the mature, voluptuous forms – for which he had a particular predilection – that this passage from his autobiography may be seen as a written homage to the female nude. It is hardly surprising that the latter frequently crops up in his oeuvre as a "Woman Undressing".

Last but not least, it was doubtless the Leica camera, the purchase of which had been occasioned by the crossing to America, that also played an important role. As it was also used as a means of depicting his wife Eva in preparation for a watercolour or a painting, it gradually led to an artistic approach that was fed less by his fantasy than by the reality of the world about him.

Grosz frequently depicted sequential movements of his model in much the same manner as chronophotographic studies of human and animal motion. Contour lines appeared adjacent to one another, as though the model had been photographed several times in rapid succession and the images had been superimposed on one and the same sheet. It is precisely here that one can recognize the influence of Futurism, with which Grosz had become familiar during his early years in Berlin. In some depictions, concentration on the essentials even led to an almost complete disregard for the subject's head and legs, such that the torso filled the entire picture plane. In the female nudes produced in America, Grosz distanced himself from his early erotic depictions of the woman as a debased, buyable being, such depictions having been one of the reasons why he so often came into conflict with the law and was punished by fines and even imprisonment.

George Grosz, the critic and chronicler of his time who railed against the bourgeoisie, against war and against capitalism, and as such rose to fame both in his native Germany and in his adopted country of America, where several opinion polls have placed him among the best artists of his time, will be presented here from a completely different side: as an empathetic reverer of the female nude, and especially when his beloved wife Eva is his model.

George Grosz

(1893–1959 Germany)

Female Nude, Cape Cod

Oil on canvas, 1940.

70 x 56 cm. With the signature stamp and the estate-stamp on the reverse and the designation "I-A3-10".

PROVENANCE Estate of the artist (Ralph Jentsch) (1959).

REMARKS Since the marriage of George Grosz and Eva Peter in 1922, Eva and her sisters became the only models for female nude-scenes. After her move to New York in 1933 Eva was the only model of Grosz until his death in 1959.

The erotic female nude is an important topic in the artworks of the socio-critical and satirical artist, not only in drawings, but later also in paintings and during his stay in the U.S. he shows the female nudes in huge watercolours – just like in this artwork. It's an example of a series of female nudes, which can be seen as a hymn of George to Eva and her body; his love who has given him continuity and support during his exile.

In 1932, the New York "Art Students League" invited Grosz to teach their nude class, which he gladly accepted as it saved him from persecution by the Nazi regime. He taught in New York until 1958 and repeatedly chose his wife Eva Peter as his model. The programmatic paintings "Self-Portrait with Nude" and "Female Nude, Cape Cod" are hymns to Eva in the studio and in the dunes of Cape Cod, where Grosz spent the summer months with her.

Grosz found moments of happiness with his wife Eva and his sons Peter and Martin on the beaches of Cape Cod. A number of drawings, watercolors and oil paintings of the dune landscape attest to Grosz's fascination with nature as an artistic topic: the dunes are populated by naked women in more or less explicit poses, and even those landscapes devoid of people remain charged with an obvious eroticism.

The quiet landscapes and nudes were cause for criticism and disappointment among old friends and admirers. Grosz confessed to being a romantic, and paraphrased a passage by Walt Whitman: "Do I contradict myself? / Very well then, I contradict myself, / I am large, I contain multitudes." Grosz's connection to this stanza is key to understanding his artistic personality, particularly of the American years.



George Grosz

(1893–1959 Germany)

Maler und Modell in den Dünen

Painter and Model in the Dunes

Mixed media, 1939–1940.

On satin-finished wove paper, glued together. 51.9 x 59 cm. On the reverse, the estate-stamp and the number "1-A24-8" in ink.

PROVENANCE Estate of the artist (Ralph Jentsch) (1959).

EXHIBITIONS 2000, George Grosz. Berlin – New York, Kamakura (Japan), The Museum of Modern Art; further showings in: Itami; Tochigi, cat. II-107, ill. p. 131.

REMARKS Eva Grosz, the artist's wife, his sole muse and model in the USA since 1933, is depicted in one example from a very long series of nude studies that evolved into a lover's hymn to her and her body.

They spent their summers on Cape Cod by the sea. In this scene, "Painter and Model," her body is clearly visible, while his is only vaguely suggested.



George Grosz

(1893–1959 Germany)

Landscape, Garnet Lake (Syracuse wood at Garnet Lake)

Oil on canvas-covered, sturdy painting board, circa 1943.
Signed lower right. 41 x 30.5 cm. Signed and titled on the reverse.

PROVENANCE Estate of the artist 1959 (Ralph Jentsch).

REMARKS From his art school, which he ran in New York and with which Grosz earned his living in exile in America, he was repeatedly drawn to the outdoors, later especially to Cape Cod, where he created a large number of nudes of his wife Eva on the beach. These were bright, light scenes. However, he also created dark, eerie, dangerous-looking night scenes of close-up landscapes, vegetation, tree stumps and roots, as in 'Central Park at Night' from 1933. This, too, is an evening or even night-time scene, an 'indirect' bathing scene, for in the centre of the picture, a straw hat lies on discarded clothes in the wild vegetation, and Eva seems to be bathing in the lake, which is also not visible. A masterpiece of old-masterly precision in the painting of trees, branches, leaves, roots and grasses: it is rampant and overgrown.

In the bright and light-filled bathing scenes that Grosz painted of his Eva on Cape Cod before, during and after the Second World War, there were certainly irritating references to harsh reality, e.g. through the meticulous depiction of rubbish washed up by the sea. What is disturbing about this scene is not only that Eva and the lake of the title are not visible at all, but also that the central motif is a dead and broken tree stump with a red light blazing in its hollow. After all, the world war was raging in 1943 and its outcome was probable but by no means certain, and above all it was unclear how long the carnage would continue.



George Grosz

(1893–1959 Germany)

Rocks at Bornholm, Denmark

Oil on light cardboard, completely mounted on painting cardboard and painted over, 1940.

55.5 x 36 cm. Signed, dated and titled on the reverse, as well as stamped with the estate-stamp with the numbering "1-1-2".

PROVENANCE Estate of the artist 1959 (Ralph Jentsch).

REMARKS In Hans Hess's monograph on George Grosz (published in 1974 by Verlag der Kunst Dresden), this painting is reproduced in full page format, but with the title 'The Sea, the Rocks and the Everlasting Moon' and dated 1936. Hess reports a nostalgic return by Grosz to his own youth and to the old masters in the mid-1930s: 'He studied drawings by Huber and Altdorfer and illustrated fairy tales... It was an escape into childhood and German Romanticism.' He describes this painting as 'allegorical' and quotes an inscription by Grosz on the back of a photograph of the painting: 'In memory of the last time I saw Europe brooding and plotting terror and war, 1935'. Grosz saw this moonlit night over a rocky landscape during his last trip to Europe before the Second World War, from 29 May to 17 September 1935, with stays in Paris, Antwerp, Copenhagen, Bornholm, Amsterdam and London. After that, he became a citizen of the United States.

The turn taken by the two social critics among the German Expressionists, Dix and Grosz, during these years towards the old masters, particularly those of the Danube School, yet completely independently of one another, is an astonishing phenomenon that, barring error, has not been studied to date. An escape into 19th-century Romanticism certainly plays a role, both formally and in terms of content. On the other hand, the works of these years in particular are groundbreaking for figurative painters of the next generation, such as Lucian Freud and Frank Auerbach.



George Grosz

(1893–1959 Germany)

Landscape Cape Cod. House in the dunes

Oil on canvas, 1940.

Mounted on cardboard. Signed and dated "GROSZ 1940" lower right. 40.5 x 51 cm. Signed, dated and inscribed "George Grosz, 1940, Landscape Cape Cod" on the reverse of the cardboard.

PROVENANCE E. V. Thaw & Co, New York (sticker); Associated American Artists Galleries, New York, no. P4661 (sticker fragment); Galerie am Hauptmarkt, Nuremberg; private collection North Rhine-Westphalia Estate of the artist 1959 (Ralph Jentsch).

EXHIBITIONS 1941, New York, Walter Galleries; 1942, Worcester, Worcester Art Museum, ill. p. 15.

REMARKS The painting depicts a minimalist coastal landscape with a single house nestled in a sprawling dune formation. The composition is horizontal; sandy areas, vegetation, and sky are divided into clearly separated zones. The architecture appears simple, almost anonymous, without narrative embellishment. The colours are muted, with earthy sand tones, broken green, and a calm sky, creating a quiet, slightly distant atmosphere. The space opens up widely, but at the same time appears deserted and static—nature appears as a structured surface, not as a romantically animated landscape.

The 1940 work belongs in the context of European émigré art in the USA during the Second World War. Stylistically, it moves away from expressive distortion and political caricature in favour of a sober, objective view of the landscape.

Within George Grosz's oeuvre, this painting marks the American phase following his emigration in 1933. It contrasts with his Berlin works of the 1910s and 1920s, which were characterized by urban satire, social criticism, and aggressive sharpness of line. In the US, Grosz turned increasingly to landscapes and a calmer, more painterly style. The Cape Cod motif exemplifies this reorientation: no social indictment, but a distanced, structurally controlled image of nature that nevertheless conveys a latent melancholy and strangeness—a recurring motif in his exile works.



Christian Rohlfs

(1849–1938 Germany)

Gauner

Crook

Tempera on canvas, 1918. Vogt/Köcke 615.
Monogrammed and dated lower right. 100.5 x 60.5 cm. Titled, signed and inscribed "Gauner Chr. Rohlfs Hagen/W." in black paint on the stretcher. and with the label of the Ferdinand Möller Gallery, Berlin. On the frame, label of the Kunsthalle Basel.

PROVENANCE Private collection.

LITERATUR Briele, W. von der, 'Christian Rohlfs,' in: Hellweg, 2nd year, no. 10, 1922, p. 185, with ill.; Vogt, Paul and Köcke, Ulrike, Christian Rohlfs. Oeuvre-Katalog der Gemälde, Recklinghausen, 1978, cat. no. 615.

EXHIBITIONS 1921, Cologne, Galerie Goyert, cat. 26; 1929, Berlin, Galerie Ferdinand Möller, cat. 22; 1929, Orangerie 'Neue Kunst', Kassel, cat. 297; 1929, Art Exhibition, Altona, cat. 374; 1930, Kiel, Kunsthalle, cat. 31; 1944, Kunsthalle, Basel; 1955-1956, Leverkusen, Farbenfabriken Bayer AG - Essen, Museum Folkwang - Munich, Galerie Günther Franke - Karlsruhe, Staatliche Kunsthalle - Lübeck, St. Annenmuseum, cat. 7.

REMARKS One of Christian Rohlfs' 'types' such as 'Der Zecher' (The Drunkard), "Gehetzter" (The Hunted) or 'Spökenkieker' (The Ghost Seer), which have complemented his scenes from the Bible and everyday life since 1915. (Otherwise, like most Expressionists, he was a magnificent painter of nature and cityscapes.) Rohlfs' 'types' were shady but by no means exclusively negative; they also had a sympathetic side to their all-too-human nature – as did his biblical and genre scenes, for that matter.

This 'crook', seen as a three-quarter figure, approaches the viewer with his head slightly bowed, submissively, looking at his hands, in which he is turning something or perhaps counting money – so skilfully and quickly that one believes it is the correct change after payment, only to realise later that one has been cheated.

The figure is painted in dark colours, mostly black, then red and blue, ochre for the flesh tones, white for the shirt, and the background in light yellow and white strokes of paint applied to the canvas with a broad brush. This is the impression one gets on

closer inspection. Broad, straight brushstrokes, each up to ten centimetres long, are quickly placed next to and on top of each other, and when viewed from a distance, they no longer merge into a mixed colour in the eye like the finer dots of colour in pointillism. On the contrary: although they do not become actual areas of colour, they take on a life of their own, so that above the crook's forehead they can become devilish horns. Faun or Beelzebub, in any case a dazzling figure from colourful life.





Christian Rohlfs

(1849–1938 Germany)

Schneeberge am See

Snowy Mountains by the Lake

Water tempera, 1935.

On firm, coarsely grained watercolor paper. Monogrammed and dated in reddish-brown ink lower right. 58 x 78.7 cm. Numbered and titled "No. 4 Schneeberg am See" in pencil, presumably by Helene Rohlfs, on the reverse upper left.

PROVENANCE Private collection, Rhineland (acquired directly from the artist); Lempertz Art Gallery, Cologne, December 9, 2003.

EXHIBITIONS 2013, Christian Rohlfs: Magic of Colors, Galerie Ludorff.



Christian Rohlf

(1849–1938 Germany)

Blaue Landschaft. Ascona

Blue Landscape. Ascona

Water tempera, 1931. Vogt 31/26.

On textured paper. Monogrammed and dated lower right.

50 x 71 cm. Inscribed on the reverse by Helene Rohlf in pencil:
"6. Blue Landscape 1931 Ascona exhibit F XLIII 7".

PROVENANCE Private collection, southern Germany.

REMARKS View over Ascona with its campanile across Lake Maggiore to the opposite mountain range. The natural landscape in a bright summer night is blue. In front of it lies the reddish-brown, man-made architectural landscape. Despite the higher mountains visible behind it, the campanile of SS. Pietro e Paolo is the "hero" of the landscape, as the church tower always was in classical Dutch landscape painting.



Lyonel Feininger

(1871–1956 USA)

Thüringer Dorf

Thuringian Village

Colored pencil on paper, 1914. AMFA 0888.
Dated "19 IV 14" upper right. 15.7 x 20.0 cm.

PROVENANCE Lyonel Feininger; Alois Jakob Schardt (until 1955); Alois W. Schardt (1955 to 1984); Estate of Alois W. Schardt (until 1985) – Virginia, USA; Collection Achim Moeller – New York (1985 to 2022).



Lyonel Feininger

(1871-1956 USA)

Klein-Kromsdorf

Pencil on paper, 1914. AMFA 0895.
Dated "3 IV 14" upper right. 15.7 x 20.2 cm.

PROVENANCE Lyonel Feininger; Alois Jakob Schardt (until 1955); Alois W. Schardt (1955 to 1984); Estate of Alois W. Schardt (until 1985) – Virginia, USA; Collection Achim Moeller – New York (1985 to 2022).

Galerie Henze & Ketterer

Imprint

Galerie Henze & Ketterer AG

Kirchstrasse 26
CH-3114 Wichtrach/Bern
Switzerland

T +41 31 781 06 01
M +41 79 480 15 19
modernart@henze-ketterer.com
www.henze-ketterer.ch

Texts: Dr. Alexandra Henze, Dr. Wolfgang Henze
Design: Patrick Urwyler
Print: Regioprint AG, Switzerland
Edition: 200 copies

Printed in Switzerland 2026
For free distribution during TEFAF Maastricht 2026 only

© Galerie Henze & Ketterer 2026
For illustrations: © by the artists and estates
or © 2026 by ProLitteris, CH 8003 Zurich

All works in this magazine are for sale