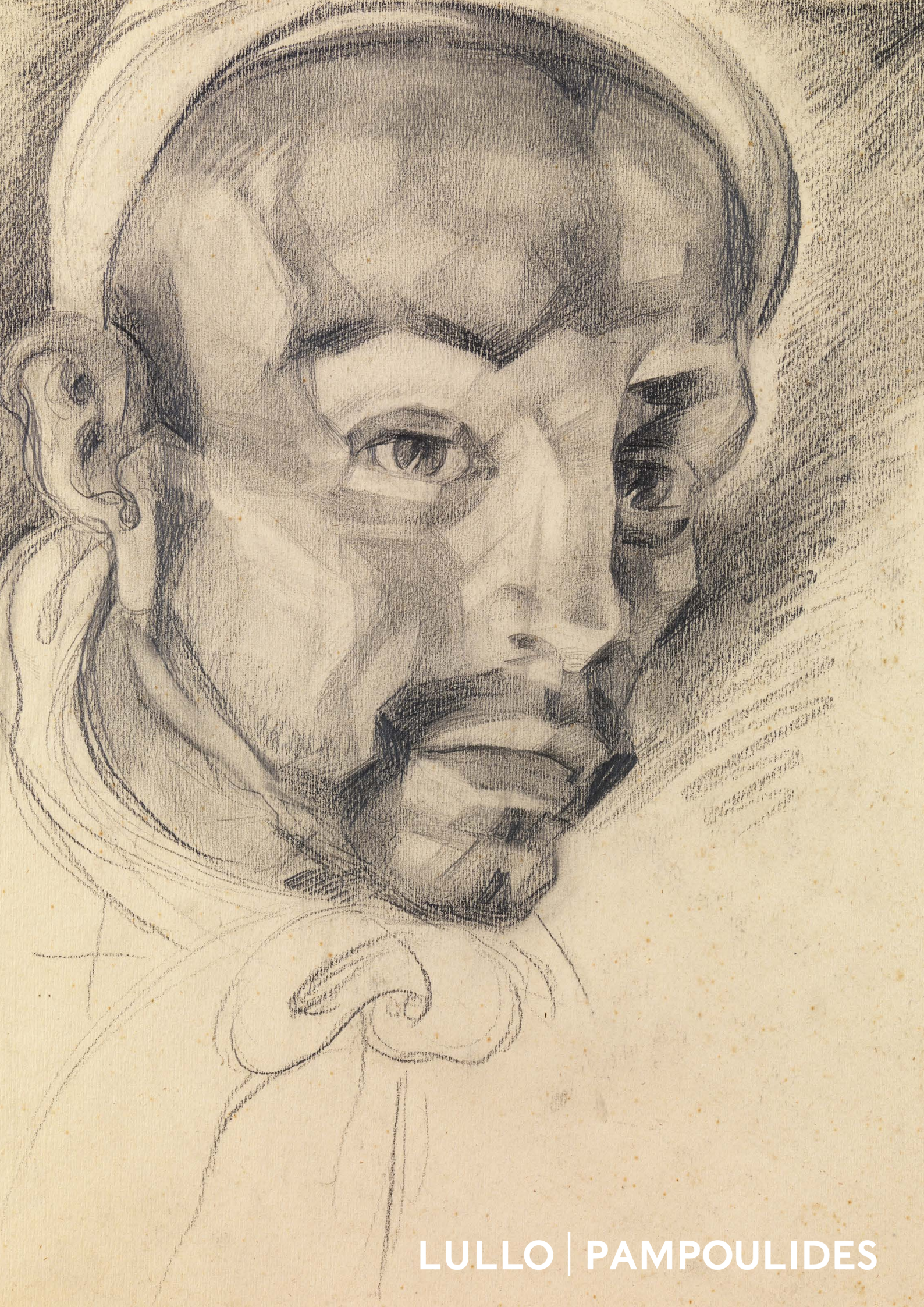




LULLO | PAMPOULIDES

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HEDWIG MARQUARDT
1884-1969

PORTRAIT OF A MAN

Pencil on paper; stamped to the reverse with the artist's stamp 'Marquardt'
33.5 x 26 cm
47 x 54.5 cm framed

PROVENANCE

Private collection, Germany;
Kiszely Fine Art, London, from whom acquired in 2024.

Hedwig Marquardt was one of a small number of female German Expressionists, and the present work shows her clear engagement with the type of geometric abstraction found in the works of Erich Heckel, Ernst Ludwig Kirchner and Franz Marc. This handsome three-quarter portrait displays the distinct angular blocks of light and dark, as well as the soft tonal shading, that pay homage to Marquardt's forebears, though in it she also imbues her sitter with a sense of dignity and humanity. He holds a gentle, tender gaze that exudes an air of wisdom and sensitivity that harmoniously blends with the abstracted angularity of the cheeks and nose and the languid, flowing lines of the collar, ear and turban.

Marquardt began her career training as an art teacher in Kassel before moving to Munich in around 1906 to become an artist. However, it was not until the early 1910s that she moved to Berlin to train under Lovis Corinth. Here she also absorbed the works of the Expressionists and, through them, developed her own distinctive style which led to exhibitions in the Juryfreie Kunstschau in Berlin (1911 and 1913) and the Magdeburg Kunstschau (1912).

As with so many female artists Marquardt struggled to make a living from her art, particularly in the troubled periods during, and after, the First World War. Thus, she turned to ceramics, leaving Berlin in 1921 and moving to the Grossherzogliche Majolika Manufaktur in Karlsruhe (and later to the Kieler Kunst-Keramik in Kiel), as a ceramic painter, decorating the work of others. In 1922 she met the sculptor and ceramicist, Augusta Kaiser, also known as *Gust Kaiser*, and began a professional - as well as a romantic - partnership with her.

Not a person who found personal relationships easy, Marquardt fell out with her employers and, together with Kaiser, left Kiel on 31 March 1925. The two tried for a time to survive as independent artists, producing small ceramics, embroidery and commercial art, but in 1927 Marquardt accepted a teaching post at a school in Hanover, a position she held until her retirement in 1949. After the early death of Kaiser in 1932, Marquardt shared her life with the artist Charlotte (Lotte) Boltze, a close friend ever since they had studied together in Munich.

The paucity of German women artists from the earlier twentieth century who are today widely known is an indication of how difficult it was for women to succeed in the male-dominated art world. The few that did, for example Gabriele Münter and Paula Modersohn-Becker, were often closely associated with successful male artists. Marquardt's need to turn to a teaching career to support herself, along with the repression of artistic freedom under the Third Reich, probably restricted her development as an artist. And, as a lesbian with a very low opinion of men she was also unable - and unwilling - to look to male counterparts for support. However, the evidence of her work - such as the present drawing, as well as other works in the British Museum, London, and the Leicester City Gallery (fig.2) - shows an artist of distinct character and originality.



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Fig.1
Hedwig Marquardt (left), Augusta Kaiser (centre), Lotte Boltze (right)

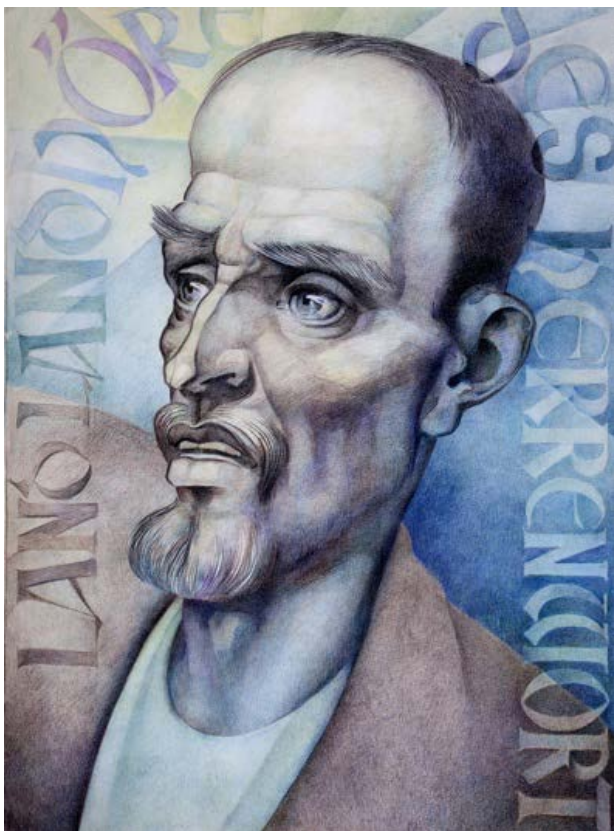


Fig.2
Hedwig Marquardt, *The Prophet*
Paper and crayon on paper
60 x 40cm
Leicester Museum and Art Gallery