

# THOMAS



**GALERIE THOMAS**

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GEORG BASELITZ

Triangle Between Arm and Trunk (Self-Portrait with Outstretched Arm and Wings)



GEORG BASELITZ

Deutschbaselitz, Saxony 1938 – lives in Bavaria and in Imperia (Italy)

Triangle Between Arm and Trunk (Self-Portrait with Outstretched Arm and Wings)

gouache and oil on brown paper  
December 8, 1975  
56 x 40.7 cm  
22 x 16 in.  
signed and dated lower right

With a certificate of authenticity from Georg Baselitz, signed by his secretary, Detlev Gretenkort,  
dated September 9, 2020.

Provenance  
- Galerie Beyeler, Basel  
- Private collection, Switzerland (since 1988)

Exhibited  
- Galerie Beyeler, Basel 1988. Aquarelle, Gouachen, Zeichnungen. No. 5.



Between 1972 and 1975, Georg Baselitz completed a small but significant series of large-scale self-portraits in the nude. His work on paper *Dreieck zwischen Arm und Rumpf (Triangle between Arm and Trunk)* refers to that group and also incorporates the motif of the eagle's wing, which featured in the artist's oeuvre in the previous two years. Furthermore in this paper work Baselitz refers to an important painting *Halbakt mit Flügel* from the year 1973 which was shown in the major Baselitz exhibition in Kunsthalle Bern, Switzerland in 1976.

In the present work, the artist has surrendered the central positioning of the figure, thrusting it to the side. As a result, the image of the wing, the 'triangle' of the title, is given

that much more attention with its dominating blue colour, stressing Baselitz's wish that the formal properties of the painting, and not the image or motif, become the primary focus of the viewer's attention. What results is a clever juxtaposition of abstraction and figuration, conceptualism and expressionism, form and colour.

Baselitz explains: "I decided in 1969, or from 1969 onwards, to dispense with narrative and content and deal only with things that painting normally uses: the landscape, the nude, the portrait, the still-life and so forth. That is a decision which defines a certain path and has a constricting effect. But in terms of the overall image, I think it pays off."

STEPHAN BALKENHOL  
Tall Man, Black and White



STEPHAN BALKENHOL  
Fritzlar/Hesse 1957 – lives in Karlsruhe and Meisenthal (France)

Tall Man, Black and White

wood, painted  
2017  
260 x 105 x 43 cm  
102 1/3 x 41 1/3 x 16 7/8 in.

Provenance  
- Studio of the artist



Since the eighties, Stephan Balkenhol has occupied a particularly independent position in contemporary sculpture. His work continues what for a long time seemed outdated during the avant-garde of the sixties and early seventies of the 20<sup>th</sup> century: figurative representations of people and animals, larger-than-life figures, heads or faces or peculiar hybrids of humans and animals.

The *Tall Man, Black and White* shows the type of man often used by Balkenhol, with white shirt and black trousers on a pedestal, here the half slice of a tree trunk that has remained recognisable. As always, the figure and the pedestal are of one piece.

Even though the works carved in wood are elaborated down to the last detail, this is done without ever denying the structure of the material or the traces of the artistic treatment. At the same time, the rough surface contrasts with the almost delicate, precise and colourful setting applied by Balkenhol. The influence of the minimalist and geometric sculpture of the sixties and seventies, with its rejection of narrative elements, can be seen in Balkenhol's works, despite his adherence to the figure, on the tightrope walk between roughness and precision, proximity and distance,

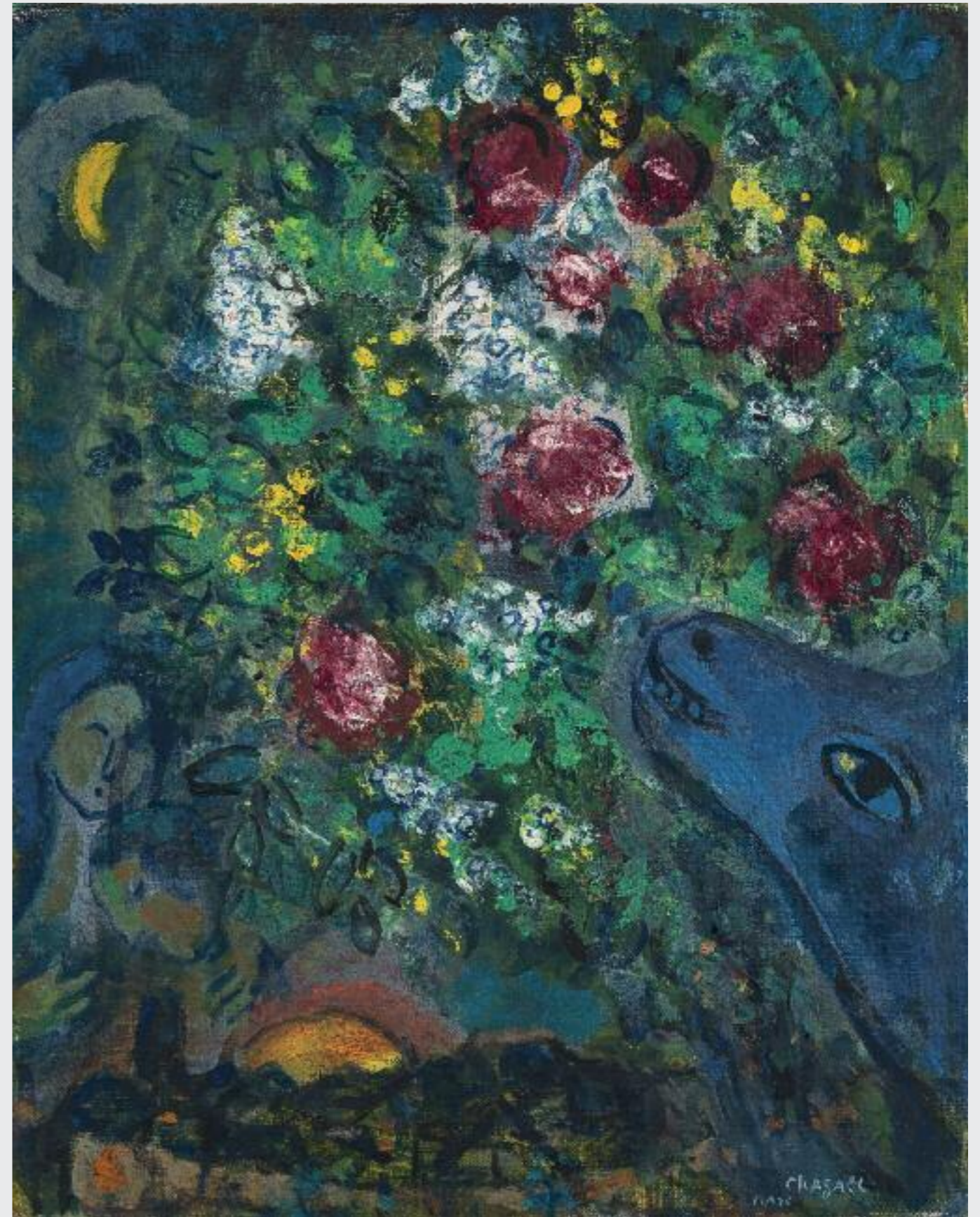


presence and aloofness that is characteristic of his work and which lends his sculptures a good deal of their fascination. They resist the attempt to translate the supra-individual, timeless and unapproachable into something specific or personal. They refuse to offer the viewer paths to solutions or possible explanations for what they see.

Balkenhol's figures are unmistakable, yet puzzling in a curious way. What do these figures represent, what do they express? In the sculptor's oeuvre, one encounters figures with the same expression again and again, seemingly lost in themselves and strangely absent. They simply stand there, have no particular facial expressions or gestures, and yet still seem individual. They do not express any feeling, tell no story, but are astonishingly vital.

Stephan Balkenhol himself underlines the significance of the inexplicable nature of these figures, which at first glance appear to be common, but are in reality irritatingly hermetic, when he says: "My sculptures do not tell stories. There is something mysterious hidden in them. It is not my job to reveal it, but the viewer's to discover it."

MARC CHAGALL  
Âne bleu aux fleurs



MARC CHAGALL

Witebsk 1887 – 1985 Saint-Paul-de-Vence

Âne bleu aux fleurs

oil, Indian ink and gouache on canvas

1957

41.6 x 33.5 cm

16 3/8 x 13 1/4 in.

signed lower right

verso signed on the stretcher

With a certificate from the Comité Chagall of July 8, 2004.

Provenance

- Galerie Beyeler, Basel
- Galerie Boulakia, Paris
- Private Collection, Madrid
- Private Collection, France

Exhibited

- National Museum of Modern Art, Kyoto 1963. Marc Chagall. No. 110.
- Musée des Augustins, Toulouse 1967. Chagall et le théâtre. No. 163.

Literature

- Tokyo/Kyoto, Japan. Composition aux fleurs. Tokyo/Kyoto, Japan 1963, No. 110, p. 132.
- Musée des Augustins. Toulouse 1967, no. 163, p. 107.

Motifs of love and flowers permeate the œuvre of Marc Chagall. His return to France in 1948, where he settled in Vence, marked a significant period for the artist's work. Here, he had bouquets of freshly cut flowers delivered to his studio daily so that he could explore their form and colour in varying mediums.

The vase of flowers and the head of a blue smiling donkey dominate the foreground and seem to float over a city with a sunset beyond and a hidden intimate scene of a woman and a man embracing each other under the light of a crescent moon. The whole scene seems to depict a dream and conveys a mystical feeling. The amorous nature of the work is accentuated further by Chagall's use of colour. The entirety of the composition is dominated by dark blue and green tones, accentuated by the vivid color explosion of red and white flowers in

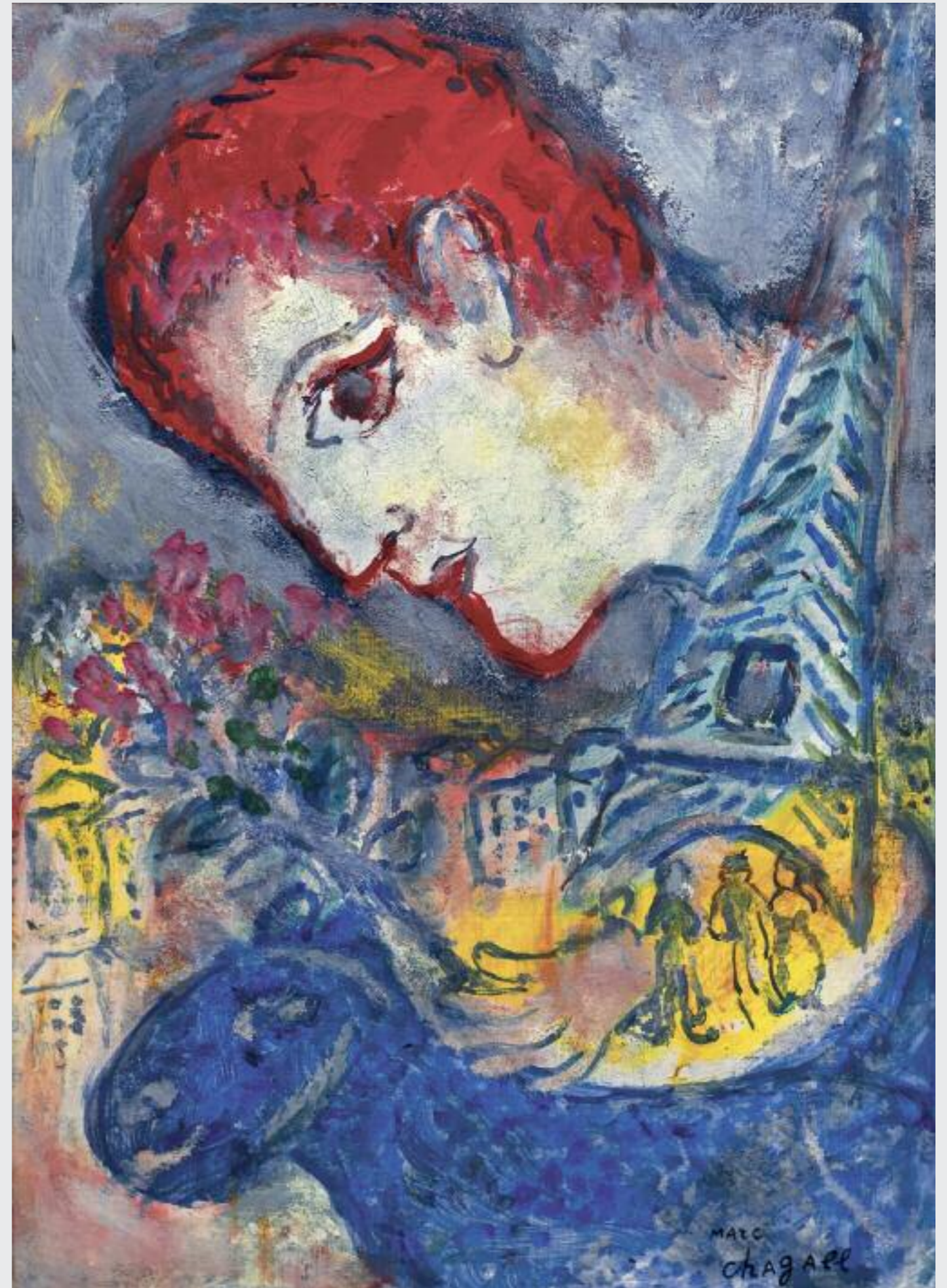
the floral arrangement. Chagall professed that he did not deliberately create symbolic works of art, yet the autobiographical lexicon we are presented within in this work is obvious.

First introduced into his work in the early 1920s, the image of the vase of flowers, referencing abundance, romantic love and the manifestation of life, became a mainstay in his work. The bouquet represents both his profound and all encompassing love for his first wife Bella, who died in 1944, as well as the happiness recaptured by his second marriage to Valentina 'Vava' Brodsky, who he wed in 1952. The composition shows some of the main motifs that Chagall has consistently worked on in his artistic career: love, memory and imagination, which are emblematically manifested in the depiction of lovers, the bouquet and the donkey.





MARC CHAGALL  
Le peintre à la Tour Eiffel



## MARC CHAGALL

Witebsk 1887 – 1985 Saint-Paul-de-Vence

### Le peintre à la Tour Eiffel

oil on masonite  
1965-1970  
33 x 24 cm  
13 x 9 1/2 in.  
with signature stamp lower right

With photo certificate no. 96747 from Jean-Louis Prat, Comité Chagall, dated April 15, 1996.

#### Provenance

- Estate of the artist
- Valentina 'Vava' Brodsky, Marc Chagall's widow
- Misha Brodsky, brother of Marc Chagall's widow (by descent)
- Private collection (acquired from the above in 1997)
- Private collection, USA (since 2006)

Chagall arrived in Paris in 1910 and, coming from Russia, was overwhelmed by the city. On his second day in Paris, he visited the Salon des Indépendants, where he saw works by artists of the avant-garde for the first time. He was able to move into one of the tiny wedge-shaped studios in La Ruche, with Modigliani next door. Though he hardly had any money, eating very little, it was a time he dearly remembered many years later: "... I arrived in Paris as though driven by fate. Words coming from my heart flowed to my mouth. They

almost choked me. I kept stammering. The words crowded outward, anxious to be illuminated by this Paris light, to adorn themselves with it. I arrived with the thoughts, the dreams, that one can only have at the age of twenty."

He often incorporated the Eiffel tower in paintings, because he never forgot those first impressions upon arriving and because it was, and still is, more than just an instantly recognizable landmark.



TONY CRAGG  
Elliptical Column



TONY CRAGG

Liverpool 1949 – lives in Wuppertal, Germany

Elliptical Column

stainless steel  
2013  
260 x 90 x 85 cm  
102 <sup>3</sup>/<sub>8</sub> x 35 <sup>3</sup>/<sub>8</sub> x 33 <sup>1</sup>/<sub>5</sub> in.  
unique

With a certificate from the artist.

Provenance  
- Studio of the artist  
- Private collection, Germany

In his sculptural and plastic works, Tony Cragg is primarily interested in the visual impact, while he subordinates haptic and physical qualities to this primacy. In fact, it is even a synesthetic experience, thus the blending of sensory perceptions, which Cragg explores in his works. The title of his sculpture *Elliptical Column* seems to allude to this, since the statics of the 'column' contradict its 'elliptical' form.

This apparent mysteriousness, however, is typical of Cragg's approach in all his works, as he negates any philosophical, spiritual or transcendent ambition: his sculptures have no symbolism, they are pure visual structure.

The material character of the work is also mysterious, for it seems to disappear, at least to become unreadable. Formed from stainless steel, Cragg succeeds in blending different aggregate states of his material, as the steel pours out in a kind of frozen cascade, of which it is not clear whether it is in a state of melting or of solidification.

This contradiction between the fleeting, flowing impression and the massiveness and stability of the material dynamises the viewing of the sculpture, and it is precisely this visual impression that Tony Cragg is concerned with.

While Cragg was still fascinated by natural forms and their inexhaustible variety in his early works to such an extent that he directly incorporated them into his work unchanged in the form of found objects, he increasingly began to recreate this repertoire of shapes in his continuing work and to recombine them. *Elliptical Column* already belongs to a work phase in which Cragg himself recreated amorphic and biomorphic forms that are analogous to such natural shapes. He developed his sculptures from these formulations, no longer from the pure combination of existing material. The impression of flowing, of the fleetingness and constant change of the visible, the incomprehensible, which contrasts with the massiveness of the object – this is the exploration of visual perception and its interpretation by the viewer that Tony Cragg's sculptures are engaged in.



THEO VAN DOESBURG

Paysage



THEO VAN DOESBURG

Utrecht 1883 – 1931 Davos

Paysage

Oil on canvas on plywood in the original artist's frame

1916

31.6 x 26.6 cm

12 3/8 x 10 1/2 in.

signed, dated '1915' and inscribed 'Holland' lower right under the frame

Hoek 468

Listed in Doesburg's 'Portfolio' as no. 59 with the typewritten name 'Landschap 1916', as well as added by hand after the death of Doesburg by his wife Nelly: 'belongs to Mrs. Zoë Dusanne, Seattle'.

The inscription and the date on the painting itself may have been created later, as a date from around 1915 cannot be stylistically justified or van Doesburg hardly painted during this time of the First World War, when he was stationed as a soldier on the Belgian-Dutch border but mainly drew.

Provenance

- Nelly van Doesburg, Meudon (1931)
- Zoe Dusanne Gallery, Seattle (1947 acquired from the above)
- Mr. and Mrs. Arthur J. Krauss, Seattle (by 1960)
- The Memphis College of Art, Memphis (bequeathed from the above by 1983)
- Galerie Gmurzynska, Cologne (1990)
- Private collection, Germany (since 1994 – acquired from the above)

Exhibited

- Parc des expositions de la porte de Versailles, Paris 1932. Deuxième exposition – Rétrospective Van Doesburg. No. 21, p. 4 (as 'Arbre').
- Stedelijk Museum, Amsterdam 1936. Theo van Doesburg. No. 25, p. 102. (as 'Landschap').
- Art of this Century Gallery, New York 1947. Theo van Doesburg – Retrospective Exhibition. No. 13 (as 'Paysage').
- County Museum of Art, Los Angeles 1947. Walt Kuhn, Lyonel Feininger and Theo van Doesburg. No catalogue.
- San Francisco Museum of Art, 1947. Theo van Doesburg. No catalogue (label verso).
- Henry Art Gallery, Seattle 1947. Theo van Doesburg. No catalogue.
- San Francisco Museum of Art, 1960. Modern Masters in West Coast Collections. An Exhibition Selected in Celebration of the Twenty-Five Anniversary of the San Francisco Museum of Art – 1935-1960. No cat. (label verso).
- The Washington Gallery of Modern Art, Washington; Seattle Art Museum, Modern Art Pavillion, Seattle 1966-1967. Twentieth Century Painting from Collections in the State of Washington. No. 14 (as 'Composition') (label verso).
- Galerie Gmurzynska, Cologne 1991. Malerei im Prisma – Freundeskreis Sonia und Robert Delaunay. P. 172 and 173 with col. ill.

Literature

- Polano, Sergio. Theo van Doesburg – Scritti di arte e di architettura. Rome 1979. P. 525 with ill. (as 'Paesaggio').
- Jaffé, H. L. C. Theo van Doesburg. Meulen/Landshoff 1983. P. 18 with col. ill.
- Hoek, Els. Theo van Doesburg – Oeuvre Catalogue. Bussum 2000. No. 468, p. 161-1962 with col. ill. (as 'Landschap').



1913 was a year of decisive significance for the development of modern art in the Netherlands. A group of abstract painters that would soon come together in the group of 'Independents' proclaimed 'absolute painting' as their ideal. The resulting conflict with more traditional artists led to the formation of two opposing parties, the 'Browns', who stood for traditional painting, and the 'Blues', who championed modernism. Doesburg also adopted these designations for his own oeuvre to differentiate his changing painting style. In his 'Some Biographical Notes' from 1928, Doesburg already describes the year 1913 as the end of the 'blue' and the beginning of the 'white' period. This personal estimation does not coincide with his actual artistic development, because he only began with his 'white' works after 1917. Doesburg had in fact become acquainted with works by Piet Mondrian through a magazine for which he himself wrote in his leisure time during his service in the army in 1915 and immediately recognised the explosive force of Mondrian's artistic approach. The two artists also engaged in an active, friendly exchange from this point on. However, Mondrian's path to 'Neoplasticism' initially passed through a Cubist period beginning in 1916. Many

works from this period, comprised mainly of landscapes, as in this case, and still lifes, have been lost without a trace. For Doesburg, this was the start of an artistic process with which he translated reality through circular and triangular forms into a non-mimetic form of representation and which culminated in 1917 in the founding of the journal and artist association 'De Stijl'. The founding members included, among others and besides Van Doesburg, the artists and theoreticians Piet Mondrian and Georges Vantongerloo.

In particular, they instrumentalised the journal to propagate their ideas and theories about art and plead for a new 'neoplastic' painting that would abandon any kind of representational reference in favour of a purely abstract art. Van Doesburg discussed this in more detail in his text entitled 'Grundbegriffe der neuen gestaltenden Kunst' (Basic concepts of the new designing art) from 1917 and argued: "The visual artist can leave the repetition of stories and fairy tales, etc. to the poets and writers. The only possibility for developing and implementing visual art consists in reappraising and purifying the formative means. The means of painting are colour, forms, lines and levels."



JEAN DUBUFFET

Le sol de la montagne

JEAN DUBUFFET

Le Havre 1901 – 1985 Paris

Le sol de la montagne

ink and collage on paper  
1957  
136 x 120 cm  
53 1/2 x 47 1/4 in.  
signed and dated lower left

Loreau XII/147

Provenance

- Gimpel Fils Gallery Ltd., London
- Private collection (acquired from the above in 1959, until 2009)
- Moeller Fine Art Ltd., New York (label)
- Private collection, Switzerland (since 2015)

Literature

- M. Loreau (ed.), Catalogue des travaux de Jean Dubuffet: Tableaux d'assemblages, Lausanne, 1969. Fascicule XII, pp. 113 and 131, no. 147 with ill.

Since around the mid-fifties, the subject of the (earth-) soil, understood as a landscape representation, has gained greater importance in Dubuffet's work. This completely neglected and unimportant topic perfectly fulfilled Dubuffet's postulate of a lifelike art that deals with the immediate environment of people. At the same time, the structures of these 'soil landscapes' have an aesthetic and associative potential that prompted Dubuffet to create his work. *Le sol de la montagne*, the soil of the mountain, shows an impressive, relief-like collage structure, the technique of which Dubuffet developed during these years. Dubuffet himself gave detailed information about the technique of these works and his intentions:

"The first step was collecting a considerable number of basic paintings depicting the different elements that compose the surface of the ground, and out of them later cutting pieces and juxtaposing them in various ways ...

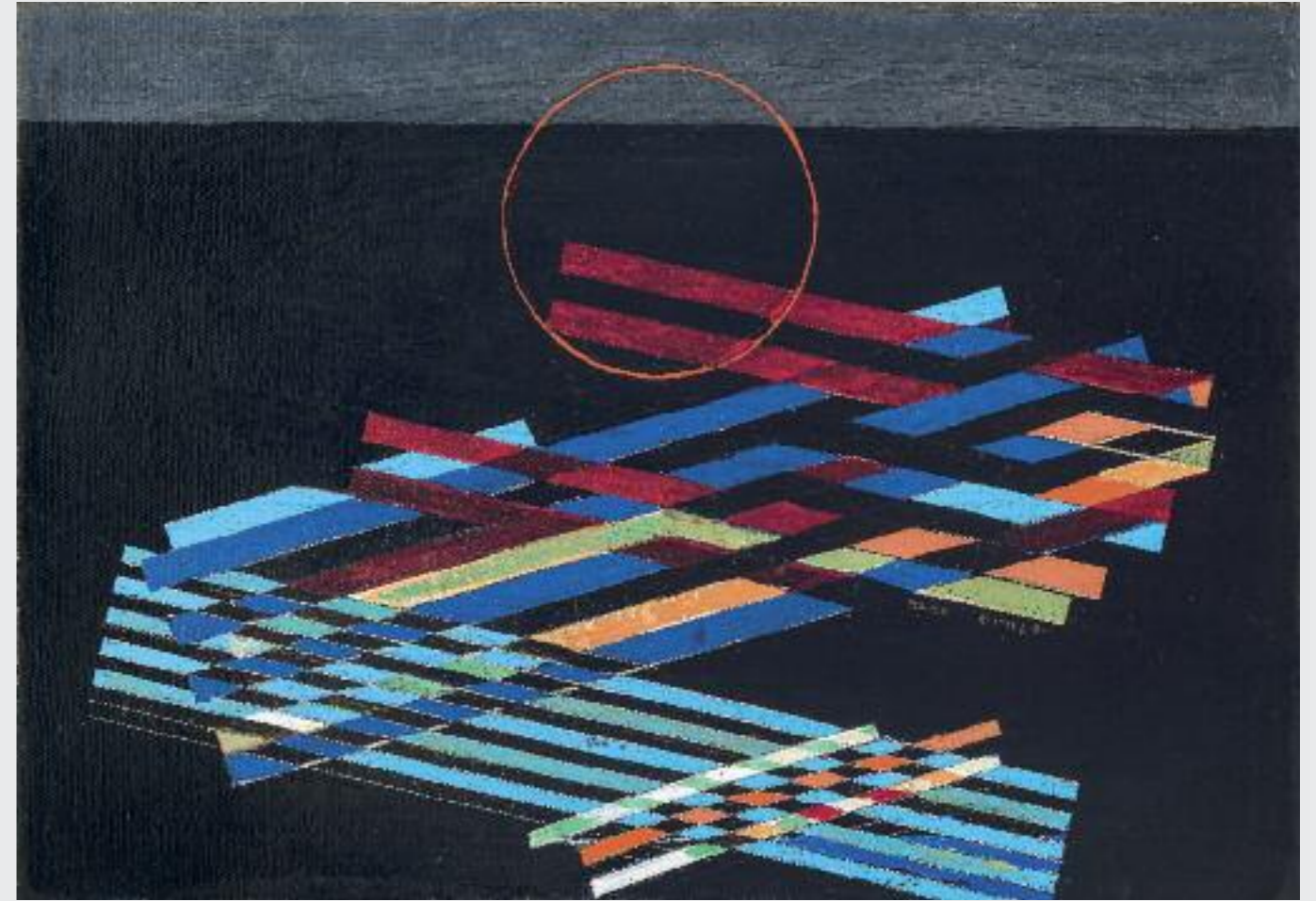
Certain of these elements, intended for my assemblages, were the result of a special technique. It consisted in shaking a brush over the painting spread out on the floor, covering it with a spray of tiny droplets. This is the technique, known as 'Tyrolean', that masons use in plastering walls to obtain certain mellowing effects. But, instead of brushes they use little branches of trees – juniper, box, etc. –, and they have different ways of shaking them, to get the particular effect they want. I combined this technique with others – successive layers, application of sheets of paper, scattering paper over the painting, scratching it with the tines of a fork. In this way I produced finely worked sheets that gave the impression of teeming matter, alive and sparkling, which I could use to represent a piece of ground, but which could also evoke all kinds of indeterminate textures, and even galaxies and nebulae."





MAX ERNST

Marine



MAX ERNST  
Brühl 1891 – 1976 Paris

Marine

oil on paper on canvas  
1928  
24.8 x 34.9 cm  
9 5/8 x 13 3/4 in.  
signed center right

With a confirmation by Dr. Jürgen Pech, dated 4 October 2014, that this work will be included in the forthcoming supplementary volume to the catalogue raisonné of Max Ernst being prepared by Werner Spies in collaboration with Dr. Jürgen Pech.

Provenance

- Studio of the artist
- Clara Jezler-Friedrich, Winterthur (acquired from the artist c. 1928)
- Private collection, Switzerland (by descent in the family)
- Private collection (since 2015)



From 1925 on Ernst created a group of work which feature the sun going down behind the sea. They are the result of a difficult situation in his life.

Since 1922 Ernst had been living with Paul Eluard and his wife Gala in a ménage à trois. After one and a half years, Eluard was unhappy with the situation, he drank and lost a great amount of money gambling.

In April 1924 his father asked him to take 17,000 Francs to the bank. Eluard travelled to Monaco instead, from where he wrote to his parents, then boarded a ship to Singapore. While on the ship, he wrote to Max and Gala, asking them to join him.

On August 11, the Eluards and Ernst arrived together from Singapore in Saigon on the SS Paul Lecat. Gala

and Paul Eluard returned to Paris on the SS Angkor on August 23, while Ernst continued on alone. He visited Angkor Wat and the indigenous Moi people.

On Sunday, September 13, 1924 Max Ernst boarded the SS Affon in Saigon. It was a memorable journey, the last of the ship, which had been built in Italy in 1901, was now sailing under a Russian flag, and was bound for the scrap yard.

It was not before October 11 that Ernst disembarked in Marseille. He moved out of the house in Eaubonne, where he had been living with Gala and Paul Eluard, rented a studio in Rue Tourlaque on Montmartre, and began to paint feverishly. In numerous paintings throughout the following years he painted his impressions of the sea journey.

MAX ERNST  
Les peupliers



MAX ERNST  
Brühl 1891 – 1976 Paris

Les peupliers

oil on paper on wood  
1939  
38.5 x 28 cm  
15 1/8 x 11 in.  
signed lower right

Spies/Metken 2334

Provenance

- Richard Feigen Gallery, Chicago (since c. 1957)
- Eugene V. Klein, Sherman Oaks
- Galleria Galatea, Turin
- Galleria Iolas-Galatea, Rome (by 1987)
- Galerie Levy, Hamburg
- Private collection, Switzerland

Exhibited

- Mayor Gallery, London 1959. Max Ernst. No. 22.
- Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen 1986. Max Ernst, Werke aus den Jahren 1920-1940. No. 23, col.ill.
- Museo del Corso, Rome 2002. Max Ernst e i suoi amici Surrealisti. (label).
- Fundación Barrié, A Coruña 2004. Surrealismo. Max Ernst y sus amigos surrealistas. (label).
- Musée d'art moderne de la ville de Paris, Paris; Guggenheim, Bilbao 2012-2013. L'art en guerre.
- Kunstsammlung NRW, Düsseldorf 2013. Unter der Erde, von Kafka bis Kippenberger. No. 26, p. 92, col ill.
- Camp des Milles, Aix-en-Provence 2013. Bellmer, Ernst, Springer et Wols au camp des Milles.

Literature

- Spies, Werner und Metken, Sigrid und Günter. Max Ernst Werke 1939-1953. Cologne 1987. P. 16, no. 2334, col. ill.
- Drost, Julia und Collombat, Sophie. Max Ernst Leben und Werk. Cologne 2005. P. 160, col. ill.



In 1938 Max Ernst left the Surrealist group and fled from Paris to Saint-Martin d'Ardèche, a small village in southern France about fifty kilometres north of Avignon, with his new lover, the artist Leonora Carrington. The disputes with the Surrealists and with his wife Marie-Berthe Aurenche prompted Ernst to seek a hideaway with Leonora Carrington in virtual secrecy. In the old farmhouse the couple bought there, they created a Gesamtkunstwerk adorned with sculptures and paintings, where they worked together and entertained their artist friends: Paul Eluard with his wife Nusch, Roland Penrose, Lee Miller and Man Ray were among those who visited them here.

The artists' idyll was cut short by the outbreak of war in 1939. Max Ernst was interned – part of the time with Hans Bellmer – in the notorious camp Les Milles, was released through the intervention of Paul Eluard and then detained again; he escaped twice and finally fled to the USA via Marseille, Madrid and Lisbon during 1941 and 1942. There was one more short meeting with Leonora in Lisbon, but their plans to escape together were dashed.<sup>1</sup>

One of the murals Max Ernst painted in Saint-Martin d'Ardèche was given the title *Un peu de calme* (a little tranquillity) – a reflection on the situation in this short intermezzo.

In 1939, a year marked by extreme events, Max Ernst painted *Les peupliers*. The direct association of two poplars against the blue background of the sky, as evoked by the title of the picture, is only taken in with the first look at the work. This perception is soon shattered and overturned by the bizarre, strange and confusing forms in which the paint winds, curls and forms signs and symbols.

Nowhere does the eye succeed in focussing on a familiar shape: profiles and faces, zoomorphic figures and cloud-like formations materialise, only to disappear again. Max Ernst achieves this surface effect through the technique of decalcomania, a transfer process, in which the paint is manipulated in such a way that the streaks, bubbles and curves that are typical of Ernst's paintings of this period are formed on the surface in an unplanned manner.

Through the brown hue of the paint the structures become reminiscent of earth formations, sand dunes or cliff edges, an alienating effect that Max Ernst most certainly intended. The inclusion of such technical, experimental procedures, and of forms of appearance that flow in an unstructured way into the image, is central to the aesthetic understanding of Surrealism. The range of possible interpretations in connection with the mysteriousness of the unreadable – yet seemingly most meticulously planned and highly meaningful depiction, sets in motion the perception located between dream and reality that makes the expansion of consciousness as sought by the Surrealists possible in the first place.

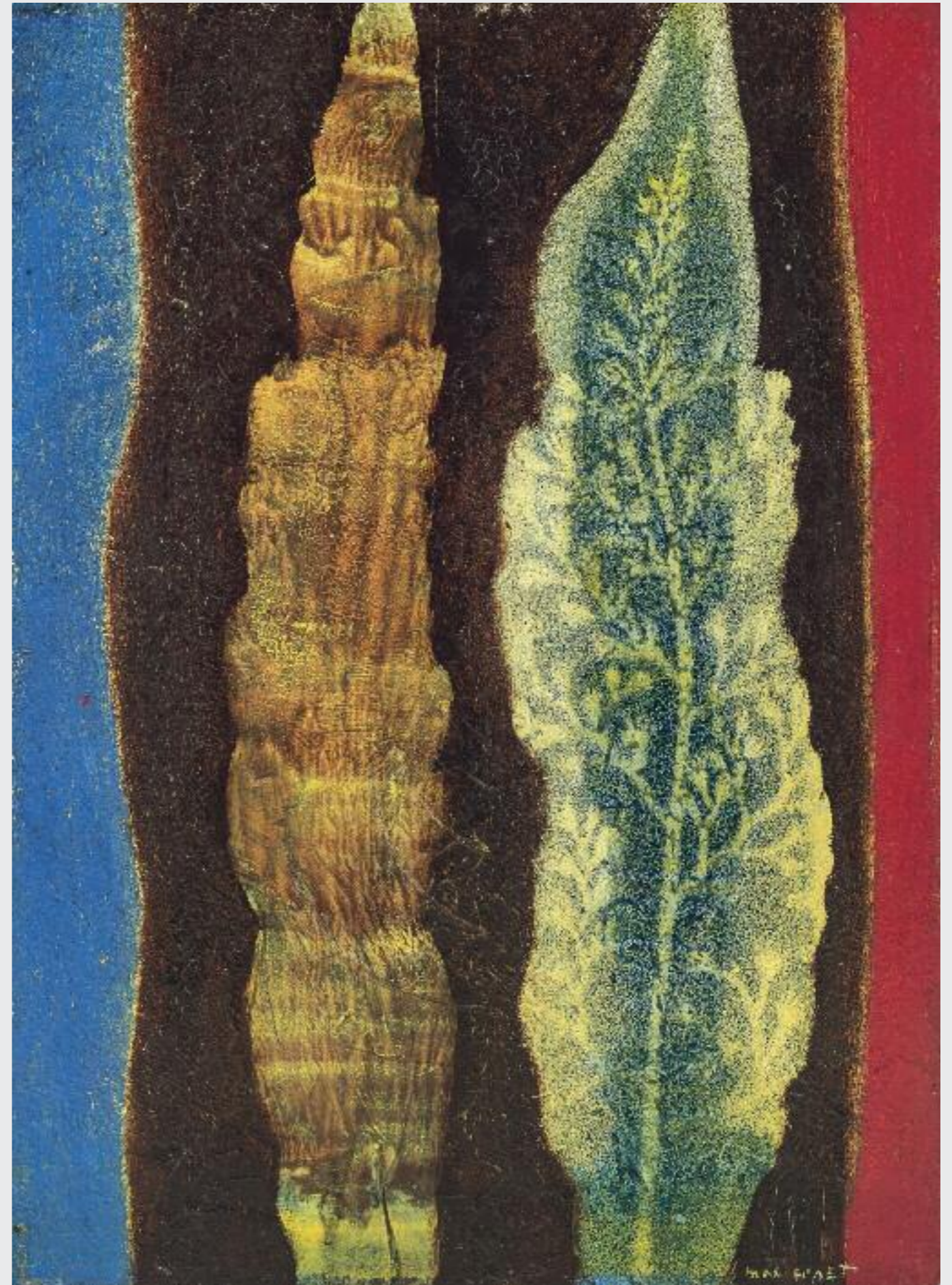
*Les Peupliers* is one of a whole group of paintings in Max Ernst's oeuvre that contain rather similar stele-shaped structures and forms, created using the technique of decalcomania, and blend these structures into whole landscapes. The most important work in this group, of which *Les Peupliers* is one of the immediate forerunners, is without doubt the second version of *Europe After the Rain*, painted by Max Ernst between 1940 and 1942. Here the vertical forms and porous sections of landscape appear as a direct commentary on the events of war: a dreadfully changed Europe is presented to the eye of the observer, replacing the cheerful mood of the summer of 1939 at the Ardèche. The fact that Max Ernst is able to depict two completely conflicting perceptions using one and the same style, the same elements and an analogous iconography – if the imagery can even be described as such – proves, on the one hand, the effectiveness of the surrealist concept and, on the other, the latent ambiguity and ambivalence of the art of Surrealism.

While the painterly surface in *Europe After the Rain II* has been transmuted into a metaphor for menace, destruction and violence, in *Les Peupliers* it still stood for the bucolic existence in Ernst and Carrington's hideaway in southern France. In both pictures, however, Max Ernst also successfully integrates the presentiment of the 'other' in each case – the menace as well as the hope.

<sup>1</sup> Cf., e.g. Max Ernst. Fotografische Porträts und Dokumente, Exhib. Cat. (Brühl: 1991) pp. 136-139; Werner Spies (Ed.), Max Ernst, Leben und Werk (Cologne: 2005) pp. 141-151.



MAX ERNST  
Paysage de Corbières



MAX ERNST

Brühl 1891 – 1976 Paris

Paysage de Corbières

oil on wooden board  
c. 1949  
33 x 24 cm  
13 x 9 1/2 in.  
signed lower right

Spies/Metken 2689

Provenance

- Galerie de l'Île de France, Paris
- Private collection, Switzerland (2000)
- Private collection (by descent from the above)
- Private collection, Switzerland (2019)

Exhibited

- Byron Gallery, New York 1970. Max Ernst. No. 56, ill.
- Galleria Gissi, Turin 1970. La sillabe mute dell'immaginazione, 12 maestri del surrealismo. No. 13, col. ill.

Literature

- Spies, Werner und Metken, Sigrid und Günter. Max Ernst Werke 1939-1953. Cologne 1987. P. 203, no. 2689, ill.

In 1943 Max Ernst and his lover, the American painter, sculptor and writer Dorothea Tanning, travelled by car across the United States from New York to the Southwest, where the newly enamoured couple spent the summer in the middle of the desert mountains of Arizona. In 1946 the two settled near Sedona. In the middle of nowhere, the couple started to build a house. Inspired by the rich Native American culture, Ernst decorated the walls with a masked frieze and created fascinating sculptures. Well-known artists such as Man Ray, Marcel Duchamp, Yves Tanguy and the photographer Henry Cartier-Bresson visited Ernst in Capricorn Hill, as the secluded house was named.

Ernst was also completely fascinated by the landscape, which appeared to him as if his own Surrealist paintings had come to life, such as *Europa nach dem Regen II* (c. 1941, Wadsworth Atheneum, Hartford, CT, USA, begun in Southern France, completed in New York). Using a completely new technique, he had created them a few years earlier as apocalyptic visions of war-torn Europe.

Max Ernst painted the present work during this very significant creative period. This phase of the artist's output was heavily influenced by the combination of landscape and vegetation. As seen in this work, plants and their environment form a strange, dreamlike unification, further intensified by Ernst's well-mastered Surrealistic techniques of frottage, grattage, and decalomania. For the latter technique, the support is covered with a layer of pigment and then pressed with a smooth surface such as glass, resulting in a rich pattern similar to coral, rocks or imaginary creatures.

As described in the text of the major Max Ernst retrospective at the Tate in 1991, "Decalomania was what might be termed an intersubjective method, comparable to the automatic writing, the dream protocols and the cadavres exquis of the late 1920s. Yet with Max Ernst, the game led to a marvellous expansion of his visionary world ... employed with great sophistication and supplemented by interpretative additions by hand."



MAX ERNST  
Ci-fut une hirondelle





MAX ERNST  
Brühl 1891 – 1976 Paris

*Ci-fut une hirondelle*

plaster relief, painted  
1927  
c. 22 x 23 cm  
c. 8 5/8 x 9 in.  
signed and numbered 12/7 lower left  
one of 12 individually painted reliefs

Spies/Metken 1219

While this work once belonged to famous artist William Copley, other works from the series were in the collections of prominent figures from the Surrealist movement, such as Louis Aragon, André Breton or Marguerite Arp-Hagenbach.

Provenance  
- William N. Copley, New York  
- Private collection, France  
- Galerie Thomas (2005)  
- Private collection, USA

Exhibited  
- Museum of Modern Art, New York; Art Institute, Chicago, 1961. Max Ernst. No. 148.  
- Arts Council of Britain, Tate Gallery, London 1961. Max Ernst. No. 73.  
- Le Point Cardinal, Paris 1961. Max Ernst L'oeuvre sculpté 1913-1961. No. 4 ill.  
- Kunstmuseum, Basel 1967-1968. Sammlung Marguerite Arp-Hagenbach. No. 148. (other copy).  
- Rijksmuseum Kröller-Müller, Otterlo 1970. Verzameling Marguerite Arp-Hagenbach. No. 58 ill. (other copy).

Literature  
- La Révolution Surréaliste. Paris 1928, vol. 4, no. 11, back of front cover, ill.  
- Jean, Marcel. Histoire de la peinture surréaliste. Paris 1959, col. ill. p. 119. (other copy).  
- Studio International, vol. 172, 1966. No. 881, p. 204. (other copy).  
- Russell, John. Max Ernst, Leben und Werk. Cologne 1966, appendix no. 39.  
- Spies, Werner / Metken, S. und G. Max Ernst. Werke 1925-1929. Cologne 1976. No. 1219, p. 221 ill.  
- Stadtgalerie Klagenfurt 1997. Max Ernst, Skulpturen. P. 22 ill. (other copy).



*Ci-fut une hirondelle* was the very first serial work Max Ernst created. It was announced in March 1928 in the journal 'La Révolution surréaliste'.

His material experiments with plaster led Max Ernst to this edition object. Max Ernst painted the twelve plaster casts of *Ci-fut une hirondelle* individually by hand, so that they were turned into unique works. He partially contoured the vaults created by the casting of concave forms, coloured them with individual wings and inserted heads and eyes with circles. By the coloured addition, he interpreted the egg-shaped increase among the swallows as another wing. At this point, Max Ernst again plays with illusion and reality: the curved wing makes the convex oval shape appear curved inwards. The motif of the egg is emblematic both for the creation of a world and for the visual process itself.

The symbolic motif of the bird, which played an important role in the work of Max Ernst from the beginning, stands for the metamorphoses of reality with which the Surrealists sought to advance to a higher consciousness. The puzzle of the modulated surface, in which foreground and background can not be clearly defined, illustrates the different possibilities of perception and thus the impossibility of secure, completed knowledge. Max Ernst emphasizes this by the different colours of the individual reliefs, which thus indicate the theoretical infinity of the variation.

At the end of the 1920s, such works led Ernst to create the figure of Loplop, a bird creature that presents the whole spectrum of its themes and techniques as an indirect self-portrait of the artist.

GÜNTHER FÖRG

Untitled

50



GÜNTHER FÖRG

Füssen 1952 – 2013 Areuse, Switzerland

Untitled

acrylic on lead on wood  
1994  
180 x 110 cm  
70 7/8 x 43 1/4 in.  
verso signed and dated

Provenance

- Galerie Michael Jansen, Cologne
- Private collection (acquired from the above)
- Private collection, Monaco (since 2016)

Executed in 1994, *Untitled* is a prime example of Günther Förg's most well-known series of works, the so-called 'lead paintings', which he began making in the early 1980s. Comprising two vertical bands made of lead, one grey and one red, rolled on a wooden support, *Untitled* conveys a powerful materiality and geometry, two concepts fundamental to the artist's oeuvre. The unique texture of lead, heavy, naturally toxic, and yet soft and ductile, provides an incomparable surface on which to explore the infinite potentialities of the medium. In *Untitled* the inconsistent surface of the grey band is juxtaposed against the smooth layer of red colour, creating an outstanding visual tension between

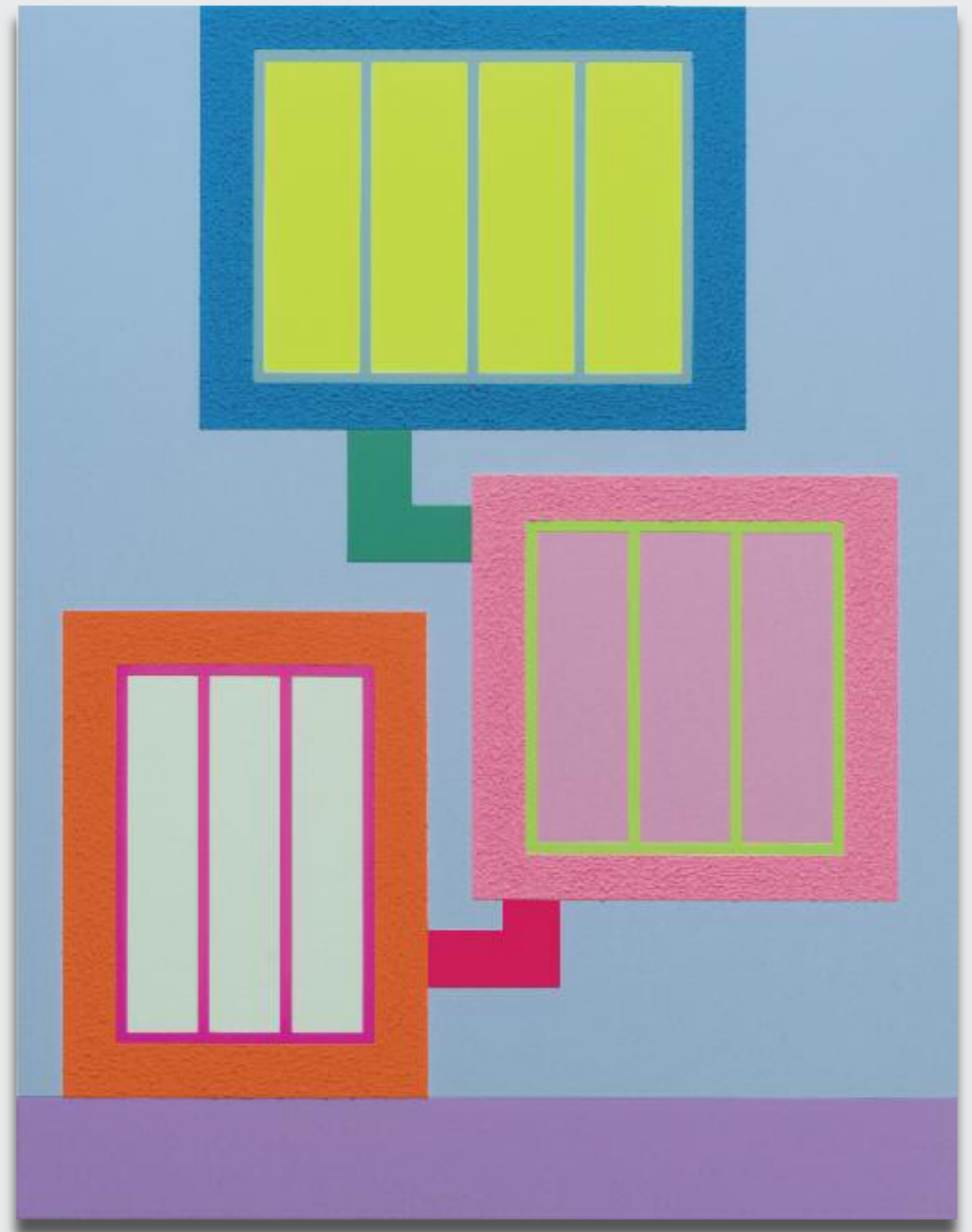
the raw lead and the intense brushstroke of paint. Förg was particularly fascinated by the material qualities of the lead and its ability to react with organic chemical substances, as the artist explained: "I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes."



PETER HALLEY

The Trap

54



PETER HALLEY

New York 1953 – lives in New York

### The Trap

acrylic, fluorescent acrylic and Roll-A-Text on canvas

2019

204 x 158 x 10 cm

80 x 62 x 4 in.

verso signed and dated

Provenance

- Studio of the artist

Peter Halley first came to fame in the mid-1980s with his diagrammatic depictions of geometric 'cells' and 'prisons' in bold colors and contrasts.

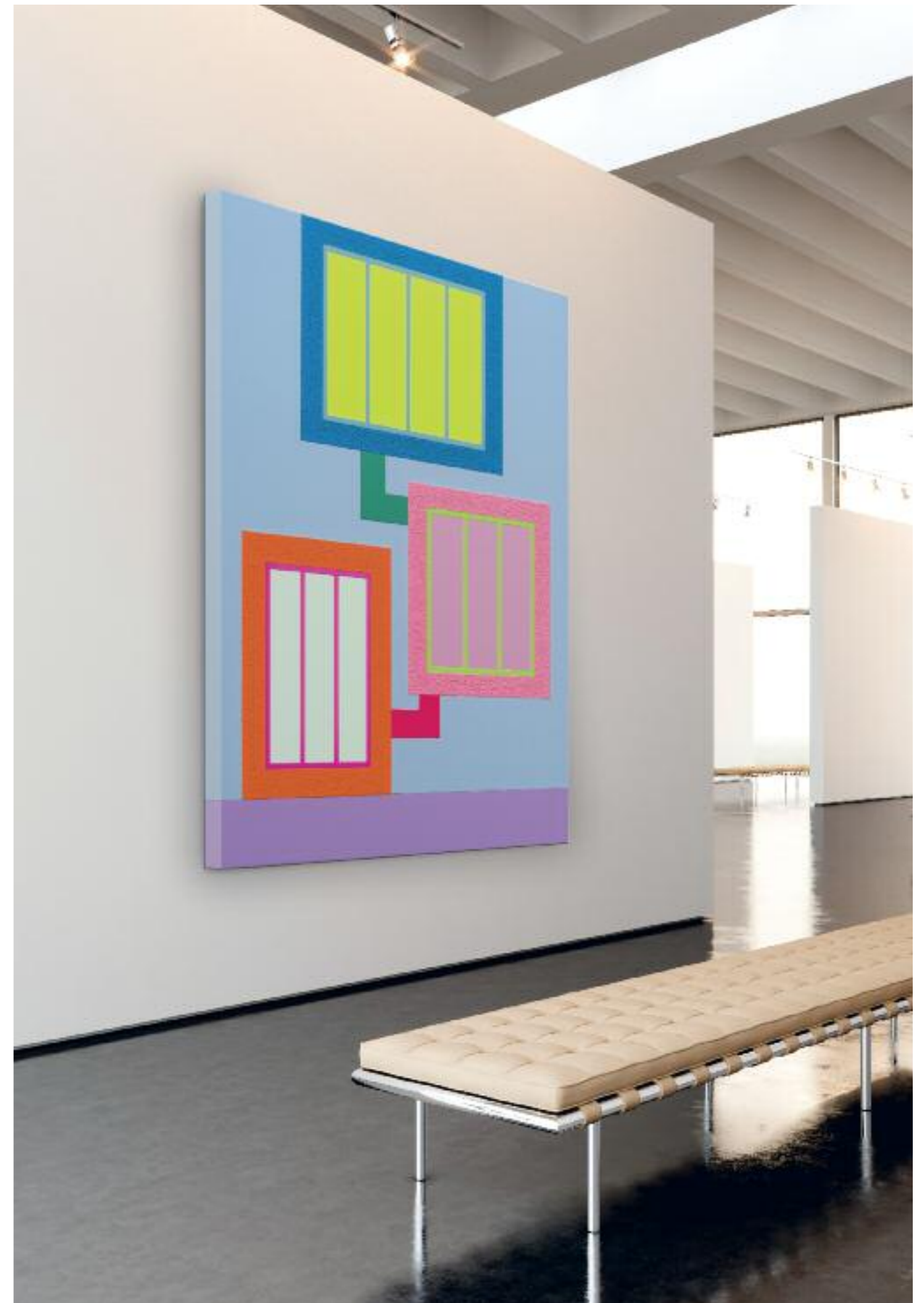
Distinctive in their formal appearance, Halley's works were initially placed in a context of Constructivism, color field painting, and Neo-geo. This categorization is both correct and incorrect, since Halley's artistic approach, which he has also accompanied with theoretical writings, was from the outset a clear and intelligent critique of the tradition of geometric and Constructivist painting into which he was first placed. In his work, Halley explores geometric patterns, colors, and surface structures, as well as their organization, and thus examines the structures of modern technological orders of communication systems, architectures, supply infrastructures, and digital circuit diagrams of computer-controlled processes and the like. The predominance of technical and later digital layouts in frames and layers is visible in all his works.

The elements of Peter Halley's iconography, as well as his principles of color composition, were already carried out and formulated in hermetic strictness in his early work and has been continued and elaborated since. The pictorial elements, at first glance nothing more than geometric shapes and color fields, are essentially the cell (rectangular, sharply defined areas), the conduit (narrow strips of color running at right angles that connect the other elements or, as here, run under or next to them), and prisons (rectangular color fields subdivided with vertical stripes like bars). They are basic elements of a circuit diagram of modern life and its schematic relationships, in which the individuals are integrated – indeed, because they are 'prisons' and 'cells', trapped.

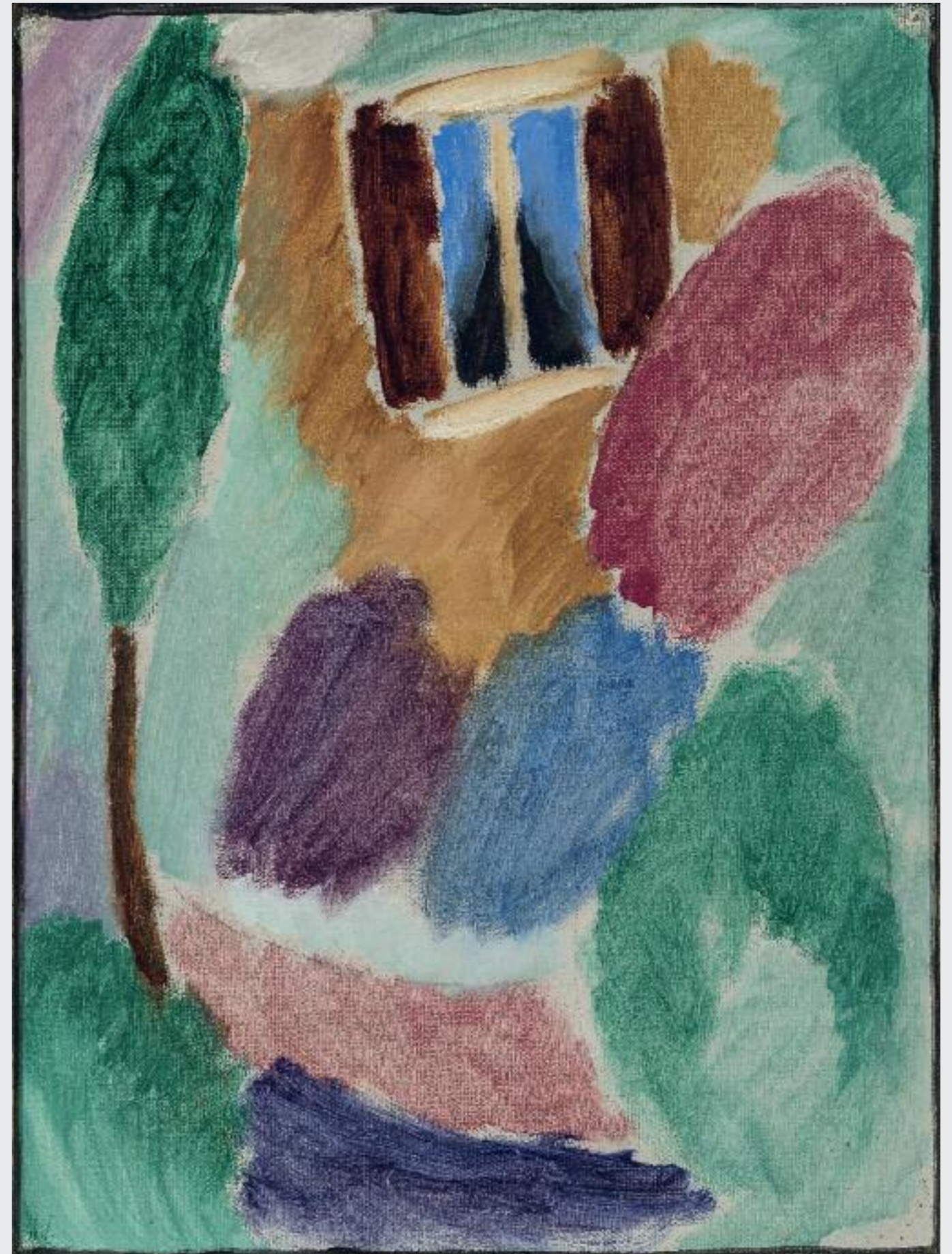
These iconographic elements are augmented with Halley's specific color combinations, including industrial fluorescent 'Day Glo' paints from the advertising industry and prefabricated relief-like 'Roll-A-Text' paints that simulate the easy-to-maintain, rough wallpapers found in large apartment blocks. To Halley, both are typical surfaces of the standardized world.

This contrast between the coldness of mathematics and geometry and the warmth of color and sensory perception points to the core of Halley's artistic critique of the limitations imposed by the systematic measurement and subdivision of the world. At the same time, he negotiates one of the oldest aesthetic theories, according to which the sense of beauty is determined by proportions. This is accompanied by Halley's critique of abstract and Constructivist art, which he exposes as a propaganda of the geometrization of the world due to its assertion of a higher, sublime mathematical order; instead, it is nothing more than the installation of an arbitrary power structure. Halley counters this with his brilliant geometric compositions, which he spectacularly differentiates from abstraction and directly connects with the reality of our environment.

Through the clarity of this simple yet powerful structure, the geometric grid that defines our life – from the supply and communication networks to the honeycomb-like organization of buildings and cities to technological micro-networks of all kinds – is broken up and used for a different, individual design.



ALEXEJ VON JAWLENSKY  
Variation Studio Window



ALEXEJ VON JAWLENSKY  
Torschok, Russia 1864 – 1941 Wiesbaden

Variation Studio Window

oil on cardboard  
c. 1915  
38 x 28,8 cm  
15 x 11 1/3 in.  
signed with monogram lower left

Jawlensky 703

Provenance

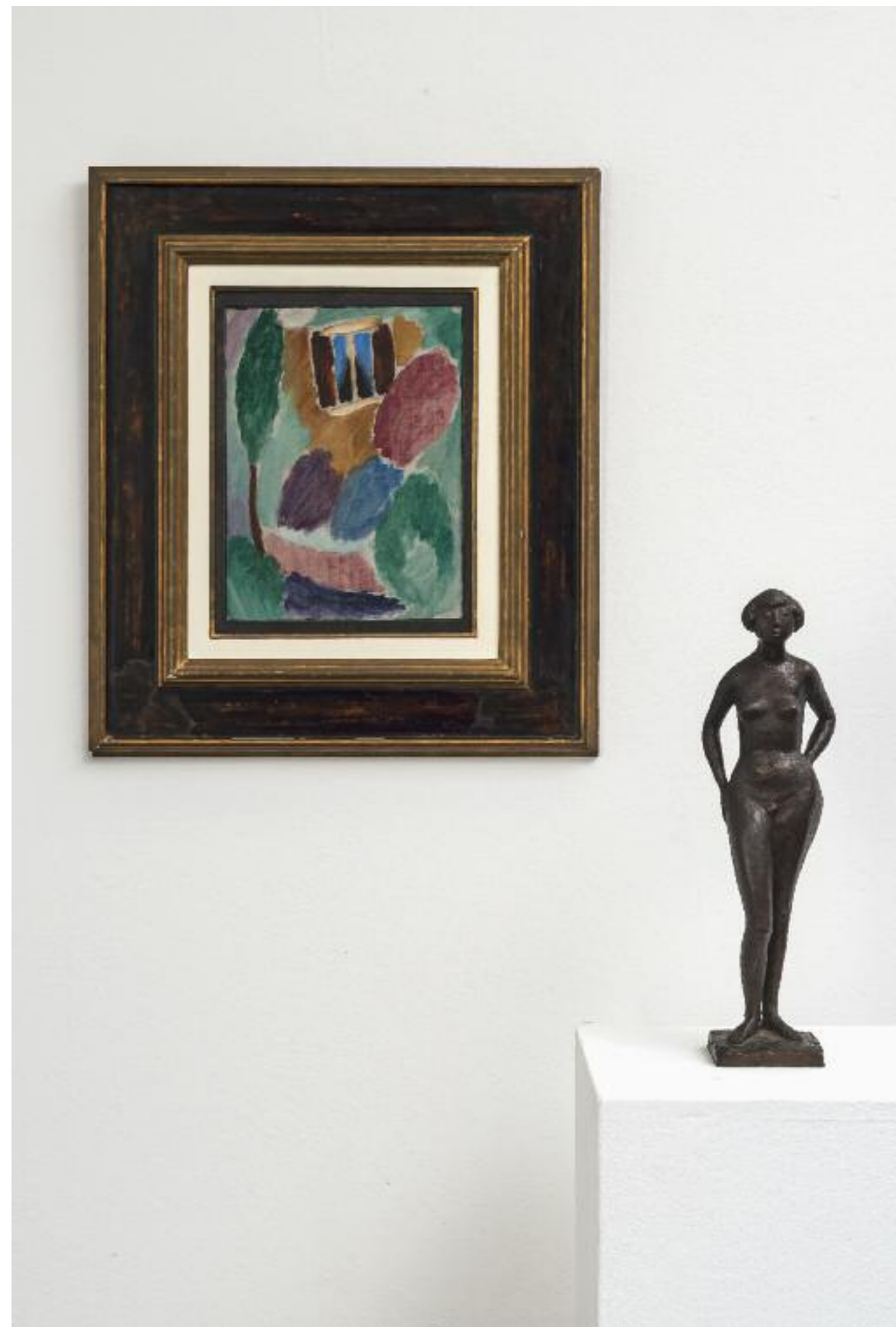
- Estate of the artist
- Mela Escherich, Wiesbaden
- Frankfurter Kunstkabinett, Frankfurt
- Dr. and Mrs Max Stern, New York (1960 acquired from the above)
- Private collection, New York (1977 acquired from the above)
- Private collection (2001 acquired from the above)
- Private collection, Austria (since 2010)

Exhibited

- Neues Museum, Wiesbaden 1954. Alexej von Jawlensky. No. 47.
- Stedelijk Museum, Amsterdam 1958. Der renaissance der XX eeuw. No. 36.
- Leonard Hutton Galleries, New York 1963. Der Blaue Reiter. No. 77a.
- Galerie St. Etienne, New York 1986. Expressionist Painters. No. 11.
- Wolfgang Wittrock Kunsthandel, Düsseldorf 1986. No. 11, col. ill.

Literature

- Weiler, Clemens. Alexej von Jawlensky, Der Maler und Mensch. Wiesbaden 1955. No. 28, ill.
- Weiler, Clemens. Alexej von Jawlensky. Cologne 1959. P. 268, no. 579.
- Jawlensky, M.; Pieroni-Jawlensky, L.; Jawlensky, A. Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings. Vol. II, 1914-1933. London 1992. Addenda to Volume One, no. 703, p. 85, ill.



The outbreak of World War One forced Jawlensky, as a subject of the Russian Empire, to leave Germany together with his family within 48 hours and to emigrate to Switzerland.

Jawlensky had to leave all his worldly goods behind and found himself artistically and socially isolated in the small Swiss village of St-Prex on Lake Geneva. He was forced to replace his luxurious Schwabing accommodations with studio with a small apartment without a studio. This profound experience and the shock of the war with all its repercussions initially triggered a state of artistic paralysis in him. The only place he could paint in the apartment at all was in front of the window of the 7 m<sup>2</sup> bedroom. Only slowly did he begin to work again, which found expression in his artistic exploration of the natural surroundings. This view from the window became the key element of his painting: a curved path, a chestnut, three pines, a house with a round acacia in the front garden and the mountains and lake in the distance.

In the years 1914 to 1917, Jawlensky occupied himself almost exclusively with this motif and began his 'Variations on a landscape theme', as he called them.

Like Kandinsky in his compositions and improvisations, Jawlensky also adopted a term from music. Schönberg, Webern and Berg, the representatives of the so-called

Second Viennese School, which was also involved in an active exchange with the 'Blauer Reiter', especially with Kandinsky, advocated the radical renewal of music from the beginning of the 20<sup>th</sup> century on, but nonetheless saw themselves in the tradition of the First Viennese School. Not the rejection of this tradition, but instead the continuing development of themes and motifs in the variation form corresponded with their ideas of a contemporary musical form. Jawlensky was also not interested in the rejection of traditional motifs, but instead in their transfer to a contemporary context, which in his case was consequently expressed in the 'variations'.

The landscape motif became self-explanatory. Visible reality increasingly becomes an abstract canon of forms: cone, oval, circles, lines, areas, points. The moods of nature, the weather conditions and Jawlensky's emotional state determine the colours used and the manifestations of the forms, which no longer show any contour lines.

Several imagined heads were nonetheless created in 1915 and 1916, in which, however, one can clearly see the influence of the variations. Even after Jawlensky had already begun concentrating on other motifs and had left St-Prex, he still painted variations until 1921, now from memory, entirely autonomous from the landscape reference.





ALEXEJ VON JAWLENSKY  
Large Meditation: Before Night Comes



ALEXEJ VON JAWLENSKY  
Torschok, Russia 1864 – 1941 Wiesbaden  
Large Meditation: Before Night Comes

oil on linen-finish paper on cardboard

1936

25 x 18 cm

9 7/8 x 7 in.

signed with monogram lower left, dated lower right

on the reverse cover inscribed by Clemens Weiler: 'A. Jawlensky, Gr. Konstr. Kopf, Wiesbaden, Bevor es Nacht wird 5/1936 Nr. 52'

Jawlensky 2336

Provenance

- Studio of the artist
- Private collection, Mainz
- Private collection, Switzerland (1970)
- Private collection, Berlin

Exhibited

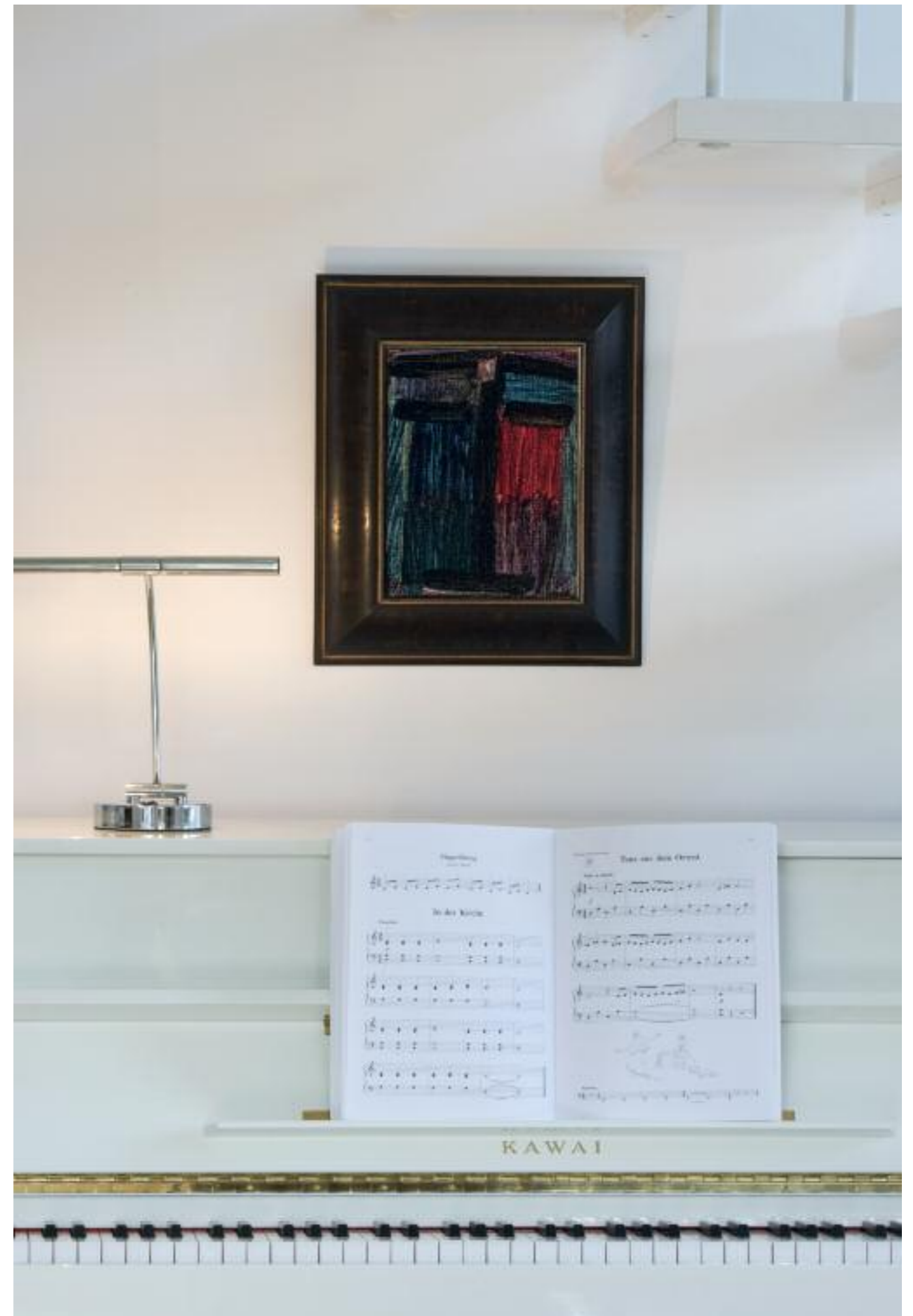
- Städtische Galerie, Bietigheim-Bissingen 1994. Alexej von Jawlensky, Gemälde. Aquarelle. Zeichnungen. No. 70, p. 192, col. ill. p. 119.

Literature

- Alexej von Jawlensky, Gemälde. Aquarelle. Zeichnungen, Städtische Galerie Bietigheim-Bissingen, July 2 - September 11, 1994, p.119 ill., p. 192.

Created between 1934 and 1937, the 'Meditations' form the last important body of work by Alexej von Jawlensky. The artist himself regarded them as his crowning achievement and indeed, they are outstanding not only in their formal concentration as the quintessence of his life-long efforts as a painter, but also with regard to the circumstances under which they were created and their recourse to painterly traditions. Here again, the artist limited himself to a strictly defined repertoire of forms, which he varied in ever new colour compositions and accentuated by the lines of the internal drawing and the different areas of colour. Compared with the 'Abstract

Heads', here the contours of the face were reduced even further – there are no markings for the chin area, hair strands or the like. Only the most minimal signs denoting a face remained – a double cross for the nose, the eye area and the mouth. He thereby succeeded to imbue these works with maximum expressive power, diversity of representation and difference in character. The search for a true or even just adequate representation for the metaphysical spirit informing his notion of a transcendental spiritualism, which he himself simply termed 'religious', reached its culmination in these images.



PAUL KLEE  
Desert Village



PAUL KLEE

Münchenbuchsee 1879 – 1940 Muralto/Locarno

Desert Village

watercolour on paste-primed paper on cardboard

1930

30 x 46.4 cm

11 7/8 x 18 1/4 in.

signed lower right, dated and inscribed 'VI' lower left, titled lower right on the original cardboard

Klee 5120

Provenance

- Studio of the artist
- Alfred Flechtheim, Düsseldorf / Berlin / Paris / London (on consignment 1930, presumably until 1933)
- Galerie Alex Vömel, Düsseldorf (on consignment presumably 1933)
- The Mayor Gallery, London (on consignment 1933 – at least 1935)
- Private collection, Great Britain
- The Mayor Gallery, London (-1958)
- Kunsthandlung Walter Feilchenfeldt, Zurich (1958-1966)
- Dr. Edlich, New York (from 1966 – presumably 1972)
- Waddington Galleries Ltd., London (1972-1973)
- Walter and Jeanny Bick, Richmond Hill, Ontario (1973 – at least 1981)
- William Pall Gallery, New York
- Private collection, Japan

Exhibited

- Museum of Modern Art, New York 1930. Paul Klee. No. 62.
- Kunstverein für die Rheinlande und Westfalen – in Verbindung mit der Galerie Alfred Flechtheim, Düsseldorf 1931. Paul Klee. No. 229 (part of a label).
- The Mayor Gallery, London 1934. Paul Klee Exhibition. No. 15 (label).
- Royal Scottish Academy Galleries, Edinburgh 1935. Forty-first Annual Exhibition of the Society of Scottish Artists. No. 163 (Price £ 40, Property of Mayor Gallery Ltd.).
- City of Leicester Museum & Art Gallery, Leicester 1936. Contemporary Art. No. 117 (lent by Mayor Gallery) (label).
- The Leicester Galleries (Ernest Brown & Phillips, Ltd.), London 1941. An Exhibition of Paintings and Watercolours by Paul Klee. No. 24.
- Galerie Renée Ziegler, Zurich 1963. Paul Klee. No. 25, ill.
- Des Moines Art Center, Des Moines 1973. Paul Klee. Paintings and Watercolors from the Bauhaus Years 1921-1931. No. 49, ill. (Private Collection, Toronto, Ontario, Canada).
- National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto 1979. A Tribute to / Hommage à Paul Klee 1879-1940. No. 44, col. ill. p. 43, ill. P. 80 (Collection particulière, Canada) (label).
- Blanden Memorial Art Gallery, Fort Dodge; Miami University Art Museum, Oxford, OH 1980/1981. A Loan Exhibition of Paintings and Works of Art on Paper by Paul Klee and Lyonel Feininger. No. 25, ill. ('Desolate Village', Private Collection, Canada) (label).

Literature

- Frey, Stefan: Dokumentation über Paul Klees Reisen ans Mittelmeer, in: Paul Klee. Reisen in den Süden. Hamm/Leipzig. 1997. P. 257.
- Paul Klee – Stiftung. Paul Klee, Catalogue Raisonné, vol. V, 1927-1930. Berne 2001. No. 5120, p. 413, ill.
- Otterbeck, Christoph. Zweimal Orient – und zurück. Paul Klee in Tunesien und Ägypten, die Werke der Reisen und ihre Rezeption, in: Auf der Suche nach dem Orient – Paul Klee. Teppich der Erinnerung, Berne 2009. P. 183, annotation 33.



Since the end of the 18<sup>th</sup> century, educated Europeans were fascinated by the Orient. Napoleon's campaign in Egypt in 1798 was accompanied by artists, scientists and historians who recorded the wonders they saw there.

In the 19<sup>th</sup> century the fascination for foreign people and landscapes, ornaments and architecture, found its way into literature and art.

The middle classes began to travel to the Orient, headed by explorers, scientists and artists. In 1912 Ludwig Borchardt found the legendary bust of Nefertiti near Amarna, and Howard Carter's discovery of Tutankhamun's grave in 1922 was a sensation and renewed the fascination with Egypt and its ancient cultural heritage.

Since travelling to Tunis in 1914 with August Macke and Louis Moilliet, Klee had not undertaken a major journey. In 1928 his dearest wish came true: to see Egypt. This time he was going alone. The Klee-Society, founded by the art collector Otto Ralfs in 1925 to support the artist with guaranteed sales of works to its members, was financing the journey.

Even before that, the artist had read about Egypt. The ancient Egyptian culture was seen as a model for the avant-garde and simultaneously as a symbol of age-old traditions. Since 1915, Klee had used Egyptian elements in his works, such as pyramids (in the watercolour titled '43'), or had given his works titles referring to Egypt. In 1921, the art historian and Egyptologist Hedwig Fechheimer had presented the artist with the new edition of her book 'Plastik der Ägypter' (Sculpture of the Egyptians). Klee was also very interested in the pictorial language of hieroglyphs and often invented his own language of symbols.

It is known that he had seen photographs of the temple of Mentuhotep, and had used the inspiration in several works even before the journey, among them *Fundstelle* (Place of discovery) of 1927.

Another link for Klee was that he liked to believe, and told the art historian Wilhelm Hausenstein for a

publication, that his mother Ida Frick, who was born in Besançon in north-eastern France, had Orientals (Egyptian or Arab) among her ancestors.

Klee embarked upon his journey in mid-December 1928 and returned in mid-January 1929, a time during which the Bauhaus, where he had a teaching position, was closed for the holidays.

He travelled through the country and visited Alexandria, Cairo, Luxor and Assuan. At the beginning he was disappointed and wrote to his wife on December 25, 1928 from Cairo:

"Individually, in my recollection a Tunisian city is more pure and surely the mosques of Kairouan are incomparable (they're very baroque here)."

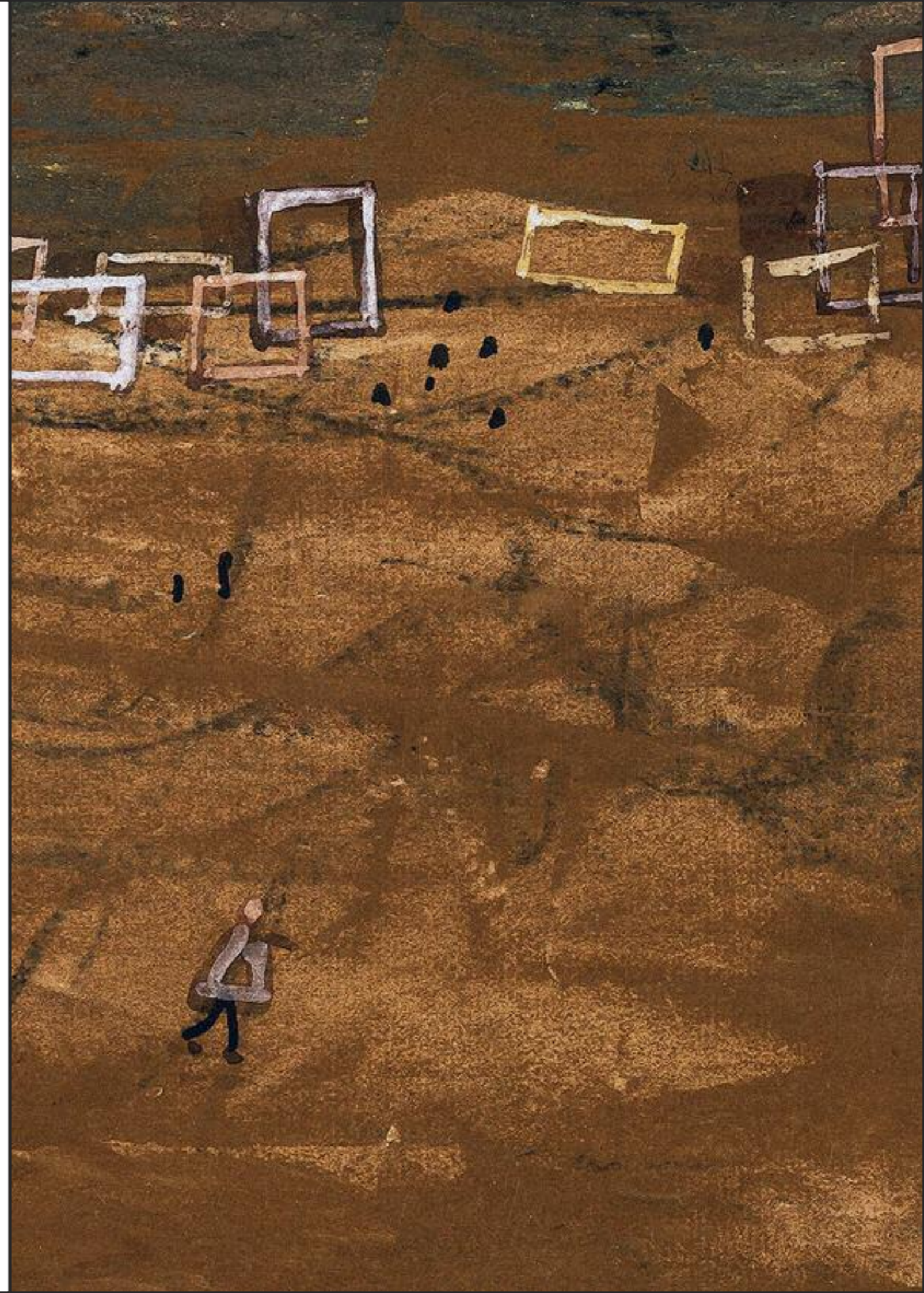
But the further south he went, the more he liked it.

Klee travelled simply, with very little luggage and the Baedeker 'Ägypten und der Sudan'. He did not take any painting material, for he believed that the impressions should not be conveyed directly, but indirectly, via a detour through the soul of the artist. Thus he only made a few sketches; the final works were created in his studio after his return.

One of these works, created in 1930, is *Desert Village*. The scene, set in the desert, is dominated by shades of ochre and dark brown, which also dominates the later work titled 'a view from Egypt'. Dark clouds are hanging in the sky; dynamic brushstrokes indicate a strong wind, maybe even a sand storm.

The scenery reminds us of the photograph of the Temple of Mentuhotep II. Light rectangles are 'engraved' into the work like hieroglyphs into the wall of a temple. They also might be ashlar, but the storm seems to be carrying them away with it. Two tiny figures are seen in the foreground with a dog. The humans are dwarfed by the majestic landscape and the ancient architecture.

The journey to Egypt had a profound impact on Klee's work, not just in the years immediately following it, but right until 1940.





ANSELM KIEFER

Für O.K. die Windsbraut

ANSELM KIEFER

Donaueschingen 1945 - lives in France

Für O.K. die Windsbraut

oil, emulsion, acrylic, shellac, charcoal, lead object on photograph on cardboard  
2014  
59 x 139 cm  
23 3/8 x 54 3/4 in.  
titled upper left

Provenance

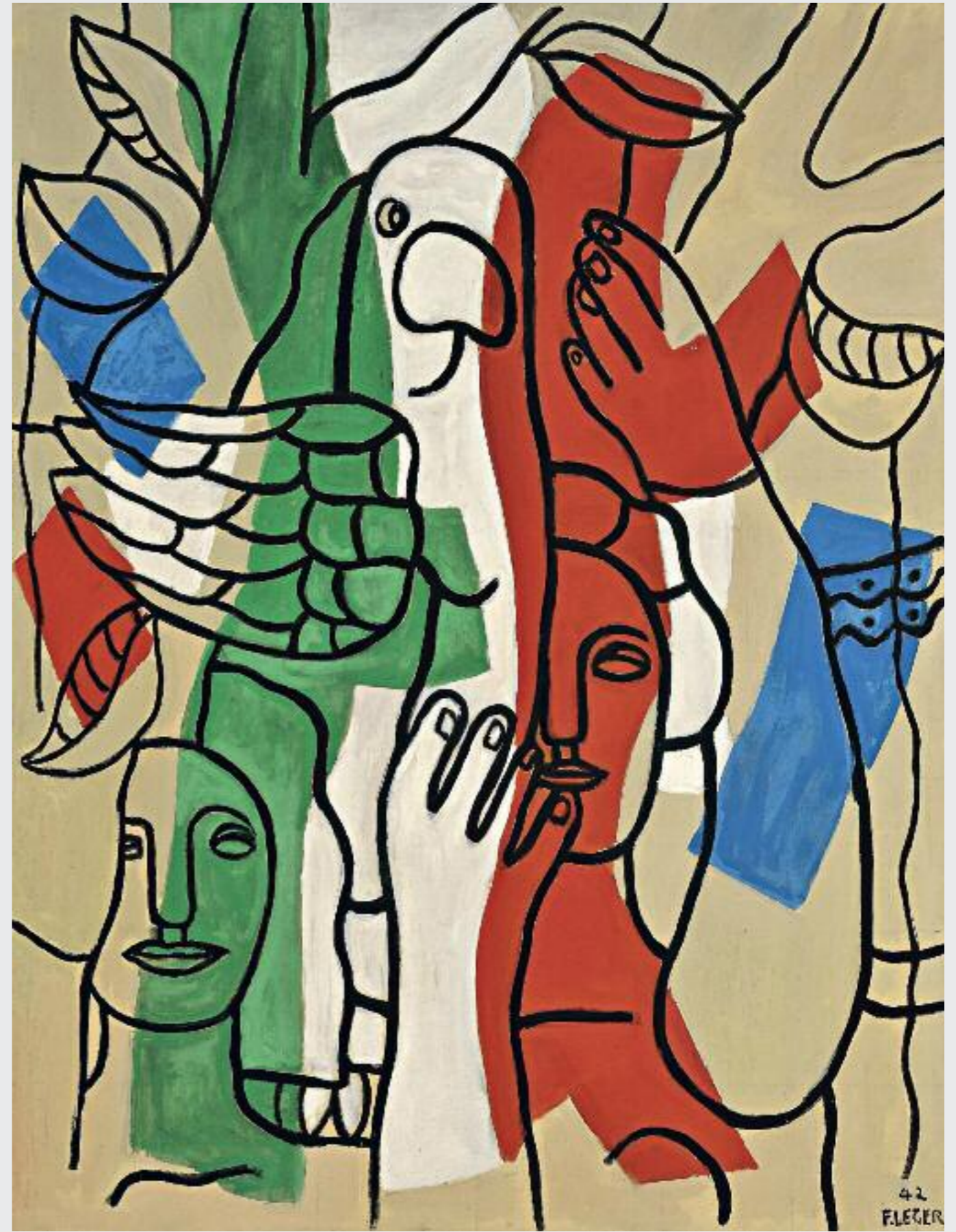
- Galerie Thaddaeus Ropac, Paris
- Private collection, Montreal
- Private collection, USA

In his work entitled *Für O.K. die Windsbraut* (*For O.K. The Bride of the Wind*), Anselm Kiefer refers to the most famous painting of Oskar Kokoschka, whose initials in the title of the work clearly indicate this. The *Bride of the Wind* from 1914 portrays Kokoschka and his lover Alma Mahler-Werfel, who had left the artist shortly prior to this. The couple in the painting, still united in the storm, thus faces the changes brought about by the personality of Alma Mahler, but the painting can at the same time be interpreted as an omen of the coming world war. This ambivalence led to Kiefer's interest in the thematic:

in his work, he embodies Alma Mahler in the leaden dress or nightgown at the centre of the representation, a symbol that appears very often in Kiefer's works and can personify various female figures. Most often it is the mythological Lilit, the archetype of the strong, matriarchal woman, but it can also stand for Medea, Goethe's Margarethe or Sulamith from Paul Celan's 'Death Fugue'. The main figure also appears as a metaphor for the momentous power of the female in Kiefer's *Bride of the Wind* paraphrase.



FERNAND LÉGER  
Les deux femmes à l'oiseau





## FERNAND LÉGER

Argentan 1881 – 1955 Gif-sur-Yvette

### Les deux femmes à l'oiseau

oil on canvas

1942

116 x 89 cm

45 5/8 x 35 in.

signed and dated lower right

verso signed, dated and titled

Bauquier 1088

#### Provenance

- Studio of the artist, no. 149
- Galerie Louise Leiris, Paris (Inv.no. 06775, acquired from the artist c. 1952)
- Collection Arthur Lenars
- Galerie Beyeler, Basel
- Collection Jan Osterlöv, Stockholm
- Michelle Rosenfeld Gallery, New York
- Private collection, New York (acquired c. 1992)

#### Exhibited

- Kunsthalle, Berne 1952. Fernand Léger. No. 75 (label verso).
- Marlborough Fine Art Ltd, London 1954-1955. Fernand Léger, paintings, drawings, lithographs, ceramics. No. 19.
- Museu de Arte Moderna, São Paulo 1955. III Biennale. Léger Outubro. No. 8 (label verso).
- Museu de Arte Moderna, Rio de Janeiro 1955. Léger. (label verso).
- Musée des arts décoratifs, Paris; Palais des Beaux-Arts, Brussels 1956. Fernand Léger. No. 105, ill. p. 281.
- Charlottenborg, Copenhagen 1959. Fernand Léger, malerier, tegninger og grafik. No. 32, ill. p.19.
- Michelle Rosenfeld Gallery, New York 1962. Modern Masters.
- Moderna Museet, Stockholm 1964. Fernand Léger 1881-1955. Ill. No. 66.
- Kunsthalle, Cologne 1978. Fernand Léger. Das Figürliche Werk. No. 26.
- Galerie Thomas, Munich 2012. Highlights. P. 78, col.ill.

#### Literature

- Schmalenbach, Werner. Fernand Léger. New York 1976. Pl. 36 p. 142, col. ill. p. 143.
- Schmalenbach, Werner. Léger. Cologne and Paris 1977. Pl. 35 p. 142, col. ill. p. 143.
- Abrams, Harry. 1985. Fernand Léger. Pl. 31, p. 109.
- Bauquier, Georges. Fernand Léger. Catalogue raisonné de l'oeuvre peint 1938-1943. Paris 1998. No. 1088, p. 174, col. ill. p. 175.

In 1912, Walter Pach, Arthur B. Davies and Walt Kuhn visited many artists as they toured Europe to find outstanding European art they wanted to include in the Armory Show of February 1913. They chose, among others, works by the three friends Léger, Brancusi and Duchamp. This was Léger's American debut.

During the 1930s, Léger visited the USA three times. Even before that, he knew many American artists, who visited or lived in Paris. Each time he stayed for several months and travelled, mostly in connection with exhibitions. Few other European artists explored America like he did.



The first time was in 1931. The second in 1935, on the occasion of an exhibition of his work at the Museum of Modern Art in New York City, which travelled to Chicago and Milwaukee. In 1938, he spent six months in New York City and painted murals in Nelson Rockefeller's apartment.

Thus, when he arrived in New York in November 1940, as one of the first French Artists, after the German invasion and the capitulation of France, he did not feel a stranger to the country like the other refugees.

He exhibited and lectured in all parts of the country and was invited to teach at Mills College in Oakland, CA during the summer term of 1941. Léger travelled through the country by train and was deeply impressed by the vast empty spaces of the grandiose landscape. Since he only had a small room at Mills college, he drew everything that inspired him into a sketchbook and later transferred it to the canvas.

Léger's oeuvre can be subdivided into six periods: From 1905 to 1907 he was searching for his own style; from 1918 to 1924, he painted in a very personal cubist style; from 1925 to 1931, he created his inventive compositions, based on the contrast of shape and colour; 1931 to 1940 marks his return to the representational; his American period lasted from 1941 to 1945, and from 1946 to 1955, he was back in France and received many important commissions.

Already in the late 1930s, Léger had realized the importance of the painting in relation to the subject: "We must master the subject in painting. The painting must emerge, not the subject ... if we use a subject without painting, the result will be a poor illustration, not a painting; it will be a story, not a painting; it will be literature, not painting. Painting must not be neglected; painting first, then the subject."

In 1950, he wrote: "The plastic life, the picture, is made up of harmonious relationships among volumes, lines and colours. These are the three forces that must govern works of art. If, in organizing these three essential elements harmoniously, one finds that objects, elements of reality, can enter into the composition, it may be better and may give the work more richness. But they must be subordinated to the three essential elements mentioned above."

In the 1940s he changed his style: he no longer coloured the shapes individually, but applied irregular forms or blocks of colour and then drew the shapes with thick black contours over them.

He had the inspiration for this technique in New York: "The drawing must be separated from the colour. That is not just an illusion. I saw it. When I was in New York in 1942, I was impressed with the spotlights of Broadway, which swept the streets. You're standing there, talking to another person and all of a sudden he turns blue. Then the colour goes away, another one approaches, he is yellow. That colour goes away, another comes, he is red, then green. I raised my eyes and looked at the buildings. They were split by coloured bands. This colour of the spotlight is free: it is in space. I wanted to do the same thing in my paintings."

In the many-figured compositions, which begin in this, his late period, Léger depicts a world of exuberance and joy. The austere style of the pictures of the thirties, in which he depicted machines and the working world are replaced by a gaiety whose exuberance is held in check only by the honest use of the medium.

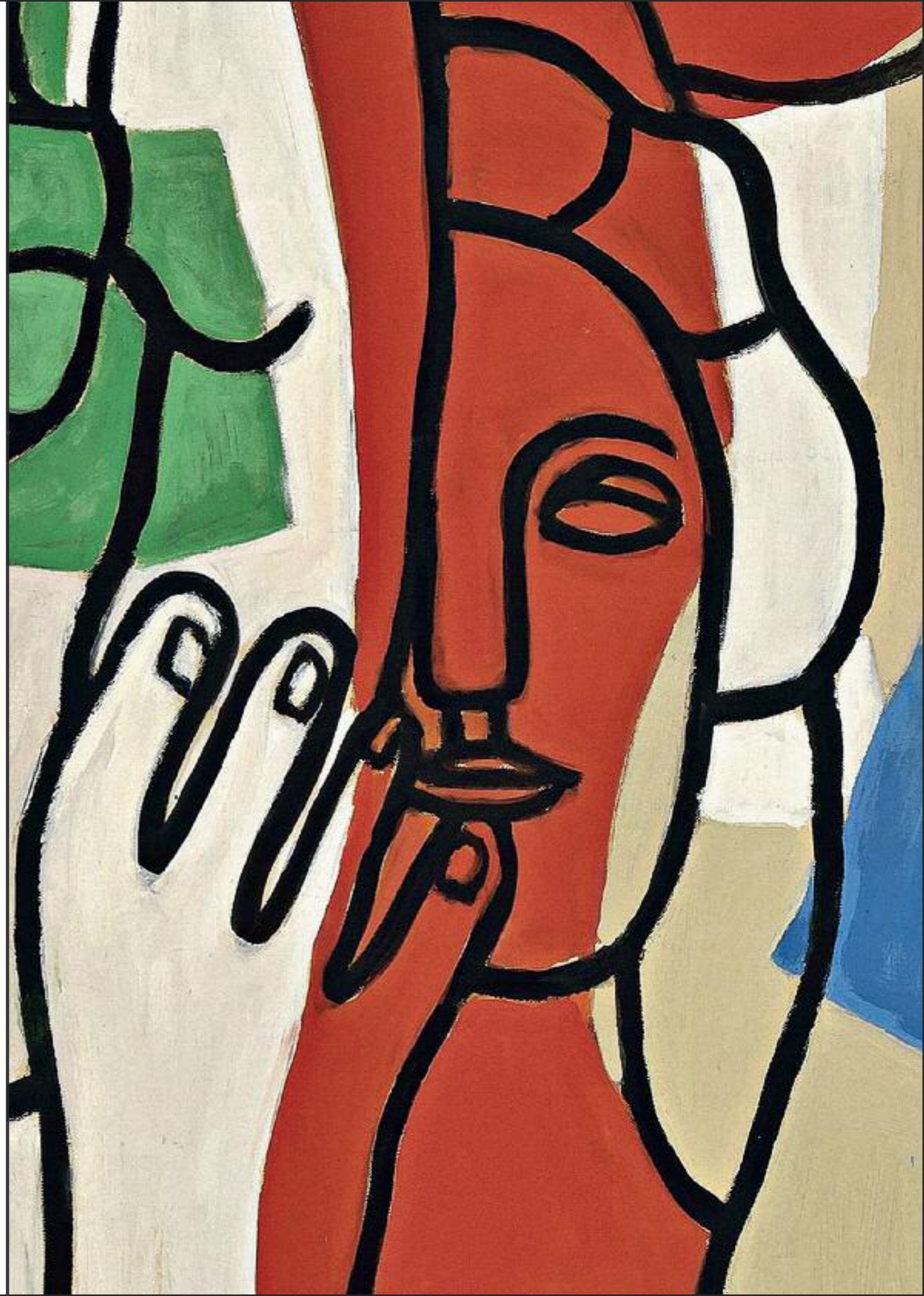
He generously scatters figures and varying objects. But he is no longer content to simply display them, Léger now tells stories about them. They are simple stories, understood at a glance - depicted in simple lines and bright colours.

The naiveté of the paintings demonstrates the result of a lifelong effort towards simplicity, a naiveté that combines extreme artistic maturity with the spirit of monumental art.

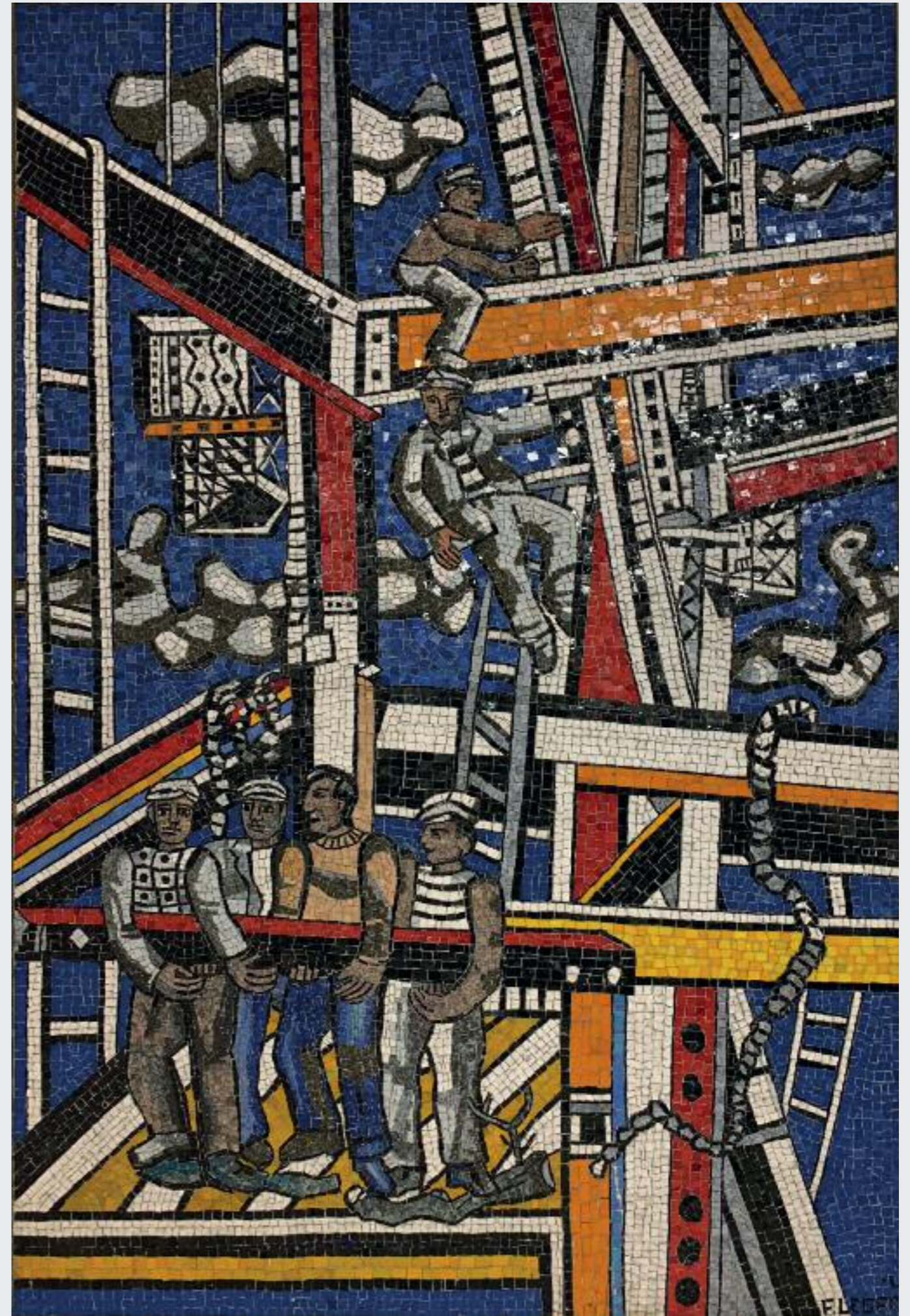
In his opinion, the iconographic elements of women, birds and flowers belonged together. They were elements of an Arcadian theme.

In the present painting, Léger combined the well known *Les deux soeurs*, which he painted in many variations since the late 1920s, with a parrot he might have seen in California.

*Les deux femmes à l'oiseau*, painted in the US in 1942, is a typical example of Léger's mature, joyful, narrative style.



AFTER FERNAND LÉGER  
Les Constructeurs (état définitif)



AFTER FERNAND LÉGER

1881 – 1955

Les Constructeurs (état définitif)

mosaic  
1950/1993  
297 x 197 cm  
117 x 78 in.  
with signature and numbered '1/1' lower right  
unique

With a certificate from Georges Bauquier, director of the Musée National Fernand Léger in Biot, dated February 22, 1993, that the mosaic was executed by Heidi Melano, Biot, that year after a painting by Fernand Léger of 1950, under Bauquier's authorisation and control.

Provenance  
- Musée National Fernand Léger, Biot  
- Private collection

Exhibited  
- Jardins de Cap Roig. Girona 2002. p. 28, ill. p. 29-31.

Literature  
- Brunhammer, Yvonne; Descargues, Pierre. Léger: The Monumental Art. Milan 2005. No. 203, p. 189, ill.



After Léger had died in 1955, his assistant Georges Bauquier and Léger's wife Nadia Leger undertook the construction of the Fernand-Léger museum in Biot of which Bauquier was director until 1993. As Léger had a special interest in large-scale works that would be placed in buildings, he authorized and supervised the production of sculptures, ceramics and mosaics based on his paintings and drawings already during his lifetime. Following this initiative, Bauquier commissioned this mosaic to Heidi Melano after the original painting. Léger painted the *Constructeurs* motif in five half-scale canvases and several sketches and gouaches in 1950 as he was finalizing his conception of this theme, which ultimately resulted in *Les Constructeurs, état définitif*, completed that same year.

The *Constructeurs* series is Léger's paean to the working class, both within French society and in the increasingly industrialized world at large, and moreover as a universal symbol of homo faber, man the maker and builder, a tribute which applies to architects and planners as well. Eager during this period to deepen his relationship with the working man and to extol his essential role in the re-building of post-war society, Léger joined the French Communist Party in 1945, almost exactly a year after Picasso had done so himself. In a 1946 article published in *Arts de France*, Léger wrote, "Making contact between the People and the work of art is a problem that is in the air, everywhere; but in order to talk to the people, you must be close to them." In another statement, Léger wrote: "I got the idea traveling to Chevreuse by road every evening. A factory was under construction in the fields there. I saw the men swaying high up on the steel girders! I saw man like a flea; he seemed lost in the inventions with the sky above him. I wanted to render that; the contrast between man and his inventions, between the worker and all the metal architecture, that hardness, that ironwork, those bolts and rivets. The clouds, too, I arranged technically, but they form a contrast with the girders."

Léger aimed in *Les Constructeurs* to exalt the value of proletarian labor. At the same time the artist also sought to reaffirm his characteristic interest in the mechanical and geometrical aspect of the human environment which has been present in his work from the beginning. To these ends, Léger created in the *Constructeurs* series a world which is exclusively masculine, showing brawny, hard-working men engaged in the brotherhood of co-operative labor, in a place where the rigid geometry of hard steel supplanted the congenial trappings of leisure living amid the pleasures of nature.

As Werner Schmalenbach observed: "Léger celebrated the glory of modern technology, which he placed above

humanity; now, in the *Constructor* series, man asserts his freedom even in the face of technological constraint. The technoid, robotlike puppets of 1920 have become natural human beings, and the artist has gone so far as to bestow on them some individual features. Man no longer obeys the laws of technology but only the less strict, more relaxed law of the picture."

Léger's fundamental 'law of the picture' is that of contrast, of all kinds, in both content and form. "If I have stressed the figures of my workers more, if they are depicted with greater individualization, it is because the violent contrast between them and the metallic geometry surrounding them is of maximum intensity," Léger stated. "When I built *Les Constructeurs*," Léger further claimed, "I did not make a single plastic concession ... no concession to sentimentality, even if my figures are more varied and individual. I try to do something new without leaving aside the problem. In my work humanity has evolved like the sky. I set more store on the existence of people but at the same time I control their actions and their passions. I think that in this way truth is expressed better, more directly, more durably."

This painting provoked more controversy than any other of Léger's major post-war works. The rising new generation of abstract painters decried Léger's use of figuration, and among fellow members of the French Communist party, doctrinaire social realists criticized the artist's seemingly detached and – so they claimed – undignified treatment of workers and their labor. Eager to escape the haranguing of petty ideologues and critics, and to "make contact between the people and his art," Léger turned to actual workers for their response to *Les Constructeurs*. Léger installed some of the *Constructeurs* paintings in the canteen at the Renault automobile factory in Boulogne-Billancourt. The artist sat in the canteen, eating his lunch, observing the factory workers' reactions to his canvases, as he later wrote: "The men arrived at noon. They looked at the pictures while they ate. Some of them laughed. 'Look at those guys, they'll never be able to work with hands like that!' In a word, they judged by comparison. They found my pictures funny. They didn't understand them. I listened to them and gulped down my soup sadly. A week later I went back to the canteen for a meal. The atmosphere had changed. The men didn't laugh any more, they no longer bothered about the pictures. But quite a few of them, as they ate, looked up at my pictures for a moment and they lowered their eyes again to their plates. Maybe the pictures puzzled them? As I was leaving, one of the men said to me: 'You're the painter, aren't you? You'll see, when your pictures are taken away and they are faced with a blank wall, my buddies will realize what's in your colors.' That sort of thing is gratifying."



MARKUS LÜPERTZ

Foliage Tent



MARKUS LÜPERTZ

Liberec/Bohemia 1941 – lives in Düsseldorf

Foliage Tent

acrylic on canvas  
1970  
201.5 x 295 cm  
79 3/8 x 116 1/8 in.  
signed lower left 'Markus'

Provenance  
- Galerie Rudolf Springer, Berlin  
- Private collection, Germany (purchased in 1970 from the above)

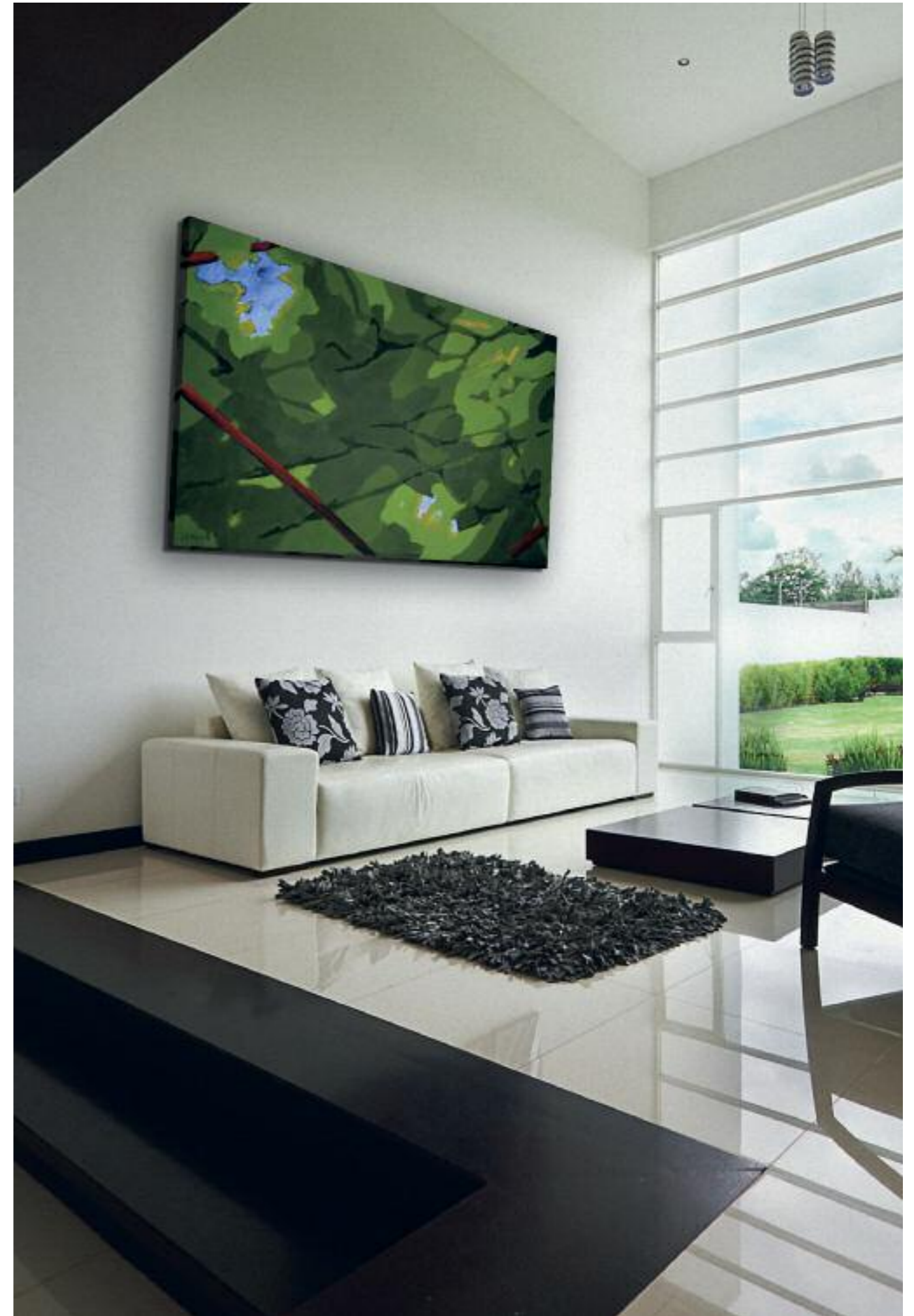
After Markus Lüpertz had used the concept of the dithyramb to characterize his painting from around 1964, he began his group of works 'German Motifs' around 1970. For Lüpertz, this included particularly ideologically and historically charged objects with a symbolic character, such as the steel helmet, military hats, the grain ear and the forest. Their 'dithyrambic' rendering in the picture, in the sense of Lüpertz, deprived these symbols of their significance, emptied them of their expressiveness and replaced content-related affirmation with free painterly association. For Lüpertz, this approach was a new form of abstraction, as he himself made clear:

"Abstraction not in the sense of abstraction, but as the invention of a nonsensical object ... As a kind of UFO, an element stranded from another world. As a new, nonsensical, poetic object. That's how I understood abstraction at the time: as the incomprehensible."

Lüpertz painted the *Foliage Tent* in 1970, the year in which he lived in Florence for a long time because of the Villa Romana Prize that was awarded to him.

The still ubiquitous fascist formal language in everyday Italian life at that time and in architecture may have stimulated Lüpertz to reflect on the 'German motifs' even more than before. These include the forest, which has played an important role at least since the German Romantic era as a symbol of the German, the Nordic, but also the uncanny and thus as a metaphor for the soul in art and literature.

The *Foliage Tent* shows a look up into the dense tangle of leaves of one or more trees, only interrupted here and there by the branches and small views of the blue sky. In spite of the two-dimensional representation of a simple, almost banal subject, Lüpertz clearly allows for further associations, but these are entirely the responsibility of the viewer. One could think of Italian ceiling frescoes in view of the upward-pointing angle. But, as a comparison with the painting *Late Summer I - dithyrambic*, also made in 1970, shows, one could also think of camouflage – a military camouflage net that Lüpertz stripped of its martial meaning and played down as a *Foliage Tent*.





WILHELM MORGNER

Man with Barrow



WILHELM MORGNER  
Soest 1891 – 1917 Langemark

Man with Barrow

oil on canvas  
1911  
115.5 x 136 cm  
45 1/2 x 53 1/2 in.  
signed with monogram and dated in the center of the left margin  
signed, dated, titled and inscribed by Georg Tappert on the reverse, and with the old and new estate number and the dimensions

With a certificate from Walter Weihs, Wilhelm Morgner Archive, Soest, dated February 25, 2020.

The work is registered in the historical estate inventory of Georg Tappert with the number 76, or in the continuation of Walter Weihs with the number 100.

In 1920 Georg Tappert created a handwritten catalog about Morgner's works, in which 235 paintings, 1,920 drawings and watercolors, 67 prints and 2 wood reliefs were recorded. This catalog is still a basis for the artist's work. At times Tappert also had the rights to Morgner's work before the mother noticed irregularities and claimed the rights back.

Provenance  
- Galerie Flechtheim, Düsseldorf (verso label 'Galerie Flechtheim: Nachlaß Wilh. Morgner Nr. 100')  
- Collection Dr. Josef Esters, Emsdetten (acquired in the 1950s from the sister of the artist)  
- Private collection, Germany  
- Private collection, Europe

Wilhelm Morgner is considered an exceptional talent of Expressionism. His paintings, which move between figuration and abstraction, impress with the expressive luminosity of their colours and the rhythmization of motif and image space through lines, waves, circles and dots. In his tireless search for artistic forms of expression, the young artist orientates himself on painters as diverse as Rembrandt, Jean-François Millet, Vincent van Gogh, Georges Seurat, Paul Signac or Robert Delaunay.

In addition, it is the expressionists around Franz Marc, Wassily Kandinsky and Alexej Jawlensky, to whom he feels an artistic and spiritual relationship.

Although Morgner's astonishing development was suddenly ended by the First World War, he left behind a remarkable oeuvre that is trend-setting for the modern age. In an obituary for the fallen friend, the writer Theodor Däubler describes Morgner's development as a way "into the immeasurable maybe!" and his work as a "spring-like promise".





GABRIELE MÜNTER

View of the Moss in Evening Light (Murnau Landscape)

GABRIELE MÜNTER  
Berlin 1877 – 1962 Murnau

View of the Moss in Evening Light (Murnau Landscape)

oil on artist board  
1908  
32.2 x 40.5 cm  
12 5/8 x 16 in.  
dated upper left

With a certificate from the Münter Foundation, dated May, 28, 2020, that the work will be included in the catalogue raisonné currently being prepared and with a photo certificate from Dr. Erika Hanfstaengl, Lenbachhaus München, dated January 29, 1969, in which she confirms that the work was in the artist's estate.

Provenance  
- Estate of the artist  
- Galerie Anne Abels, Cologne  
- Dr. Hans and Dr. Elisabeth Feith, Frankfurt/M.  
- Private collection, Germany

After Gabriele Münter and Wassily Kandinsky had returned from travelling through Europe and Northern Africa in April 1908, they often went on excursions into the Bavarian countryside, on one hand to find motifs to paint, on the other to be together. Finally, they settled on Murnau, where they also took their friends Marianne von Werefkin and Alexej Jawlensky. The four friends discovered the 'Blue Land', as they called it, and painted together. The village of Murnau and the surrounding mountains, lakes and moor became their favourite motifs.

Münter's painting went through a significant change at that time. The most important was a reduction of forms to

the necessary, bordering on abstraction, paired with expressionist colours. The hardly modeled colour planes are stacked and evoke depth and three-dimensionality.

On August 21, 1909 Gabriele Münter bought a house in Murnau. Soon the people of Murnau called it the 'Russian's House', since Kandinsky, Jawlensky, von Werefkin and other Russian artists were to be met there. Other guests were Franz Marc, August Macke und Arnold Schönberg.

As a founding member of the Blue Rider in 1911, Gabriele Münter played an important role in establishing a new painterly vocabulary in modern art.



ERNST WILHELM NAY

Woman in the Sound



ERNST WILHELM NAY  
Berlin 1902 – 1968 Cologne

Woman in the Sound

oil on canvas  
1937  
57.5 x 70.5 cm  
22 5/8 x 27 3/4 in.  
signed and dated lower right  
verso on the stretcher inscribed '58' and dated and inscribed '58' on the canvas

Scheibler 215

Entered in Nays list of works in his studio from 1940 as no. 58, titled here 'Kassiopeia'.

Provenance

- Eberhard Seel, Berlin and Cologne
- Irene von Reitzenstein, South Germany
- Private collection, Germany

Exhibited

- Galerie Gerd Rosen, Berlin 1946. No. 13.
- Museum Städtische Kunstsammlungen, Bonn 1970. No. 5.
- Kunsthalle der Hypokulturstiftung, Munich 2002; Kunstmuseum Bonn, Bonn 2003. Nay-Variationen – Retrospektive zum 100. Geburtstag. No. A 15, p. 84 (with col. ill.) and p. 209.

Literature

- Scheibler, Aurel. Ernst Wilhelm Nay – Werkverzeichnis der Ölgemälde. Vol. I, Cologne 1990. P. 163, no. 215.



With the beginning of National Socialist rule, Nay's life situation deteriorated considerably. His images were defamed as 'degenerate' and were shown in the exhibition of 'Degenerate Art' in Munich. His works in public collections are seized by the National Socialists and he was banned from exhibiting.

C. G. Heise the dismissed director of the museum in Lübeck – who became the director of the Hamburger Kunsthalle after the war – asked his friend Edvard Munch to financially support the stay of Nay in Norway. Munch agreed and Nay travelled to Norway in the summer of 1937, visited Munch in Skojen near Oslo and then travelled for three months to the Lofoten Islands, where he created large-sized watercolors. After his return to Berlin, he started to work on the so called 'Lofoten' paintings in his studio.

Nay's stay in Norway had great significance for his artistic development and the qualities of his work prior to the Second World War came to full fruition: The bizarre formations of the mountains and fjords, the crystal clear light, the shadow-less shining colors of the far north and the primeval world of fishermen and whalers never failed to take effect on Nay.

Usually human figures disintegrate into rhythmic-dynamic abstractions. As abstracted figures, they become expressive color signatures, whereby landscape and figure appear as equal elements of a chromatic image formation.

Nay had developed an innovative pictorial structure during his time in Norway and the often energy-charged ecstatic rhythm and colour of these paintings revealed his affinity to music.

MAX PECHSTEIN  
Still Life in Grey



MAX PECHSTEIN  
Zwickau 1881 – 1955 Berlin

Still Life in Grey

oil on canvas  
1913  
100.3 x 74.6 cm  
39 3/8 x 29 3/8 in.  
signed with monogram and dated upper right

Soika 1913/9

Provenance  
- Dr. Karl Lilienfeld, Leipzig / Berlin / New York (by 1917 until the 1960s)  
- on loan:  
- 1932-1937 at the Germanic Museum, Harvard University, Cambridge/MA  
- May 24, 1937 until mid 1938 at the San Francisco Museum of Art  
- Dalzell Hatfield Galleries, Los Angeles (acquired from the above in the 1960s)  
- Private collection, Beverly Hills (acquired in 1969)

Exhibited  
- Leipziger Jahres-Ausstellung 1913. Die Figurenmalerei und Bildnerei der letzten 30 Jahre.  
- Kunstsalon Ludwig Schames, Frankfurt/M. 1914. Max Pechstein. Gemälde, Zeichnungen und Skizzen. Nr. 48.  
- Kunstverein, Leipzig 1917. Max Pechstein. Nr. 13.  
- Kunsthütte, Chemnitz 1922. Max Pechstein.  
- Lilienfeld Galleries, The College Art Association, New York 1932. Exhibition of Paintings by Max Pechstein. Nr. 9.

Literature  
- Heymann, Walther. Max Pechstein. Munich 1916. P. 24, with ill.  
- Osborn, Max. Max Pechstein. Berlin 1922. P. 59, with ill.  
- Reidemeister, Leopold. Max Pechstein. Erinnerungen. Wiesbaden 1960. P. 52.  
- Gordon, Donald E. Deutscher Expressionismus. In: 'Primitivism' in 20<sup>th</sup> century art, affinity of the tribal and the modern. New York, Museum of Modern Art; Detroit, Institute of Arts, und Dallas, Museum of Art, 1984/85. P. 378-415, ill. p. 390.  
- London, Royal Academy of Arts / Stuttgart, Staatsgalerie, 1985/86. German Art in the 20<sup>th</sup> Century. Painting and Sculpture 1905-1985 / Deutsche Kunst im 20. Jahrhundert. Malerei und Plastik 1905-1985. P. 22, ill. 2 (not exhibited).  
- Moeller, Magdalena M. Zu Pechsteins Stil und Stilentwicklung. In: Max Pechstein. Sein malerisches Werk. Berlin, Brücke-Museum; Tübingen, Kunsthalle; Kiel, Kunsthalle 1996/97. P. 55, ill. 22 (not exhibited).  
- Lülff, Barbara. Die Suche nach dem Ursprünglichen. In: Berlin/Tübingen/Kiel 1996/97. P. 89, ill. 11 (not exhibited).  
- Soika, Aya. Max Pechstein, Das Werkverzeichnis der Ölgemälde, Vol. 1, 1905-1918. Munich 2011. No. 1913/9, p. 425, with ill.



The year 1912 marked a turning point in Max Pechstein's artistic work. His growing distance to the principles of the Brücke group, to which Pechstein had belonged since 1906, culminated in his departure from the group in 1912. Since Pechstein had been in Paris for almost a year from December 1907, colour had been the most important element for him. He found a very similar view in the work of the Fauves. The attitude to colour that he recognized in Matisse's paintings came closest to his own ideas. The colour frenzy, in which the Brücke artists also fell again and again, stood in contrast to Matisse's strong but controlled colourfulness, in which coordinated tones result in a sensual sound. Pechstein was impressed by exhibitions with works by Matisse in Berlin and by Gauguin in Dresden. With Pechstein, the spontaneous painting of the Brücke artists, which relies entirely on intuition, gave way to a solidifying structure.

From this point of view, *Still Life in Grey* clearly shows Pechstein's examination of Cubism. Pechstein had been in contact with the painters of the Blue Rider in Munich since 1911, especially with Franz Marc. Marc's knowledge of Robert Delaunay's works had led to prismatic structures that now determined his painting. Pechstein was also increasingly turning to constructing his pictures. In doing so, he followed the form decomposition that he had got to know in Cézanne's works and that he adapted to his ideas. Still lifes became Pechstein's preferred field of experimentation in 1912/13. The *Still Life in Grey* is one of the best works of this cubist phase. Pechstein's exploration of Cubism is not about a multi-vision of what is depicted or the abandonment of perspective. For Pechstein, the simplification and solidification of the forms are decisive and thus a constructive view of the composition. Since Pechstein had seen the wooden beams from a Palau men's house in the Ethnographic Museum in Dresden, he had been fascinated by the art of this Pacific archipelago. In addition to art from Oceania, he subsequently collected sculptures from Africa and

the Orient. The engagement with non-European art can first be demonstrated by the Fauvists and Picasso, followed a little later by the Brücke artists. In his still lifes influenced by cubism, Pechstein increasingly focused on these sculptures. The simplified formal language that Pechstein was looking for in 1912/13 was reflected in these objects.

The *Still Life in Grey* shows a large-scale composition of various objects. At the center is a carved chair from Cameroon. Between its base plate and the seat, there is a frieze in relief, in which the depiction of a person is repeated several times, sitting on a big cat with legs spread and arms bent. Pechstein again takes up the geometric shapes of the frieze with its acute angles and triangles in the pattern of the carpet. The Chinese vase with the characteristic blue flower appears in several of Pechstein's paintings.

The picture background is taken up by a figuratively decorated wall hanging. The likewise cubist, stylized crouching act that can be recognized on it can also be found in other works by Pechstein and is an element that the other Brücke artists also used during these years, above all Ernst Ludwig Kirchner.

The chair standing on the floor determines the composition with its strong top view. On the chair there is a bowl with lemons, apricots and a cauliflower, the wrapping leaves of which, cut and folded, are reminiscent of the prismatic shapes of the other picture elements. In the center of the picture, the painter foregoes a cubist treatment of the objects. This gives the fruits an impressive presence, which is enhanced by the bright colours. In this picture Pechstein combines elements of Cubism with the colour of the Fauves in a completely new way. In a letter to his friend Alexander Gerbig in 1912, Pechstein wrote: "The only thing I worked on now is still lifes, ... I was mainly concerned with the harmony of pink, deepest blue, to increase a green ... ."





SERGE POLIAKOFF  
Composition abstraite



SERGE POLIAKOFF

Moscow 1900 – 1969 Paris

Composition abstraite

oil on canvas  
1961/1966  
130 x 97 cm  
51 1/8 x 38 1/4 in.  
signed lower left

Poliakoff 66-303

The work is registered under the archive number 967073.

Provenance

- Collection of Jacques Brotmann, Antwerp
- Private collection, Paris

Exhibited

- Abadie, Daniel. Christian Fayt Art Gallery. Serge Poliakoff. Knokke-Heist 1984, No. 22, ill. and ill. on the cover.

Literature

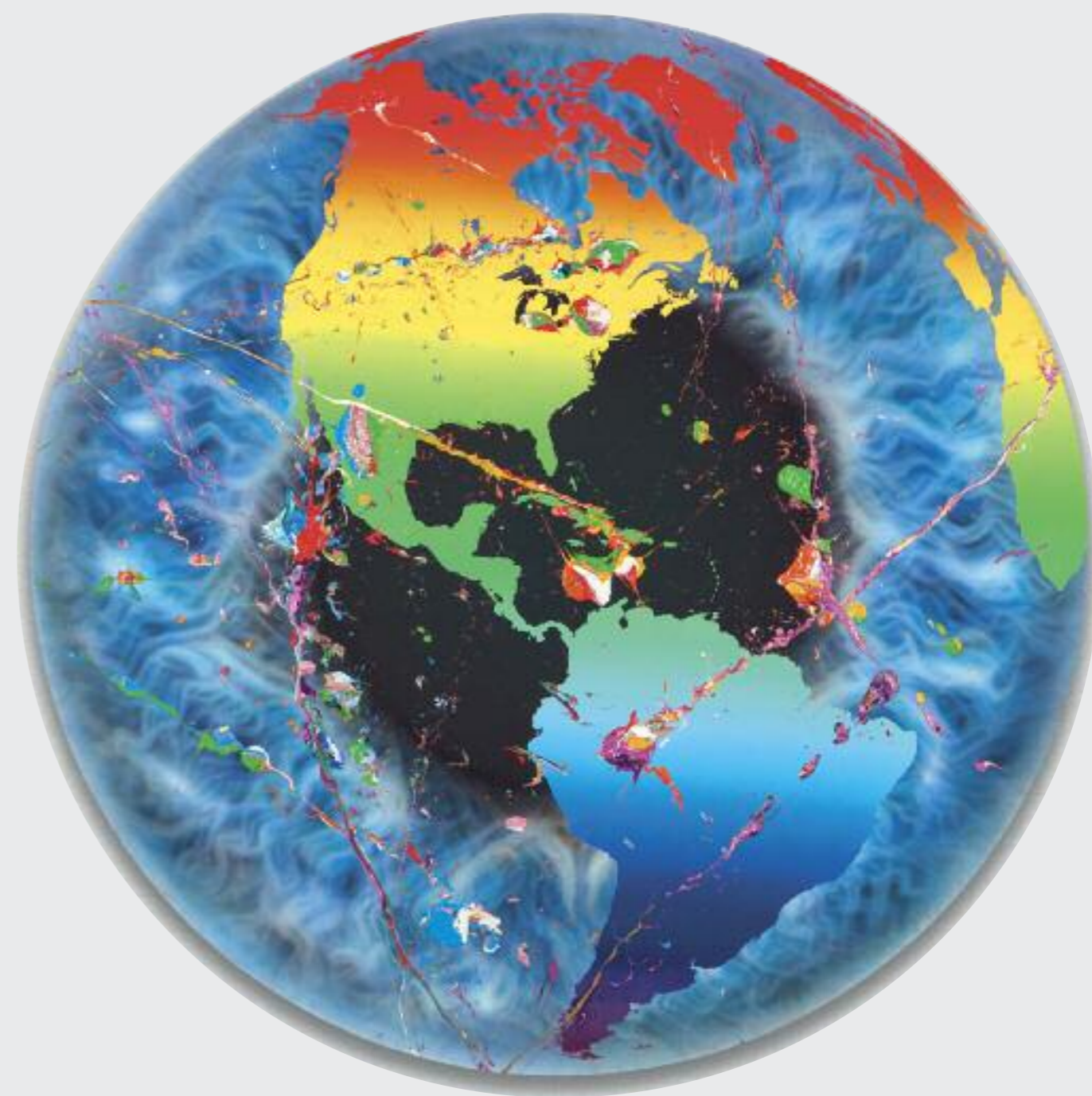
- Poliakoff, Alexis. Serge Poliakoff Catalogue raisonné, Vol. V, 1966-1969. P. 189, no. 66-303, col. III.

Poliakoff's *Composition abstraite*, which he created in 1961 and revised in 1966, radiates the compositional strength and understanding of form that are so characteristic of Serge Poliakoff's mature work. Poliakoff mixes his colors himself from pure pigment, entirely out of the current inspiration. Intuitively, he covers the canvas with glowing layers of warm red and yellow on the black underneath. Poliakoff, who previously worked professionally as a musician, transfers musical compositional principles into his paintings, the asymmetry of which derives from his idea of creating an image in which all elements of color, proportion and form are in perfect balance. This attitude and balance, which he described as the stillness of perfection, is evident in the way the irregular, warm colored areas interlock on the canvas. The work radiates a latent liveliness and harmonious energy, which is achieved through refined tonal contrasts and carefully modeled shapes that oscillate between organic and geometric appearance. *Composition abstraite* reflects the artist's belief that space, not the artist, has to model the shapes. They

should be partly like a sculpture, partly like architecture. The geometric shape has to transform into an organic shape, and it is the inner pressure of the space that does this. Serge Poliakoff summarized this principle as follows: "Space creates form – not the other way round".

The brilliance of the colors used by Poliakoff in this work testifies to the influence of his longstanding friendships with the early exponents of abstraction, in particular Sonia and Robert Delaunay and Wassily Kandinsky. Poliakoff himself described his trained understanding of color and the strict reduction he adhered to in order to increase the effect: "If you allow it, your color will take over, similar to your forms: the spontaneous form that an artist uses is always organic, but you have to be in control of it. A child will instinctively use all colors at once, and if you don't want to make the same mistake you have to learn long and hard. There is no system of image construction, but there are certain universal laws that you can find out for yourself if you study the great masters long enough. It is the law, not the system that counts."





MARC QUINN

We Share our Chemistry with the Stars

MARC QUINN

London 1964 – lives in London

We Share our Chemistry with the Stars

oil on canvas  
2014  
diameter 200 cm  
diameter 78 3/4 in.  
verso signed, dated and inscribed

Marc Quinn began his series of 'Iris' works in 2009 – large format, round canvases (and a few sculptures) with diameters from 150 to 300 cm. These are hyperrealistic, enlarged 'portraits' of real irises that had previously been photographed extremely enlarged and then transferred to the canvas in oil with the airbrush technique. The initials of the 'portrayed' are noted in the title of the respective work. The object assumes a separate existence in the oversized representation of the eye and especially of the iris and its isolation and becomes an almost completely abstract, colourful form.

The shades and structures of the iris take on a life of their own and branch out in a labyrinthine manner in waves or flame-like movements that appear to light up from inside, centred by the endless, dark-black circle of the pupil.

The eye, like a fingerprint, is unique to every person and is an expression of individuality. It is the only organ of

the human body that is externally visible – a bridge forms between the inner and the outer world. The eye is considered the mirror of the soul and reveals the inner state of the human being. At the same time, it records the outside world and transports it inside us. The eye reflects the light that comes from outside and the central nervous system forms images from this, which we can perceive. Images that represent not only the reality surrounding us, but also artificially generated images that flood into us day and night in the form of news, advertising and chats. The iris paintings reflect the fact that the visual sense dominates our perception of the world in the age of the Internet. The human being in his or her individuality is linked with a globalised world and is confronted with the increasingly rapid changes facing our eroding planet and its geographical conditions. Quinn expresses this in particular in the series *Map of Where You Can't See the Stars* and *Eye of History* by painting maps of the world from various perspectives onto the iris portraits, thus allowing the eye to become a globe.



GERHARD RICHTER

13.11.1985



GERHARD RICHTER  
Dresden 1932 – lives in Köln

13.11.1985

watercolour and oil on paper  
November 13, 1985  
29.6 x 41.8 cm  
11 1/2 x 16 1/2 in.)  
signed and dated upper right

Provenance  
- Evelyn Amis Gallery, Toronto  
- Aschenbach Galerie, Amsterdam  
- Private collection, Southern Germany

Exhibited  
- Museum Overholland. Gerhard Richter, Werken op papier 1983-1986. Amsterdam 1987.

Literature  
- Christiaan Braun (Hg.). Gerhard Richter. Werken op papier 1983-1986. Museum Overholland. Amsterdam/München 1987, P. 6.

Richter's drawings and watercolours were created in series, often at intervals of several years, with constantly changing themes. A few figurative drawings are known from the sixties, and in 1977 he painted his first watercolours. A year later, during a stay in Halifax, he created a series of abstract pencil drawings, and in 1985 he again surprised with a series of extraordinary watercolours. The works on paper often have a greater directness and a kind of private, stronger spontaneity than the paintings. Richter describes his contingent and abstract way of working in these words:

"I don't have a very specific picture in mind, but in the end I want to get a picture that I hadn't planned at all. Well, this method of working with arbitrariness, chance, idea and destruction creates a certain type of painting,

but never a predetermined one. The respective painting should develop from a painterly or visual logic, as if it were inevitable. And by not planning this result, I hope to be able to achieve a coherence and objectivity that just any piece of nature (or a readymade) always has. Certainly this is also a method to use the unconscious achievements as far as possible. – I would like to receive something more interesting than what I can think of."

Gerhard Richter himself formulated his personal demands on art and his painting as follows:

"It is this certain quality that is important. It is neither thought-up nor surprising or imaginative, not stunning, not funny, not interesting, not cynical, not plannable and probably not even describable. – Simply good."



GEORGE SEGAL  
Woman Seated on Chair with Caning



GEORGE SEGAL

New York 1924 – 2000 New Brunswick (NJ)

Woman Seated on Chair with Caning

plaster and mixed media

1987

157.5 x 90.8 x 27.3 cm

62 x 35 3/4 x 10 3/4 in.

Provenance

- Estate of the Artist

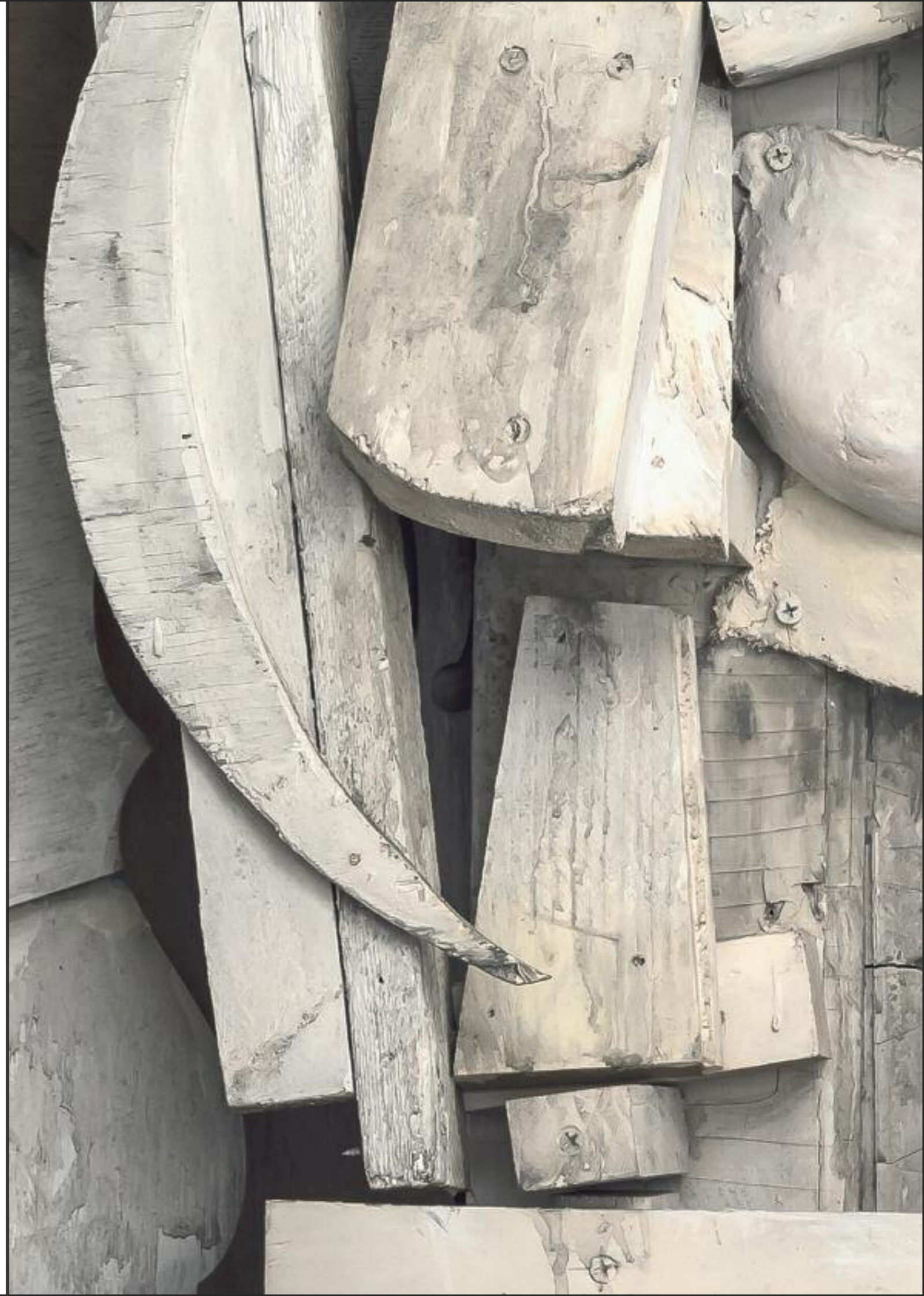
In 1961 George Segal experienced his artistic breakthrough with sculptures made of plaster, body impressions of living people, which he then put together into complete figures. He combined these completely white figures with everyday objects and uses them to create room installations that simulate a physical reality, but are in truth a contribution to the discourse on the meaning of reality in images or in art, on illusionism and the mimetic principle of the image.

The completely white figures only hint at reality, they are almost expressive with their rough surface and the negation of any details that remain invisible inside the figure. They evoke a fragile otherworldliness and thus stand in stark contrast to the 'real' objects surrounding them. This encounter, or the crossing of boundaries between art and life, creates new horizons of meaning in the sense of a philosophical, but also psychological truth. This flexibility was decisive for Segal:

"The sensitivity of the sixties is characterized by an open attitude, the willingness to use unfamiliar materials and shapes, as well as taking unorthodox positions in the created work, the reluctance to accept common value judgments ... the appreciation of the mystery, the unfathomability and ambiguity of the simplest things."

So it is only logical that Segal returned in the 1980s with his large material assemblages to the starting point of modernism in the early 20<sup>th</sup> century, and in these works

explicitly refers to Picasso and Braque, whose names he even includes in part in the titles. This heterogeneity of means inherent in Segal's work, the 'mélange des genres' and the 'mélange des techniques' (Paul Valéry), are inconceivable without Picasso. Segal is fully aware of this fact and is commemorating Picasso, the father of modernism, with the present assemblage *Woman Seated on Chair with Caning*, referring to the early cubist collages of the Spanish Master. The upright format work combines found, white painted pieces of wood, the plaster cast of a woman's face, as well as parts of a female breast, partially painted, and an arm made of painted plaster, which seems to be holding a chair with a braided backrest in its hand. In contrast to Segal's early work, the molded face and body parts are detailed impressions. The artist has been making these double impressions since the 1970s by making a second impression from the inside of the first molding. This process of showing all the details, wrinkles, veins on the skin, etc., is part of its development towards a more lifelike image, as a starting point. The alienation is achieved through painting and fragmentation. In this and other works, Segal deals with the question of the image and the effigy, but also of reality and the notion of reality itself. The focus is on people in their individuality and spirituality, "... at the same time alienated from their surroundings and integrated into the abundance of what can be experienced and imagined, within and outside of themselves".







CHAIM SOUTINE  
Landscape at Cagnes

CHAIM SOUTINE

Smilovichi (near Minsk) 1893 – 1943 Paris

Landscape at Cagnes

oil on canvas  
1923-1924  
60 x 73 cm  
23 5/8 x 28 3/4 in.  
with signature lower right

Tuchman/Dunow/Perls L 122

Provenance

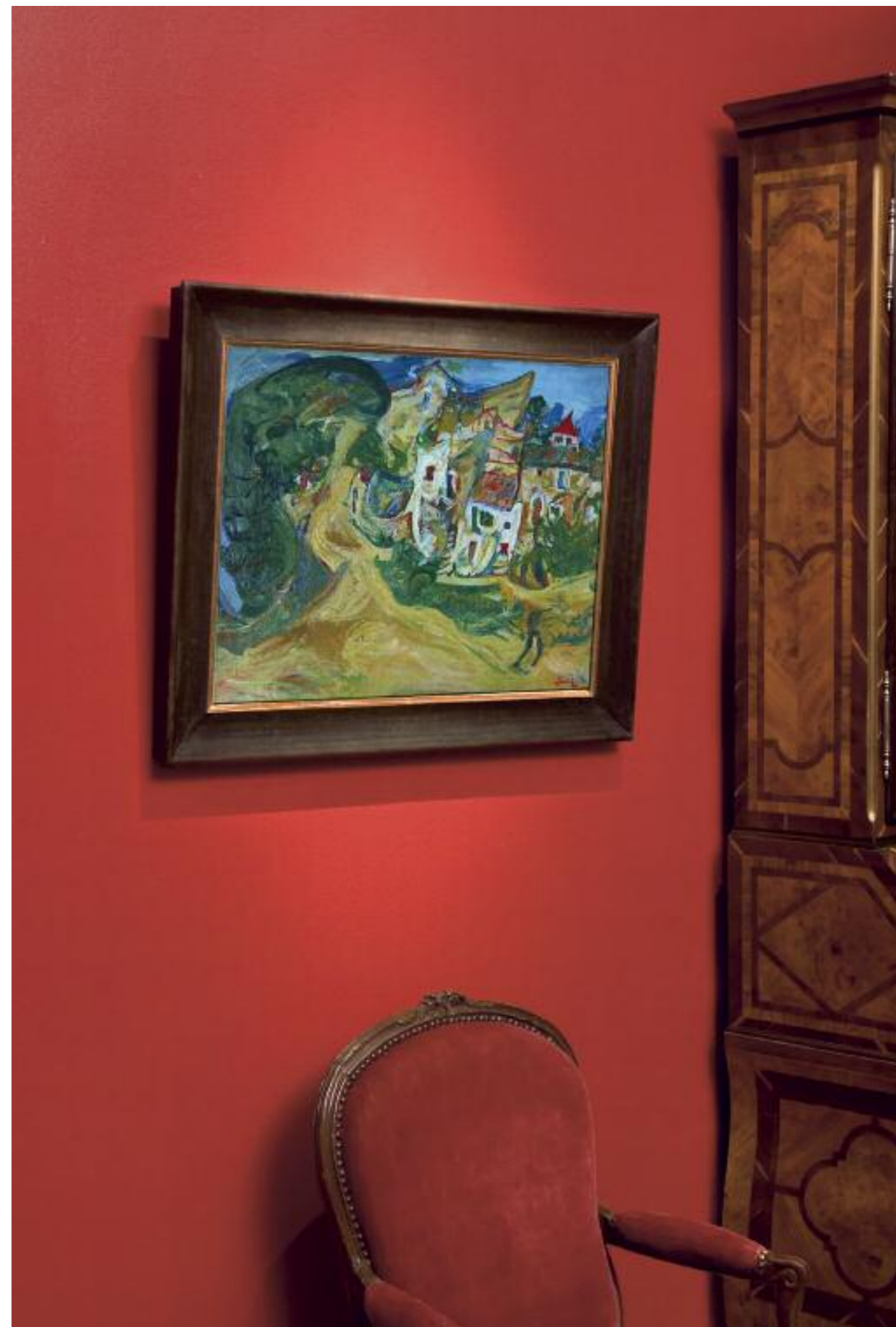
- Jacob Goldschmidt, New York (until 1951)
- Perls Galleries, New York (1951)
- Edward A Bragaline, New York (1951 until 1953)
- Jacques Lindon, New York (until June 15, 1961)
- Private collection, Toronto/Paris (from June 15, 1961 until 2002)
- Private collection (by descent from the above until 2006)
- Sotheby's London, Impressionist & Modern Art Evening, June 19, 2006 (Lot 00026)
- Private collection, Geneva (until 2007)
- Private collection, USA (since 2007)

Exhibited

- Perls Galleries, New York 1953. Soutine. No. 11. ill.
- La Pinacothèque de Paris, Paris 2007-2008. Soutine. No. 41, p. 118, ill.
- Museum Thyssen-Bornemisza, Madrid 2008. Modigliani and his time. No. 121, p. 173, ill.

Literature

- Werner, Alfred. New York: Soutine: Affinity for an Alien World. Art Digest. New York 1953. Vol. 28. No. 4. p. 17-18.
- Courthion, P. Soutine, Peintre du déchirant. Lausanne 1972. P. 228a, ill.
- Tuchman, Maurice, Dunow, Esti, Perls, Klaus. Chaim Soutine, Catalogue Raisonné. Cologne 1993. Vol. 1, p. 249, no. 122, ill.





Chaim Soutine had a special relationship with the south of France, not only because he spent many years painting there, but also because his most artistically significant paintings were created during his stays in Céret and Cagnes.

In 1913, Soutine came from Lithuania to Paris as a 20-year old, impoverished artist, and was drawn to the artist colony 'La Ruche' in Montparnasse, where Chagall, Léger, Archipenko, Zadkine, Kisling and Laurens also had their studios. He soon became acquainted with Amedeo Modigliani, with whom a close friendship developed, which abruptly ended with Modigliani's early death in 1920.

Nevertheless, Modigliani had a great influence on Soutine; and it was he who ensured that the Polish art dealer Leopold Zborowski, who already had Modigliani under contract, also signed Soutine. Until that point, poverty had always been a constant companion of his life, which the artist also incorporated into his still lifes: documents of bleakness and deprivation. The contract with Zborowski, promising him a daily fee of 5 Francs in return for all of his works, made the situation at least a little better.

Soutine undertook a first short trip to the south of France with Zborowski and his friend Modigliani in 1918, which led them to Vence and Cagnes-sur-Mer. Already in the following year, Zborowski sent his protégé for a longer stay in the south to Céret, near the Spanish border. Zborowski hoped that here, where Picasso and Braque celebrated Cubism, Soutine would find inspiration. Soutine later said: "I never touched Cubism myself, although I did feel its attraction. When I painted in Céret and Cagnes, I surrendered arbitrarily to its influence, and the results were not entirely banal. But ultimately, Céret in itself is anything but banal."

Soutine's residence in Céret lasted until 1922, these were three lonely and hard years for the painter. He created more than 100 works, mainly landscapes. Their composition and painting style respect no other painting tradition, they are expressive, eruptive, wild and abstract. Back in Paris, Soutine instantly gained recognition when the American collector Albert C. Barnes acquired a lot of more than 50 works, mainly from the Céret period. However, Soutine soon distanced himself from his Céret paintings and destroyed those still in his possession or any he could lay his hands on.



Already at the beginning of 1923, Zborowski encouraged Soutine to undertake a second stay in southern France, this time in Cagnes-sur-Mer, where Renoir had also lived from 1907 until his death in 1919 and created his late work.

Soutine didn't feel at ease here either; the Mediterranean countryside offered him no feeling of home. His creative urge was nonetheless undiminished, and the result were expressive, almost rhythmic works demonstrating characteristics entirely different from those of the Céret paintings. He painted the small town of Cagnes, which is located on a hill, in many variations. One of these is the present work, *Landscape in Cagnes* from 1923:

The powerful stroke of the brush immediately draws the viewer into the town on the hill. However, the pull also seems to encompass the surrounding landscape and the houses, which adapt themselves to the curves of the street in an amorphous vortex. The palette is Mediterranean and changes between powerful ochre tones, the raw green of the southern vegetation and brilliant red, which in places describes the roofs of the houses and in complementary contrast loosens up the green parts of the composition, framed by the shimmering cobalt of the sky.

The differences to the Céret paintings are obvious: the previously bristled, jagged characteristic style, the dark colours and the almost hectic sensibility of this period have made way for brighter colours and an amorphous characteristic style that nonetheless maintains the movement of the composition and the colours. However, the movement does not disturb the painting composition, Soutine contains it and generates a defining poignancy in the process that no viewer is immune to. While the composition in the Céret paintings appears to burst out of the confining edges of the painting and is often difficult to read, the motifs in the Cagnes paintings are once again recognisable. Soutine's painting style becomes more descriptive and calm, and allows the eye to dwell in the composition of the painting.

left side:  
View of Cagnes, c. 1900

right side:  
Pierre-Auguste Renoir, *Terrace à Cagnes*, 1905, Private collection

JEAN TINGUELY  
Sprit – bleu, ocre et vert



JEAN TINGUELY  
Fribourg 1925 – 1991 Berne

Sprit – bleu, ocre et vert



wood, painted metal and motor  
1955  
58 x 70 cm  
22 3/4 x 27 1/2 in.  
verso signed, dated and inscribed 'sprit'

Bischofberger 61

Provenance  
- Private collection, Switzerland

Exhibited  
- Galerie Samlaren, Stockholm 1955. Jean Tinguely: *Méta-Mécaniques*.  
- Kunstpalast, Düsseldorf; Stedelijk Museum, Amsterdam 2016-2017. Jean Tinguely *Super Meta Maxi*.

Literature  
- Galerie Bruno Bischofberger (ed.). Jean Tinguely, *Catalogue Raisonné: Sculptures and Reliefs, 1954-1968*. Männedorf 1982. No. 61, ill.

Jean Tinguely came to Paris in 1953, where he created his first movable metal wire sculptures the following year. As a result, other machine-like objects and relief-like wall works were created, some of which could be set in motion by hand and partly by electric motors. In order to set himself apart from the previously common designations as 'mobile' or kinetic sculptures, Pontus Hultén coined the term 'Méta-mécaniques' for these works by Tinguely. *Sprit – bleu, ocre et vert* from 1955 also belongs to this group of works. Related works, which also show geometrical-constructive, partly colored elements in front of a background plate that move with and against each other via a motor-driven mechanism, often refer to constructivist paintings by painters such as Malevich or

Mondrian, whose compositional elements Tinguely takes up, but moves them to another level by adding kinetic elements: it adds a movement component to the static objects and thus a dimension of time. Hultén explains that the prefix 'Méta' adds a level of interpretation and association, because it also assumes the concept of the metaphorical and the metaphysical, as it suggests that Tinguely's works go beyond the purely mechanical. Tinguely himself always spoke of these works as "paintings", while he understands the technical construction which in this case, unlike in other works, is hidden from the viewer's eye by the background plate – as the "frame" of the picture.

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Tuerkenstrasse 16 · 80333 Munich · Germany  
Phone +49-89-29 000 80 · Fax +49-89-29 000 888  
info@galerie-thomas.de · www.galerie-thomas.de

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