

**GERMANY:
AGENCY OF
EXPRESSION**



GERMANY:
AGENCY OF
EXPRESSION

MARCH 2017

GILDEN'S ARTS GALLERY

“EVERYONE WHO
RENDERS DIRECTLY
AND HONESTLY
WHATEVER DRIVES
HIM TO CREATE,
IS ONE OF US.”

ERNST LUDWIG KIRCHNER







INTRODUCTION

**“ART IS NOT A
PASTIME, IT IS A
DUTY WITH RESPECT
TO THE PEOPLE,
A PUBLIC AFFAIR.”**

HERMANN MAX PECHSTEIN

Twentieth century art in Germany has long been dominated by the influence of German Expressionism. However, perhaps surprising for many, is the fact that each of the artistic movements explored by artists in the German-speaking lands focus, analyse and consider the contemporary *Zeitgeist*, whilst innovating the mode of expression from previous decades.

Our exhibition will look at the various artistic movements that have shaped the visual arts in Germany, from Impressionism through to Photo-Realism. With a particularly strong focus on the diverse works by leading German Expressionist artists. The exhibition will be explored through a variety of themes and key motifs which arise from the artistic movements. It will begin with German Impressionism, considering works by Lesser Ury and Lovis Corinth before moving through to Käthe Kollwitz's hauntingly realistic and expressive works. German Expressionism is showcased through the rendering of the female nude as muse, the rediscovery of the rural landscape as a source of escape from the newly urbanised society and finally the energetic lure of the city and the theatre. The division of Germany, its reconstruction and reimagining can be found in the Post-War works of Gerhard Richter, Günther Uecker, Christo and Georg Baselitz. It is a diverse lens with which to consider the art of Germany and the country's role in defining artistic movements both domestically and internationally.



LESSER URY 1861-1931

Landscape in Walcheren with Big
Trees and Grazing Cows | Landschaft in
Walcheren mit Bäumen und Weidenden
Kühen, 1912

Hand Signed
Pastel on Cardboard

48 x 70 cm. / 13.4 x 19.3 in.

Dr. Sybille Gross, has confirmed the
authenticity of this work. It will also be
included in the forthcoming catalogue
raisonné of Ury's works



Lesser Ury's work charts the growth and changes being wrought in Berlin from the late 19th century through to the beginnings of modernity in the 20th century. The lively street scenes move from wide boulevards peppered with local Droschke to luscious, leafy streets bustling with motor cars.

LESSER URY 1861-1931

Street in Tiergarten, Berlin | Straße in Tiergarten, ca. 1925

Hand Signed
Pastel on Cardboard

34 x 49 cm. / 13.4 x 19.3 in.

Dr. Sybille Gross, has confirmed the authenticity of this work. It will also be included in the forthcoming catalogue raisonné of Ury's works.

LESSER URY 1861-1931

Berlin Carriages waiting on the right,
Tiergarten | Berliner Droschke - Rechts -
Wartend im Tiergarten II, ca. 1920

Original Hand Signed and Numbered
Drypoint on Laid Paper

36.3 x 26 cm. / 14.3 x 10.2 in.

Reference: Rosenbach 45



**LESSER URY 1861-1931**

Potato Peeler at the Table|
Kartoffelschälerin am Tisch, 1912/13

Hand Signed Charcoal on
Schöllershammer Paper

48 x 31.2 cm. / 13.4 x 12.3 in.

Dr. Sybille Gross, has confirmed the authenticity of this work. It will also be included in the forthcoming catalogue raisonné of Ury's works.



LOVIS CORINTH 1858-1925

Rape | Frauenräubers, 1916

Original Hand Signed
Drypoint on Wove Paper

33.5 x 47 cm. / 13.2 x 18.5 in.

Reference: Schwarz 443

**LOVIS CORINTH 1858-1925**

View of the Tiergarten | Aus dem Tiergarten, 1920

Original Hand Signed Drypoint on Wove Paper

34.3 x 54.3 cm. / 13.5 x 21.4 in.

Reference: Schwarz 397

Käthe Kollwitz was in pursuit of representing the world around her in as clear and realistic manner as was possible. This extreme realism brought often harrowing and painful imagery together with intimate reflections on life and death.



KÄTHE KOLLWITZ 1867-1945

Woman with Overlapping Hands | Frau
mit übereinandergelegten Händen,
1898/99

Original Hand Signed Etching and
Drypoint on Heavy Wove Printing Paper

38.9 x 31.6 cm. / 15.3 x 12.4 in.

Reference: Knesebeck 43 IV.c (of VII.b)

**KÄTHE KOLLWITZ 1867-1945**

Standing Female Nude | Stehender
Weiblicher Akt, 1900

Original Hand Signed Etching on Heavy
Wove Printing Paper

45 x 31.5 cm. / 17.7 x 12.4 in.

Reference: Knesebeck 50 II.c (of II.f)



KÄTHE KOLLWITZ 1867-1945

March of the Weavers, from: Weavers
Revolt | Weberzug, from: Weberaufstand,
1893/1897

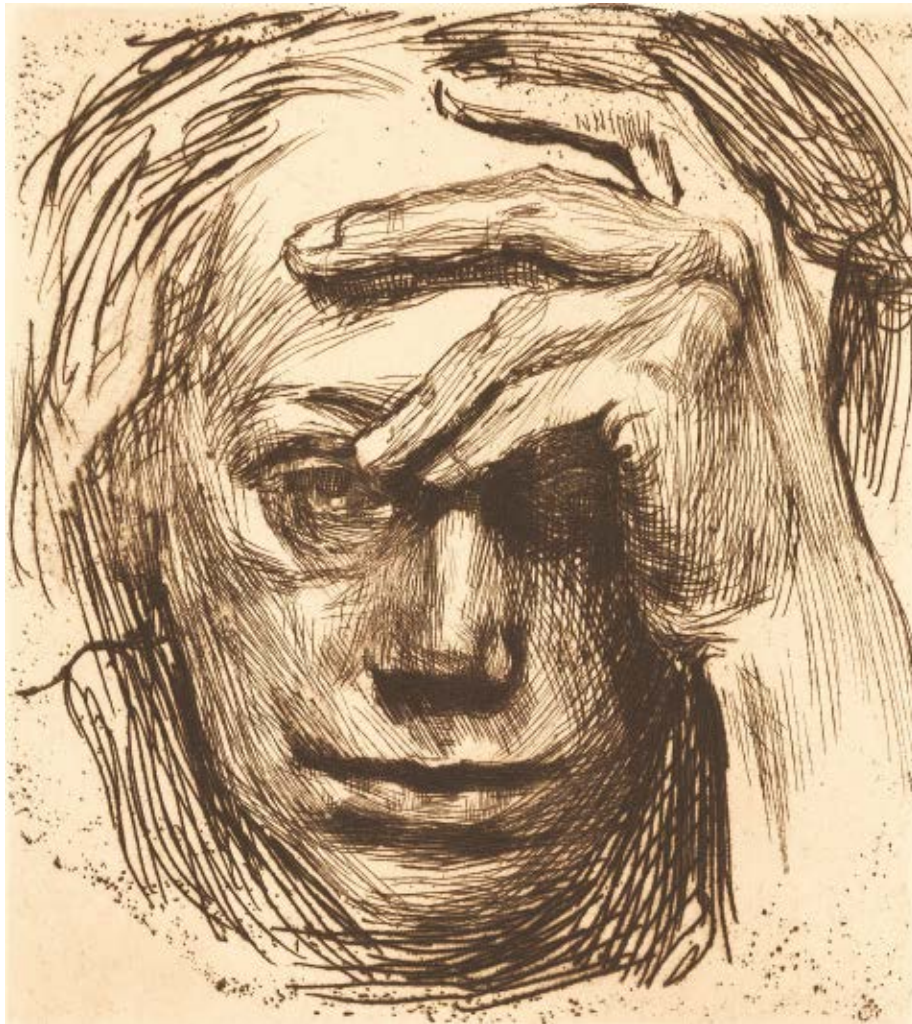
Original Hand Signed Etching on Heavy
Wove Printing Paper

39 x 50 cm. / 15.4 x 19.7 in.

Reference: Knesebeck 36 II.a (of V.d)

**"I THOUGHT I WAS
REVOLUTIONARY
AND WAS ONLY
EVOLUTIONARY"**

KÄTHE KOLLWITZ



Self-reflection and it's chronicling through self-portraits was a dominant feature of the artist's work. Kollwitz made this self-portrait in the summer of 1910 as a birthday present for her husband Karl; however, her husband and her sons struggled to see Kollwitz in the composition.

KÄTHE KOLLWITZ 1867-1945

Self-Portrait with Hand at Forehead |
Selbstbildnis mit der Hand an der Stirn,
1910

Original Hand Signed Etching and
Drypoint on Wove Printing Paper

45 x 31 cm. / 17.7 x 12.2 in.

Reference: Knesebeck 109 II.c (of V)

THE ERA OF EXPRESSIONISM

German Expressionism can be considered to be one of the defining artistic movements of the 20th century. It was dominated by the two major groups, *Die Brücke* and *Der Blaue Reiter*. The overarching resolve of the expressionists was to reject academic painting and creative processes, not through lack of ability, but rather as a means to liberate themselves from controlled visual language. Instead, the emotional impulse would be the spur to create, whether in painting, printmaking, drawing or sculpture - immediacy was everything.

DIE BRÜCKE (1905–1913)

The group was founded in Dresden by Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Erich Heckel and Fritz Bleyl, whilst studying architecture at the Technical University of Dresden. The core purpose of the group was to reject the rigid instruction of academic painting in favour of a liberated expression dominated by vivid colours, emotion and on occasion, violence. Die Brücke [The Bridge] was to provide a coherent link to the German past. There was an emphasis on reviving the traditional media, in particular with respect to the great German woodcutters of the German Renaissance, such as Albrecht Dürer and Lucas Cranach the Elder. However, this media was explored through the lens of primitivism as well as natural world.

DER BLAUE REITER (1911–1914)

Founded a few years later in Munich, Der Blaue Reiter [The Blue Rider] again rejected the academic instructions of the time and was a more international group. Comprised mostly of Russian émigré and German artists. Wassily Kandinsky, Franz Marc and August Macke were the main members contributing to the group's almanac. Vivid colours and emotion were also key to the representations of Der Blaue Reiter, but there was an added focus on the spiritual as well as an increased awareness of the natural world. The group was short lived and the outbreak of war would rob the art world of Marc and Macke in quick succession.



LANDSCAPES: FORESTED MOUNTAINS FALL TO MEADOWS AND RIVERS RISE TO MEET THE SEA

THE FEMALE MUSE

The female muse dominates German Expressionist portraiture and arguably the few examples of the male portraits are of the artists themselves or patrons and publishers. The way in which the female form is rendered by each of the expressionists show that even within the groups, the approach can be different. Otto Mueller in particular, unlike his close friend Erich Heckel, avoids the sense of anguish and angular qualities so commonly found in works of the period. With his preference for lithography, instead we see smoky, elongated, elegant nudes in interior settings bringing a touch of exoticism. This is markedly different from what some consider to be the cold harsh lines of woodcut.

Many of the expressionist artists came from rural areas all over the German speaking lands, yet settled in various cities to begin their artistic careers. Many choosing architecture as a legitimate means of escaping the family homes to pursue their true passions of painting, printmaking and drawing. However, the intensity of city life often meant they would escape to familiar regions during holidays or as a much needed mental retreat. The abundance of varying forests, rivers, coasts and mountains in Germany and the neighbouring lands were a significant source of inspiration for the artists. Erich Heckel favoured the mountainous and river landscapes of his childhood in Saxony as embodied in "Erzgebirgslandschaft"; whereas Karl Schmidt-Rottluff, affected by his experiences serving on the eastern front was more inclined to depict the sparseness of the forest – as if destroyed, but clear that it will regenerate. This is beautifully depicted in "Russisches Wald".



OTTO MUELLER 1874-1930

Girl on the Sofa | Mädchen auf dem
Kanapee, 1921/22

Original Hand Signed Lithograph on
Wove Paper

43.5 x 56.3 cm. / 17.1 x 22.2 in.

Reference: Karsch 146



OTTO MUELLER 1874-1930

Two Girls - Half Nudes | Zwei Mädchen - Halbakte, 1920

Original Hand Signed Lithograph on Thin Wove Paper

53 x 43 cm. / 10.9 x 16.9 in.

Reference: Karsch 121.B

Pechstein was markedly different amongst the German Expressionists in that he often leant towards an orientalist style. In this work, there are overtones with Japanese art, the heavy but fluid brushstroke combined with the subject's posture and the ultimate oriental symbol, the fan.

HERMANN MAX PECHSTEIN
1881-1955

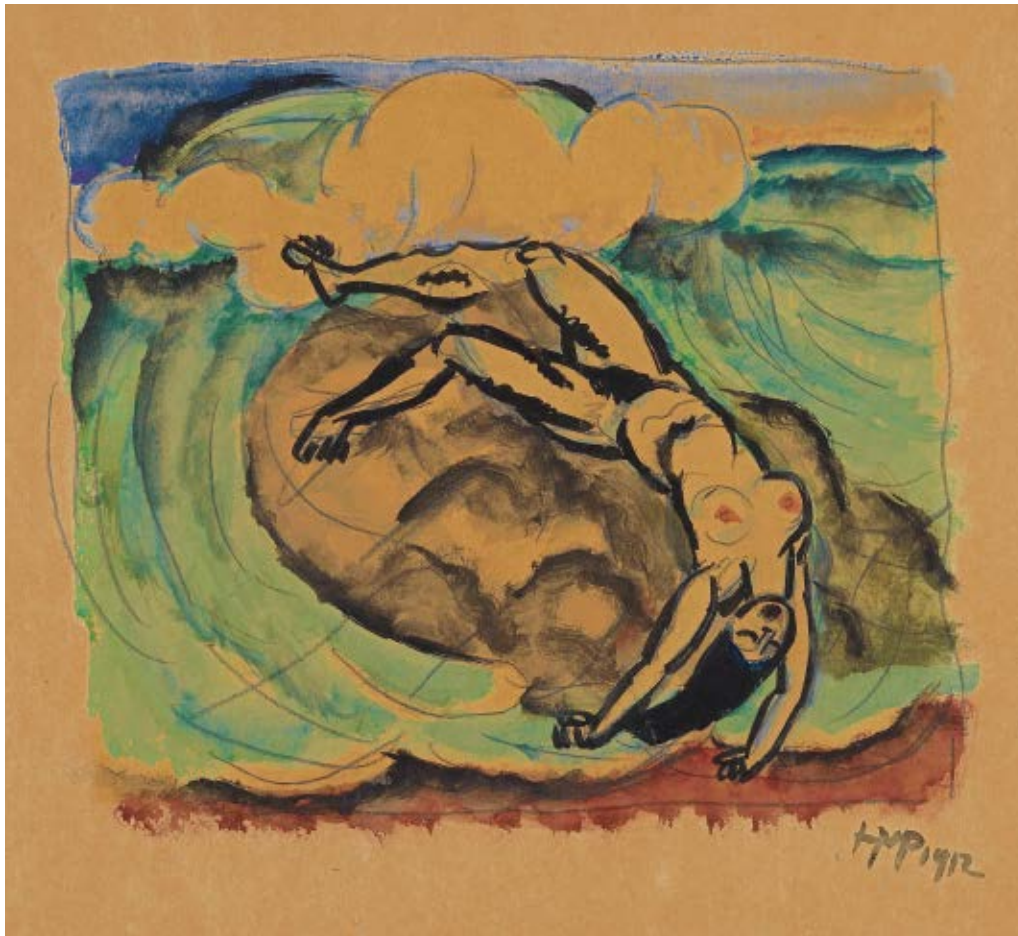
Lotte, The Artist's Wife (Woman with Fan) | Frau mit Fächer, 1912

Hand Signed and Dated Brush,
 Ink and Watercolour on
 simili-Japan Paper

43 x 33.3 cm. / 16.9 x 13.1 in.

Alexander Pechstein has confirmed the
 authenticity of this work.





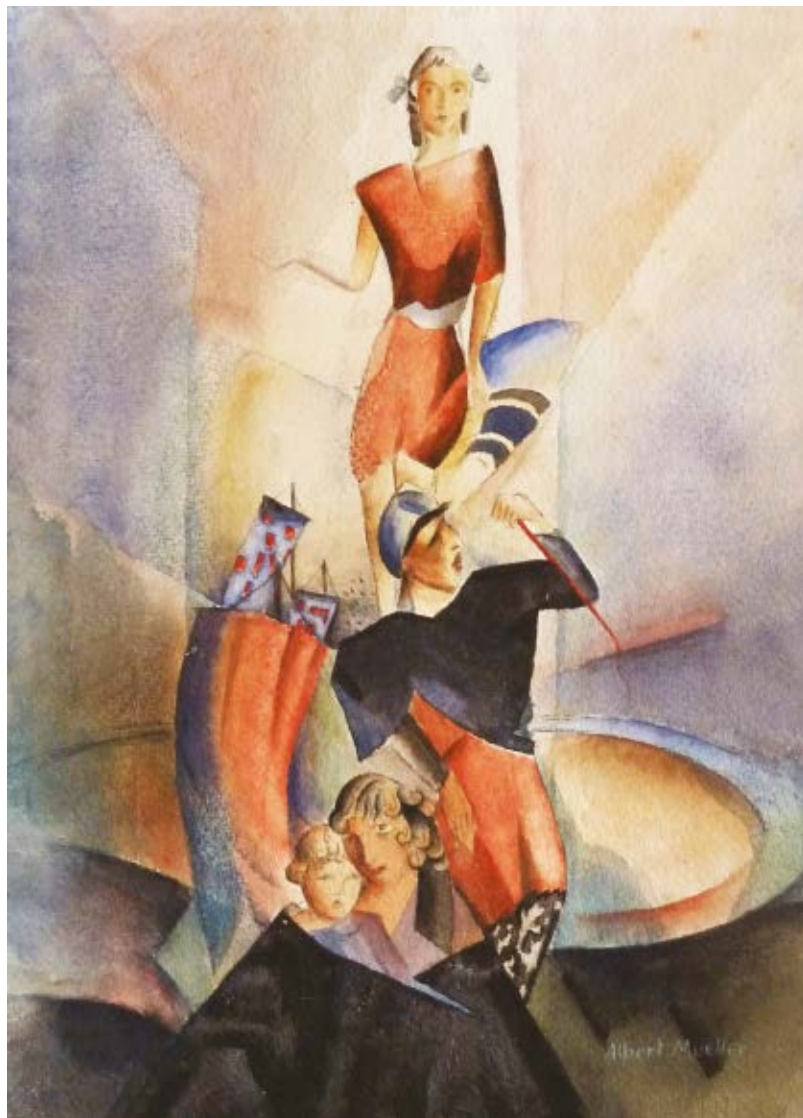
HERMANN MAX PECHSTEIN
1881-1955

Female Nude in the Sea | Weiblicher Akt
am Meer, 1912

Hand Signed and Dated Watercolour
and Pencil on Japan Paper

33.2 x 42.3 cm. / 13.1 x 16.7 in.

Alexander Pechstein has confirmed the
authenticity of this work.



ALBERT MUELLER 1884-1963

Composition with Sailor |
Komposition mit Seemann

Hand Signed Watercolour on Thin Card

38 x 28 cm. / 14.9 x 11.02 in.



In around 1907 Rohlf's work moved away from vast landscapes to focus for a time on portraiture and in particular nudes. This focus would continue for the next decade and produce beautiful examples of figures in interior settings. The darker and more muted colours are typical of his paintings and water-temperas of the period.

CHRISTIAN ROHLF 1849-1938

Kneeler Nude | Kniender Akt, 1916

Hand Signed Water-Tempera on Wove Paper Laid on Thin Board

64.5 x 48.5 cm. / 25.4 x 19.1 in.

Reference: Vogt 16/ 2.



ERICH HECKEL 1883 - 1970

Couple by the Sea | Zwei am Meer, 1920

Original Hand Signed and Dated
Woodcut on Wove Paper

24.7 x 18.5 cm. / 8.7 x 7.3 in.

Reference: Dube H. 326

**ERICH HECKEL 1883 - 1970**

On the Beach | Am Strand, 1923

Original Hand Signed and Dated
Woodcut on Wove Paper

46.5 x 34.8 cm. / 18.3 x 13.7 in.

Reference: Dube W. 336 III.b



KARL SCHMIDT-ROTLUFF
1884-1976

By the Nets | Bei den Netzen, 1914

Original Hand Signed Woodcut on
 Laid Paper

51.2 x 62.4 cm. / 20.2 x 24.6 in.

Reference: Schapire H. 165

**ERICH HECKEL 1883 - 1970**

Children on the Shore | Kinder am Ufer,
1912

Original Hand Signed and Dated Etching
and Drypoint on Wove Paper

26.4 x 30 cm. / 10.4 x 11.8 in.

Reference: Dube R. 105



CONRAD FELIXMÜLLER
1897 - 1977

People in the Forest | Menschen im Wald, 1918

Original Hand Signed and Numbered
 Woodcut in Colours on Wove Paper

35 x 42 cm. / 13.8 x 16.5 in.

Reference: Sohn 135.a

Although Conrad Felixmüller was not a member of either Die Brücke or Der Blaue Reiter, the artist was greatly influenced by the expressionist works of these groups. He also shared a studio in Berlin with Ludwig Meidner and exhibited alongside Lyonel Feininger in Sturm.



OTTO MUELLER 1874-1930

Five Girls at the Forest Pond | Fünf
Mädchen am Waldteich, 1919

Original Hand Signed and Numbered
Lithograph on Thin Wove Paper

50.5 x 38 cm. / 19.9 x 15 in.

Reference: Karsch 83



KARL SCHMIDT-ROTTLUFF
1884-1976

Landscape with Sun | Landschaft mit
 Sonne, 1915

Original Hand Signed Drypoint on
 Etching Board

33.6 x 42.8 cm. / 13.2 x 16.9 in.

Reference: Schapire R.16



Karl Schmidt-Rottluff served for three years on the Eastern Front, the experience unquestionably affected him and the impact can be seen in this work from 1918. The shattered trees of the Russian Forest illuminated by a sun which is akin to an exploding shell. Powerful and sombre, the artist creates movement in a static environment.

KARL SCHMIDT-ROTLUFF
1884-1976

Russian Forest | Russisches Wald, 1918

Original Hand Signed Woodcut on
 Wove Paper

35.5 x 53.1 cm. / 14 x 20.9 in.

Reference: Schapire H.230

**CHRISTIAN ROHLFS 1849-1938**

Animals in the Pasture | Tiere auf der Weide, 1921

Original Hand Signed Woodcut
with Unique Monotype Inking on
Wove Paper

15 x 27.2 cm. / 5.9 x 10.7 in.

Reference: Elger 184



Franz Marc's work often depicted animals, whether real or fantastical. The artist viewed animals as the ultimate expression of innocence.

FRANZ MARC 1880-1916

Two Mythological Animals | Zwei Fabeltiere, 1914

Original Woodcut on Japan Paper

17.5 x 18.5 cm. / 6.9 x 7.3 in.

Reference: Lankheit 845



OTTO DIX 1891-1969

At Lake Constance II (Cornfields and Lake) | Am Bodensee II (Kornfelder und See), ca. 1950

Hand Signed Watercolour and Pencil on Wove Paper

19.2 x 25.5 cm. / 7.6 x 10 in.

This watercolour is recorded in the catalogue raisonné of Otto Dix's works.

**CHRISTIAN ROHLFS 1849-1938**

Lupins | Lupinen, 1932

Hand Signed Tempera and Chalk on
Heavy Wove Paper

57 x 39 cm. / 22.4 x 15.4 in.





OTTO DIX 1891-1969

Forest Clearing | Waldlichtung, 1908

Hand Signed Gouache and Chalk
Drawing on Wove Paper

50 x 38 cm. / 19.7 x 15 in.

This gouache will be recorded in the
forthcoming catalogue raisonné of
Otto Dix's works by Löffler-Beck.

HERMANN MAX PECHSTEIN
1881-1955

Fisherman on the Shore (Sunday
 Fishermen) | Fischer am Ufer (Sonntag
 Der Fischer), 1923

Original Hand Signed Woodcut on
 Wove Paper

60 x 51.5 cm. / 23.6 x 20.3 in.

Reference: Krüger H.288



**ERICH HECKEL 1883 - 1970**

Ore Mountain Landscape |
Erzgebirgslandschaft [Erzgebirge im
Schnee], 1914

Original Hand Signed, Dated and Titled
Woodcut on Japan Paper

58 x 44.3 cm. / 22.8 x 17.4 in.

Reference: Dube H.285

KARL SCHMIDT-ROTLUFF
1884-1976

Girl's Head I Mädchenkopf, 1920

Original Hand Signed Etching on
Wove Paper

36.6 x 27.9 cm. / 14.4 x 11 in.

Reference: Schapire R. 30





MAX BECKMANN 1884-1950

Illustration for Chapter One, from:
The Duchess | Die Fürstin, 1917

Original Hand Signed Drypoint on
Wove Paper

30.1 x 21 cm. / 11.9 x 8.3 in.

Reference: Hofmaier 111



MAX BECKMANN 1884-1950

Illustration for Chapter Four, from:
The Duchess | Die Fürstin, 1917

Original Hand Signed Drypoint on
Wove Paper

30.1 x 21 cm. / 11.9 x 8.3 in.

Reference: Hofmaier 115

1917 was a new beginning for the Expressionist Hermann Max Pechstein. He returned to Berlin from the battlefields of the First World War to resume his artistic career. Pechstein reworked the impressions from his journey to the Pacific, which was cut short in 1914. After only six weeks of carefree stay on the Palau-Islands, the war broke out and he was imprisoned by the Japanese invaders. He returned to Germany in 1915, upon which he was immediately sent to the Western Front.

HERMANN MAX PECHSTEIN
1881-1955

Klouruback, from: Heads | Klouruback,
aus: Köpfe, 1917

Original Hand Signed and Dated
Woodcut on Wove Paper

50.2 x 33.2 cm. / 19.8 x 13.1 in.

Reference: Krüger H.169





LUDWIG MEIDNER (1884-1966)

Self-portrait no. VIII | Selbstbildnis VIII,
1920

Original Hand Signed Etching and
Drypoint on Wove Paper

32 x 24 cm. / 12.6 x 9.4 in.

Reference: Flammann [Hofheim] 73



LUDWIG MEIDNER (1884-1966)

Self-portrait with Burin | Selbstbildnis mit
Radiernadel, 1923

Original Hand Signed Etching and
Drypoint on Wove Paper

40 x 29.5 cm. / 15.7 x 11.6 in.

Reference: Flammann [Hofheim] 199

CITY LIFE AND COUNTRY PLEASURES

The changing face of the German landscape from village to town to city had been occurring steadily after industrialisation. The allure of city life brought with it access to the latest technologies, fashions and entertainment. Much entertainment in itself could be gleaned from a stroll through the streets of the big cities. The people you would see, all walks of life, affluent and modest gave a great insight into how people would spend their Freizeit.

Lyonel Feininger's pencil drawings of old Weimar show the chaos and lack of planning of the old town in a sentimental and historical way. The curved lines and craftsmanship shown in these simple structures are juxtaposed with the linear chaos controlled in the artist's woodcut "Sächsisches Dorf".

Whereas the buzz of city life drew Ernst Ludwig Kirchner. He shrewdly captured fleeting moments in bars and cafes as a means of evoking movement. He stated his preference for the hustle and bustle to ignite a spark and create a visual experience, "I believe that all human visual experiences are born from movement". It was about capturing a moment, a movement, a Zeitgeist.

The street as promenade is explored wonderfully by Nolde in "Spazierende" and by Grosz in "Straßenszene in Paris". Nolde's country setting shows well-dressed rural couples engaging in a leisurely stroll in all of their finery, whereas Grosz's street in Paris focuses on the drudgery of city life and is treated with his usual wit. The city is perhaps not as glamorous a place as they would lead you to believe.



The two figures leaning out of the window in the lower left, greeting spring's arrival on a Frankfurt Street, are the artist and his wife Minna.

MAX BECKMANN 1884-1950

Spring, from: *Faces* | Frühling, from: *Gesichter*, 1918

Original Hand Signed Drypoint on Laid Paper

37 x 29 cm. / 14.6 x 11.4 in.

Reference: Hofmaier 133.II B.b

LYONEL FEININGER 1871-1956

Backyard in Weimar | Hinterhof in oder um Weimar, 1906

Original Dated Pencil Drawing on Paper

10 x 15.5 cm. / 3.9 x 6 in.

Achim Moeller has confirmed that authenticity of this work and it will be recorded in the archives of the artist.

**LYONEL FEININGER 1871-1956**

Street in Weimar | Straße in oder um Weimar, 1906

Original Pencil Drawing on Paper

9.9 x 15.4 cm. / 3.9 x 6.1 in.

Achim Moeller has confirmed that authenticity of this work and it will be recorded in the archives of the artist.





This subject was not published as an edition and only a small number of proofs on various papers are known. It was created in 1918, the first year that Feininger worked with woodcuts.

LYONEL FEININGER 1871-1956

Saxon Village | Sächsisches Dorf, 1918

Original Hand Signed and Titled
Woodcut on Japan Paper

22.5 x 28.3 cm. / 8.9 x 11.1 in.

Reference: Prasse W. 95



ERNST LUDWIG KIRCHNER
1880-1938

Standing Woman and Sewing Girl |
Stehende Frau und nähesendes Mädchen,
ca. 1920

Pencil Drawing on Smooth,
Thin Wove Paper

20.7 x 15.9 cm. / 8.1 x 6.3 in.



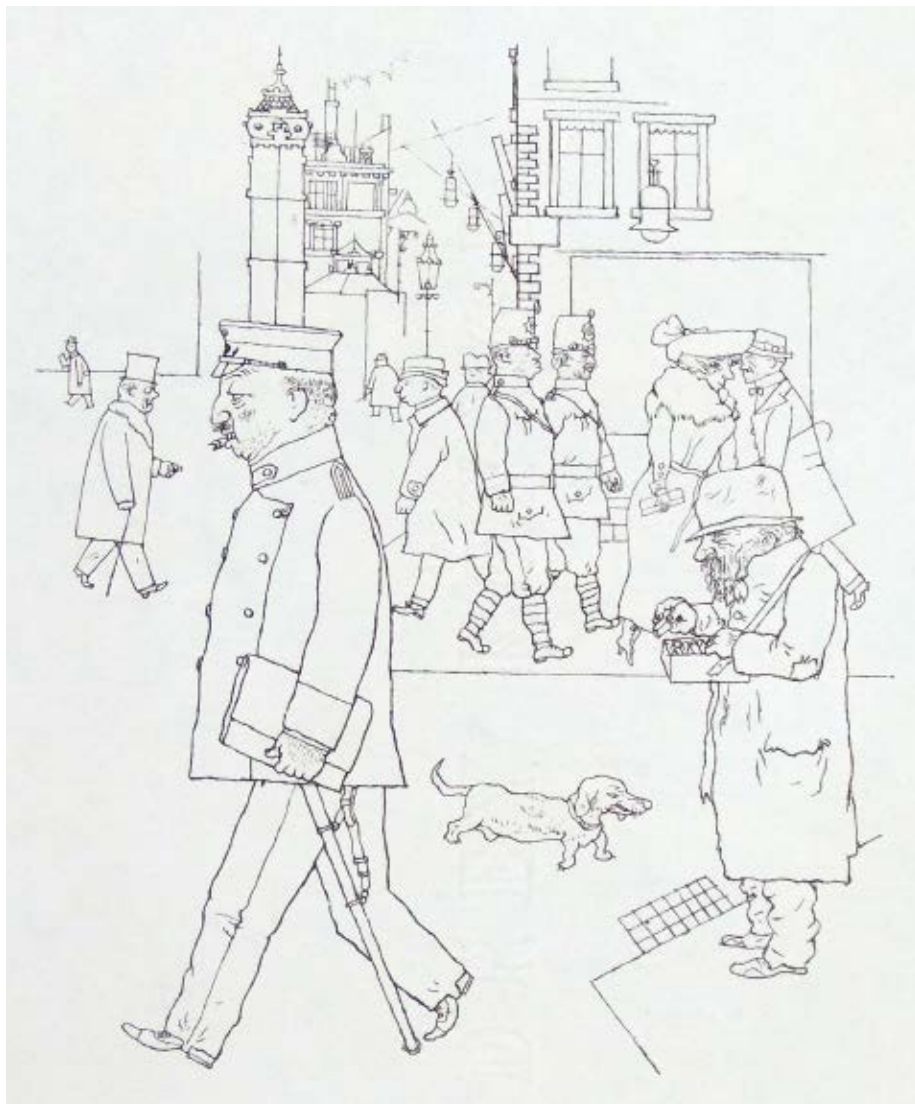
ERNST LUDWIG KIRCHNER
1880-1938

The Bar | Die Kneipe, 1915

Black China Ink
Drawing on Paper

16.2 x 16.3 cm. / 6.2 x 6.5 in.

This work is listed in the Ernst Ludwig
Kirchner Archives, Wichtrach/Bern.



GEORGE GROSZ 1893-1959

Matchseller and Patrol, from: In the Shadows | Streichholzverkäufer und Doppelstreife, from: Im Schatten, 1920/21

Original Hand Signed Lithograph on Handmade Drey Könige Laid Paper

48 x 39 cm. / 18.9 x 15.4 in.

Reference: Dückers M.IV.



**“PICTURES ARE
SPIRITUAL BEINGS.
THE SOUL OF THE
PAINTER LIVES
WITHIN THEM.”**

EMIL NOLDE

EMIL NOLDE 1867-1956

Walking | Spazierende, 1908

Original Hand Signed Etching and
Aquatint on Wove Paper

57.2 x 43.8 cm. / 22.5.3 x 17.2 in.

Reference: Schiefler, Mosel & Urban 115



GEORGE GROSZ 1893-1959

Parisian Street Scene | Straßenszene in Paris, 1926

Original Hand Signed Pen and Ink
Drawing on Laid Paper

48 x 63 cm. / 18.9 x 24.8 in.

Dr. Ralph Jentsch has confirmed that authenticity of this work and it will be included in the forthcoming catalogue raisonné.



OTTO DIX 1891-1969

Woman with Child (in a Pram) | Frau mit Kind (im Kinderwagen), 1949


Original Hand Signed Lithograph in Colours on simili-Japan Paper

50 x 37.5 cm. / 19.7 x 14.8 in.

Reference: Karsch 183.b

THEATRE AS SPECTACLE AND THE SPECTACLE OF DEATH

The circus, stage and dancehalls provided much inspiration for German artists. It was here that the nuances of everyday life played out. Circus acts in particular provided excitement, curiosity and a sense of danger. Beckmann in particular was fond of capturing hectic, behind the scenes glimpses of German life. In his work "Hinter der Kulissen", we are humorously drawn into the spectacle beyond the curtain, whilst not once asking ourselves what spectacle the public have come to see. We are satisfied with the comedy which unfolds behind the scenes.



**"I HARDLY NEED
TO ABSTRACT
THINGS. FOR
EACH OBJECT
IS UNREAL
ENOUGH ALREADY"**

MAX BECKMANN

Death, in particular the moment of death, with no consideration for an afterlife was a significant feature of Käthe Kollwitz's work. There was an unfortunate abundance of social and historical tragedies in her lifetime from which she could gain inspiration. The subject matter persisted in German expressionism most notably in the works of Georges Grosz. Considered a social commentator, Grosz, like many other German artists had been drafted to the German army for service in the First World War. In his work "Begräbnis", a once common sight of a public funeral procession is approached with humour and sentiment with the shadowy figure of a ghost floating above the coffin of the deceased. It would have seemed, to many observers as a theatrical spectacle for a single death, in light of all those lost without ceremony in the previous years.



MAX BECKMANN 1884-1950

Backstage| Hinter der Kulissen, 1921

Original Hand Signed Drypoint on
Laid Paper

21 x 30.5 cm. / 8.3.6 x 12 in.

Reference: Hofmaier 193 B.b



MAX BECKMANN 1884-1950

The Acrobat | Die Seiltänzer, 1921

Original Hand Signed Drypoint on
Wove Paper

52.7 x 38.3 cm. / 20.7 x 4 in.

Reference: Hofmaier 198 B.a

**ERICH HECKEL 1883 - 1970**

Handstand, 1924

Original Hand Signed and Dated
Etching and Aquatint on Hand-made
Laid Japan Paper

56.5 x 42.5 cm. / 22.2 x 16.6 in.

Reference: Dube R. 151



MAX BECKMANN 1884-1950

Princess Ursula of Bärwalde imprisoned
in King Jerum's Castle Tower, advised
by the Good Bird Shrike | Die Prinzessin
Ursula von Bärwalde im Schloßturme von
König Jerum gefangen, beraten von
dem guten Vogel Neuntöter, 1917

Original Hand Signed Drypoint on
Laid Paper

38 x 26.5 cm. / 15 x 10.4 in.

Reference: Hofmaier 293 A

**OTTO MUELLER 1874-1930**

Circus Pair (Vaudeville) | Zirkuspaar
(Variété), 1920/21

Original Hand Signed Lithograph on
Wove Paper

40.6 x 31 cm. / 16 x 12.2 in.

Reference: Karsch 113.c

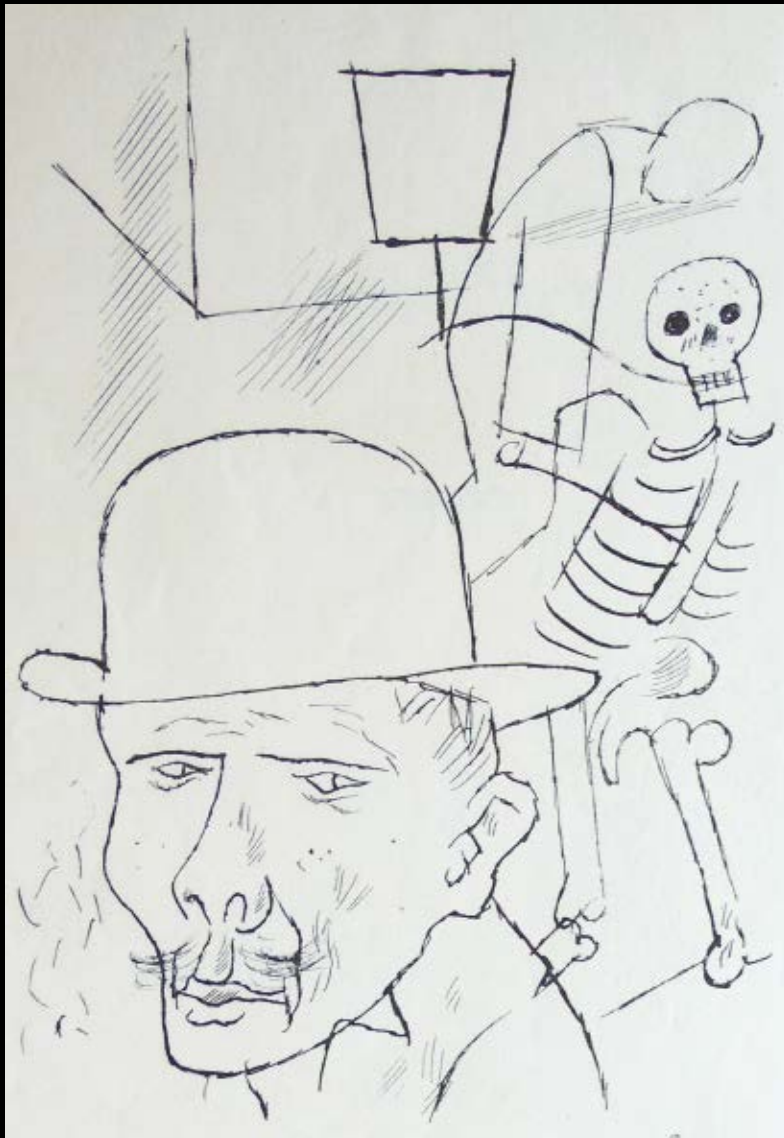


OTTO DIX 1891-1969

Funeral, from: Death and Resurrection |
Begräbnis, from: Tod und Auferstehung,
1922

Original Hand Signed Drypoint on Wove
Printing Paper

43.3 x 42.2 cm. / 17.1 x 16.6 in.



GEORGE GROSZ 1893-1959

Death in the Street, from:
The Creators | Tod auf der Straße, from:
Die Schaffenden, 1924

Original Hand Signed Lithograph on
JWZ Wove Paper

41.2 x 30.3 cm. / 16.14 x 11.9 in.

Reference: Dückers E.69



VARIOUS ARTISTS

The Second Ganymede Portfolio |
Der Zweiten Ganymed-Mappe

Complete Twelve Original Hand Signed
Etchings Woodcuts and Lithographs

51.3 x 34.6 cm. / 20.2 x 13.6 in.



THE PORTFOLIO CONTAINS:

- | | | | |
|---|---|---|--|
| 01 Felix Meseck, Landscape with goats Landschaft Mit Ziegen | 04 Paul Kleinschmidt, Playing Cards Bei Der kartenschlagerin | 07 Franz E. Hecht, From The Life Of St. Francis Aus Dem Leben Des Heiligen Franz | 10 Franz E. Hecht, The City Die Stadt |
| 02 Max Beckmann, Dancing Tanzende | 05 Richard Seewald, From the Campo Santo Aus dem Camposanto | 08 Rudolf Grossmann, A Gypsy Caravan Zigeunerwagen | 11 Peter Trumm, Coriolanus and his mother Coriolan und Seine Mutter |
| 03 Heinrich Campendonk, The Beggars after Brueghel Die Bettler nach Brueghel | 06 Max Unold, In memoriam Rene Beeh | 09 Karl Rossing, The Imaginary Invalid Der Eingebildete Kranke | 12 Karl Hofer, The Novice II Novize II |

BAUHAUS: ADVENT OF GERMAN MODERNISM

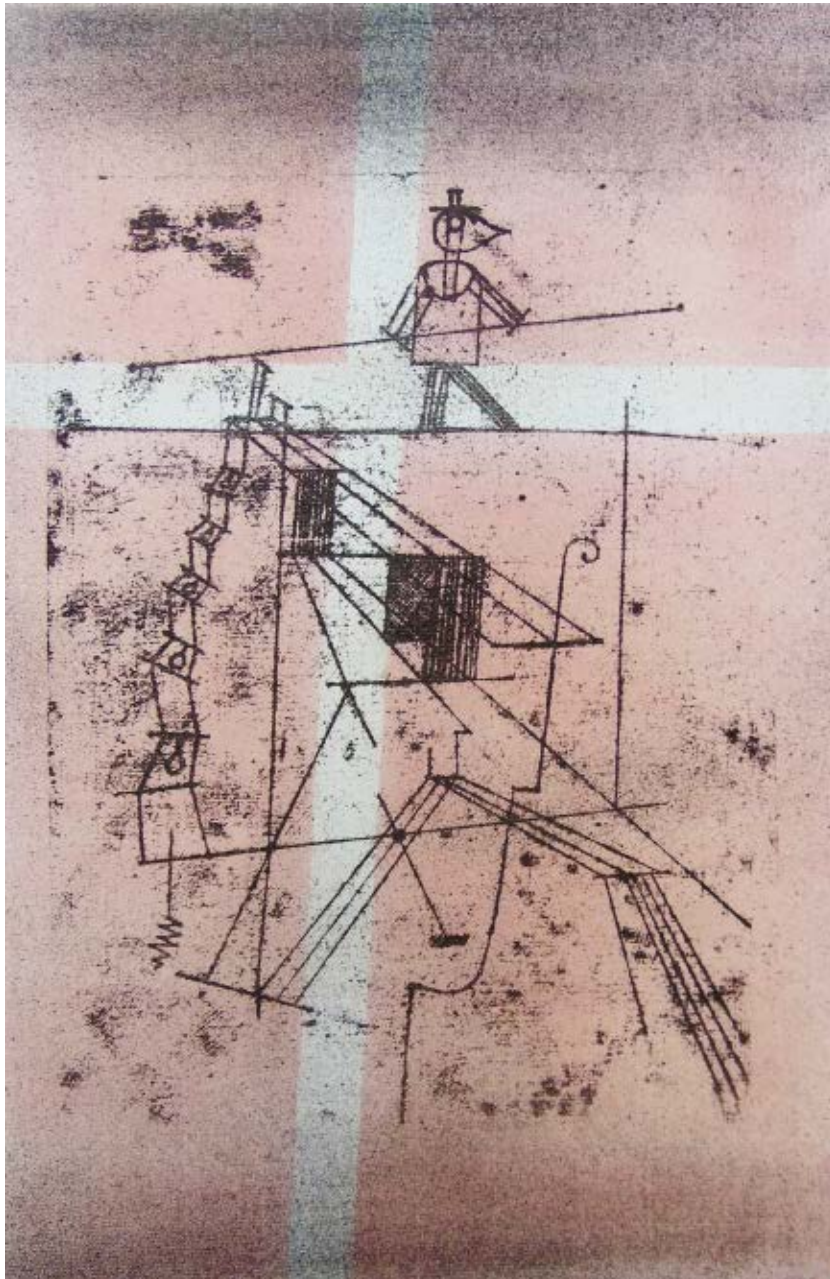
Following the end of the First World War and with the new freedoms of the Weimar Republic, the Staatliches Bauhaus was founded in 1919 by Walter Gropius. It was a school of thought that would soon be known simply as Bauhaus. It was radically different from its predecessor, German Expressionism, in its rejection of the emotional qualities of life and art and instead ushered in the era of German Modernism.

There are many great names associated with the Bauhaus movement, either having been a teacher or student – though one of the principles. Lyonel Feininger was the first official faculty member appointed to the Bauhaus by Gropius. He would later be followed by Paul Klee and then Wassily Kandinsky. The nature of Germany's artistic circles meant that it was not the first time the artists had collaborated, but it was the first time embarking in Modernism. The three artists would later collaborate under the name of Die Blaue Vier [The Blue Four] along with Alexej von Jawlensky.

Paul Klee is often referred to as being the master of line and tone. Yet, it is these two features which arguably unite all of the works within the Bauhaus movement. The following works highlight the interplay of the linear pencil or ink against either the ethereal plate tone in Kandinsky's "Kleine Welten X", or Klee's background plane in "Seiltänzer". The subtle indication of sky in Feiningers later work "Sky-Space I, 1953" shares this mastery of tone.

**"AN ACTIVE LINE
ON A WALK,
MOVING FREELY,
WITHOUT GOAL..."**

PAUL KLEE

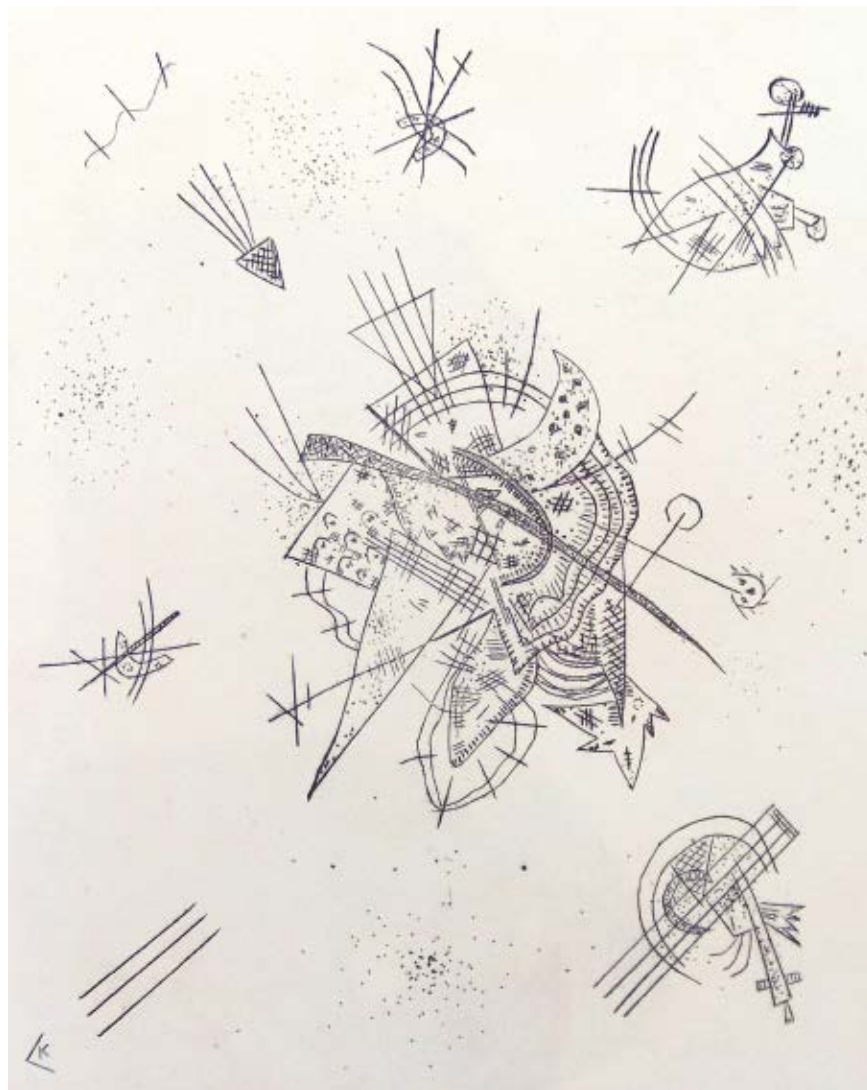
**PAUL KLEE 1879-1940**

Tightrope Walker, from: Contemporary Art | Seiltänzer, from: Kunst der Gegenwart, 1925

Original Hand Signed and Numbered
Lithograph in Colours on BSB Laid Paper

52.2 x 38.2 cm. / 20.5 x 15 in.

Reference: Kornfeld 95.IV



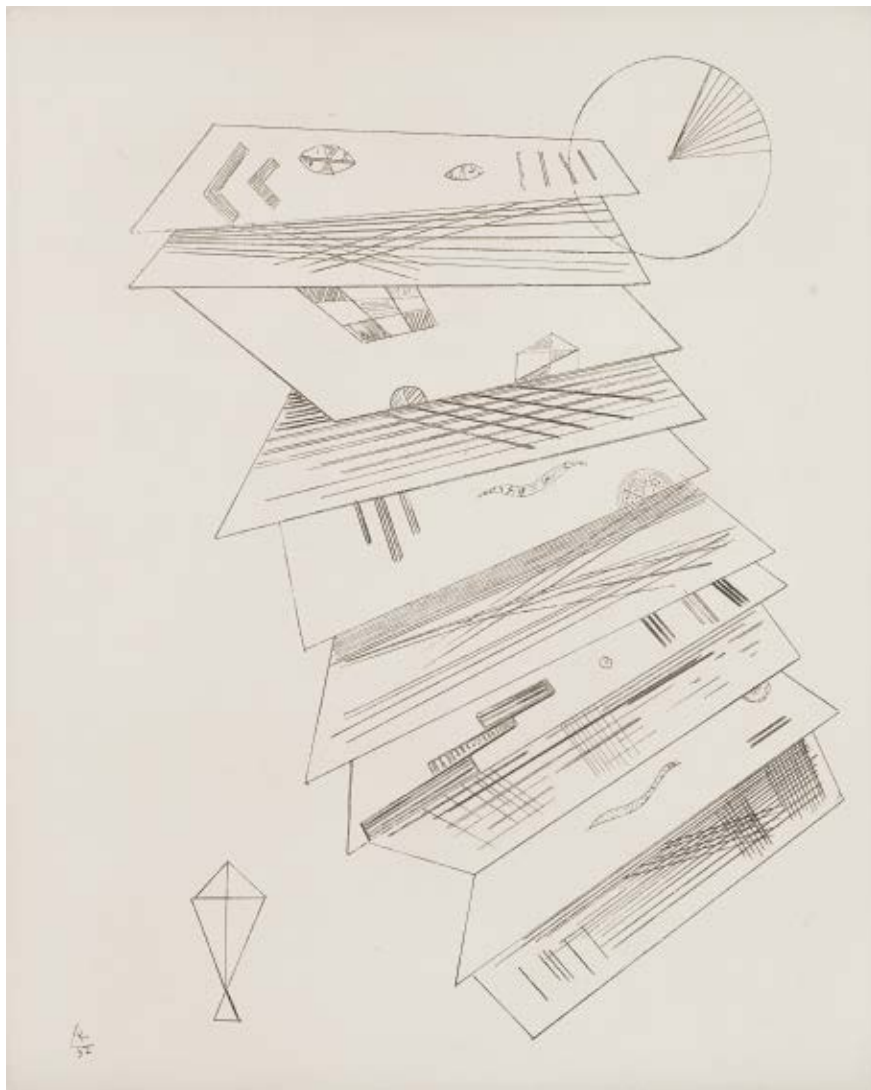
WASSILY KANDINSKY 1866-1944

Small Worlds X | Kleine Welten X, 1922

Original Hand Signed and Dated
Drypoint on Thin Wove Paper

30.2 x 26.5 cm. / 11.9 x 10.4 in.

Reference: Roethel 165



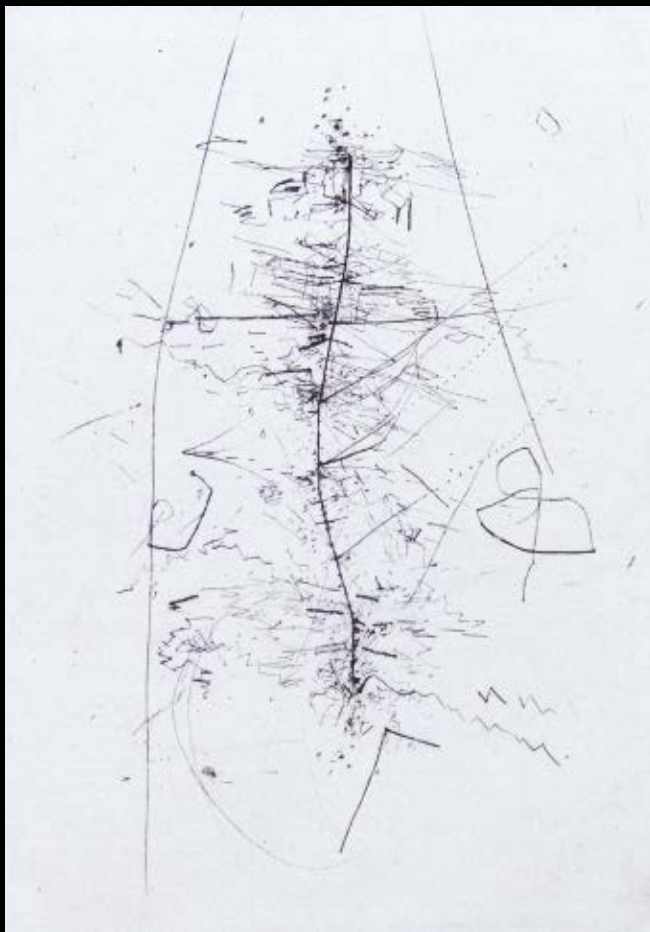
WASSILY KANDINSKY 1866-1944

Second Etching for Editions Cahiers d'Art | Zweite Radierung für die Editions Cahiers d'Art, 1932

Original Hand Signed and Dated Etching on Wove Paper

40 x 31.5 cm. / 15.7 x 12.4 in.

Reference: Roethel 196



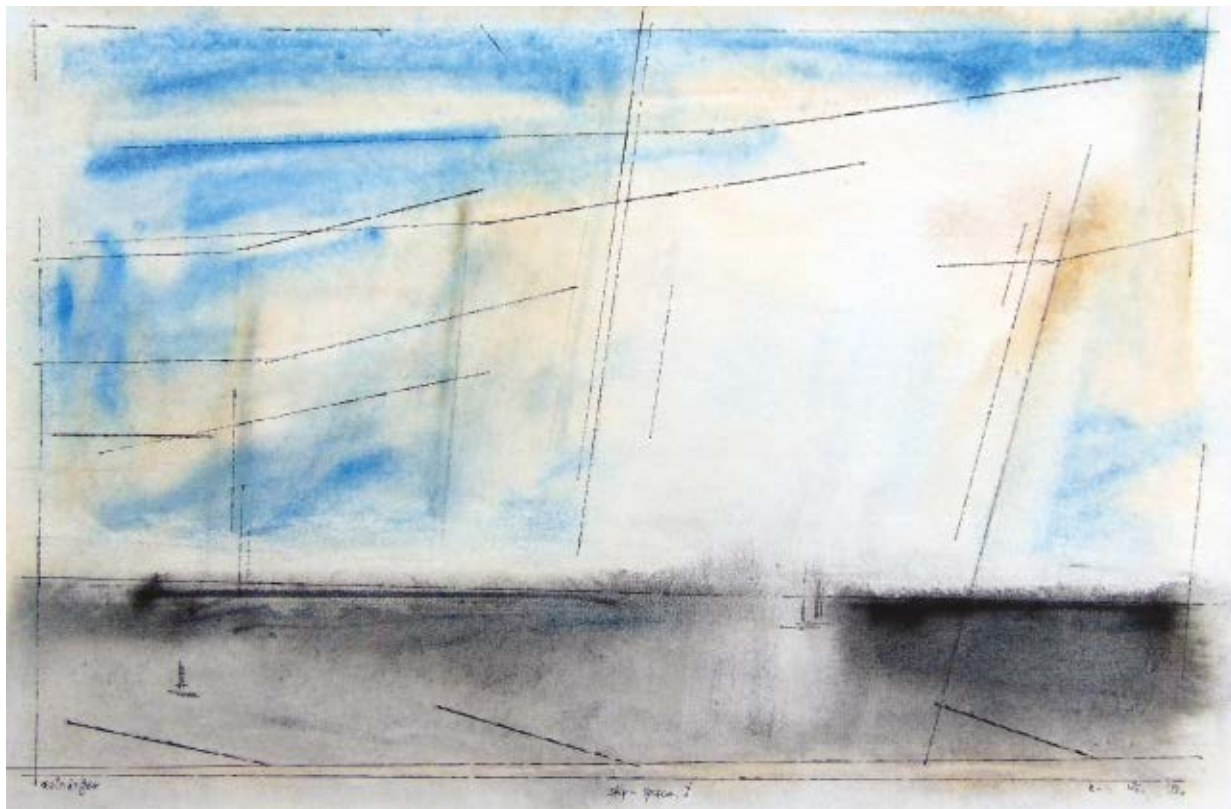
**WOLS 1913-1951 [ALFRED OTTO
WOLFGANG SCHULZE]**

Untitled, from: Chaystre ou les plaisirs
incommodes, 1948

Original Hand Signed and Numbered
Etching and Drypoint on Alfa-Navarre
Laid Paper

16.6 x 10 cm. / 6.5 x 3.9 in.

Reference: Grohmann 9



LYONEL FEININGER 1871-1956

Sky-Space I, 1953

Double Sided Hand Signed, Dated and
Titled Watercolour and Ink Drawing
on Paper

32.2 x 48.8 cm. / 12.7 x 19.1 in.

Achim Moeller has confirmed that
authenticity of this work and it will be
recorded in the archives of the artist.

TWO GERMANY'S: A SEARCH FOR UNDERSTANDING

**"EXPERIENCE
IS IMAGINATION
CARRIED OVER
INTO THE SENSUAL
SPHERE."**

GÜNTHER UECKER

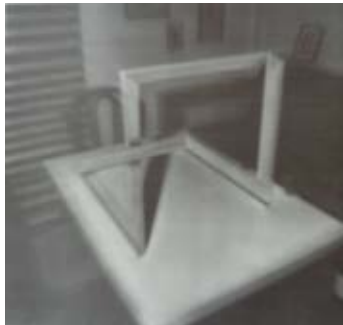
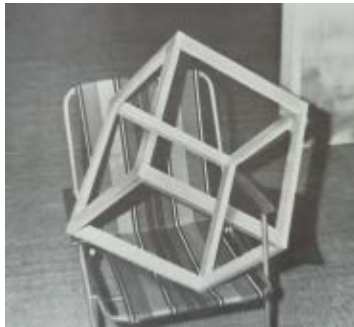
The division of Germany following the Second World War provided a fragmented landscape as inspiration for a new generation of artists. Whilst challenging to the viewer in terms of recognition, understanding and the search for meaning; these post-war artists respond, as the Expressionists did, to their experiences and the state of the world around them. An absence of understanding in the generation scarred by the actions of the generation before.

Günther Uecker's work is defined by the use of a single motif. His elevation of the 'nail' as symbol of suffering is also layered with its functional use in construction – the means of reconstruction and addressing the possibilities of the rebuilding of Germany, though divided.

**"ART IS THE HIGHEST
FORM OF HOPE."**

GERHARD RICHTER

Gerhard Richter, who championed exploration through photography and light was primarily concerned with photo-realism. This was a direct response to the illustrative art the artist was forced to undertake whilst living in East Germany. The creation of impossible objects or scenes was a means of the artist addressing the lack of transparency and paranoia present in German society in the post-war period. What you see at first glance seems plausible, but on closer inspection is a trick of the eye, unsettling and curious.



GERHARD RICHTER B. 1932

Nine Objects | Neun Objekte, 1969

Complete Portfolio of Nine Original
Hand Signed, Dated and Numbered
Offset Lithographs on Firm Wove Paper

44.9 x 44.9 cm. / 17.7 x 17.7 in.

Reference: Butin 26 A-I



GÜNTHER UECKER B. 1930

1-2-3 [Composition I], 1971

Original Hand Signed, Titled and Dated
Embossing on Wove Paper

59.8 x 49.6 cm. / 23.5 x 19.5 in.



GÜNTHER UECKER B. 1930

1-2-3 [Composition II], 1971

Original Hand Signed, Titled and Dated
Embossing on Wove Paper

64.3 x 49.7 cm. / 25.3 x 19.6 in.

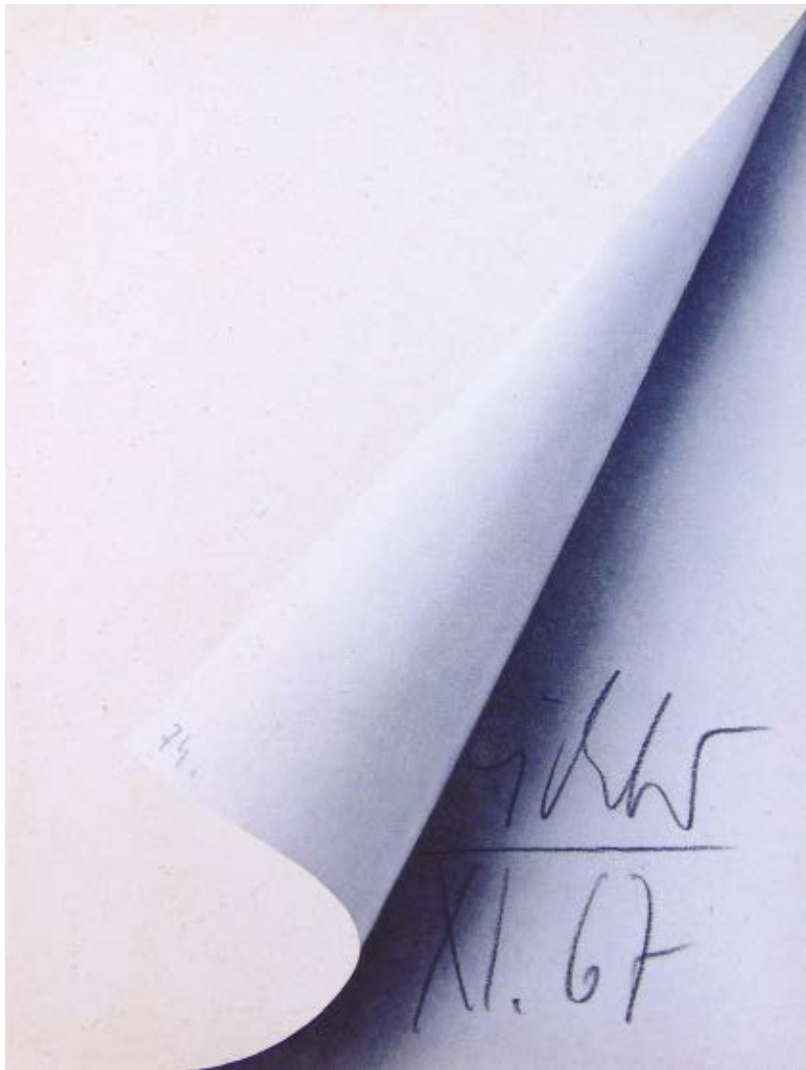
**GERHARD RICHTER B. 1932**

Car | Auto, 1969

Original Hand Signed, Dated and
Numbered Offset Lithograph in Colours
on Thin Cardboard

36.5 x 45.8 cm. / 14.4 x 18 in.

Reference: Butin 25

**GERHARD RICHTER B. 1932**

Sheet Corner | Blattecke, 1967

Original Hand Signed, Dated and
Numbered Offset Lithograph in Colour
on Thin Cardboard with Granulated
Texture

36.5 x 45.8 cm. / 14.4 x 18 in.

Reference: Butin 11

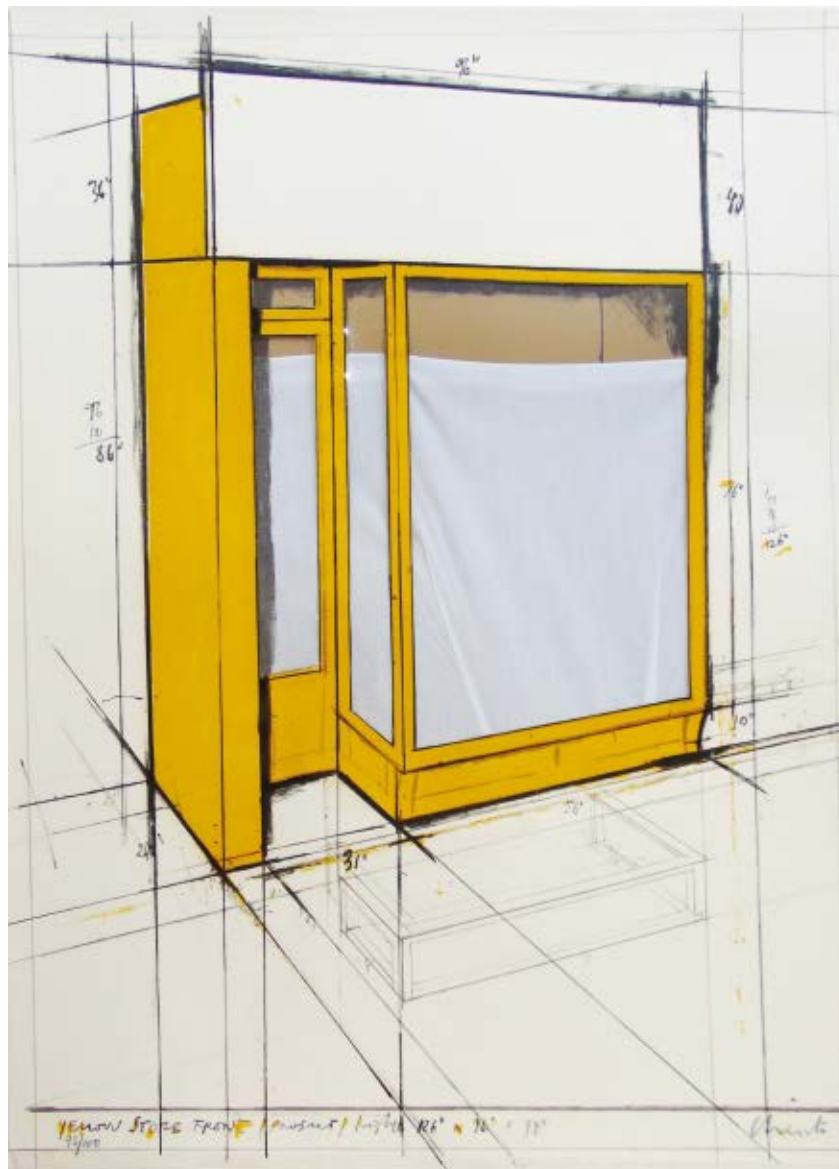
CHRISTO B. 1935

Wrapped Store Front Project, 1980

Hand Signed and Numbered Lithograph
in Colours with Collage of Acetate and
Cloth on Arches Wove Paper mounted to
Museum Board

81 x 59.4 cm. / 31.9 x 23.4 in.

Reference: Schellmann 104





CHRISTO B. 1935

Wrapped Woman, 1997

Hand Signed and Inscribed Lithograph
in Colours, with Hand-Colouring,
Collage of Polyethylene and Twine, on
Invercote GX mounted to Board

55.5 x 71.0 cm.

Reference: Schellmann 175

CHRISTO B. 1935

Wrapped Coast: Little Bay, Australia,
1969

Hand Signed and Numbered Offset
Photograph in Colours on Stiff
Wove Paper

47 x 69 cm. / 18.5 x 27.2 in.



GERHARD RICHTER B. 1932

Sea | Meer, 1972

Original Hand Signed, Dated and
Numbered Offset Lithograph in Colours
on Thin Card fixed on White Card

67 x 65 cm. / 26.4 x 25.6 in.

Reference: Butin 48





GERHARD RICHTER B. 1932

Teyde Landscape | Teydelandschaft,
1971

Original Hand Signed and Dated Offset
Lithograph on Rag Paper

45.7 x 60 cm. / 18 x 23.6 in.

Reference: Butin 41

**"I HAD ALWAYS LOVED
EXPRESSIONIST
PAINTING, LIKE
EVERY EUROPEAN.
IN FACT I ADMIRERD
IT ALL THE MORE
BECAUSE THESE
WERE PRECISELY THE
PAINTINGS DESPISED
BY MY FATHER'S
GENERATION"**

GEORG BASELITZ

78



GEORG BASELITZ B. 1938

Appearance with Dog | Auftritt mit Hund,
2005

Original Hand Signed, Dated and
Numbered Etching and Aquatint on
Wove Paper

84.5 x 65 cm. / 33.3 x 25.6 in.

**GEORG BASELITZ B. 1932**

Vienna Ballet | Wienballett, 1991

Original Hand Signed, Dated and
Numbered Offset Etching and Aquatint
in Colours on Wove Paper

54 x 39 cm. / 21.3 x 15.4 in.



GERHARD RICHTER B. 1932

Clouds | Wolken, 1969

Original Hand Signed, Dated and
Numbered Offset Lithograph on
Thin Card

55 x 50 cm. / 21.7 x 19.7 in.

Reference: Butin 24



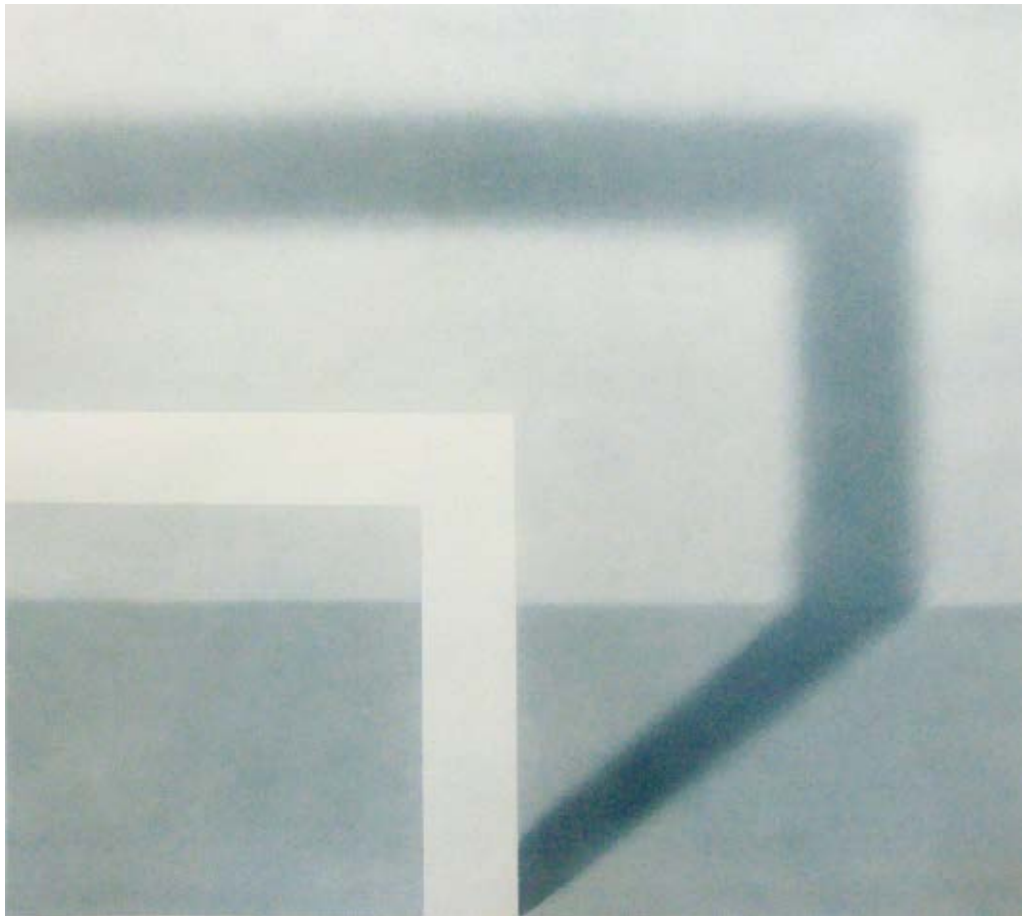
GERHARD RICHTER B. 1932

Cloud | Wolke, 1971

Original Hand Signed, Dated and
Numbered Offset Lithograph on Thin
Card

63.8 x 59.5 cm. / 25.1 x 23.4 in.

Reference: Butin 37

**GERHARD RICHTER B. 1932**

Shadow Picture II | Schattenbild II, 1968

Original Hand Signed, Dated and
Numbered Collotype on Thin Card

59.7 x 64.6 cm. / 23.5 x 25.4 in.

Reference: Butin 18

**GERHARD RICHTER B. 1932**

Bahnhof (Hannover) | Railway Station
(Hannover), 1967

Original Hand Signed, Dated and
Inscribed Offset Lithograph on Thin Card

58 x 69 cm. / 22.8 x 27.2 in.

Reference: Butin 10

GERMANY: AGENCY OF EXPRESSION



GILDEN'S ARTS GALLERY

74 Heath Street, Hampstead
London NW3 1DN

OPENING TIMES

Monday-Friday: 09:30-18:30

Saturday-Sunday: 11:00-17:00

E: info@gildensarts.com

T: +44 (0)20 7435 3340

W: gildensarts.com

GILDEN'S ARTS GALLERY
74, Heath Street Hampstead,
London NW3 1DN

OPENING TIMES:
Monday to Friday 09:30-18:30
Saturday to Sunday 11:00-17:00

E: info@gildensarts.com
T: +44 (0) 20 7435 3340
www.gildensarts.com

GERMANY: A CENTURY OF EXPRESSION

