



Georg Baselitz (*1938 Germany)

Indianergrab (Indian Grave)

Linocut, 2002.

Galerie Henze & Ketterer & Triebold, Riehen/Basel
Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 80307

Georg Baselitz (*1938 Germany)

Indianergrab (Indian Grave)

Linocut, 2002.

On paper. 201 x 150 cm on 228 x 170 cm. Edition of 6. Copy 3/6.

Numbered on the lower left in pencil. Signed and dated on the lower right in pencil.

Remarks: Georg Hans Kern was born in 1938. His artist's name was taken from the place name of his birth town: Deutschbaselitz. From 1956 to 1957 he studied at the Academy of Art in East Berlin, and then, from 1958 to 1964, after moving to West Berlin at the end of 1957, he continued his studies with Hann Trier at the West Berlin Academy of Fine Arts. He discovered the works of Lautréamont, Artaud, the expressionist-abstract painting. In 1961 he writes his first manifesto "Pandemonium 1", in the following year "Pandemonium 2", which expresses his will to break with abstract aesthetics. His first exhibition, which took place in 1963 at the gallery "Werner und Katz" in Berlin, caused public annoyance, as two of his canvases were labelled obscene. In 1966, on the occasion of an exhibition in Berlin, he published a manifesto entitled "The Great Friends". Gradually he diversified his work. Baselitz painted without neglecting drawing, prints and sculpture. In 1977 he was appointed to a chair at the Art Academy in Karlsruhe, and then from 1983 to 1988 he was a professor at the Academy of Fine Arts (Department of Applied Arts) in Berlin. Baselitz belongs to the generation of German painters who have made their own the German heritage disfigured by the Nazi regime. In their search for national identity, even going back to their deepest Germanic roots, these painters created an emotional pictorial language called "Neo-Expressionism". Baselitz' works in a context influenced by the American and Parisian schools of abstraction. Probably at first he painted very provocatively for reasons of self-affirmation. Baselitz' painting style is characterized by a rapid, choppy development. His first, rather informal period, with a heavy, thickly applied colour flow, is quickly abandoned. Around 1965 the first so-called "hero compositions", people who are never able to communicate with their environment, appear. In 1967 the figures in the paintings are dismembered. In 1969 Baselitz turns to figurative compositions, which are represented in reverse: His entire personal painting repertoire appears with the head or roof down (people, animals, houses); in doing so, the artist emphasizes that he thereby attains the freedom to deal with the pictorial problem. Baselitz is one of the greatest graphic artists of the twentieth century.

Since 1964, prints have accompanied Baselitz's work as a painter and draftsman. He began with etchings, in 1966 he added monochrome or multi-coloured woodcuts and since 1977 he has also been making large-format linocuts. These are sometimes pictorial motifs from his paintings and drawings, which the artist takes up within the various graphic media in order to subject them to a graphic "coding" or "encoding". Georg Baselitz has an extensive collection of 16th century prints.

According to Baselitz, his paintings are not created by interpreting an object. Every artist must discard the previous pictures. Baselitz begins his pictures with disharmony (chaos, handicaps, breaking taboos, radicalism). Surprisingly, however, harmony then emerges in his works. The picture must contain what has never been seen before.

Baselitz also does not stop at his own "older" pictures when he changes them. In his phase of "remixing", he creates pictures that he painted earlier in a better, more contemporary and sharper way, in other words, in a sense from a new perspective.

In 2002 Georg Baselitz received the French award of a "Commandeur de l'Ordre des Arts et des Lettres". The series of monumental linocuts "Belle Haleine" is created, from which this work is a part of.



Erich Heckel (1883 – 1970 Germany)

Stiere (Bulls)

Woodcut, 1908.
Dube 159

Galerie Henze & Ketterer & Triebold, Riehen/Basel
Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 80642

Erich Heckel (1883 – 1970 Germany)

Stiere (Bulls)

On textured wove paper. A very good, rich and even impression of this very rare, early print. Dube's second, final state, with wide margins, probably the full sheet, a deckle edge below. Signed and dated on the lower right in pencil. 24,7 x 33,7 cm on 33.5 x 55.8 cm.

Provenance: Professor Gerhard Wietek (1923-2012) (probably acquired directly from the artist); and thence by descent; sale, Christie's London, 18 September 2013, lot 29 (£9,375 / \$14,966). Private collection, London (acquired at the above sale)

Literature: Dube, Annemarie und Wolf-Dieter: Erich Heckel - Das Graphische Werk. Vol. II - Radierungen - Lithographien, New York, 1965, cat.no. 159, vol. I.

Remarks: This print came from the Estate of Professor Gerhard Wietek (1923-2012). Wietek was a German art historian and director of various institutions in Germany, including the Altonaer Museum in Hamburg and at the height of his career the Landesmuseum Schleswig-Holstein. He was a scholar of German Expressionist art, in particular of Karl Schmidt-Rottluff. Whilst we don't know where or when Wietek acquired the print, it is very likely that he bought it directly from the artist, whom he would undoubtedly have known.

Examples of this rare print can be found in The British Museum, London and Leicester's German Expressionist Collection, Leicester.

Item Id. 80642

Price: \$ 27,000



Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

Zwei Ringer (Two Wrestlers)

Woodcut, 1906.
Dube H 107

Galerie Henze & Ketterer & Triebold, Riehen/Basel
Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 67498

Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

Zwei Ringer (Two Wrestlers)

Woodcut, 1906. Dube H 107

On chamois handmade paper. One of 2 so far known copies pulled by the artist. Signed on the lower right. Fixed at the upper margin by the artist on backing cardboard. 25,9 x 25 on 32 x 27,5 cm. With the estate-stamp and with the stamp „Unverkäuflich E. L. Kirchner“ (Unsaleable E. L. Kirchner) as well as with the numbering „H91“ on the verso. Mounted by the artist on an underlay cardboard and marked with the Schiefler no. "91" in ink.

Remarks: Former catalogue raisonné: Schiefler H 91.

The catalogue raisonné contains the following description by Kirchner and Schiefler:

"The naked figures of two wrestlers about to fight. (Half of the right figure can be seen from behind, the left is seen from the front). Bright on a dark background"

Item Id. 67498

Price: \$ 22,000



Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

**Maler und Modell (Der Dichter und Weib)
 (Artist and Model (Poet and Woman))**

Colour woodcut, 1907.
 Dube H 117

Galerie Henze & Ketterer & Triebold, Riehen/Basel
 Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 80006

Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

Maler und Modell (Der Dichter und Weib) (Artist and Model (Poet and Woman))

Colour woodcut, 1907. Dube H 117

On blotting-paper (with embossing "Silk Blotting Huber Frères Winterthur"). One of 3 so far known copies pulled by the artist. Titled below by the artist "Der Dichter und Weib" (Poet and Woman). 50 x 37,1 on 57,8 x 44,3 cm.

Provenance: C. G. Boerner Düsseldorf; Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, Auktion 28, 28/29.5.1957, Los 393 - Privatsammlung Berlin.

Exhibition: 2020, German Expressionists Heckel, Nolde, Schmidt-Rottluff, Mueller, Kirchner, Pechstein, Antwerpen, Museum de Reede.

Remarks: Former catalogue raisonné: Schiefler H 99.

The aforementioned catalogue raisonné contains the following description by Kirchner and Schiefler:

"Half-length portraits of a clothed man and a naked woman; the man on the left (frontal view) wears a patterned jacket and has a short pipe in his mouth, while the woman on the right (half turned towards the left) pushes her right shoulder up against the man's chest and seems to be whispering something into his ear.

Printed from two blocks: greyish blue (drawing, hair and background); russet (the man's jacket and also rubbed in loosely and with varying intensity over the other areas of the print). Three prints on the art market."

In view of the fact that Kirchner titled the woodcut "Poet and Woman", Gercken dismisses the possibility that this is a self-portrait, even though its similarity with other self-portraits – with and without pipe – is strikingly obvious, not least by reason of the typical quiff over the brow.

Item Id. 80006

Price: \$ 150,000



Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

Mädchen mit Ziegen (Girl with Goats)

Woodcut, 1917.
Dube H 306 II

Galerie Henze & Ketterer & Triebold, Riehen/Basel
Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 67714

Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

Mädchen mit Ziegen (Girl with Goats)

Woodcut, 1917. Dube H 306 II

On strong ASOKA-blotting paper (blind stamp). One of 18 so far known copies pulled by the artist. Signed on the lower right, marked with "Handdruck" (hand print) on the lower left. 35,2 x 45,4 on 43,5 x 55,7 cm.

Provenance: Private collection Germany.

Remarks: Former catalogue raisonné: Schiefler H 276.

There is a description of Kirchner and Schiefler:

"A little girl in a dark dress with a white pinafore and long hair (when viewed from the side to the right) with two goats. One of the goats is black and white spotted and is walking in front of her, the other goat, a white one, is following her. The girl has a white stick in her hand. The group is standing in front of a bright background of a illuminated knoll."

Further copies in the following collections:

Bernried, Buchheim Museum, Bernried; Hamburg Kunsthalle; Leipzig, Museum der bildenden Künste; Los Angeles, Hammer Museum; Grunwald Center for the Graphic Arts; Reutlingen, Kunstsammlungen der Stadt, Spendhaus und Sammlung Kemna; Winterthur, Kunstmuseum; Bern/Davos, Collection E. W. Kornfeld.

One of around thirteen woodcuts, which Kirchner made in Summer in 1917 during his first summer at the Stafelalp. Probably this work is showing Anni Caflisch, who was shepherding goats and who was living with the family of Andreas Müllerson in the courtyard „In den Lärchen“ next to Kirchner's later first house in Davos.

Item Id. 67714

Price: \$ 68,000



Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

Drei Akte im Walde (Three Nudes in the Forest)

Colour woodcut, 1933.
Dube H 637 e 1

Galerie Henze & Ketterer & Triebold, Riehen/Basel
Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 79521

Ernst Ludwig Kirchner (Germany 1880 – 1938 Switzerland)

Drei Akte im Walde (Three Nudes in the Forest)

Colour woodcut, 1933. Dube H 637 e 1

On ribbed chamois Japan handmade paper. Print in black, red, light and dark-green, ochre, orange and yellow. One of approx. 27 so far known copies pulled by the artist. 35,5 x 50 on 42,5 x 61 cm. With the estate-stamp and with the numbering "H Da/Bf9X" in ink on the verso. Provenance: Estate of the artist.

Literature: Delfs, Hans: Ernst Ludwig Kirchner - Der Gesamte Briefwechsel "Die absolute Wahrheit, so wie ich sie fühle", ed. Delfs, Hans, Zürich, 2010, No. 3372, 3396, 3400, 3416, 3457, 3472, 3498, 3510, 3516.

Exhibitions: 2014-2015, A105 Menschheitsdämmerung. "Brücke"-Künstler und Lebensreform, Wichtrach, Galeriehaus (EG und UG), cat. 27, img.p. 49; 2020, German Expressionists Heckel, Nolde, Schmidt-Rottluff, Mueller, Kirchner, Pechstein, Antwerpen, Museum de Reede.

Remarks:

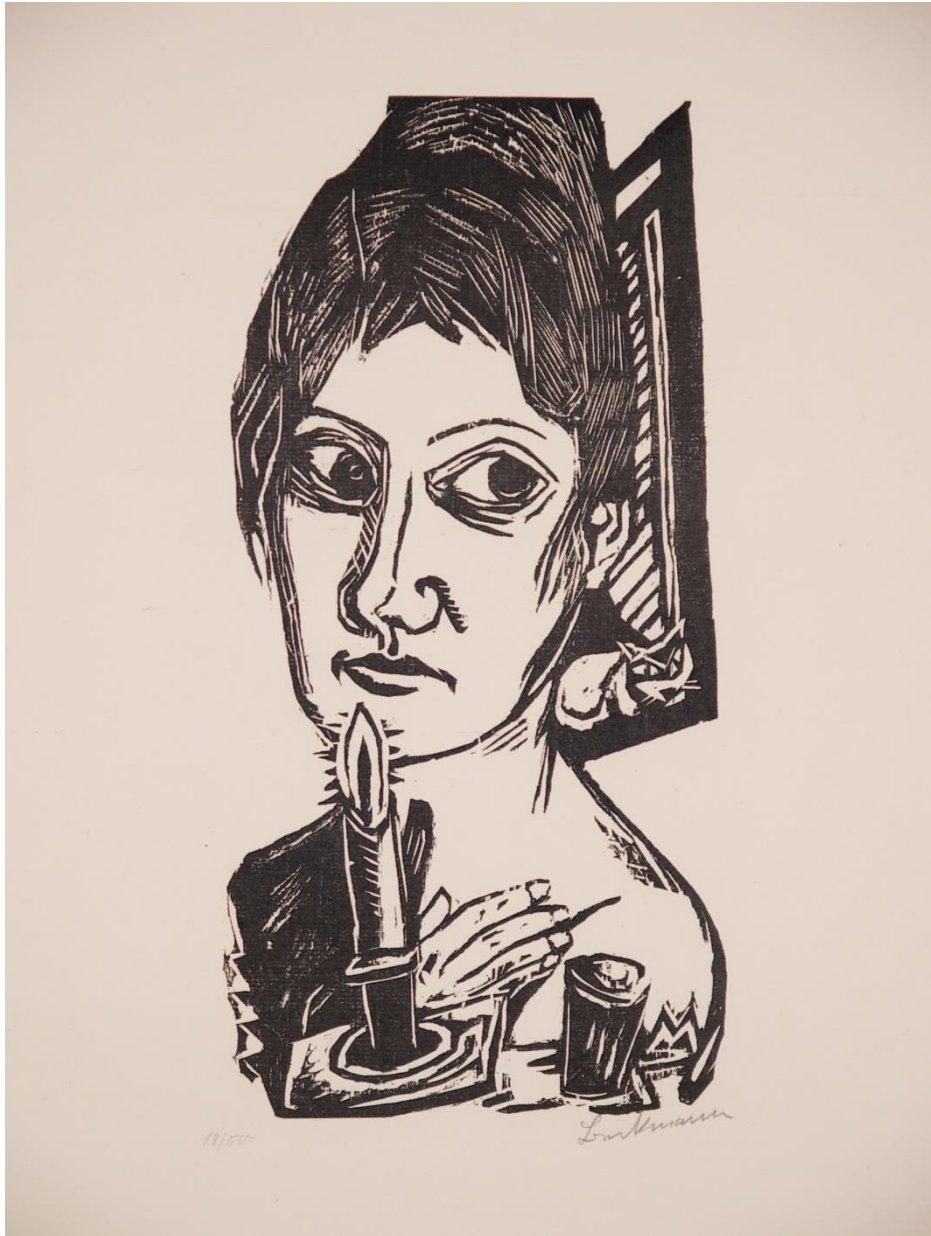
Former catalogue raisonné: No more in Schiefler.

Ernst Ludwig Kirchner still continued to experiment also in the 1930ies in his painting- and printing techniques. As designed architect and as he was the lucky never at the expense of the condition of his works, far from it! son of a paper-chemist and auch noch in den 30er Jahren in seinen Mal- und Drucktechniken. Between 1932 and 1934 he created a Series of colour-woodcuts, originating each in a drawing-block. He didn't cut away the not printable parts in the colour-blocks, but sawed the wood-blocks à la jigsaw, positioned the separate parts, differently coloured, next to each other and printed several colours at the same time this way.

Here the yellow and one of the green-tones from the famous composition „Drei Akte im Walde" from 1933. He worked on this idea in all techniques.

Item Id. 67234

Price: \$ 270,000



Max Beckmann (Germany 1884 – 1950 USA)

Frau mit Kerze (Woman with Candle)

Woodcut, 1920.
Hofmaier 171 vol III

Galerie Henze & Ketterer & Triebold, Riehen/Basel
Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 67774

Max Beckmann (Germany 1884 – 1950 USA)

Frau mit Kerze

Woodcut, 1920. Hofmaier 171 III.

On chamois wove paper. Signed on the lower right, numbered on the lower left: "18/50". 30,3 x 15 on 53,3 x 42 cm..

Provenance: Private collection.

Remarks: Previous catalogues raisonnés: Beckmann list 152; Glaser 149; Gallwitz 143.

Hofmaier specifies 6 artist proofs in the three phases. Total edition: 150 copies published by Verlag R. Piper & Co. Munich. 50 copies on Japan paper and 100 on wove paper, of which 50 are numbered by Günther Franke.

Depicted is Minna Beckmann-Tube, the artist's first wife. She was a painter and singer and was married to him from 1906 to 1925. Despite his marriage in that year to Mathilde (Quappi) Kaulbach, the two remained friends and in 1951 Minna founded the Max Beckmann Society in Gauting near Munich. From 1918 to 1925 she was engaged at the opera in Graz and sang preferably in Wagner operas.

Beckmann also titled this woodcut "Portrait Mink". It is seen as a bust in slight torsion. Her upper body is turned to the left, while her head is slightly tilted to the right and especially her eyes look to the far right. Her right hand reaches for her left shoulder. In front of it, on an unrecognizable base, there is a candle in a candlestick on the left and a cup on the right. Behind her head on the right side a window with closed shutter is visible, in front of it a lying cat.

Item Id. 67774

Price: \$ 30,000



Hermann Max Pechstein (1881 – 1955 Germany)

Exotische Köpfe VI (Exotic Heads VI)

Woodcut, 1917.
 Krüger H 190

Galerie Henze & Ketterer & Triebold, Riehen/Basel
 Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 75298

Hermann Max Pechstein (1881 – 1955 Germany)

Exotische Köpfe VI (Exotic Heads VI)

Woodcut, 1917. Krüger H 190.

On chamois imitated Japan paper. Print out of the edition. Signed and dated on the lower right.. 29,5 x 20,9 on 48,1 x 33,2 cm.

Exhibitions: 2014-2015, A105 Menschheitsdämmerung. "Brücke"-Künstler und Lebensreform, Wichtrach, Galeriehaus (EG und UG), cat. 51, img.p. 76.

Remarks: Former catalogue raisonné: Fechter H 136.

Printed in 14 copies for the map "Exotische Köpfe" (Exotic Heads) by the publisher Fritz Gurlitt, Berlin 1919, as well as in 51 uncounted signed hand prints.

Further copies in the following collection: Busch-Reisinger Museum Cambridge.

In 1917 Max Pechstein was transferred from the front to Berlin as a picture observer for the air force. This gives him plenty of time to work in his studio. It was to be one of his most productive years as an artist. In particular, he worked through the experiences of his South Sea trip to the Palau Islands in 1914/15, which was interrupted by the war, in numerous works of all techniques, which had previously been impossible due to his military service. Practically all of Pechstein's South Sea works that appear in our visual memory when the term "Palau" is mentioned were created in 1917, including this head with special decoration in the woodcut series "Exotic Heads".

Item Id. 75298

Price: \$ 6,000



Karl Schmidt-Rottluff (1894 – 1976 Germany)

Katzen (Cats)

Woodcut, 1915.
 Schapire H 169

Galerie Henze & Ketterer & Triebold, Riehen/Basel
 Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 80641

Karl Schmidt-Rottluff (1894 – 1976 Germany)

Katzen (Cats)

Woodcut, 1915. Schapire H 169

On ribbed handmade paper. Testprint out of the edition of 75 copies. Signed on the lower right.
40 x 50 on 51,5 x 63 cm.

Remarks: Karl Schmidt-Rottluff, like numerous Expressionists, was critical of the war from the start and he also worked for Franz Pfemferts revolutionary magazine "Die Aktion", which was opposed to the war. Although he was older, he was drafted on May 12, 1915. Until October 1916, when he was transferred to a press department in the staff, practically no works were created.

From 1905 to 1911, during the group's Dresden stay, Schmidt-Rottluff and his fellow group members followed a similar path of development, and were heavily influenced by the styles of Art Nouveau and Neo-impressionism. Schmidt-Rottluff's works stood out from his peers because of their balance of composition and simple form, which together served to exaggerate their flatness. He spent 1910 painting some of his most infamous landscape works that received recognition and fame. In December 1911, he and the other members of Die Brücke moved from Dresden to Berlin.

Item Id: 80641

Price: \$ 18,000



Emil Nolde (1867 – 1956 Germany)

Prophet

Woodcut, 1912.
Schiefler-Mosel H 110

Galerie Henze & Ketterer & Triebold, Riehen/Basel
Galerie Henze & Ketterer, Wichtrach/Bern

Item Id.: 67776

Emil Nolde (1867 – 1956 Germany)

Prophet

Woodcut, 1912. Schiefler-Mosel H 110

On strong chamois handmade paper. Signed on the lower right, titled on the lower middle of the paper. 32,2 x 22,6 on 40,2 x 33,8 cm..

Provenance: Private collection.

Exhibition: 2014-2015, A105 Menschheitsdämmerung. "Brücke"-Künstler und Lebensreform, Wichtrach, Galeriehaus (EG und UG), cat. 74, img.p. 101.

Remarks: Schiefler-Mosel indicates «at least 20 to 30 copies» of the entire edition.

Further prints in the following collections: Los Angeles County Museum; The Robert Gore Rifkind Collection; Museum of Modern Art MOMA New York; Museum of Fine Arts, Houston; Art Institute of Chicago; British Museum, London; The Barber Institute of Fine Arts, University of Birmingham.

In this series of woodcuts of head portraits from 1910 to 1913, there are only a few named portraits.

Most have general titles or designate a «character type» from Nolde's world of experience.

In association with his engagement with Biblical scenes, Nolde also devoted himself to a character portrait in wood: «Prophet».

From under his hefty eyebrows that are like a beard, this seer seems to be observing something very grave. The mouth arches downwards to the left and right. Sombre - and yet one of Emil Nolde's most haunting woodcuts.

Item Id. 67776

Price: \$ 60,000