

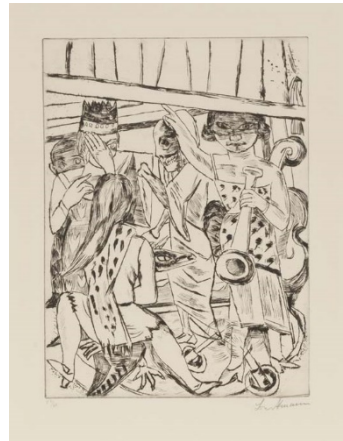
IFPDA PRINT FAIR

1. Max Beckmann 1884 Leipzig - 1950 New York
DER VORHANG HEBT SICH
Drypoint. 1923. Hofmaier 285 B.
\$ 28,000.-

Signed in pencil lower right *Beckmann* and numbered lower left 54/60. Published by Paul Cassirer, Berlin 1924. A brilliant impression on laid paper watermarked *BSB*. The horn-holding figure recollects Naila (Dr. Hildegard Melms), one of the painter's muse and mistress.

299 x 217 mm (578 x 455 mm)

MB 03253



2. Max Beckmann 1884 Leipzig - 1950 New York
KÖNIGIN BAR II
Drypoint. 1923. Hofmaier 270.
\$ 28,000.-

Signed in pencil lower right *Beckmann* and numbered lower left 37/50. On chamois wove paper.

300 x 245 mm (552 x 347 mm)

MB 03271



3. Max Beckmann 1884 Leipzig - 1950 New York
SELBSTBILDNIS MIT GRIFFEL
Drypoint. Circa 1916. Hofmaier 105.
\$ 30,000.-

Signed in pencil lower right *Beckmann*. One of 40 impressions, before steel-facing of the plate. Published as plate 19 of the portfolio *Gesichter*, Marées Gesellschaft, R. Piper & Co, Munich 1919. Brilliant impression on Japan with the Ganymed-blindstamp in the lower right corner.

292 x 235 mm (479 x 330 mm)

MB 03259



4. Max Beckmann 1884 Leipzig - 1950 New York
TAMERLAN
Drypoint. 1923. Hofmaier 284 B.
\$ 45,000.-

Signed in pencil *Beckmann* lower right and numbered 49/60 lower left. Brilliant, vibrant impression in deep black, on laid paper watermarked *BSB*. From the only edition of 60 impressions, aside from two known proof impressions, published by Paul Cassirer, Berlin, 1924. Tamerlan (a Mongolian ruler, 1336-1405) was a revue theatres in Berlin, owned by Rudolf Nelson. In 1922 he

composed his famous song „Mir ist heut so nach Tamerlan zu Mut/ein kleines bißchen Tamerlan wäre gut" (lyrics by Kurt Tucholsky).

394 x 200 mm (585 x 455 mm)

MB 03266



5. Max Beckmann 1884 Leipzig - 1950 New York
TAUENTZIENPALAST
Drypoint. 1920. Hofmaier 159.
reserved

Signed in pencil lower right *Beckmann*. Dated in the lower right corner by a different hand 1920 and inscribed lower left. From the edition of 40 impressions, part of which was numbered x/40. There are another 10 copies on Japan. Strong impression with velvety blacks, on wove paper. The Tauentzienpalast was a large cinema with an open-plan café - in the building adjacent to the Femina-Palast - at Nürnberger Straße 57-59 in the Schöneberg district. It was located there from 1913 to 1945 and was one of the premiere cinemas run by UFA, among others, as UFA-Lichtspiele.



273 x 195 mm (510 x 340 mm)

MB 03272

6. Max Burchartz 1887 Elberfeld - 1961 Essen
RASKOLNIKOFF
Lithographs. 1919.
\$ 10,000.-

Complete portfolio of 10 lithographs in original illustrated box with text page. Dedicated on text page:

Zur freundlichen Erinnerung an innige gute Stunden in Soest, mit bestem Gruß von Herrn Flechtheim Herrn Dr. Behne zugeeignet Max Burchartz.

All signed *Max Burchartz*, titled *Raskolnikoff*, numbered I-X and inscribed *Probedruck* in pencil. Aside from the edition of 70 portfolios on brownish simili-Japan and 30 portfolios on *JW Zanders* laid paper. Hand-printed by Edler & Krische, Hanover, under the supervision of the artist. The second publication of Galerie Alfred Flechtheim, Düsseldorf. After the printing of the edition the stones were destroyed.

Burchartz reworks the image of Raskolnikoff, the protagonist of Dostojewski's deeply psychological crime novel *Crime and Punishment* in a futuristic way: *"Backgrounds are pushing together, shapes are overlaying, the back pushes forward, spaces are developing into heights, not into depths. The sheets belong to the most chaotic and expressionistic illustrations."* (L.



Lang, Expressionismus und Buchkunst in Deutschland 1907-1927, p. 27).

In the foreword to the portfolio Dr. Paul Erich Küppers writes: *"In the mystical setup between dark and light, the haunting network of hard, rectangular curves, it became convincing what the convulsive experience of Dostojewski had provoked in the soul of a young artist"*.

700 x 510 mm

MBu 00001

7. Lovis Corinth 1858 Tapiau - 1925 Zandvoort
SELBSTBILDNIS MIT GATTIN

Etching. 1904. Schwarz 23.
\$ 5,200.-

Signed in pencil lower right *Lovis Corinth*. Lower left signed by the printer Felsing. Inscribed at lower sheet edge *Probedruck*. On light green Japan. Aside the edition of 50 impressions.

198 x 180 mm (304 x 260 mm)

LC 01097



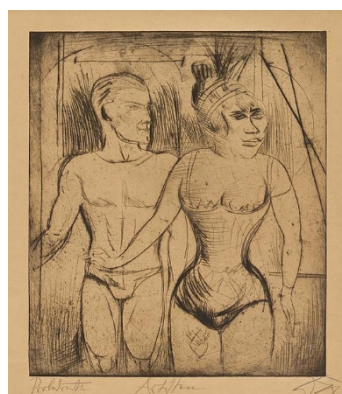
8. Otto Dix 1891 Untermhaus/Gera - 1969 Singen
ARTISTEN

Drypoint. 1922. Karsch 42.
\$ 20,000.-

Signed in pencil lower right *DIX*, inscribed lower left *Probedruck* (proof impression) and titled *Artisten*. Numbered 18 by a different hand. Proof impression aside the edition of numbered 10. On wove paper. Very rare.

299 x 258 mm (455 x 340 mm)

OD 01127



9. Otto Dix 1891 Untermhaus/Gera - 1969 Singen
BESUCH BEI MADAME GERMAINE IN MÉRICOURT

Etching, drypoint and aquatint. 1924. Karsch 105 b.
\$ 20,000.-

Signed in pencil *DIX* lower right, numbered 26/70 lower left and inscribed *VI* lower center. On wove paper. Self-published by the artist in the portfolio *Radierwerk VI "DER KRIEG"*, 50 etchings [K. 70-119], from the only edition of 70 impressions, printed by Otto Felsing and published by Verlag Karl Nierendorf, Berlin, 1924. One of the major prints from the series. A very rich, well-balanced impression with velvety blacks.

254 x 190 mm (475 x 352 mm)

OD 01112



10. Otto Dix 1891 Untermhaus/Gera - 1969 Singen
DIE BARRIKADE
Drypoint. 1922. Karsch 45 II.
reserved

Signed in pencil *DIX* lower right, numbered 36/50 lower left and inscribed *III* lower center. A brilliant impression with burr, velvety blacks and carefully wiped plate-tone. On firm sturdy paper. Self-published by the artist as plate 3 in the portfolio *Radierwerk V "TOD UND AUFERSTEHUNG"*, 6 *Radierungen* [Karsch 43-48], in an edition of 50, Dresden, 1922. Impression of the second state with additions and shadings in, under and in front of the soldiers boot.



274 x 347 mm (440 x 500 mm)

OD 01116

11. Otto Dix 1891 Untermhaus/Gera - 1969 Singen
GESEHEN AM STEILHANG VON CLÉRY-SUR-SOMME
Aquatint and Drypoint. 1924. Karsch 97 a (of b).
\$ 12,000.-

Signed in pencil lower right *DIX*, numbered lower left 62/70 and inscribed *VIII*. Published as plate VIII in III. portfolio *DER KRIEG* (Radierwerk VI). From the only edition of 70 impressions, printed by O. Felsing and published by Karl Nierendorf, Berlin. On machine made laid paper.



260 x 196 mm (475 x 355 mm)

OD 01125

12. Otto Dix 1891 Untermhaus/Gera - 1969 Singen
RADIERWERK I
Drypoints. 1920. Karsch 5-10.
\$ 380,000.-

Portfolio with 6 drypoints. All signed in pencil *DIX* lower right, numbered 9/20 lower left and titled lower center. Published by Heinar Schilling, Dresdner Verlag in an edition of 20 as 1. *Mappe der Graphischen Reihe* 1921. Brilliant impressions, with rich burr and contrasts, with delicate plate-tone. On chamois sturdy paper.



254 x 396 mm (350 x 500 mm)

OD 01059

13. Otto Dix 1891 Untermhaus/Gera - 1969 Singen
MATROSE UND MÄDCHEN
Etching and drypoint. 1920. Karsch 13 b.
\$ 24,000.-

Signed in pencil lower right *DIX*, numbered lower left 14/20 and titled *Matrose und Mädchen*. From the edition of 20 impressions, aside 10 impressions on lighter wove paper. Published 1921 in *Radierwerk II Fünf Radierungen*, by Heinar Schilling, Dresdner Verlag as 3. *Mappe der Graphischen Reihe*. Brilliant, strong impression with subtle plate tone. On firm sturdy paper. Scarce.



300 x 248 mm (495 x 342 mm)

OD 01132

14. Otto Dix 1891 Untermhaus/Gera - 1969 Singen
SOLDAT UND NONNE (VERGEWALTIGUNG)
Etching, drypoint and aquatint. 1924. Karsch 120.
\$ 12,000.-

Signed in pencil lower right *Dix*. Unnumbered impression
aside the edition of 70 numbered impressions. On laid
paper watermarked *BSB*, with full margins. Verso with the
collection stamp *SAMMLUNG PACHEN*,
Mainz/Rockenhausen (not recorded by Lugt).
The print was originally considered to be part of the series
KRIEG but then finally not included.

Provenance:
Collection Pachen, Mainz/Rockenhausen

Literature:
Hans Hofstätter, Sammlung Pachen. Deutsche
Kunstwerke aus dem 20. Jahrhundert. Malerei, Graphik,
Plastik, Mainz 1960, p. 18.

200 x 144 mm (480 x 360 mm)

OD 01128



15. Lyonel Feininger 1871 - 1956, New York
WINTERNACHT
Etching. 1912. Prasse E 60.
\$ 18,000.-

Signed in pencil *Lyonel Feininger*, dated 1912 and titled
lower right *Winternacht*. Signed within the plate lower
right *Leinoel Einfinger*. Prasse recorded 8 impressions
(MoMA, New York, Saarbrücken). On chamois machine
wove paper.

Provenance:
Estate of the artist

138 x 216 mm (253 x 335 mm)

LF 01037



16. Conrad Felixmüller 1897 Dresden - 1977 Berlin
DER ALTE KOHLENARBEITER
Steel engraving. 1921. Söhn 257.
\$ 10,000.-

Signed and dated in pencil *Felixmüller 1921* lower right, inscribed *Stahlstich* lower left and titled *-Der alte Kohlenbergerarbeiter-* lower center. Fine impression with well-balanced plate-tone. One of 100 impressions on sturdy paper, printed by Walter Künzel for the *Jahrbuch der Jungen Kunst*, Dresden, 1921.

216 x 151 mm (264 x 196 mm)

CF 02047



17. Conrad Felixmüller 1897 Dresden - 1977 Berlin
EHEPAAR (SELBST UND LONDA MIT LAUTE)
Drypoint. 1919. Söhn 175 a (of b).
\$ 8,500.-

Signed in pencil lower right *Felixmüller* and dated *1919*. Numbered lower left *5/20* and inscribed *Kaltnadel*. At the lower margin titled *-Ehepaar- (Selbst mit Londa)*. On chamois machine made laid paper. According to the artist, the edition of 20 copies was destroyed.

315 x 390 mm (415 x 530 mm)

CF 02060



18. Conrad Felixmüller 1897 Dresden - 1977 Berlin
OTTO DIX ZEICHNET
Etching and drypoint. 1920. Söhn 227.
\$ 35,000.-

Signed in pencil lower right *Felixmüller* and dated *1920*, inscribed *Probedruck Ätzradierung* lower left. Titled by a different hand in the lower margin. Proof impression aside the edition of 30 impressions on machine made laid paper. Strong impression, on firm sturdy paper. The work in the background was executed by Otto Dix and is therefore considered, according to Söhn, as to be the first etching by Dix.

296 x 242 mm (500 x 346 mm)

CF 02072

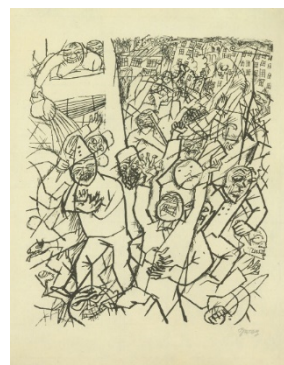


19. George Grosz 1893 - 1959, Berlin
BLUTIGER KARNEVAL
Transfer lithograph. 1915-16. Dückers E 40.
\$ 6,000.-

Signed in pencil *Grosz* lower right. According to Dückers one of a very few impressions only. Very good impression on laid paper.

255 x 205 mm (322 x 244 mm)

GG 01089



20. George Grosz 1893 - 1959, Berlin
STRASSE DES VERGNÜGENS
Lithograph. 1915/16. Dückers M II,7.
\$ 4,200.-

Signed in pencil *Grosz* lower right, inscribed 7 lower left.
A very fine impression on firm Kaiserlich Japan. Plate 7
from the portfolio *Kleine Grosz Mappe*, a suite of 20
lithographs, published 1917 by the Malik-Verlag, Berlin, in
an edition of 120.

Circa 228 x 150 mm (290 x 218 mm)

GG 01086



21. Erich Heckel 1883 Döbeln - 1970 Radolfzell
DER MANN
Woodcut. 1913. Ebner/Gabelmann 575 H; Dube H 262
\$ 28,000.-

Signed and dated in pencil *Erich Heckel* 13 lower right. A
brilliant, strong impression of this scarce woodcut, with
subtle play of the wood grain in the dark areas. On thick,
soft paper. There are only 24 impressions known today,
of which 15 are in public collections.
Pictured on the cover of the catalogue of the 1914 spring
exhibition at the Kunst-Salon Fritz Gurlitt, Berlin.

427 x 217 mm (585 x 300/310 mm)

EH 02166



22. Erich Heckel 1883 Döbeln - 1970 Radolfzell
FRAUEN AM STRAND (ZWEI FRAUEN AM STRAND/ZWEI
MÄDCHEN AM STRAND)
Woodcut. 1919.
Ebner/Gabelmann 743 H A (of B); Dube H 320 I A (of II)
\$ 5,800.-

Signed and dated in pencil *Erich Heckel* 1919 lower right
and titled *Am Strande* lower left. According to Dube a
proof aside from the edition of 40, which were signed by
the printer Voigt and published in the portfolio *Elf
Holzschnitte 1912-1919. Erich Heckel bei I. B. Neumann*,
Berlin, 1921. On smooth paper, the full sheet. The motif
refers to to Heckels first stay an Osterholz/Flensburger
Förde after WWI.

461 x 327 mm (700 x 555 mm)

EH 02159



23. Erich Heckel 1883 Döbeln - 1970 Radolfzell
MÄDCHEN MIT HOHEM HUT (SIDDI)
Drypoint. 1913. Ebner/Gabelmann 620 R; Dube R 114.
\$ 28,000.-

Signed and dated in pencil lower right *E Heckel 13* and inscribed *Kaltnadel* lower left. Fine impression with rich platetone. One of 25 known impressions. On thick wove paper, with the collector's stamp of H. Gerlinger on the reverse.
Portrait of Heckel's partner Sddi Riha. In the background appears the African "bark cloth" that had been sent from East Africa by Heckel's brother Manfred in 1912 and which, stretched over a partition, appears again and again in paintings.

250 x 200 mm (450 x 359 mm)

EH 02167



24. Erich Heckel 1883 Döbeln - 1970 Radolfzell
MALERBILDNIS
Holzschnitt. 1905. Ebner/Gabelmann 38 H; Dube H 58.
\$ 14,000.-

Signed in pencil lower right *E Heckel* and inscribed *Märzstimmung 1906* lower left. One of 6 known impressions. On greyish thick paper. With the collector's stamp of Hermann Gerlinger on the reverse.

131 x 91 mm (355 x 230 mm)

Provenance:
Collection Hermann Gerlinger, Würzburg (Lugt 6032)

EH 02168



25. Erich Heckel 1883 Döbeln - 1970 Radolfzell
RECKAKT
Drypoint. 1919. Ebner/Gabelmann 756 R; Dube R 140.
\$ 7,500.-

Signed and dated in pencil *Erich Heckel 19* lower right, titled by Siddi Heckel *Reckakt* lower left corner. From the edition of 30 unnumbered impressions. On thick, chamois laid paper. Heckel's oil painting *Reckakt* (Hüneke 1919-4) was destroyed.

220 x 240 mm (365 x 440 mm)

EH 01026



26. Erich Heckel 1883 Döbeln - 1970 Radolfzell
STEHENDE
Woodcut. 1912.
Ebner/Gabelmann 529 H a (of b); Dube H 234
\$ 65,000.-

Signed and dated in pencil lower right *Erich Heckel 12*. Ebner/Gabelmann note 17 impressions of which 4 are printed in ocher. The woman is the dancer Siddi Riha, his later wife.

Literature:

Heinz Spielmann (publ.), *Die Maler der Brücke*.
Sammlung Hermann Gerlinger, Stuttgart 1995, p. 191,
SHG-Nr. 230 (ill.).
Hermann Gerlinger, Katja Schneider (publ.), *Die Maler der
Brücke. Bestandskatalog Sammlung Hermann Gerlinger*,
Halle (Saale) 2005, SHG-no. 416 (ill.).

Provenance:
Estate of the artist;
Collection Hermann Gerlinger, Würzburg (Lugt 6032)

Exhibition:
Schleswig-Holsteinisches Landesmuseum Schloss Gottorf,
Schleswig (Loan collection Hermann Gerlinger, 1995-
2001).
Frauen in Kunst und Leben der "Brücke", Schleswig-
Holsteinisches Landesmuseum, Schloss Gottorf,
Schleswig, 10.9.-5.11.2000, cat.-no. 89 (ill. p. 36).
Kunstmuseum Moritzburg, Halle an der Saale (loan
collection Hermann Gerlinger, 2001-2017).
Expressiv! Die Künstler der Brücke. Die Sammlung
Hermann Gerlinger, Albertina, Wien, 1.6.-26.8.2007, cat.-
no. 89 (ill.).
Buchheim Museum, Bernried (loan collection Hermann
Gerlinger, 2017-2022).



534 x 188 mm (688 x 550 mm)

EH 02161

27. Erich Heckel 1883 Döbeln - 1970 Radolfzell
ZAMBO

Color woodcut. 1905.
Ebner/Gabelmann 40 H b; Dube H 56 b
\$ 10,000.-

Signed in pencil lower right *E Heckel* and inscribed by a
different hand in the lower right corner (1). The catalogue
raisonné lists 9 early impression from of 7 were printed in
color. On firm laid paper, with the collector's stamp of
Gerlinger on the verso (Lugt 6032).

Provenance:
Collection Gustav Schiefler, Hamburg (until 2013 owned
by the heirs);
2013 acquired from the aforementioned by Ketterer
Kunst, Munich, auction 403, lot 414.

Exhibitions:
Kunstmuseum Moritzburg, Halle an der Saale (permanent
loan from the collection Gerlinger, 2013-2017);
Buchheim Museum, Bernried (permanent loan from the
collection Gerlinger, 2017-2022).



159 x 109 mm (293 x 170 mm)

EH 02163

28. Gerhard Hoehme 1920 Greppin/Dessau - 1989

Düsseldorf

ATV

Etching printed in colors, aquatint. 1963.

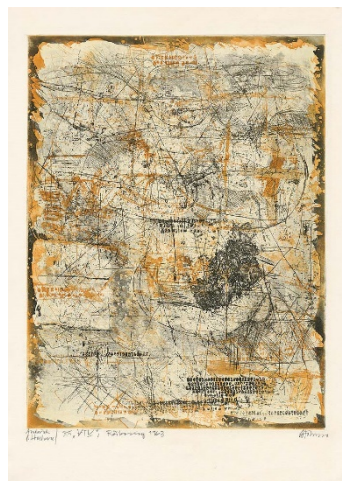
Vgl. Heuer 75

\$ 3,200.-

Signed in pencil lower right *GHöhme*, inscribed lower left *Andruck f. Höhme/zu "ATV", Radierung* and dated 1963. Published by Edition Rothe, Heidelberg. On firm wove paper.

590 x 447 mm (750 x 534 mm)

GH 02053



29. Gerhard Hoehme 1920 Greppin/Dessau - 1989

Düsseldorf

ATV - GELB

Etching printed in colors, aquatint. 1962.

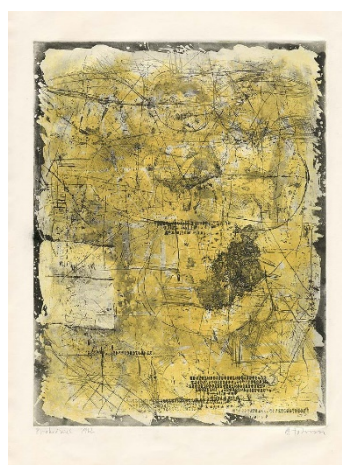
Vgl. Heuer 75

\$ 3,200.-

Signed in pencil lower right *GHöhme*, inscribed lower left *Probedruck. and dated* 1962. On firm wove paper.

590 x 447 mm (750 x 535 mm)

GH 02052



30. Gerhard Hoehme 1920 Greppin/Dessau - 1989

Düsseldorf

ATV - PINK

Etching printed in colors, aquatint. 1962.

Vgl. Heuer 75

\$ 3,200.-

Signed in pencil lower right *GHöhme*, inscribed lower left *Probedruck.* and dated 1962. Proof impression before the edition of 65 impressions. Strong impression with bright colors. On firm wove paper, with full margins.

590 x 447 mm (7503 x 535 mm)

GH 02051



31. Heinrich Hoerle

KRÜPPELMAPPE

Lithograph. 1920. Backes 17.

\$ 38,000.-

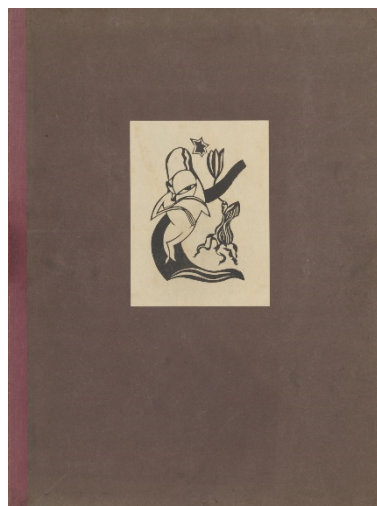
The complete portfolio *Krüppelmappe* (Backes 17) in original half-linen portfolio, the cover in dark brown paper, with mounted title card on thin Japan paper (Backes 16). With loose title page including imprint and table of contents, numbered in pencil 5. All 12 lithographs signed in pencil *Hoerle*. Self-published in 1920, H H, Köln-Lindenthal, Bachemer Str. 243. On wove paper, rare. Important and expressive socially critical series from 1920.

Literature:

Hans Schmitt-Rost: Heinrich Hoerle. Aurel Bongers, Recklinghausen 1965.

Each sheet 592 x 460 mm

HHoe 00002



32. Karl Hubbuch 1891 - 1979, Karlsruhe

SELBSTBILDNIS MIT FREUND BRAND

Lithograph. 1923.

Not in Riester; Hasenclever 1987, no. 133.

\$ 4,500.-

Signed *Hubbuch* lower right and numbered 9./10 lower left. Verso titled *Lehrer Brand mit "Profil von Hubbuch"*. On firm wove paper.

Literature: Karl Hubbuch, Druckgraphik, Michael

Hasenclever, München 1983, Kat. Nr. 133

Karl Hubbuch, Frühe Zeichnungen, Druckgraphik, 30er

Jahre, Spätwerk, Michael Hasenclever, München 1987, Kat. Nr. 34.

500 x 350 mm (310 x 240 mm)

KH 01156



33. Horst Janssen 1929 - 1995, Hamburg

CHA-CHA-CHA

Etching with aquatint. 1958. Brockstedt R 40.

\$ 2,400.-

Signed and dated in pencil *Janssen 58* lower right. An early proof of this scarce etching, dedicated *für Herrn Jaeckel*, aside from the edition of 20 numbered impressions. On wove paper with wide margins.

594 x 395 mm (793 x 526 mm)

HJa 00016



34. Horst Janssen 1929 - 1995, Hamburg
SELBST QUADRATISCH
Line and tonal etching in red-brown. 1988.
\$ 3,400.-

Monogrammed and dated in pencil *JH 88* lower right and numbered *2/100*. Brilliant impression on tissue-thin, brownish Japan. In pristine condition.

368 x 356 mm (525 x 464 mm)

HJa 00002

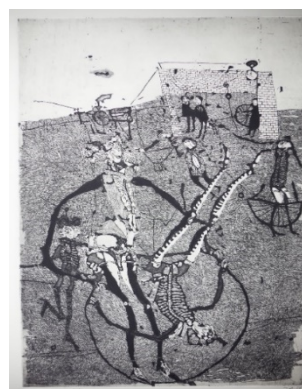


35. Horst Janssen 1929 - 1995, Hamburg
UNNÜTZE SPIELE
Etching. 1958. Brockstedt R 39; Vogel 1656.
\$ 2,800.-

Signed in pencil lower right and dated *58*. Inscribed lower left *Probe* and titled. Aside from the edition of 20 numbered impressions. On firm wove paper.

590 x 392 mm (770 x 530 mm)

HJa 00019



36. Wassily Kandinsky 1866 Moskau - 1944 Neuilly
LITHOGRAPHIE NO III
Lithograph printed in black over tan tone-plate. 1925.
Roethel 187
\$ 38,000.-

Signed in pencil *Kandinsky* lower right. Dated, titled and numbered in pencil *1925 No III 34/50* in the lower left margin. An excellent, strong impression of this rare print, the warm brownish tone unfaded. On smooth, chamois wove paper, with wide margins. Printed at Graphische Druckerei des Staatlichen Bauhauses, Weimar.

264 x 190 mm (477/480 x 368 mm)

WK 01015



37. Max Kaus 1891 - 1977, Berlin
MÄDCHENKOPF X
Woodcut. 1920. Krause H 1920/11 B
\$ 4,000.-

Signed and dated in pencil *Max Kaus 20* lower right. Signed again by the printer *gedr F Voigt* lower left. A very fine impression, on Simili Japan. From the edition of 125, published in *Die Schaffenden*, III. Jahrgang, 1. Mappe, , with the blindstamp lower left.



Provenance:
Collection Helmut Goedeckemeyer, with his collectors
stamp on the verso.

287 x 129 mm (410 x 310 mm)

MK 02031

38. Ernst Ludwig Kirchner 1880 Aschaffenburg - 1938

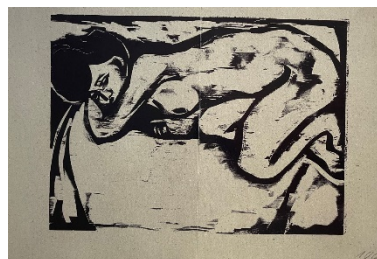
Frauenkirch
LIEGENDER AKT

Woodcut. 1909. Gercken 287 II; Dube 144 II.
\$ 135,000.-

Numbered by Kirchner in pencil lower right *106*. With the
violet Basel estate stamp, numbered *H 106 II.* on the
verso. One of only four known impressions.
A superb, strong impression on heavy grey wove paper.

Provenance:
Galerie Wolfgang Ketterer, Munich, auction 87,
26.11.1984, lot 787.

300 x 400 mm (385 x 533 mm)



39. Ernst Ludwig Kirchner 1880 Aschaffenburg - 1938

Frauenkirch
NACKTE TÄNZERINNEN

Woodcut. 1909.
Gercken 292 I (of III); Dube H 140 I (of IV)
POR

Signed in pencil *ELKirchner* lower right and inscribed *II*
Handdruck lower left. A fine, black impression of this
extremely rare, early print. On thick, buff wove paper.
According to Prof. Günther Gercken, only 7 impressions
are known.

One of the most important woodcuts from Kirchner's
Dresden years.

Provenance:
This impression was reserved for the artist. With the
stamp *Unverkäuflich EL Kirchner* on the verso;
Christie's London 2.12.1987; lot 497;
Ahlers collection, Herford, Germany
Private collection, Great Britain

374 x 575 mm (400 x 625 mm)



40. Ernst Ludwig Kirchner 1880 Aschaffenburg - 1938 Frauenkirch
BLONDER MALER. - BILDNIS KARL STIRNER
Color woodcut in red brown, light blue, violet and dark blue. Printed from two blocks. 1919. Gercken 1077 III b.
\$ 250,000.-

On the reverse with the estate stamp *NACHLASS E.L. KIRCHNER H 408*. Inscribed in pencil lower left by a different hand *Sch II 408 Blonder Maler*. There are only 6 impressions known in the second state 3 of them in public collections. Brilliant, strong impression of this important print with bright colors.

622 x 340 mm (695 x 410 mm)

ELK 01056



41. Paul Klee 1879 Münchenbuchsee near Bern - 1940 Muralto/Locarno
DIE HEILIGE VOM INNERN LICHT
Color lithograph. 1921. Kornfeld 81 III B (of III C).
\$ 32,000.-

Signed within the subject *Klee*, dated *1921* and inscribed with the work number *122*. From the total edition of 110 impressions. Printed by Staatliches Bauhaus, Weimar for the first Bauhaus-portfolio. The colors fresh. On firm wove paper.

In 1916 Paul Klee introduced color into his printmaking. At first he made hand-colored prints, but once he began working at the Bauhaus in Weimar, he took advantage of the technical equipment there and began making lithographs with printed colors. Between 1923-23 he produced his most famous color prints, which were inspired by the lively, artistic, collaborative atmosphere at the Bauhaus.

311 x 175 mm (390 x 266 mm)

PK 02026



42. Käthe Kollwitz 1867 Königsberg - 1945 Moritzburg
DIE CARMAGNOLE
Line etching, drypoint, aquatint, brush etching, reworked with pencil, opaque white, black ink and some ochre opaque colour. Before march 1901.
Knesebeck 51 II (of IX); Klipstein 49 II (of III)
POR

Inscribed in pencil lower right *unverkäuflich* and in the lower corner *II Zust überarbeitet!*. In the upper margin inscribed *I korrigiert*. At the lower margin of the sheet in the center inscribed by another hand with an (inventory) number *F 6292*. Deep black impression on firm, sturdy paper with irregular margins and pinholes from the artist's studio in all four corners. Verso numbered by the printer. The proof was corrected by the artist. The corrections appear in the later state as smeared shadow areas on the crowd, the stones and in the sky as light clouds. Only the upper border line drawn in black ink was later removed.



The title refers to a storm song of the French Revolution written in 1792. By depicting a narrow alley from the Gängeviertel in Hamburgs former Neustadt, the artist transposes the revolutionary event to the present.

Provenance:

collection Geheimrat Helferich;
Galerie Gerda Bassenge, Berlin, auction 57 Juni 1991, lot 6497; private collection, Berlin

526 x 345 mm (586 x 405 mm)

KK 01107

43. Käthe Kollwitz 1867 Königsberg - 1945 Moritzburg
MUTTER UND TOTER SOHN

Vernis mou, drypoint In brown, reworked with charcoal, pencil, brown ink and opaque white. 1905.
Knesebeck 78 I (of IV); Klipstein 71 I (of III)
POR

Proof and working copy of the artist, which gives insight into the technical and content-related work process.

The head of the boy and the lower right corner of the sheet with his left arm redrawn and pasted on as a pediment, inscribed by the artist at the upper margin *Verworfen Platte zu Bauernkrieg Bl. 5* and dedicated on the verso *gehört der Jeep*.

The fine drawing for light and shadow was worked out, thus increasing the contrasts. Our sheet is in combination of graphic means and hand drawing a singular sheet - as so often with working copies of the artist with some stitching holes in the margins. On firm sturdy paper.



Provenance:

collection Bonus-Jeep - 1954;
Kupferstichkabinett Berlin (DDR);
Galerie Gerda Bassenge, Berlin, auction 58; Dezember 1991, lot 7532;
private collection, Berlin

222 x 336 mm (225 x 345 mm)

KK 01109

44. Käthe Kollwitz 1867 Königsberg - 1945 Moritzburg
SELBSTBILDNIS EN FACE

Chalk and brush lithograph of the dark brown drawing stone, the stone for framing the face in black and the beige stone for the background. 1904.
Knesebeck 85 IB (of II B); Klipstein 75.
POR

Signed lower right *Kollwitz*, inscribed by different hand on verso *33 Eig Rich* (property of Emil Richter) and inscribed in the lower margin with the (inventory) number *F6324*. On brown straw cardboard.

The artist's important self-portrait.

Today, all known impressions of the self-portrait except for the one offered here are in the museum's possession.



Provenance:
collection Geheimrat Helferich, Eisenach – 1945;
storage by the museum Eisenach;
Galerie Gerda Bassenge, auction 57, Mai 1991, lot 6502;
private collection, Berlin

Ca. 440/430 x 334/325 mm (550/525 x 475 mm)

KK 01108

45. Heinz Mack 1931 Lollar, Hessen
STRUKTUR IN SCHWARZ (VIBRATION I)
Lithograph. 1959. Kuhn 1.
\$ 3,800.-

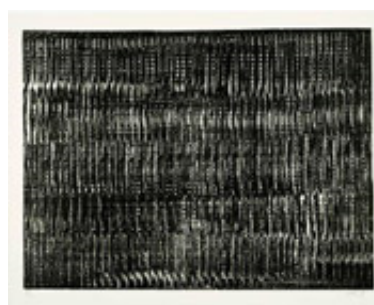
Signed and dated *Mack 59* in pencil lower right, numbered *8/50* lower left. With the collectors *stamp* Slg. Carl Vogel Hamburg on the verso. A very fine impression on chamois wove paper.

Together with Otto Piene and Günther Uecker, Heinz Mack was an early member of the avant-garde group "Zero" (1958-1966), who used artistic principles like monochromism, structure, serials, and light and movement phenomena in their opposition to the Informel and Tachism.

Provenance:
Carl Vogel Collection, Hamburg.

424 x 592 mm (492 x 647 mm)

HMac 00002



47. Matthias Mansen 1958 Ravensburg - lives in Berlin
SIGNS OF THE ZODIAC
Woodcuts (12) printed in colors. 2023.
\$ 3,500.- each

Signed and dated in pencil lower right *Matthias Mansen 2023*, numbered lower left *3/5* and titled. On firm wove paper.

760 x 565 mm

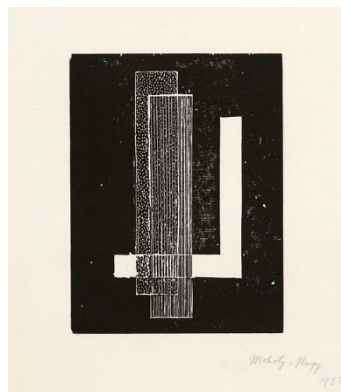


48. László Moholy-Nagy 1895 Bácsborsód, Hungary - 1946, Chicago, IL
KOMPOSITION
Woodcut. 1922.
\$ 22,000.-

Signed and dated in pencil lower right *Moholy-Nagy 1922*.
On the reverse signed again and inscribed 2. / *Holzschnitt*. Brilliant impression on laid paper watermarked *Johann Wilhelm*.

160 x 120 mm (325 x 250 mm)

MNa 01008



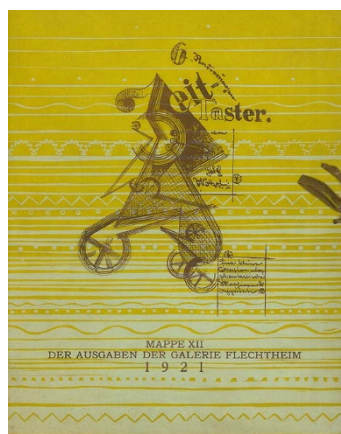
49. Johannes Molzahn 1892 Duisburg - 1965 Munich
ZEIT-TASTER. EINE KLEINE KOLLEKTION UTOPISCH-PHANTASTISCHER MASCHINEN UND APPARATE
Portfolio with six etchings and one color lithograph (cover). 1921.
Salzmann 47-53
reserved

Each print signed and dated in pencil lower right *Molzahn 21*, numbered lower left *50/I.-VI*. Signed on the colophon by Wilhelm Uhde in red and signed in pencil by Molzahn *Joh. Molzahn*, numbered *50*. From the edition of 50, published by Alfred Flechtheim, Düsseldorf 1921. On structured wove paper with watermark *VAN GELDER ZONEN*; title and colophon on Simili Japan. Printed with fine platetone.

Provenance:
Nierendorf Gallery, Cologne

C. 330 x 255 mm (portfolio 342 x 267 mm)

JMo 01017



50. Emil Nolde 1867 Nolde - 1956 Seebüll
DAMPFER (GR. HELL)
Etching. 1910. Schiefler/Mosel R 134.
\$ 22,000.-

Signed in pencil lower right *Emil Nolde*. and titled *Dampfer (gr. hell)*. A very fine impression of this rare print, on chamois wove paper, verso with collectors mark (trefoil).

307 x 409 mm (500 x 620 mm)

EN 02091

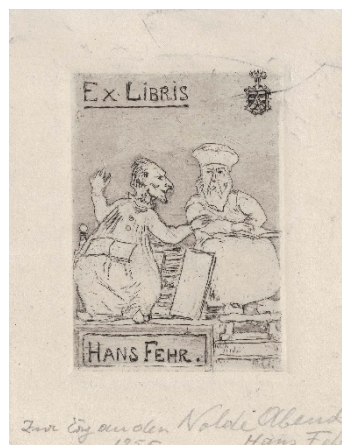


51. Emil Nolde 1867 Nolde - 1956 Seebüll
DIE GELEHRTEN, EXLIBRIS HANS FEHR
Etching. 1906. Schiefler/Mosel R 42 III.
\$ 1,800.-

Inscribed in the lower margin *Zur Erig. an den Nolde Abend/1955 Hans Fehr*. Schiefler/Mosel record for all three states at least 9 impressions. On firm Simili Japan.

75 x 53 mm (110 x 86 mm)

EN 02102



52. Emil Nolde 1867 Nolde - 1956 Seebüll
GROSSE MÜHLE
Color lithograph in black, blue and yellow. 1907/1915.
Schiefler/Mosel L 23 II
\$ 64,000.-

Signed in pencil *Emil Nolde*. lower right. Inscribed by Ada Nolde *Probedruck* lower left and titled "*Große Mühle*" in the lower margin. A brilliant and richly-inked impression of this important lithograph, printed from three stones in black, blue and yellow. On firm, smooth wove paper, the colors bright and fresh.

One of only a few three-color versions from 1915. Furthermore Nolde mentions 18 impressions, printed from two stones. In 1915 Nolde took eleven of his black and white lithographs, printed in 1907, and used two or three lithographic stones to add color to the prints.

Provenance:
Private Collection, Southern Germany

510 x 340 mm (610 x 430 mm)

EN 02089



53. Emil Nolde 1867 Nolde - 1956 Seebüll
GROSSE MÜHLE
Color lithograph in black, grey and green. 1907.
Schiefler/Mosel L 23 II
\$ 48,000.-

Signed in pencil lower right *Emil Nolde*. Titled by Ada Nolde *Große Mühle* and inscribed *Probedruck* lower left. One of the scarce proof impressions, printed in black, grey and green. The impressiond in black from 1907 overworked in colors 1915 by the printing house *Westphalen*, Flensburg. According to Noldes notes 18 impressions were printed in two colors and few proof impressions in three colors. On firm wove paper, with wide margins. Scarce. One of the major prints by the artist.

512 x 340 mm (610 x 430 mm)

EN 02099



54. Emil Nolde 1867 Nolde - 1956 Seebüll
KNIENDES MÄDCHEN
Etching and tonal etching. 1907.
Schiefler/Mosel R 76 V (of V)
€ 50.000.-

Signed and dated *Emil Nolde 07* in pencil lower right.
Inscribed *O Felsing Berlin gdr.* by the printer lower left.
Excellent impression of this rare print in green, on firm wove paper. One of only about 37 impressions of the final state, after the lightening of the dark body. There were a total of six impressions of the first four states and according to Nolde's notes there were another 17 impressions of state VI, which was unknown to Schiefler/Mosel.

303 x 225 mm (567 x 425 mm)

EN 02092



55. Emil Nolde 1867 Nolde - 1956 Seebüll
KOPF MIT PFEIFE, E.N. (SELBSTBILDNIS)
Lithograph. 1907. Schiefler/Mosel L 5.
\$ 12,000.-

Signed in pencil lower right *Emil Nolde*. A very fine impression of this early self-portrait, on glossy wove paper. From the edition of 200 impressions (of which only 1-20 were numbered), aside from three proof impressions. Some of the impressions in black only were reworked by the artist with watercolor. It is questionable whether the full edition cited by Schiefler/Mosel was ever fully realized. Rare.

490 x 321 mm

EN 02106



56. Emil Orlik 1870 Prag - 1932 Berlin
DER MALER FERDINAND HODLER
Woodcut. 1904.
Katalog Glöckner 114
\$ 3,500.-

Signed and dated in pencil lower right *Orlik 1904*
inscribed lower left (by a different hand) 234. On greyish Japan laid paper.

385 x 260 mm (385 x 280 mm)

EO 01017



57. Hermann Max Pechstein 1881 Zwickau - 1955
Berlin
DIE PELZMÜTZE
Lithograph. 1912. Krüger L 159 II (of IV).
\$ 12,000.-

Signed and dated in pencil *HMP 1912* lower right, titled *die Pelzmütze* lower left sheet edge and inscribed *Eigendruck*. Superb impression with rich plate tone on thin, glossy wove paper.

Provenance:
Ismar Littmann collection

390 x 349 mm (505 x 413 mm)
HMP 01046



58. Franz Radziwill 1895 Strohausen - 1983
Wilhelmshaven
ZEHN RADIERUNGEN
Etching. 1922. Presler 12-22.
\$ 14,000.-

Complete set of 10 etchings. Each signed in pencil *Fr. Radziwill* lower right. On firm wove paper.

each 195 x 244 mm (340 x 490 mm)
FR 01005



59. Christian Rohlfs 1849 Niendorf - 1938 Hagen
MÄDCHENKOPF, PROFIL
White-line wood-engraving in black. 1911.
Utermann 41; Vogt 35
\$ 7,500.-

Signed in pencil *ChrRohlfs* lower left. Fine impression in black with good contrasts, with the grain of the woodblock used to enhance the image. On tissue-thin Japan, printed to the upper edge of the sheet with a distinct unique character, typical of Rohlfs' prints.

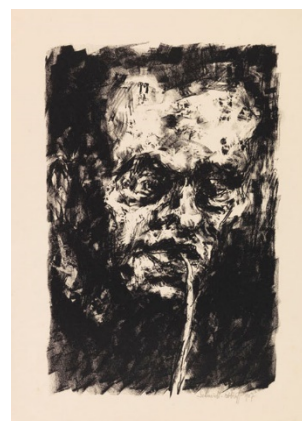
380 x 267 mm (384 x 308 mm)
CR 01008



60. Karl Schmidt-Rottluff 1884 Rottluff - 1976 Berlin
MANN MIT PFEIFE (SELBSTBILDNIS)
Lithograph. 1907. Schapire L 27.
\$ 28,000.-

Signed in pencil lower right *Schmidt-Rottluff* and dated *1907*. Inscribed lower left sheet edge *Mann mit Pfeife* and numbered *24*. Strong, black impression of this early and scarce print. On firm sturdy paper., with the collector's stamp of H. Gerlinger on the reverse.

Provenance:
Family of E.L. Kirchner;
Collection Hermann Gerlinger, Würzburg (Lugt 6032)



337 x 227 mm (452 x 312 mm)

KSR 01306

61. Karl Schmidt-Rottluff 1884 Rottluff - 1976 Berlin
MELANCHOLIE

Woodcut. 1914. Schapire 139.
\$ 28,000.-

Signed in pencil *S Rottluff* lower right. A particularly fine impression of one of the major prints from the important group of monumental woodcuts from 1914. The richly-inked black areas printed with fine subtleties of the wood-grain. From an edition of 75, originally published by the Graphisches Kabinett I. B. Neumann, Berlin, in the portfolio *Zehn Holzschnitte von Schmidt-Rottluff* in 1919. On laid paper watermarked *JW Zanders*, with full margins.

500 x 390 mm (610 x 505 mm)

KSR 01302



62. Karl Schmidt-Rottluff 1884 Rottluff - 1976 Berlin
WEG MIT BÄUMEN

Woodcut. 1911. Schapire H 69.
\$ 45,000.-

Signed in pencil lower right *Schmidt-Rottluff* and dated *1911*. Inscribed with the work number *196* lower left. Brilliant deep black impression, on wove paper, with the collector's stamp of Gerlinger on the reverse (Lugt 6032).

Literature:

Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Wien, 1.6-26.8.2007, cat.-no. 22 (ill.)

Provenance:

Collection Hermann Gerlinger, Würzburg

Exhibitions:

Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the collection Gerlinger 1995-2001).

Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the collection Gerlinger, 2001-2017).

Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Wien, 1.6-26.8.2007, cat.-no. 22 (ill.).

Buchheim Museum, Bernried (permanent loan from the collection Gerlinger, 2017-2022)

390 x 502 mm (530 x 658 mm)

KSR 01305



63. Georg Scholz 1890 Wolfenbüttel - 1945 Waldkirch
HINRICHTUNG

Lithograph. 1921. Scholz 49.
\$ 8,000.-

Signed and dated *Scholz 1921* in pencil lower right. Most probably one of 11 impressions (the estate of the artist includes an impression that is inscribed *letzter Handdruck Nr. 11*). A very fine impression, with strong contrasts, on firm wove paper. Scarce.

215 x 327 mm (320 X 500 mm)

GSch 01008



65. Lothar Schreyer 1886 Berlin - 1966 Hamburg
DER LÜSTERNE MANN

Color lithograph printed in blue, red, yellow, green, black and gold. 1918/19.
\$ 6,500.-

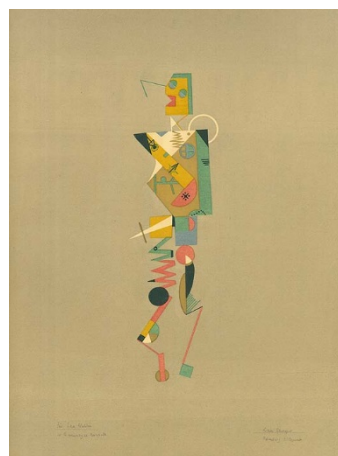
Signed in pencil lower right *Lothar Schreyer* and inscribed *Hamburg 5. Dezember*, dedicated lower left *Für Sina Walden in Erinnerung an Herwarth*. From the series of five figurines of the puppet show *Geburt* (birth), edition of 50 impressions. Excellent impression, with strong colors, printed to the edges, on firm, smooth card. Based on the drafts for the *Sturm-Bühne*, Berlin. Printed in 1922/23.

Literature:

Punkt. Linie. Fläche. Druckgraphik am Bauhaus,
Exhibition-catalog Bauhaus-Archiv Berlin, 1999/2000, p.
180.

398 x 298 mm (398 x 300 mm)

LSch 01005



66. Lothar Schreyer 1886 Berlin - 1966 Hamburg
DER MÄNNLICHE INTELEKT

Color lithograph printed in blue, red, yellow, green, black and gold. 1923.
\$ 6,500.-

Signed and dated *L. S. 1923* in pencil lower right and titled *Marionette IV* lower left. From the edition on 50 impressions. Excellent impression, with strong colors, printed to the edges, on firm, smooth card. From the series of five figurines of the puppet show *Geburt* (birth). Printed in 1922/23.

Literature:

Punkt. Linie. Fläche. Druckgraphik am Bauhaus,
Exhibition-catalog Bauhaus-Archiv Berlin, 1999/2000, p. 182.

305 x 141 mm (395 x 295 mm)

LSch 01004



67. Max Schwimmer 1895 - 1960, Leipzig
ABENTEURER (FÜNF RADIERUNGEN)

Drypoint. 1920.

George 3-7

\$ 12,000.-

The original half-linen portfolio folder, the cover in cardboard with title illustration, thereon inscribed *Abenteurer fünf Kaltnadelradierungen von Max Schwimmer* and with the colophon, numbered 30, inside. The complete set of five loose drypoints, without the introduction of Johannes R. Becher. All prints signed in pencil and numbered 30/30. Brilliant impressions with delicate platetone on chamois sturdy paper. The only edition of 30 numbered copies, published by Verlag Friedrich Dehne Leipzig in 1921.

188 x 142 mm (331 x 250 mm)

MSch 00009

