Max Beckmann 1884 Leipzig - 1950 New York
DER VORHANG HEBT SICH
Drypoint. 1923.
Hofmaier 285 B

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 Nalla (Dr. Hildegard Melms), one of the painter's muse and mistress.

299 x 217 mm (578 x 455 mm)

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


274 x 347 mm (440 x 500 mm)

Otto Dix 1891 Untermhaus/Gera - 1969 Singen
BILLARDSPIELER
Etching. 1920.
Karsch 12 a (of b)

Signed in pencil DIX lower right, numbered and inscribed Ätzrad. 5/18 I. lower left and titled Billardspieler at the lower margin. Before the edition of 20 impressions published by Heinar Schilling, Dresdner Verlag as plate 2 in the portfolio Radierwerk II "Fünf Radierungen" [Karsch 11-15], 1921. Brilliant impression with velvety blacks. On thin, chamois wove paper.

255 x 330 mm (315 x 407 mm)
**Erich Heckel** 1883 Döbeln - 1970 Radolfzell
MÄNNERBILDNIS (MÄNNLICHES BILDNIS /MÄNNERKOPF/MANN IM GEBET)
Color woodcut in green, blue, ocher and black. 1919.
Ebner/Gabelmann 739 H 739 H II b (of III B); Dube H 318 II (of III B)

Signed and dated in pencil lower right **Erich Heckel 19**. A superb, early impression of the second state before the edition printed and signed by Voigt for I.B. Neumann. On chamois laid paper. The primary print of the artists self-portraits is also an icon of German Expressionism.

462 x 328 mm (553 x 413 mm)

**Erich Heckel** 1883 Döbeln - 1970 Radolfzell
STEHENDE
Woodcut. 1912.
Ebner/Gabelmann 529 H a (of b); Dube H 234

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 Sidde 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.).

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

534 x 188 mm (688 x 550 mm)

**Gerhard Hoehme** 1920 Greppin/Dessau - 1989 Düsseldorf
NACH AUGUST STRAMM
Color screenprint with textile printing. 1956.
Heuer 31

Signed in pencil **G Höhme** lower right, numbered 6/20, inscribed and dated Serigraphie 1956 lower left. An excellent, strong impression of this large-format graphic work, printed in seven colors, with deep black textile printing. On firm, smooth wove paper, with wide margins. With the blue collector’s stamp and number 327 of Ferdinand Just on the verso. Printed by Winterberg, Wuppertal.

**August Stramm** was a German Expressionist poet and playwright (1874-1914).

665 x 480 mm (799 x 594/597 mm)
**Karl Hubbuch** 1891 - 1979, Karlsruhe  
DER DOLLAR  
Drypoint. 1924.  
Riester 84.  

Signed in pencil lower right *Hubbuch* and titled lower left *Der Dollar*.  
On chamois *JWZANDERS* laid paper. Scarce  
222 x 198 mm (320 x 295 mm)

---

**Ernst Ludwig Kirchner** 1880 Aschaffenburg - 1938  
Frauenkirch  
TANZ IN DER ALP - TANZ DER BAUERN IM HAUS IN DEN LÄRCHEN  
Lithograph. 1920.  
Gercken 1134  

With the Basel Estate stamp and inscribed in blue crayon *Tanz in der Alp* verso. Scarce, one of only seven known impressions. Contrary to Dube’s record, recent research has revealed that only one state exists, in lighter and darker variants. Our example is a very fine impression, printed on the artist’s favorite lemon yellow paper. In a letter to Helene Spengler in January, 1920, Kirchner writes, "In the last days we have had many visitors due to the gramophone. They danced. These children of nature are intoxicated by the music, I will be able to draw interesting subjects."  
Circa 590 x 505 mm (684 x 540/543 mm)

---

**Käthe Kollwitz** 1867 Königsberg - 1945 Moritzburg  
SELBSTBILDNIS IM PROFIL  
Chalk lithograph. 1927.  
Knesebeck 235 c  

Signed and dated in pencil *Käthe Kollwitz 1927* lower right. From the edition for the members of the Kunstverein Kassel, 1929. A very fine impression with strong contrasts on yellowish simili-Japan (aside from an edition on thin China). Transfer of the drawing Nagel/Timm 1148.  
320 x 300 mm (645 x 450 mm)
**Johannes Molzahn** 1892 Duisburg - 1965 Munich  
MEINER FRAU  
Etching, printed in brown. 1920.  
Salzmann 26

Signed in pencil and dated *Joh. Molzahn 20*. A superb, rich impression, printed in brown on a large sheet of brown laid paper, with full margins. Of the utmost rarity, according to Molzahns notes 23 impression have been printed.

185 x 120 mm (340 x 250 mm)

---

**Otto Mueller** 1874 Liebau - 1930 Breslau  
FÜNF GELBE AKTE AM WASSER  
Color lithograph. 1921.  
Karsch 156

Monogrammed in pencil *O. M.* lower right. One of circa 100 monogrammed impressions, on wove paper. Karsch records laid paper for this edition and about 55 further impressions fully signed. Published by Hyperion-Verlag. A strong impression of one of the artist’s major prints, with rich colors, printed from three stones in black, yellow and cobalt blue.

332 x 442 mm (420 x 535 mm)

---

**Rolf Nesch** 1893 Oberesslingen - 1975 Aal/Hallingdahl  
FIGUREN I  
Color metal print. 1955.


430 x 585 mm (640 x 500 mm)
**Emil Nolde** 1867 Nolde - 1956 Seebüll

**FISCHDAMPFER** Woodcut. 1910.
Schiefler/Mosel H 34 II


According to Nolde’s notes, only 11 impressions have been printed of this final state, aside from two proof impressions of state I.

Provenance:
Ex coll. Kupferstichkabinett, Staatlichen Museen zu Berlin, 2017 (L. 4958); Kupferstichkabinett der Staatlichen Museen, Berlin, 1936 (similar to L. 1612b)

298 x 400 mm (348 x 462 mm)

---

**Emil Nolde** 1867 Nolde - 1956 Seebüll

**JUNGES PAAR** Color lithograph. 1912.
Schiefler/Mosel L 52

Signed in pencil *Emil Nolde* lower right. Inscribed by Ada Nolde Von 3 Dr. dieser Fassung Nr. 2, lower left and titled "Junges Paar" in the lower margin and inscribed *E 1707/86*. A stunningly brilliant impression of this major work. Printed from drei stones in gray, dark red and finally with the black drawing stone. On cream wove paper.

Young Couple is a prime example of Nolde’s exceptional creativity in printmaking. Within a short period, the artist printed a total of 112 impressions in approximately 68 different color variations, each one being an individual and emotional rendition of the subject. In 1925/26 Nolde added an additional background color with a fifth stone to only a few impressions.

Our impression is undoubtedly one of the most subtle and extraordinary color combinations of this subject and in this form unique. In pristine condition.

620 x 505 mm (710 x 570 mm)
**Karl Schmidt-Rottluff** 1884 Rottluff - 1976 Berlin

*Die Sonne.* Woodcut. 1914.

Signed in pencil *S. Rottluff* lower right. A brilliant impression of this important woodcut, with richly-inked black areas and fine subtleties of the wood grain. On chamois JW Zanders laid paper with the watermark *crowned standing lion.* From an edition of 75, originally published by Graphisches Kabinett I. B. Neumann, Berlin, in the portfolio *Zehn Holzschnitte von Schmidt-Rottluff* in 1919.

398 x 496/500 mm (489/495 x 615/622 mm)

---

**Georg Scholz** 1890 Wolfenbüttel - 1945 Waldkirch

*Apotheose des Kriegervereins.* Lithograph. 1921.

Signed and dated lower right, titled lower left. Probably from an edition of 100 impressions. On thin simili-Japan.

398 x 294 mm (545 x 420 mm)