

# TREASURES FROM A RHENISH PRIVATE COLLECTION

A lifetime together visiting exhibitions, art fairs and galleries, studying catalogues, raising a hand at auction, taking the trophies home, hanging them on the wall and allowing them to become a part of one's own life – that is the beautiful rhythm of a collector's life.

A family collection, which includes works from German Romanticism to Expressionism and was assembled at a high level and brilliant connoisseurship, comes to the call in a first part at the spring auctions. Several works were repeatedly exhibited in museums, for example the famous self-portrait of Hermann Max Pechstein from 1909, one of his best paintings from the heyday of German Expressionism.

It is a great pleasure for us to offer works from this exquisite collection in our auctions of Old and Modern Art in May and June. Collections are dispersed, from which other collections grow.

The discovery  
of reality  
Reality as a  
subjective sensation

# The discovery of reality

The aesthetic antithesis to the Baroque was formed between 1770 and 1840 with clear lines and orientation towards antique forms and motifs. The mastermind and pioneer was Johann Joachim Winkelmann (1717–1768), after whose models the greats such as Johann Wolfgang von Goethe, Heinrich Heine or Wilhelm Heine undertook their famous Italian journeys, unleashing the desire for Italy amongst the German people that remains to this day.

The Mediterranean landscape, coupled with ruins of an antique past, shaped the artworks of the travellers and soon became the most desired pictorial motifs by travellers from all over Europe.

The works offered in the Spring auction reflect the spirit of that time between the search for the antique ideal and the creative development of the artist. The central and starting point here took the form of works by *JACOB PHILIPP HACKERT*. On the 20th May, a small selection of nine works by this painter will be offered for sale: alongside the famous “Eruption of Vesuvius”, three further paintings from his last creative period in Toscana feature, as well as several of his wonderful, large-format drawings. Works by the early deceased Romantic artist *CARL PHILIPP FOHR* are also to be auctioned, such as one of his famous views of Heidelberg Castle, as well as studies by *JOSEPH ANTON KOCH*, works by *FRIEDRICH NERLY*, *CHRISTOPH HEINRICH KNIEP* – who accompanied Goethe on his trip to Sicily – or by *WILHELM FRIEDRICH GMELIN* and *FRIEDRICH PHILIPP REINHOLD*. All German artists who, like *HACKERT* himself, had lived in Rome and Naples.

JACOB PHILIPP HACKERT

VIEW OF CAPISTRELLO IN THE ABRUZZI  
PEN AND BRUSH IN BROWN, 63 x 82 CM

ESTIMATE: € 14,000 – 18,000



# JACOB PHILIPP HACKERT

VIEW OVER THE ARNO VALLEY  
OIL ON CANVAS (RELINED), 54.5 x 88.5 CM

ESTIMATE: € 50,000 – 70,000



CHRISTOPH HEINRICH KNIEP

ARCADIAN LANDSCAPE WITH APOLLO  
AND HIS MUSES  
PEN AND BRUSH IN BROWN, 64 × 90 CM

ESTIMATE: € 12,000 – 16,000



JACOB PHILIPP HACKERT

THE ERUPTION OF MOUNT VESUVIUS  
OIL ON CANVAS, 65 × 86.5 CM

ESTIMATE: € 100,000 – 140,000

It was not the first eruption of Vesuvius that *JACOB PHILIPP HACKERT* witnessed in August 1779, but it was by far the most overwhelming: “The eruption (...) was of a uniqueness, so violent and terrifying that it attracted the attention of everyone...”, so the English diplomat, naturalist and archaeologist Sir William Hamilton, a friend of *HACKERT* and Goethe, described the natural event which lasted for days and weeks. In the night of 8th August, the explosion reached its peak with such a great eruption that the jets of fire extended three times the height of the mountain. *JACOB PHILIPP HACKERT* shows Vesuvius from the headland of Posillipo; in the glowing red light of the lava, one sees the Neapolitan fishermen in their boats, partly frightened and partly unimpressed, going about their work. The artist stages the nocturnal Bay of Naples, admired by all travellers to Italy for its beauty, as the scene for the natural event of the century.

‘Die Entdeckung der Wirklichkeit!’ was the title of a large 2003 exhibition in Museum Georg Schäfer in Schweinfurt in which *JACOB PHILIPP HACKERT* (1737–1807) held an important place. In view of the digital disappearance of analogue reality, nothing indeed seems more urgent than a reconsideration of *JACOB PHILIPP HACKERT’S* discovery of reality.

Goethe had already lauded him in 1811 as the pioneer who had dared to return to “thorough and solid studies of the landscape, which had been neglected since the time of Claude Lorrain”.

And it was *HACKERT* who, like no other, encouraged Goethe’s drawing studies in Italy through exact attention, determination, certainty and clarity in capturing the individual phenomena of the landscape. And in Tivoli, where they both spent two weeks drawing in nature, Goethe discovered the reality of trees with the consequence that Goethe can certainly be seen as *HACKERT’S* pupil and as a mentor of Peter Wohlleben, our contemporary and book author, who understands the language of trees.

*MANFRED OSTEN*  
March 2023













MAX ERNST

TÊTE À CORNES, 1959  
GOLD, 18.5 x 12.5 CM

ESTIMATE: € 20,000 – 25,000

## Reality as a subjective sensation

Not only the atmosphere of change during the Goethe period, but also the dynamic artistic development in the 20th century is illustrated by important key works of modern art to be offered from the Rhenish collection on 6th and 7th June.

“Tête à Cornes” was created in the late 1950s during *MAX ERNST’S* first collaboration with François Hugo. The piece is one of several 23 carat gold mask motifs made between 1959 and 1961. His interest in ceremonial masks may have stemmed from his stay in Arizona and his involvement with the Hopi tribe, who created silver amulets as well as dolls. The works gave him the opportunity to combine his pictorial impressions with surrealist abstraction. The circular plaque becomes a face through three smaller circles, initially created by *MAX ERNST* in plasticine, and then realised in gold by François Hugo.

The watercolours of the sea, painted in 1946 in the North Frisian village of St. Peter, are singular in *EMIL NOLDE’S* oeuvre with their abstract quality and free, intoxicating treatment of colour. The gifted watercolour painter captured the atmospheric moods of the sea and the constantly changing interplay of weather and light conditions in dramatic, almost non-representational colour spaces, leaving only isolated motivic references to the real world.

The model was William Turner, whose art *NOLDE* had studied in the Tate Gallery. Both artists pursued the approach of transcribing the impressions of nature quite freely in their subjectively perceived quality.

A sailing ship seems to float amidst the elements like a ghostly silhouette. Sea and sky flow seamlessly into one another and combine to form a unity of colour nuances. The surface of the water is still, the ship glides calmly along. But a storm is brewing, the clouds gather in a threatening black-grey over the scenery, and the last of the diffuse evening light casts reflections on the dark water. The unleashing of the elements seems imminent. Through the translation of the natural condition into the pure, disembodied colour effect of the wet watercolour technique, *NOLDE* created an impression of charged intensity, the proverbial calm before the storm.

EMIL NOLDE

SEGLER AUF STÜRMISSCHER SEE, 1946  
WATERCOLOUR ON JAPAN PAPER, 22.5 x 27.3 CM

ESTIMATE: € 120,000 – 150,000







**ERNST LUDWIG KIRCHNER**

ZWEI FRAUEN, 1912  
 PASTEL AND CHARCOAL ON PAPER, 43.5 x 33.5 CM  
 ESTIMATE: € 300,000 – 350,000

A groundbreaking portrait from one of *ERNST LUDWIG KIRCHNER'S* most interesting creative phases is offered with his “Two Women”.

The pastel drawing, widely elaborated in decidedly set layers of strokes, was created in 1912, a time of upheaval in *KIRCHNER'S* life and work. After his move to Berlin, the speed, anonymity and nightlife of the metropolis shaped his pictorial language.

The sisters Erna and Gerda Schilling, depicted here, became his most important models; following their example, *KIRCHNER'S* portrayal of women changed to the slender, angular type of the elegant, modern metropolitan woman. The freshness and immediacy of the drawing, which comes from the important collection of Max Sauerlandt, is remarkable.



**HEINRICH HOERLE**

BÄUME, 1931  
 WAX CRAYON ON LIGHT CARD,  
 30.5 x 22.8 CM  
 ESTIMATE: € 30,000 – 40,000

The colour fresh wax crayon drawing “Bäume” by the Cologne painter *HEINRICH HOERLE* is significant in several respects: Thematically, it is one of only six remaining pure landscapes and technically belongs to the first works *HOERLE* executed exclusively with wax crayon. In terms of style, it corresponds to the proclaimed goal of the Cologne Progressives – the merging of painting into architecture and engineering and the use of stencils. In this sense, the present work is also constructed from elements which are reduced to the basic forms of cubes, tubes and cylinders.



## HERMANN MAX PECHSTEIN

SELBSTBILDNIS, LIEGEND, 1909/1910  
OIL ON CANVAS, 74 × 99 CM

ESTIMATE: € 1,500,000 – 2,000,000

The energetic and brightly coloured painting “Selbstbildnis, liegend” from 1909 is the earliest self-portrait by *MAX PECHSTEIN*. It captivates with a completely unconventional pictorial concept and the choice of the colour contrasts of red-green and blue-yellow, with which the artist achieves maximum luminosity and a self-confident presence. The powerful colours are accompanied by the direct, almost challenging gaze of the painter. On the threshold of his artistic breakthrough in 1909, *PECHSTEIN* faces his own future with confidence.