



ARNOLDI-LIVIE

# EXPRESSIONIST

Master Drawings and Watercolors

Cover:  
Emil Nolde, *Sunflowers (detail)*

—————ARNOLDI-LIVIE—————





## FERDINAND HODLER

(Bern 1853 - 1918 Geneva)

*Standing Youth at a Water Source, 1900/01*

Pen and brush in black over graphite, partially with grey wash

35 x 23 cm (42,5 x 29 cm sheet)

Signed with monogram lower right: "F. H."

Exhibited:

*Hodler Gedächtnisausstellung*, Kunstmuseum Bern, 1921, cat. no. 658

*Ferdinand Hodler – Dessins*, Musée Rath, Geneva,

January 18 - February 17, 1963, p. 81, no. 138, ill.

*Ferdinand Hodler – Zeichnungen*, Züricher Kunstgesellschaft im Helmhaus,

March 8 - April 15, 1963, no. 138, ill.

Literature:

Werner Y. Müller, *Die Kunst Ferdinand Hodlers – Reife und Spätwerk*,

Zurich 1941, vol. II, p. 68, no. 53

Provenance:

Mme D. Schmidt, Geneva

Charles-Daniel Wyatt, Geneva

(son in law of David Schmidt (1851-1912) the Geneva patron of Ferdinand Hodler)

Sotheby's Zurich, November 26, 2008, lot. 32

Private collection, Switzerland

Registration no. 29307 – Ferdinand Hodler, Swiss Institute for Art Research (SIK – ISEA)





E. P. Whinn  
1912





„...Offenbar sprang eine bestimmte Situation Kirchner so unausweichlich, so unmittelbar an, dass er sogleich zu Papier und Bleistift griff: ‚In der Ekstase des ersten Sehens‘ – wie er es nannte – ‚haute er das Motiv hin‘, fasziniert von einer überwältigenden Natur, der Nähe des Geschehens und einer unendlichen Ferne bis zum Horizont. Viel Raum, viel Zeit. Alles mit wenigen Strichen eingefangen;...“

“... Apparently this particular situation made such an impression on Kirchner that he immediately picked up pencil and paper: ‘in ecstasy of the first impression’, as he put it – ‘he threw down the motif’ fascinated by overwhelming nature, the proximity to the scene and the endless distance to the horizon. So much space, so much time, captured with just a few lines;...”

Excerpt from the essay by Prof. Gerd Presler, 2019

## ERNST LUDWIG KIRCHNER

(Aschaffenburg 1880 - 1938 Frauenkirch near Davos)

*Bathers at the Beach of Fehmarn, 1912*

Graphite

46 x 59 cm

Signed and dated twice lower right: "E L Kirchner / E L Kirchner 1912"

On verso entitled: "Badende am Meer" and with the estate stamp: "B Be/Bf 8"

Provenance:

Private collection, Germany

Our drawing was executed during Kirchner's productive three-month holiday of 1912 in Fehmarn on the Baltic Sea. The location is given by the two boulders in the background: these stand in the island's south-east, near the Staberhuk lighthouse.

We kindly thank Prof. Gerd Presler for his essay, 2019.







„...Wie aus einem Guß ist dieser Akt, so schlagend ist die Kraft der Gebärde im Umriß eingefangen und das Volumen des Körpers durch die Farbe in der Fläche bezwungen. Etwas Kolossalisches liegt darin, aber nichts Derbes, dafür sorgt die Zartheit der Lavierung...“

“...The power of its gesture, captured in outline and the volume of the body forced into the picture plane by color, allowing this nude to appear as if it were cast from a seamless mold. Somehow colossal, but never crude, thanks to the delicacy of the wash...”

Excerpt from Günther Thiem,  
*Die Verwandlung der Venus, Schmidt-Rottluffs  
Akt-Zeichnungen von 1909-1913*,  
Munich/Berlin 2003, p. 106

## KARL SCHMIDT-ROTTLUFF

(Rottluff near Chemnitz 1884 - 1976 Berlin)

*Woman Bathing*, 1913

Watercolor over black chalk

34 x 42,8 cm

Signed and dated lower right: "S. Rottluff 1913"

Exhibited:

*Brücke 1905 - 1913 – eine Künstlergemeinschaft des Expressionismus*,

Museum Folkwang, Essen, October 12 - December 14, 1958, cat. no. 214

*Karl Schmidt-Rottluff – Gemälde, Aquarelle, Graphik*, Akademie der Künste,  
Berlin, June 7 - July 5, 1964, cat. no. 50, ill.

*Das Aquarell der Brücke*, Brücke Museum Berlin, September 5 - November 16,  
1975, no. 128, plate 42

Literature:

Gunther Thiem, *Karl Schmidt-Rottluff – Aquarelle und Zeichnungen*, Munich 1963,  
p. 19, 34 and 98, color ill., p. 35

Gunther Thiem, *Die Verwandlungen der Venus, Schmidt-Rottluffs Akt-Zeichnungen  
von 1909-1913*, Munich/Berlin 2003, p. 106, no. 58, color ill.

Provenance:

Galerie R. Hoffmann, Hamburg

Kornfeld & Klipstein, Bern, auction 153, June 1974, lot 1130

Private collection, Munich, 1975

Private collection, Brandenburg



## CHRISTIAN ROHLFS

(Groß Niendorf/Holstein 1849 - 1938 Hagen)

*Sunflowers*, 1923

Watercolor

46 x 31,5 cm

Signed with monogram and dated lower right: "CR 23"

Exhibited:

Haus am Waldsee, Berlin, *Christian Rohlf's*, June 20 - July 24, 1960, cat. no. 36

Provenance:

Consbruch, Bielefeld, 1950

Privatbesitz, Augsburg (acquired in 1950)





## LOVIS CORINTH

(Tapiau/East Prussia 1858 - 1925 Zandvoort)

*Self-portrait, 1924/25*

Charcoal

34 x 24 cm

Signed lower right: "Lovis Corinth"

Provenance:

Private collection, Rhineland

With an essay by Prof. Dr. Thomas Deecke, dated May 16, 2015.

This late self-portrait is a prime example of the artist's analytical deconstruction of his own visage. The self-portrait comprises a major theme of his life-long oeuvre.



**EMIL NOLDE**

(Nolde/Schleswig-Holstein 1867 - 1956 Seebüll)

*Sunflowers*, c. 1930

Watercolor on japan paper

48 x 36 cm

Signed lower left: "Nolde"

Provenance:

Private collection, Saarland

With a certificate of authenticity (photo-expertise) by Prof. Dr. Martin Urban,  
Ada and Emil Nolde Foundation, Seebüll, dated June 3, 1986.





## OSKAR KOKOSCHKA

(Pöchlarn 1886 - 1980 Montreux)

*Mary Meerson in Profile*, 1931

Red chalk

45,1 x 31,1 cm

Signed lower right: "O Kokoschka"

Exhibited:

*Drawings from Georgia Collections*, High Museum of Art, Atlanta 1981, no. 57

*Master Drawings from Titian to Picasso – The Curtis O. Baer Collection*,

National Gallery of Art, Washington, July - October 1985,

Indianapolis Museum of Art, January - March 1986,

The John and Mable Ringling Museum of Art, Sarasota, March - May 1986,

High Museum of Art, Atlanta, May - August 1986,

Walters Art Gallery, Baltimore, September - November 1986,

Frederick Wight Gallery, Los Angeles, November 1986 - January 1987,

no. 95, p. 162, ill.

Literature:

Paul Westheim, *Der Zeichner Kokoschka*, London 1962, no. 126, p. 15, color ill.

Provenance:

Paul Cassirer & Co., Amsterdam, 1965

Curtis O. Baer Collection

Thence by descent

Confirmed by Dr. Alfred Weidinger, Leipzig / Vienna



We are pleased to present a group  
of outstanding expressionist drawings  
and watercolors.

Beginning with the drawing of a young man by  
Ferdinand Hodler from 1900/01, a prime example  
of masterful symbolism bordering on expressionism,  
our works by Kirchner and Schmidt-Rottluff from  
the Brücke years 1912/1913 showcase the modernist  
gift of drawing the moving figure. A typical dissolving  
watercolor with sunflowers by Emil Nolde (1930),  
a powerful gouache by Christian Rohlf influenced by  
Nolde and an abstracted self-portrait by Lovis Corinth  
from the year of his death (1925), as well as a red chalk  
drawing from Oskar Kokoschka's mature period round  
off this group of expressionist masterworks on paper.

We look forward to welcoming you at TEFAF Maastricht  
and the Salon du Dessin, Paris.

To request a ticket please contact the gallery in advance.

*Angelika Arnoldi-Livie*

*Bruce Livie*

*Caspar Livie*



# TEFAF

Maastricht  
MECC  
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Paris  
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