



EXPRESSIVE!

Music & Dance in Modern Art

Galerie Henze & Ketterer
31 March – 12 August 2023

Riehen/Basel

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Dance is the strongest means of expression of the human soul.
(Thomas Niederreuter)

Even since ancient times, dance, often accompanied by music or sound compositions, has been a fundamental part of human life. In fact, this discipline was very likely present in all cultures, such as ancient Egypt, ancient Greece, the Etruscans and Romans, usually performed at rituals, ceremonies, popular festivals, in any case, always in a collective gathering. Even today, wall paintings, vase decorations, mosaics and frescoes testify to the early sequences of movements, which were often performed in the context of a religion but also as a cult. Thus, the representation of music was also handed down at an early stage.

Since music itself cannot be depicted, it has been a top priority from antiquity until the present to bring the viewer closer to the melodies and their diverse mood content through images. In the visual arts, this was initially limited to the depiction of musicians and the instruments. Consequently, not only the development of music was documented, but new forms of representation of music in the visual arts arose again and again.

In fact, dance, just like the visual arts, had sought a renewal and a new understanding of physicality and movement with the modernism that began in 1900. For both genres, the “new human being” was the freely moving human being.¹ Modernism represented a break with traditions that had previously existed in life, society and culture: Urbanization, mass industry, technical progress and scientific insights such as Sigmund Freud’s (1856-1939) „psychoanalysis“ increasingly brought the subjectivity and individuality of the individual to the fore in the early 21st century. These impulses of the time are also taken up and made visible in music and dance.

Thus, after the First World War, an expressive dance style developed. At the center of this were indi-

viduality, improvisation and solo dancing. In Germany, the development of so-called “expressionist dance” (from German “Ausdruckstanz”) was particularly shaped by individualism and the creation of “qualitatively new dance movements”.² In addition to the ballet stage, which was preferred by expressive dance, and in addition to the experimental stage workshop, the vaudeville theater was an important venue for dance practice.

Dance, but also music, emerged in this period from the inner drive of people in motion, as a physical expression of the inner world of sensation and experience, the changing and shifting of mental states. The rhythm should be made physically visible and the body should be freed in this way from constraints and limitations.

Expressive dance was indeed danced naked in the 1920s. Therefore, representations of it are often found outdoors in nature, on the water, on the beach, in forests and meadows, depicting the naked human body in a new naturalistic sense of body and beauty.³ Dance was now regarded as a metaphor for sexuality, the relationship between the sexes, and art in general.

Just as the “Brücke” artists around Ernst Ludwig Kirchner (1880-1938), Erich Heckel (1883-1970), Karl Schmidt-Rottluff (1884-1976) and Emil Nolde (1867-1956) turned away from academic art, modern dance did the same from classical ballet, in which the body squeezed itself into corset, tutu and pointe shoes and performed unnatural movements: “Where knowledge of things ends, where only experience is law, that is where dance begins. [...] It is not ‘feelings’ that we dance! They are already much too firmly outlined, too clearly. We dance the changing and shifting of mental states, as they take place in each individual in their own unique way, and in the language of dance become the mirror of the human being, the most immediate symbol of all living beings.”⁴ This quotation from one of the most important dancers, choreographers and dance educators of her time, Mary Wigman (1886-1973), indicates what will inevitably be associated with modernity from then on: inner expression and the affirmation of one’s own existence will become essential and a source of inspiration.

Wigman incorporated the immediacy and free expression of emotions in her expressive dance experiments, which she held with Rudolf von Laban at Monte Verità in Ascona and later developed further in her own dance studios, for example, in Dresden. The expressivity of the body, given shape in dance, was always in the foreground.

Wigman called the twisted, contorted and abrupt movements that seemed diametrically opposed not only to classical ballet but also to the bourgeois ideal of order and unity, an “enchantment through distortion”.⁵ In this and in its overarching goal of depicting individual emotions, the expressionist dance coined by Wigman, also called “free dance”, intersected with the then avant-garde art movement of German Expressionism and its representatives around the “Brücke”.

Thus, a deeply excited Ernst Ludwig Kirchner (1880-1938) noted in his diary after his visit to Wigman’s dance studio in Dresden on January 16, 1926: “The new art is here. M.W. uses many things from the modernist paintings unconsciously, and the creation of a modern concept of beauty is as

much at work in her dances as in my paintings. [...] The connection of W's endeavor with mine of the representation of modern beauty is undoubted."⁶ In countless sketches and drawings, Kirchner captured on paper what presented itself to him as a silent observer during the dance rehearsals in the Dresden Residential Palace: the human body in free movement, as "immediate and unadulterated"⁷ as the "Brücke" formulated it in its 1906 program for art and as it was danced by Wigman. One of the main works in the exhibition, which Kirchner created on the basis of drawings made on site and which he later painted in Davos, is the brightly colored painting "Totentanz der Mary Wigman" (Dance of Death of Mary Wigman) (1926-28). In alternating colors and forms, Kirchner captures how Wigman reinterprets the folk tale of the dancing dead in the weave-like structure (the so-called "Davos carpet style"; in German: "Davoser Teppichstil") typical of him during this creative period. In the same rhythmizing principle as in the repeating elements of expressionist dance, the synergy between Expressionism and dance becomes impressively visible.

Similar to how the themes of "death" and the "dance of death" reached a peak in the iconography, especially in the 1920s, when the destructive brutality of World War I and the world economic crisis of those years exposed consequences that threatened their very existence, modernist artists also incorporated dance cafés, vaudeville shows, circuses, and cabarets in their works that began to characterize metropolitan nightlife as Europe's metropolises emerged. Similar to Kirchner and his "Brücke" friends, Georg Tappert (1880-1957) worked in Berlin, which became the center of all Expressionist arts before and after World War I and offered an exuberant sense of freedom. In the exhibition work "Mädchen am Tisch (Betty mit Fächer)" (Girl at the Table (Betty with Fan) (1913), Tappert captures his preferred model around 1913, Betty, in the moment of dressing up for her performance on one of the countless dance stages of the pulsating big city. In doing so, he achieves such an intense colorfulness that can only be compared to Kirchner's series of street scenes.

The large-format painting "Äplerkirchweihntanz (Bauerntanz)" (Alp Parish Fair Dance (Peasant Dance)) (1922) by the painter Philipp Bauknecht (1884-1933) offers a completely different testimony to its time and to the representation of dance and music in modernity. In impressive complementary contrasts and in a luminous, seemingly untamed colorfulness, the traditional dance becomes an expressionist celebration, in which the faces of the dancing peasants are distorted and deformed in an almost disturbing manner. The artist is not seeking a genre-like depiction of peasant dance here, but rather portrays the typicality of the figures and the archaic nature of their reality - they are elevated to a „parable of life“.

The artistic explorations of dance and music in Expressionism will be juxtaposed in the exhibition with the abstract works of Fritz Winter (1905-1976) and Bernard Schultze (1915-2005). As a student at the Bauhaus under Paul Klee, Winter made his German contribution to the "abstraction creation" of the 1930s in a balancing act between the latter, Naum Gabo, and the large abstracting formats of Ernst Ludwig Kirchner during long stays in Davos. In works such as "Rhythmen I" (Rhythms I) and "Die dunkle Orgel" (The Dark Organ), his investigations regarding musical themes become apparent, which Winter varied in different series of experiments - similar to music. Winter's strict lines, circles and reduced forms against a monochrome background, which resemble notes and sounds translated into art, are contrasted by Bernard Schultze's (1915-2005) organic and colorfully varied

paintings. In these, the viewers are drawn into a non-representational world that nevertheless exhibits figurative tendencies - similar to the abstract nature of music, which, however, can also have a fleeting moment of the "tangible" inherent in it, when a particular sequence of notes or sounds can evoke an individual memory, thought, or feeling.

We would like to cordially invite you to trace these special moments in our new exhibition in Riehen "EXPRESSIVE! Music & Dance in Modern Art" and to let your very personal references to the themes of "Music & Dance" come to life. Let yourself be inspired by the various depictions of dancers and musicians captured by the artists of German Expressionism and Abstraction.

Susanne Kirchner and Katharina Sagel
(Translated by Uli Nickel)

The exhibition is part of our new exhibition series „EXPRESSIVE!“
Here we present various artists under a specific theme,
motifs and creative periods of German Expressionism
and the art movements influenced by it.

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1: Cf. Henrike Mund, Ernst Ludwig Kirchner und der Ausdruckstanz, in *Kirchners Kosmos: Der Tanz*, edited by KirchnerHAUS Aschaffenburg e. V., Munich 2018, pp. 48-55, here p. 50.

2: Sabine Huschka, *Moderner Tanz. Konzepte – Stile – Utopien*, Hamburg 2002, p. 154.

3: Cf. Ulrike Wohler, Tanz zwischen Avantgarde und Klassischer Moderne: Anita Berber und Mary Wigman, in *Avantgarden und Politik: Künstlerischer Aktivismus von Dada bis zur Postmoderne*, edited by Lutz Hieber and Stephan Moebius, Bielefeld 2009, pp. 67-88, here p. 72.

4: Cited after Mary Wigman, in *Tänzerische Wege und Ziele*, in *Die Neue Rundschau*, 34, November 1923, p. 1022

5: Cited after Mary Wigman, in *Über das Wesen der Groteske*, in *Arbeitsheft* [ca. 1921/22], Wigman 473, Academy of Arts, Berlin, Archive Mary Wigman Archiv.

6: Cited after Ernst Ludwig Kirchner, in E. L. Kirchners *Davoser Tagebuch*, edited by Lothar Grisebach, Campione d'Italia and Cologne 1968, p. 115, /222/ Jan. 16.

7: Ernst Ludwig Kirchner, *Programm der Brücke*, woodcut in black on vergé paper, folded in the middle, monogrammed in the printing block of the text at the top left: ELK, 1906.

Music & Dance in Modern Art

Excursus by Dr. Alexandra Henze

Dance is understood as the rhythmic movement of the human body, or a group of people, mostly accompanied by music. Probably as old as the earliest artistic phenomena of humanity, it was depicted in the visual arts in ancient Egypt and then by the Greeks and Romans. Even today, wall paintings, vase decorations, mosaics and frescoes bear witness to the early movement sequences, which were performed as a ritual or custom, often in the context of a religion, but also as a cult.

The sequence of movements usually follows a predetermined choreography, which includes a series of harmoniously successive gestures and gesticulations.

Characteristic of dance is its cross-cultural presence; probably all peoples and all religions of the past and present have danced, and continue to dance today, more rather than less. Through dance, emotions are expressed, transmitted and lived out; it is a charismatic art form that captivates everyone.

Even the "Brücke" artists could not escape the power of music, which manifested itself especially in Ernst Ludwig Kirchner as an expressive sequence of sounds. Kirchner took part in the rehearsals of the expressionist dance of Mary Wigman and her ensemble and captured their movements in sketches and drawings, which he then transferred into painting. His depictions of her "Totentanz" (Dance of Death), which she transferred in a fabulously impressive way into movement of her own body and that of her dancers, are legendary.

Female dancers were preferred subjects for the artists of Expressionism, who depicted them as they dressed or undressed - Georg Tappert's "Betty", for example, seems to be in the moment of dressing up and putting on makeup for the dance - as they moved, as they let themselves be inspired by music, as they danced to the music, as they let themselves be carried away by it into ecstasy.

Again and again, artists have tried and continue to try to capture rhythm, music and movement in works of art, to represent them symbolically, through abstractly designed lines and shapes, or through objects that are related with them. The horizontal lines, columns of sound, which Kirchner lets rise from the piano in "Sängerin am Piano" (Singer at the Piano) appear masterful and visionary here.

Alexandra Henze

Work List



Ernst Ludwig Kirchner
Palucca tanzt (Cabaretszene)
(Dancing Palucca (Cabaret Scene))
 Pen in ink over pencil, 1926.

On light satined chamois paper. 21 x 16 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „F BE/Be 5“ in ink as well as with the numberings „K 4679“ and „C 4378“ in pencil on the verso.
 Item Id: 80636



Erich Heckel
Sterbender Pierrot (Dying Pierrot)
 Etching, 1913. EG 622 R; Dube R 115

On strong wove paper. 15,8 x 11,7 on 35,9 x 23,2 cm.
 One of only a few prints pulled by the artist. Signed and dated on the lower right. Titled with „Toter Pierrot“ (Dead Pierrot) and marked with „Rad“ (Etching) on the lower left edge of the paper.
 Item Id: 75279



Ernst Ludwig Kirchner
Kabaretszene (Cabaret Scene)
 Coloured chalks over pencil, 1909.

On chamois wove paper. 21 x 17 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „FS Dre/ Be 22“ in ink as well as with the numberings „K 6455“ and „C 2991“ in pencil and in ink on the verso.
 Item Id: 80678



Ernst Ludwig Kirchner
Maskenball (Masquerade Ball)
 Pen in ink, 1910.

On chamois semi cardboard. 21,2 x 17 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „F Dre/ Be 20“ in ink as well as with the numbering „K 3536“ and with the number „3180“ in pencil on the verso.
 Item Id: 80601



Ernst Ludwig Kirchner
Bauertanz (Farmer's Dance)
Oil on canvas, 1919-1920. Gordon 0657

30 x 25 cm.

With the estate stamp (Lugt 1570 b variant) with the numbering „Da/Bc 17“ in ink on the verso.

Item Id: 78340



Ernst Ludwig Kirchner
Bauerntanz in der Sennhütte (Farmer's Dance in the Chalet)
 Etching, 1920. Gercken 1136; Dube R 298 I

On strong chamois blotting paper. One of 5 so far known prints pulled by the artist. 25,2 x 20 on 32,5 x 24,7 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „R 311 I“ on the verso.

Item Id: 67217



Ernst Ludwig Kirchner
Bauerntanz in der Sennhütte (Farmer's Dance in the Chalet)
 Etching, 1920. Gercken 1137; Dube R 296 I (of II)

On wove paper. 19,8 x 25 on 24 x 29 cm. One of 3 so far known prints pulled by the artist. With the estate stamp (Lugt 1570 b) with the numbering „R 312 I D“ as well as with the numberings „K 458“ and „C 4280“ in ink and with the numbers „35“ and „169 CXCI“ in pencil on the verso.

Item Id: 80168



Ernst Ludwig Kirchner
Alptanz (Alps Dance)
 Chalk, bourdon tube and ink brush, 1920.

On white primed watercolour paper. 50,1 x 38,1 cm. Signed in ink on the lower left. With the estate stamp (Lugt 1570 b) with the numbering „P Da / Bi 4“ in ink as well as with the numbering „K6709“ in pencil on the verso.

Item Id: 76990



Ernst Ludwig Kirchner
Drei Tänzerinnen (Three Dancers)
 Lithograph, 1912. Gercken 559; Dube L 214 II

On chamois paper. One of 12 so far known prints pulled by the artist. 26,7 x 21,5 on 64,9 x 48,8 cm.

With the estate stamp (Lugt 1570 b) with the numbering „L 175 III D“ as well as with the numbering „K3065“ and with the number „2689“ in pencil on the verso.

Item Id: 79277



Ernst Barlach
Der Flötenbläser (Flute Player) (Germany)
 Bronze, 1936. Laur 596 / Schult 469

One of 32 casts. Casted after 1939/40. Signed on the backside on the lower right. With the casting stamp „H. NOACK BERLIN“. 59,2 x 38,1 x 25 cm.

Item Id: 66992



Ernst Ludwig Kirchner
 Lithograph in dark violet and red 1919.
 Gercken 972; Dube L 341 b

On light chamois paper. One of 5 so far known prints pulled by the artist. 32,5 x 27,5 auf 45 x 37 cm. With the estate stamp (Lugt 1570 b) with the numbering „L 389 II D“ in ink as well as „K1449“ and „C4539“ in pencil.

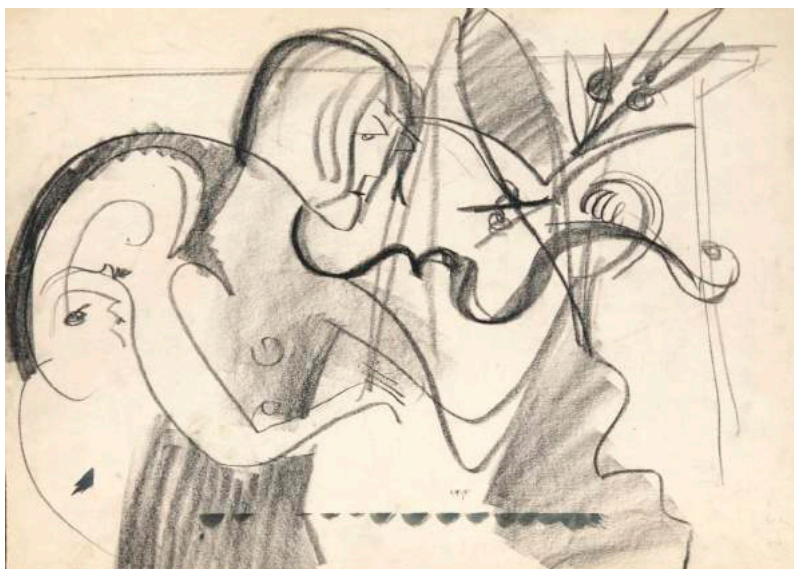
Item Id: 66030



Ernst Ludwig Kirchner
Sängerin am Piano (Singer at the Piano)
 Oil on canvas, 1930. Gordon 0943

120 x 150 cm. Signed, dated with „29“ and titled with „cantatrice au piano“ on the verso.
 In the original artist frame.

Item Id: 69979



Ernst Ludwig Kirchner

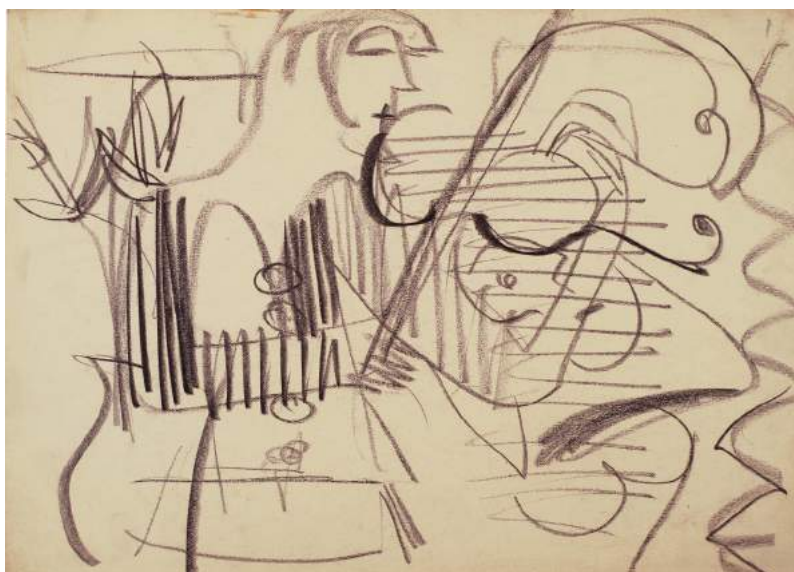
Geigerin (Violinist)

Black chalk, 1930-35.

On strong satined chamois paper. 36,5 x 50 cm.

With the estate stamp (Lugt 1570 b) with the numbering „K Da/Bi 136“ in ink as well as with the numberings „C 4257“ and „K 7212“ in ink and pencil and with the number „6869“ in pencil on the verso.

Item Id: 79591



Ernst Ludwig Kirchner

Geigenspielerin (Violinist)

Black chalk, 1934.

On strong chamois paper. 36 x 50 cm.

With the estate stamp (Lugt 1570 b) with the numbering „K Da/Bi 137“ in ink as well as with the numberings „C 5832“ and „K 7214“ and with the number „6871“ in pencil on the verso.

Item Id: 79589



Fritz Winter

Rhythmen I (Rhythms I)

Graphite and coloured chalks, 1951. Katalog Marbach 311

On paper. Signed and dated on the lower left.
50 x 70 cm. Signed, dated and titled on the verso.

Item Id: 66750



Fritz Winter

Pflanzlich Ornamental (Vegetable ornamental)

Oil on canvas, 1953. Lohberg 1431+1461.

Signed and dated on the lower right. 50,5 x 73 cm.
Signed, dated and titled in chalk on the verso, on the stretcher with two labels and the stamp of
Galerie Marbach Bern.

Item Id: 67925



Ernst Ludwig Kirchner
Nackttänzerin (Nude Dancer)
 Lithograph, 1921. Gercken 1258; Dube L 413 I

On satined imitated Japan paper. One of 6 so far known prints pulled by the artist. 59,5 x 50,5 on 67,5 x 55,2 cm. With the estate stamp (Lugt 1570 b) with the numbering „L 421 I“ in ink as well as with the numbering „K 10006“ and with the number „9688“ in pencil on the verso.

Item d: 79600



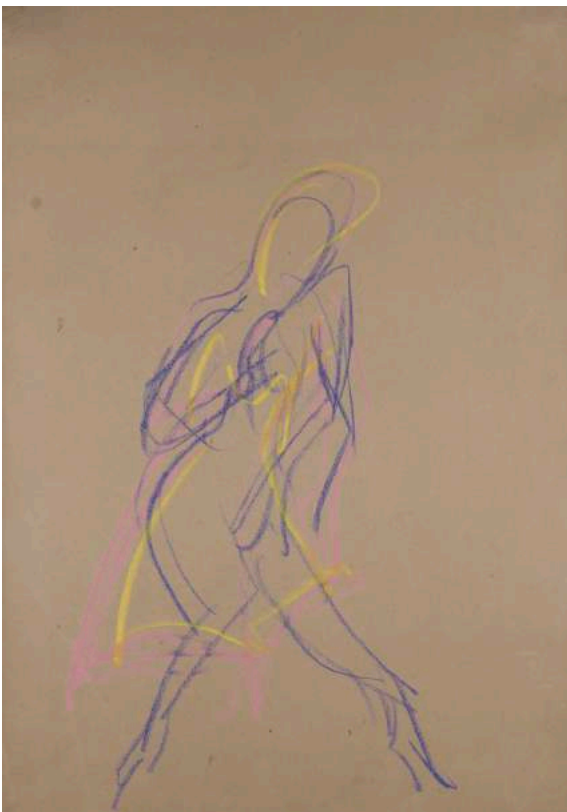
Ernst Ludwig Kirchner
Tanzszene (Dancing Scene)

Coloured chalks, 1926.

On wove paper. 47,5 x 31,4 cm.

With the estate stamp (Lugt 1570 b) with the numbering „FS Da/Be 15“ as well as with the numberings „K 6029“ and „C 3440“ in pencil and in ink on the verso.

Item Id: 80733



Ernst Ludwig Kirchner
Wigman-Tänzerin (Wigman Dancer)

Coloured chalks, 1926.

On light grey paper. 48 x 34 cm .

With the estate stamp (Lugt 1570 b) with the numbering „FS Da/Be 34“ in ink as well as with the numberings „K 6030“ and „C 3458“ and with the crossed out number „5663“ in pencil on the verso.

Item Id: 79839



Erich Heckel
Römische Tänzerin (Roman Dancer)
 Etching, 1909. EG 399 R; Dube R 063

On handmade paper with watermark „FL Antique“. Print 5/15.
 Signed, dated and later titled.
 13,7 x 10 on 26,4 x 20,7 cm.

Item Id: 76709



Ernst Ludwig Kirchner
Tänzerin mit gestrecktem Bein (Dancer with Stretched Leg)
 Pen in ink, 1921.

On light satined chamois paper. 22 x 17 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „F Da/Be 10“ in ink as well as with the numbering „K 4266“ and with the number „3898“ in pencil on the verso.

Item Id: 80622



Ernst Ludwig Kirchner
Tänzerin (Dancer)
 Lithograph, 1933. Gercken 1696; Dube L 450

On blotting paper. One of 2 so far known prints pulled by the artist. Marked with „Eigendruck“ (self printing) on the lower left, signed and dated with „26“ on the lower right. Titled on the lower middle. 14,5 x 9 on 25,2 x 15,7 cm. W. estate stamp (Lugt 1570 b) w. numbering „L Da/Be1 I“ in ink as well as w. numbering „K 3198“ and w. number „2822“ in pencil on the verso.

Item Id: 79601



Ernst Ludwig Kirchner
Tanzender Dunkelhäutiger (Dancing Black Man)
 Coloured chalks, 1910.

On satined chamois paper. 20,5 x 16,5 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „St. 16“ in blue pencil as well as with the numberings „K 765“ and „C 5195“ in pencil and in ink on the verso.

Item Id: 80823



Emil Nolde

Tingel-Tangel II (Tingle Tangle II)

Lithograph, 1907. Schiefler-Mosel L 26 I.

On brownish semi cardboard. Signed on the lower right. Titled on the lower center.
32,5 x 48,2 on 43,1 x 61 cm.

Item Id: 67599



Emil Nolde

Ringelrosenkranz (Ringlet Rosary)

Etching, 1908. Schiefler-Mosel R 109 II.

On chamois wove paper. Signed on the lower right.
Titled «Ringel Rosenkranz». on the middle lower edge of the paper.
21,9 x 26,7 on 63,3 x 47,5 cm.

Item Id: 67436



Ernst Ludwig Kirchner
Totentanz der Mary Wigman (Dance of Death by Mary Wigman)
 Oil on canvas, 1926/1928. Gordon 0839

110 x 149 cm. With the estate stamp (Lugt 1570 b variant) with the numbering «KN-Be/Be 3» on the verso. In the original artist frame.

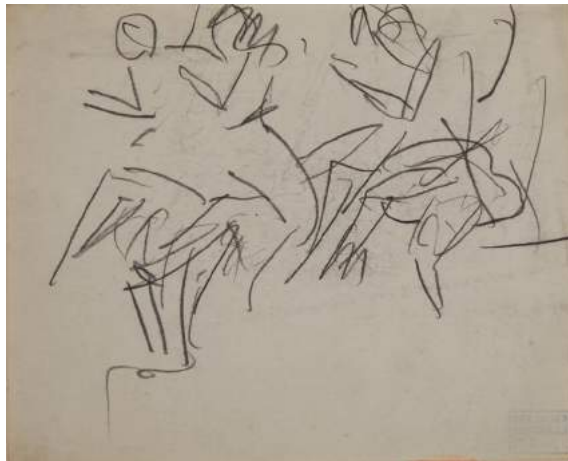
Item Id: 67682



Ernst Ludwig Kirchner
Tanzszene I (Dancing Scene I)
 Pencil, 1910.

On satined chamois paper. 16,5 x 20,4 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „B Dre/
 Be 24“ in ink as well as with the numberings „K 2797“ and „C
 4367“ in pencil on the verso.

Item Id: 80814



Ernst Ludwig Kirchner
Tanzszene II (Dancing Scene II)
 Pencil, 1910.

On satined chamois paper. 16,5 x 20,5 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „B
 Dre/Be 23“ in ink as well as with the numberings „K 2798“ and
 „C4368“ in pencil on the verso.

Item Id: 80815



Ernst Ludwig Kirchner
Tanzszene III (Dancing Scene III)
 Pencil, 1910.

On satined chamois paper. 14,5 x 20,6 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „B Dre/
 Be 15“ in ink as well as with the numberings „K 2806“ and „C
 4374“ in pencil on the verso.

Item Id: 80816



Ernst Ludwig Kirchner
Tanzszene IV (Dancing Scene IV)
 Pencil, 1910.

On satined chamois paper. 16,5 x 20,5 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „B Dre/
 Be 22“ in ink as well as with numberings „K 2799“ and „C 4369“
 in pencil on the verso.

Item Id: 80818

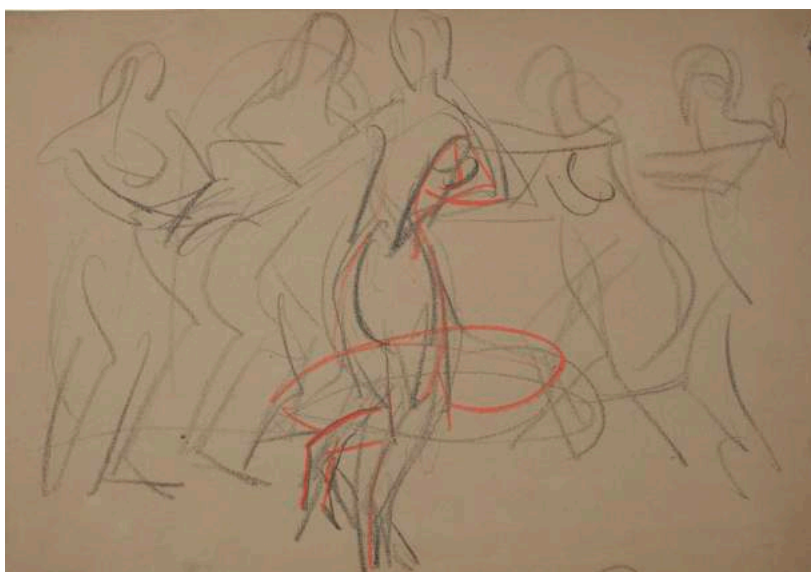


Ernst Ludwig Kirchner
Ballettszene (Ballet Scene)
 Pencil, 1910.

On satined chamois paper. 26 x 31,6 cm.

With the estate stamp (Lugt 1570 b) with the numbering „B Dre/Be 4“ as well as with the numberings „K 2816“ and „C 4350“ in pencil on the verso.

Item Id: 80716



Ernst Ludwig Kirchner
Reigen der Wigman Tänzerinnen (Round Dance of the Wigman Dancers)
 Red chalk and charcoal, 1926.

On light grey paper. 34,5 x 48 cm.

With the estate stamp (Lugt 1570 b) with the numbering „FS Da/Be 38“ as well as with the numberings „K 6045“ and „C 4091“ and with the number „5678“ in pencil on the verso.

Item Id: 79306



Ernst Ludwig Kirchner
Pianist und Sängerin (Pianist and Singer)
Woodcut, 1928. Gercken 1622; Dube H 598 I

On chamois imitated Japan paper. One of 7 so far known prints pulled by the artist. 45,3 x 35,3 on 55 x 42 cm.
With the estate stamp (Lugt 1570 b) with the numbering „H Da/ Bi 3 I“ in ink as well as with the numbering „K 5494“ in pencil on the verso.

Item Id: 66567



Ernst Ludwig Kirchner
Die Violinistin (1) (The Violinist (1))

Pencil and pen in ink, 1930-35.

On strong satined chamois paper. 46 x 36,4 cm.

On the verso: „Berglandschaft vom Wildboden aus gesehen“ (Mountain landscape seen from the Wildboden), black chalk, 1937. With the estate stamp (Lugt 1570 b) with the numbering „F Da/Bi 136 b“ in ink as well as with the numbering „K 5106“ in ink and pencil and w. the number „4753“ in pencil on the verso.

Item Id: 79587



Ernst Ludwig Kirchner
Geigerin mit Zuhörerin (Violinist with Listener)

Coloured chalks, pen in ink and pencil, 1937.

On satined chamois semi cardboard. 41 x 28,5 cm.

With the estate stamp (Lugt 1570 b) with the numbering „FS Da/Bk 8“ in ink as well as with the numberings „C 4096“ and „K 5104“ in ink and pencil and with the numbers „6860“, „4751“ and with reference „zu Arbeit 'Da Bi 11'“, (to work 'Da Bi 11') in pencil on the verso.

Item Id: 79586



Ernst Ludwig Kirchner
Tänzerinnen (Dancers)
 Woodcut, 1926. Dube H 5601

On chamois imitated Japan paper. Inscribed „Eigendruck“ on the lower left and titled on the lower middle, signed on the lower right. 42,4 x 27 on 47 x 36,5 cm. With the estate stamp and numbering „H 531 I“ in ink and „K 5702“ and „C 3249“ in pencil and ink and with the number „5333“ in pencil on the verso.
 Item Id: 80254



Ernst Ludwig Kirchner
Wigman-Tanzgruppe (Wigman's Dance Group)
 Etching, 1928. Dube R 584 I

On chamois copperplate printing paper. One of six so known far prints pulled by the artist.

Item Id: 66572



Ernst Ludwig Kirchner
Tänzerin, Entwurf für Essen (Dancer, Draft for Essen)
 Black chalk and pen in ink, 1928.

On satined chamois semi cardboard. 51 x 36,5 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „K Da/ Be 111“ as well as with the numbering „K 7417“ in ink and pencil and with the number „7074“ in pencil on the verso.

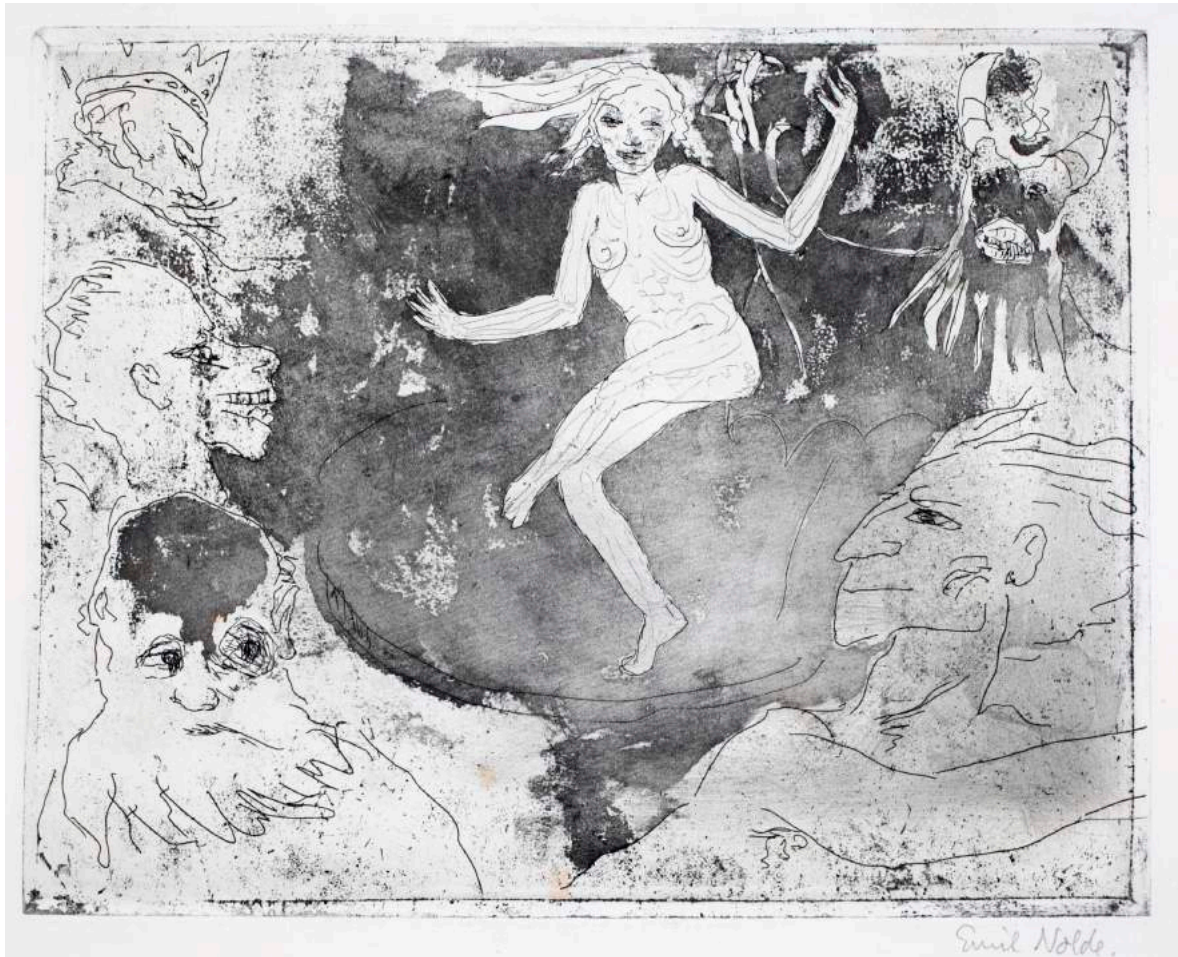
Item Id: 77459



Ernst Ludwig Kirchner
Tänzerin (Dancer)
 Pencil, 1933.

On satined semi cardboard. 50,3 x 37,3 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „B Da/ Be 18“ in ink as well as with the numbering „K 1703“ in ink and pencil and with the number „1338“ in pencil on the verso.

Item Id: 75373



Emil Nolde
Der Tod als Tänzerin (The Death as Dancer)
 Etching, 1918. Schiefeler-Mosel R 200 II

On wove paper. Signed on the lower right, titled on the lower middle and numbered on the lower left „II.9“. 21 x 26 on 57 x 45,8 cm.

Item Id: 76975



Emil Nolde

Junger Fürst und Tänzerinnen (Young Prince and Dancers)

Etching, 1918. Schiefler-Mosel R 196 II

On strong structured van Gelder Zonen wove paper. Signed on the lower right. Titled twice on the middle lower edge of the paper. 26 x 22 on 58,5 x 44,5 cm.

Item Id: 75259



Emil Nolde

Tänzerin (Dancer)

Etching, 1922. Schiefler/Mosel R 211 I (of II)

On Van Gelder Zonen wove paper. Signed on the lower right. Titled on the lower middle of the paper by Ada Nolde and marked on the lower left „I.1“. 32,3 x 25 on 64,8 x 50,3 cm.

Item Id: 75295



Bernard Schultze

Eine verzauberte Szene (An Enchanted Scene)

Oil on canvas, 1992. Herrmann 92/38

Signed and dated on the lower right centre. 90 x 120 cm.

Signed, dated and titled with brush in ink on the verso.

Item Id: 66665



Bernard Schultze

Blaue Welten (Blue Worlds)

Oil on canvas, 1997. Herrmann 97/8

Signed and dated on the lower right. 89 x 116 cm.

Signed, dated and titled on the verso.

Item Id: 67049



Philipp Bauknecht
Äplerkirchweihtanz (Bauerntanz) (Farmer's Dance)
 Oil on canvas, 1922. Wazzau/Smid 110

Signed on the lower right.
 128 x 118 cm.
 Item Id: 84707



Ernst Ludwig Kirchner
Kopf Mary Wigman (Head of Mary Wigman)
 Colour lithograph, 1926. Gercken 1526; Dube L 433/III (of III)

On strong Japan paper. One of 8 so far known prints pulled by the artist. Signed on the lower right and marked with „Hand-druck“ (hand print) on the lower left. 32,6 x 27,2 on 42 x 33,2 cm. With the estate stamp (Lugt 1570 b) with the numbering „L 435V“ in ink on the verso.
 Item Id: 80159



Ernst Ludwig Kirchner
Tanzszene (Tanzlokal) (Dancing Scene (Dance Hall))
 Lithograph, 1927. Gercken 1601; Dube L 440 II

One of 11 so far known prints pulled by the artist. On yellow paper. 33 x 27,5 on 40,5 x 34 cm. With the estate stamp (Lugt 1570 b) with the numbering „L 443 II D“ in ink as well as with the numberings „K 2965“ and „C 4543“ in pencil on the verso.
 Item Id: 66792



Ernst Ludwig Kirchner
Drei Nackte Tänzerinnen im Walde
(Three Nude Dancers in the Forest)
 Etching, 1935. Gercken 1750; Dube R 641 III

On imitated Japan paper. One of 6 so far known prints pulled by the artist. 23 x 19,9 on 43 x 39,5 cm. W. estate stamp (Lugt 1570 b) w. the numbering „R Da/Bf 7 III“ in ink as well as w. the num. „K 9370“ in ink and pencil and „C 4138“ in pencil on the verso.
 Item Id: 79597



Ernst Ludwig Kirchner
Zwei Tänzerinnen (Two Dancers)
 Pen in brown ink, washed, 1935.

On strong paper, left margin perforated. 41,2 x 29 cm. With the stamp of the collection Walter Kern (Lugt 1567 a) on the verso.

Item Id: 67523



Berthold Müller-Oerlinghausen
Junge Balletteuse II, mit Kurzem Rock
(Young Ballerina II, with short Skirt)
 Bronze, 1968. Henze 481

Height: 23,5-24 cm. Width: 11,5-12 cm. Depth: 21,5-22,5 cm.
 Marked: BMO 68. Cast no 6 of: Stucco: 1. (greenish) Estate. 2. (yellow) Estate. Bronze: 3. Estate. 4. Estate. 5. Kronberg, private. 6. Luzern, private. 7. Tübingen, Regional Council. 8. Bern, private.

Item Id: 79476



Christian Rohlf
Sängerin I (Vier Menschen) (Singer I (Four Persons))
 Tempera on canvas, around 1921.

Vogt 668 (there titled „Vier Menschen“) (Four Persons).
 Monogrammed on the lower right. Titled and signed on the verso of the stretcher „Sängerin I Christian Rohlf Hagen i./W“.
 80 x 60 cm.
 Item Id: 80004



Georg Tappert
Mädchen am Tisch (Betty mit Fächer)
(Girl at Table (Betty with Fan))
 Oil on canvas, 1913. Wietek 147

Signed on the upper left. 109,5 x 91,5 cm.
 Various exhibition labels on the verso of the stretcher frame.
 Item Id: 80264



Ernst Ludwig Kirchner
Tanzpaar (Dancing Couple)
 Pencil, 1911.

On satined chamois paper. 26,5 x 26,1 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „B Dre/Bi 93“ in ink as well as with the numberings „K 2436“ and „C 5054“ in pencil and in ink on the verso.

Item Id: 80685



Ernst Ludwig Kirchner
Zwei Badende im Raum (Two Bathers in Room)
 Black chalk, 1928.

On satined chamois semi cardboard. 49,5 x 46 cm. With the estate stamp with the numbering „K Da/Be 120“ as well as with the numbering „K 7420“ in ink and in pencil and with the number „7077“ in pencil on the verso.

Item Id: 77464



Ernst Ludwig Kirchner
Klassisches Tanzpaar in Abendrobe
(Classical Dancing Couple in Evening Gown)
 Black chalk, 1923.

On satined chamois semi cardboard. 31,5 x 25 cm.
 On the verso: „Vier Stehende in Unterhaltung“ (Four Standing People in Conversation), pen in ink, around 1926. W. estate stamp (Lugt 1570 b) w. num. „K Bg/Bi 40“ (?) in ink and w. num. „K 4071“ and „C 5663“ in pencil and in ink on the verso.
 Item Id: 80696



Ernst Ludwig Kirchner
Die Geigerin Lotte Rohner (Violonist Lotte Rohner)
 Black chalk, around 1928.

On light chalk primed semi cardboard. 52 x 35 cm.
 With the estate stamp (Lugt 1570 b) with the numbering „K Da/Bi 44“ as well as with the numberings „K 7120“ and „C 4747“ in pencil and in ink on the verso.

Item Id: 80753



Fritz Winter

Ohne Titel (Mädchen im Garten)

(Untitled (Girl in the Garden))

Oil on wove paper mounted on cardboard, 1928.

Signed, dated and with dedication on the lower right of the cardboard.

42 x 27 cm. Stamped „FRITZ WINTER“ and numbered „112“ on the verso of the cardboard.

Item Id: 67958



Fritz Winter

Die dunkle Orgel (The Dark Organ)

Oil on paper on canvas, 1933. Lohberg 0474

Monogrammed and dated on the lower left.

175 x 130 cm.

Item Id: 66742

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