

# **FEININGER, KLEE & THE BAUHAUS**

**May 1<sup>st</sup> through August 16<sup>th</sup> 2019**

**SHEPHERD**

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58 East 79th Street

New York, N. Y. 10075

Tel: 1 212 861 4050

Fax: 1 212 772 1314

ShepherdNY@aol.com

[www.shepherdgallery.com](http://www.shepherdgallery.com)



**1.**

**LYONEL FEININGER**

1871 - New York - 1956

**PINK CLOUD II, 1928**

Oil on canvas, 17.3 x 30.7 inch (44 x 78 cm)

signed upper right: Feininger 28

Catalogue raisonné Hess Cat. rais. no. 299

**Provenance**

Collection Harald Voigt, Dresden,

Germany;

Private Collection, Germany.

**Exhibition**

- Dresdner Privatbesitz, 3rd Anniversary Exhibition, 11th April - Mid May 1929, Sächsischer Kunstverein Dresden, exhibited at Brühlsche Terrasse.

- Lyonel Feininger - Rügen, Ribnitz, Usedom. Reisen an die Ostsee von 1892 bis 1913, 19.3.-17.7.2016, Kunstmuseum Ahrenshoop.

- Lyonel Feininger (1871-1956), Fundación Juan March, Madrid 17.2.-28.5.2017.

**Literature**

- Sächsischer Kunstverein Dresden, exh. cat. "Dresdner Privatbesitz, III. Jubiläumsausstellung", 1929, cat. no. 457.

- Hans Hess, Lyonel Feininger, Verlag W. Kohlhammer GmbH, 1959 Stuttgart, p. 276 cat. rais. no. 299.
- Kunstmuseum Ahrenshoop, exh. cat. "Lyonel Feininger - Rügen, Ribnitz, Usedom. Reisen an die Ostsee von 1892 bis 1913", Kunstmuseum Ahrenshoop 2016, cat. no. 98, p. 23.
- Manuel Fontäne del Junco y Aida Capa, "Lyonel Feininger (1871-1956). Este catálogo se publica con motivo de la exposición", Fundación Juan March, Madrid 2017, cat. no. 297, p. 184/185.



## 2.

### **LYONEL FEININGER**

1871 - New York - 1956

#### **ARCHITECTURE WITH STARS II, 1945**

Oil on canvas, 16.3 x 28.2 inch (41.5 x 71.6 cm) signed 'Feininger' (upper left); signed, dated and inscribed 'Lyonel Feininger, 1945, "Architecture with Stars, II"' (on the stretcher)

Catalogue raisonné Hess Cat. rais. no. 461

#### **Provenance**

The artist's estate, until 1964 ;  
Marlborough Gallery, New York; Villa  
Grisebach, Berlin, 27 May 1994, lot 49;  
Private collection, Vienna.

#### **Exhibition**

- New York, Buchholz Gallery, Lyonel Feininger: Recent Paintings, Watercolors, January – February 1946, no. 13.
- Munich, Bayerische Akademie der Schönen Künste, Lyonel Feininger, September – October 1954, no. 27; this exhibition later travelled to Hannover, Kestner-Gesellschaft, October – November 1954.
- Amsterdam, Stedelijk Museum, Lyonel Feininger, December 1954 – January 1955, no. 27.
- New York, Willard Gallery, Lyonel Feininger, Oils and Watercolors 1940 to 1955, February – March 1956, no. 7.

- New York, Willard Gallery, Lyonel Feininger, November – December 1958, no. 9.
- New York, Willard Gallery, Lyonel Feininger, Architecture, Paris-New York, March 1961, no. 6 (illustrated).
- Berlin, Amerika Haus, Lyonel Feininger. Werke aus dem Nachlass, September – October 1964, no. 17 (illustrated).
- New York, Marlborough-Gerson Gallery, Lyonel Feininger, April - May 1969, no. 64, p. 13 (illustrated p. 81).
- Munich, Galerie Ilse Schweinsteiger, Expressionisten 2, Aquarelle, Zeichnungen, Ölbilder, Winter 1982, no. 14 (illustrated).
- New York, Serge Sabarsky Gallery, Expressionists: Paintings, Watercolors and Drawings by 12 German Expressionists, December 1984, no. 17, pp. 38 (illustrated p. 39).
- Halle, Staatliche Galerie Moritzburg, Zurück in Amerika: Lyonel Feininger 1937-1956, May – August 2009, no. 19, pp. 187 & 222 (illustrated).
- Lyonel Feininger (1871-1956), 17.2. - 28.5.2017, Fundación Juan March, Madrid, Nr. 356.

## **Literature**

- Exh. cat., Hommage à Lyonel Feininger, Rétrospective Aquarelles et Dessins 1894 à 1955, Paris, 1989.
- H. Hess, Feininger, London, 1961, no. 461, p. 293 (illustrated).
- U. Luckhardt, Lyonel Feininger: Die Zeichnungen und Aquarelle, Cologne, 1998, p. 223.

**3.****LYONEL FEININGER**

1871 - New York - 1956

**WINDMILL, 1936**

oil on canvas, 19 x 29.5 inch (48.3 x 75 cm) signed 'Feininger' (lower right); inscribed 'Lyonel Feininger, 1936 "Windmill"' (on the stretcher)

Catalogue raisonné Hess cat. rais. no. 284

Provenance The artist's estate, at least until 1961; Willard Gallery, New York; Marlborough Gallery, New York; Private collection, Germany; Galerie Lopes, Zurich (no. GLK 5425); Private collection, Switzerland.

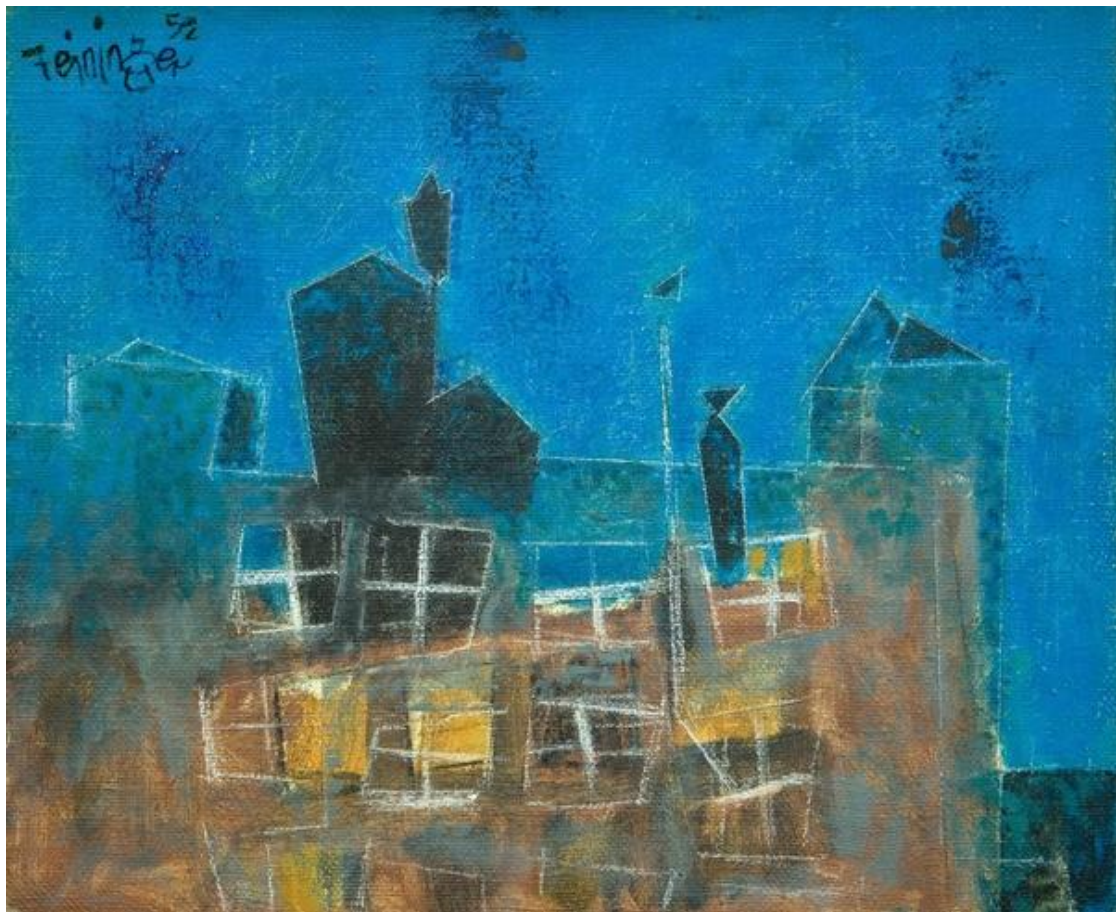
**Exhibition**

- Oakland, Mills College Art Gallery, Lyonel Feininger, June – August 1936, no. 2; this exhibition later travelled to San Francisco, Seattle and New York.

- Museum of Art, War Memorial, Civic Center, San Francisco August – September 1936.
- Seattle, Henry Art Gallery, University of Washington, October 1936.
- New York, Nierendorf Gallery, May 1937.
- Santa Barbara, Faulkner Memorial Art Gallery, Lyonel Feininger, Exhibition of Oil and Watercolor Paintings and Prints, January 1937, no. 17.
- New York, Mrs. Cornelius J. Sullivan Gallery, Lyonel Feininger, Exhibition of Paintings and Watercolors from 1919 to 1938, November 1938, no. 12; this exhibition later travelled to Milwaukee, Baton Rouge and Berea.
- Milwaukee, Art Institute, n/a.
- Baton Rouge, Department of Fine Arts, Louisiana State University, January 1939.
- Berea, Berea Art College, n/a.
- Munich, Haus der Kunst, Lyonel Feininger, March - May 1973, no. 141, p. 88 (illustrated p. 153); this exhibition later travelled to Zurich.
- Zurich, Kunsthaus, May - July 1973.
- Lyonel Feininger (1871-1956), Fundación Juan March, Madrid 2017, cat. no. 333.

## Literature

- H. Hess, Lyonel Feininger, London, 1961, no. 377, p. 284 (illustrated).
- H. Schulz-Vanselow, Lyonel Feininger und Pommern, Kiel 1999, p. 286 (titled Landschaft mit blauer Mühle).
- W. Timm, Feininger an der Ostseeküste, in: Lyonel Feininger, Von Gelmeroda nach Manhattan, Retrospektive der Gemälde, ed. by R, Berlin 1998, p. 303.
- Manuel Fontäne del Junco y Aida Capa, Lyonel Feininger (1871-1956), exh.cat., Fundación Juan March, Madrid 2017, p.188 ill., no. 333.



**4.**

**LYONEL FEININGER**

1871 - New York - 1956

**FACTORY AT NIGHT, 1952**

Oil on canvas, 18 x 22 inch (45.7 x 55.9 cm) Signed and dated (upper left): Feininger 52 and on stretcher

Catalogue raisonné Hess, cat. rais. no. 519

Provenance Family of the artist;  
Moeller Fine Art, New  
York/Berlin; Private collection,  
New York.

**Exhibition**

- Lyonel Feininger: Oils and Watercolors 1940 to 1955. Willard Gallery. New York 1956, ill. no. 13.



- Lyonel Feininger: Architecture Paris - New York, Willard Gallery, New York 1961.
- Lyonel Feininger: Marlborough-Gerson Gallery, New York 1969, ill. no. 79.
- Lyonel Feininger (1871-1956), Fundación Juan March, Madrid 17.2. - 28.5.2017, no. 376.

The memory of the spacious studio in his Bauhaus master's house in Dessau must still have been very much alive when Feininger moved to an apartment at 235 East 22nd Street in New York in January 1938. There were not many rooms in the eleventh-floor apartment at Gramercy House and his studio was small. Indeed, in the year he painted *Factory at Night* he complained about the shortage of space in a letter to his friend Mark Tobey (1890–1976): 'I've only got the one easel ..., and it seems to be in the way of my feet all the time and waiting around for another chance to upset me. So, instead of a frieze of six easels I stack my "croûtes" against the wall and they have to take turns on the "chevalet" .' In spite of these cramped conditions, Feininger not only managed to create outstanding artworks but also discovered new subject matter through his windows. This included the building on the opposite side of the street that had striking muntin windows and two of New York's typical water towers on its roof. In the 1950s he often drew and photographed this building and it inspired his painting *The Factory* (Speicher, 1950; Hess 498). In *Factory at Night* the magic of Feininger's late work is manifested in the dematerialization of the motif into translucent layers – the building is gradually dissolving into the cobalt-blue night sky and this gives the painting a spiritual quality that transcends the actual subject matter. Mark Tobey wrote the following about this painting: '... the buildings of Manhattan rise resplendent carrying within their magic structures the calligraphic black lines of window ledge and pane. Man's world of the city built of stone, glass and steel – yet to Feininger a letter wherein he reads a message not only from architect and builder but from Nature herself as she surrounds and penetrates these forms now immanent, now remote.'

Lyonel Feininger to Mark Tobey, New York, 2 December 1952, *Years of Friendship*, Achim Moeller (ed.), (Ostfildern-Ruit, 2006), p. 141.

Mark Tobey, *Lyonel Feininger*, exh. cat. Curt Valentin Gallery (New York, 1954).

Text from the Lyonel Feininger Project LLC c/o Achim Moeller, New York – Berlin

## Literature

- Hermann Hess, *Lyonel Feininger*, New York 1961, p. 299, no. 519.
- Manuel Fontäne del Junco y Aida Capa, *Lyonel Feininger (1871-1956)*, Fundación Juan March, Madrid 2017, p. 313, no. 376.



5.

**LYONEL FEININGER**

1871 - New York - 1956

**THE BERGKIRCHE (EISENSTADT), 1909**

Watercolor and India ink on paper, 12.6 x 9.4 inch (32 x 24 cm) Signed top right: Feininger

Titled bottom center: die Bergkirche

On reverse: Estate stamp

Catalogue raisonné The work is registered in the archive of the Lyonel Feininger Project LLC, New York.

**Provenance**

Julia Feininger



**6.**

**LYONEL FEININGER**

1871 - New York - 1956

**UNTITLED (VILLAGE WITH CHURCH AND FIGURES), 1918**

Watercolor and India ink drawing on paper, 9.4 x 12 inch (24 x 30.5 cm) Signed bottom left: Feininger

Dated bottom right: 1918

Catalogue raisonné The work is registered in the archive of the Lyonel Feininger Project LLC, New York.

**Provenance**

Collection of Dr. Hans und Dr. Elisabeth Feith, Frankfurt am Main.



7.

**LYONEL FEININGER**

1871 - New York - 1956

**UPPER GRUNSTEDT I, 1920**

Watercolor and India ink drawing on handmade paper, 10.4 x 11.2 inch (26.5 x 28.5 cm) Signed and dated bottom left: Feininger 1920

Titled bottom center: Ober Grunstedt I

Catalogue raisonné The work is registered in the archive of the Lyonel Feininger Project LLC

New York.

**Provenance**

Collection of Werner und Edith Vowinckel, Cologne;  
Collection of Dr. Hans und Dr. Elisabeth Feith, Frankfurt am  
Main.

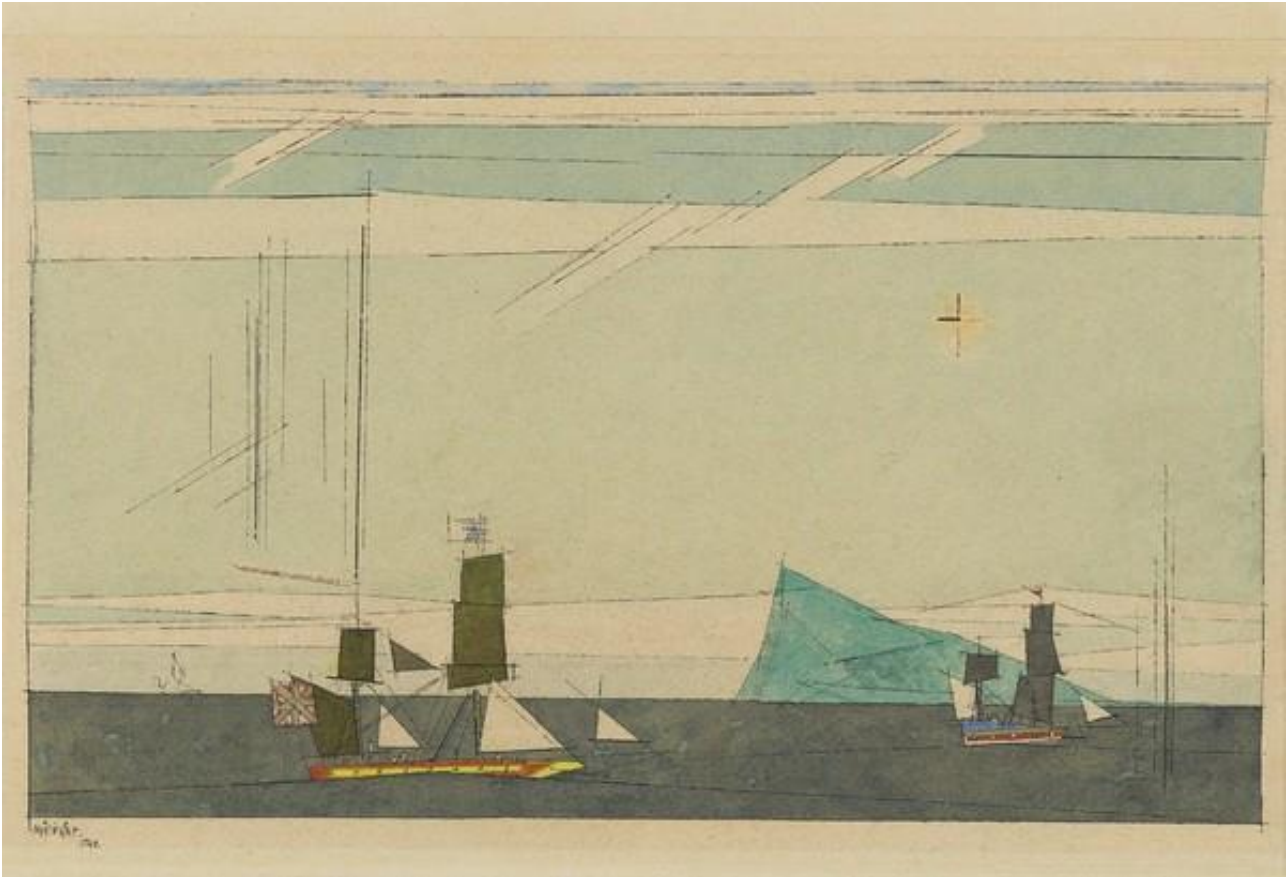
**Exhibition**

- 1850-1950 Zeichnungen und Aquarelle. Frankfurt am Main, Kunsthandel Dr. Ewald Rathke, 1973, cat. no. 10 (ill.).



**Literature**

- Kunsthandel Dr. Ewald Rathke, 1973, 1850-1950 Zeichnungen und Aquarelle. Frankfurt am Main, exhibition cat. no. 10 (ill.).



8.

**LYONEL FEININGER**

1871 - New York - 1956

**TWO SAILING SHIPS AND ICEBERG, 1942**

Gouache, watercolor, pen and India ink on paper, 21.7 x 30.4 inch (55.1 x 77.3 cm) Signed and dated 'Feininger. 1942' (lower left)

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1498-08-07-18.

Catalogue raisonné The Feininger Project no. 1498-08-07-18

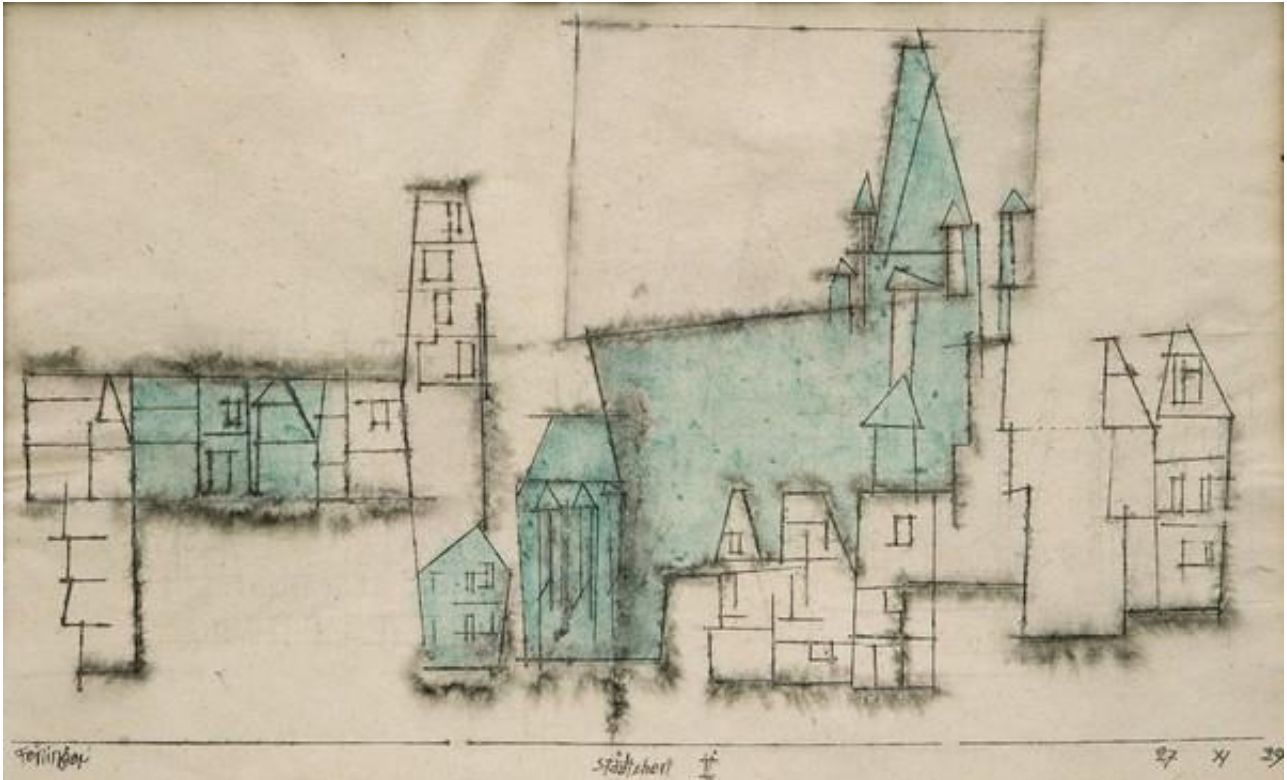
**Provenance**

J.H. Taylor Management Co., New York; Mr. J. Baer, New York; Norton Galleries, New York;

Collection of Harry W. and Mary Margaret Anderson, acquired from the above (1968).

## Exhibition

- New York, Helen Serger (La Boétie), Inc., Lyonel Feininger, November-December 1966, no. 16 (illustrated; titled Chinese Junks).
- San Francisco, Legion of Honor, Graphics from Four Bay Area Collections, 1973.
- Stanford University Museum of Art, Twentieth Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray, November 1988-February 1989, pp. 6 and 29, no. 10.
- San Francisco Museum of Modern Art, Celebrating Modern Art: The Anderson Collection, October 2000-January 2001, pp. 310 and 363, no. 84, pl. 174 (illustrated with incorrect medium).



9.

**LYONEL FEININGER**

1871 - New York - 1956

**STÄDTCHEN II (SMALL TOWN II), 1929**

Watercolour and Indian ink on paper, 11.7 x 19 inch (298 x 483 mm) Signed (lower left): Feininger

Inscribed (lower center): Städtchen II

Dated (lower right): 27 4 29

Certificate of authenticity by The Lyonel Feininger Project, NY, cert. no. 1186-01-17-13, 17.01.2013.

Catalogue raisonné The Feininger Project No. 1186-01-17-13

**Provenance**

Private Collection, USA;

W&K - Wienerroither & Kohlbacher, Vienna (2012).

**Exhibition**

- Lyonel Feininger, Marlborough-Gerson Gallery, New York April – May 1969.

A delicate network of lines merges in the eye of the beholder to form the silhouette of a town. Feininger has sparingly added areas of turquoise to enhance the sense of the spiritual. The composition is not based on a real scene but the form and grouping of the buildings involuntarily calls to mind his fantasies carved out of wood. The graphic 'scaffold' of the work – anticipating his late linear style – gives the work a stringency that recalls modern architecture.



The watercolour Stadt I (Town I) of 29 November 1926 marked the beginning of a series of related works and an interesting episode in the artist's oeuvre. Yet Feininger was not inspired to create this group by contemporary architecture in Dessau. Instead he was influenced by his own photographs showing his rows of wooden houses, cast in plaster, which depict the 'town at the end of the world'. T. Lux Feininger, the artist's youngest son, presumed that these plaster houses were cast in the workshop at Bauhaus. Even as late as the year 1952, Feininger returned to these photographs as a source for watercolours that now demonstrated a greater degree of abstraction.

In this example, the two-dimensional windows indicate that the wooden houses themselves or their photos probably provided the starting point. How and where Lyonel Feininger found inspiration for his art is a constant source of amazement. His curiosity and courage to experiment were always leading to surprising results, significantly expanding the overall scope of his work.

1) Lyonel Feininger: Die Zeichnungen und Aquarelle, exh. cat. Hamburger Kunsthalle and Kunsthalle Tübingen, 1998, p. 218, 224 and 225.

Wolfgang Büche  
(translated from German by Rebecca Law)

## Literature

- Marlborough-Gerson, Lyonel Feininger, exh. cat., Marlborough-Gerson Gallery (edt.), New York 1969, cat. no. 106. - Sabarsky, Lyonel Feininger. Drawings and Watercolors, Serge Sabarsky Gallery (edt.), New York 1979, cat. no. 30



10.

**LYONEL FEININGER**

1871 - New York - 1956

**HOUSES AND TWO FIGURES, 1933**

Watercolor and India ink drawing on paper, 9.4 x 12.3 inch (24 x 31.2 cm) Signed and dated bottom left: Feininger 1933

Catalogue raisonné This work has a certificate of authenticity from Achim Moeller, The Lyonel Feininger Project LLC, New York.

**Provenance**

Private collection, Switzerland.

**11.****LYONEL FEININGER**

1871 - New York - 1956

**THE LANDING PLACE, 1940**

Watercolour and ink on paper, 12.5 x 18.9 inch (317 x 480 mm) Signed and dated (lower left): Feininger 1940

Verso inscribed in ink: The Landing Place

Certificate of Authenticity from the Lyonel Feininger Project, NY, Certificate No. 184-11-10-06

Catalogue raisonné The Feininger Project No. 184-11-10-06

**Provenance**

Collection of Lois Love Brown, Pasadena, California; Private collection, Vienna; Private collection, France.

This watercolour depicts a small port with two cruise ships. Two men are standing on the shore and watching the ship at the front as it docks. The figures have their backs to us, like the compositions we know from Romanticism or from Feininger's seascapes. A third man is leaning against the wall at the side and staring at the water. The atmosphere is rather gloomy, steeped in shades of grey and blue, sometimes darkened with black. There are gentle waves rendered in grey stripes and

accentuated with an ink line. The confronted diagonals of the two ships with their masts and chimneys introduce a slight dynamic in the composition. The diagonal structure is emphasized by muted touches of colour: the dark ochre of the raincoat in the foreground, the subtle red and yellow of the flag on the right in the centre and the blue rectangular flag in the background on the left above the narrow exit of the harbour. The gloomy atmosphere is also reflected in the almost inextricably interlocked forms. In 1939/40 Lyonel Feininger painted a series of watercolours depicting ships with flags. Usually these are imaginary flags (cf. Loebermann Collections Nos. 254, 255). In this case, however, on the ship at the front we can clearly see the black-red-gold of the German Republic while the blue area in the corner of the striped flag can be seen as the American flag, even though the red is missing. This watercolour can be seen as one of the few works in which Feininger makes a commentary about events of the time.

Andreas Hüneke

#### **Literature**

- Ulrich Luckhardt, Lyonel Feininger, Prestel Verlag, Munich 2004.
- Ingrid Mössinger, Kerstin Drechsel (edt.), Lyonel Feininger, Sammlung Loebermann, Prestel Verlag, Munich 2006.
- Kunsthandel Wienerroither & Kohlbacher (edt.), Moderne Kunst X, vol. 11, Vienna 2007, cat. no. 4.



12.

**LYONEL FEININGER**

1871 - New York - 1956

**NORWEGIAN FJORD, 1936**

Watercolor and ink on paper, 9.6 x 16.7 inch (24.4 x 42.3

cm) Signed lower left: Feininger

dated lower right: 14.X.36

Catalogue raisonné The Feininger Project no. 1581-03-05-19

**Provenance**

Private collection, Rhineland, Germany;

W&K - Wienerroither & Kohlbacher, Vienna (2007);

Private collection, Greece (2008).

**13.****LYONEL FEININGER**

1871 - New York - 1956

**1858**, 1933

Watercolor, pencil and black ink on paper, 13.4 x 18.4 inch (340 x 467 mm)  
signed lower left: 'Feininger', titled "1858" and dated `12 v 33` (lower right)

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin has confirmed the authenticity of this work, which is registered under no. 1352-09-09-15.

Catalogue raisonné The Lyonel Feininger Project no. 1352-09-09-15

**Provenance**

Private collection, Detroit;  
Private collection, New  
York.

**Exhibition**

- Lyonel Feininger 1871-1956, Shepherd W&K, New York 26.10. - 22.12.2017.



**14.**

**LYONEL FEININGER**

1871 - New York - 1956

**TOWN HALL I , 1939**

Watercolour on paper, 14.1 x 21.2 inch (359 x 538

mm) Signed (lower right): Feininger

Dated (lower left): 1939

Inscribed (lower center): Town Hall I

Certificate of authenticity by the Lyonel Feininger Project, NY, cert. no. 1187-01-18-13,

18.1.2013. Catalogue raisonné The Feininger Project No. 1187-01-17-13

**Provenance**

Private Collection, USA.

This wonderfully harmonious watercolour leads us to the market place in a small town. In an atmosphere heavy with rain we see the town hall complete with lofty tower at the centre of the image. An almost transcendental apparition, the building appears dematerialized as it is rendered in a sparing scaffold of lines. The dark, rectangular form of the building also encompasses the sky. A few azure accents of colour in the sky and windows serve to modify the stringency of the drawing.

This vision of a town hall and its transcendental impression in fact arose from the experience of a real building, the Baroque town hall at Treptow an der Rega. Feininger created a painting (Hess 323) that has an almost identical composition as early as 1930. Yet the watercolour Town Hall I was not a recollection of this picture but arose from sketches made by the artist while he was staying at this town on the Baltic Sea in the 1920s. When Feininger finally returned to the USA in 1937 his Natur-Notizen (notes from nature), which numbered among the thousands, were packed in his luggage and were the 'capital' he drew from in later years. On countless occasions he looked back to them so that in America he could continue to reinterpret the motifs from his life in Germany: the village churches in Thuringia and on the island Usedom, the shores of the Baltic Sea and the old towns such as Cammin, Greifenberg, Kolberg or indeed Treptow. In this way Feininger compensated for what he saw as a lack of attractive subjects after his return to the country of his birth, something that he continually lamented.

Wolfgang  
Büche

(translated from German by Rebecca Law)





**15.**

**LYONEL FEININGER**

1871 - New York - 1956

**UNTITLED (SAILBOATS), 1944**

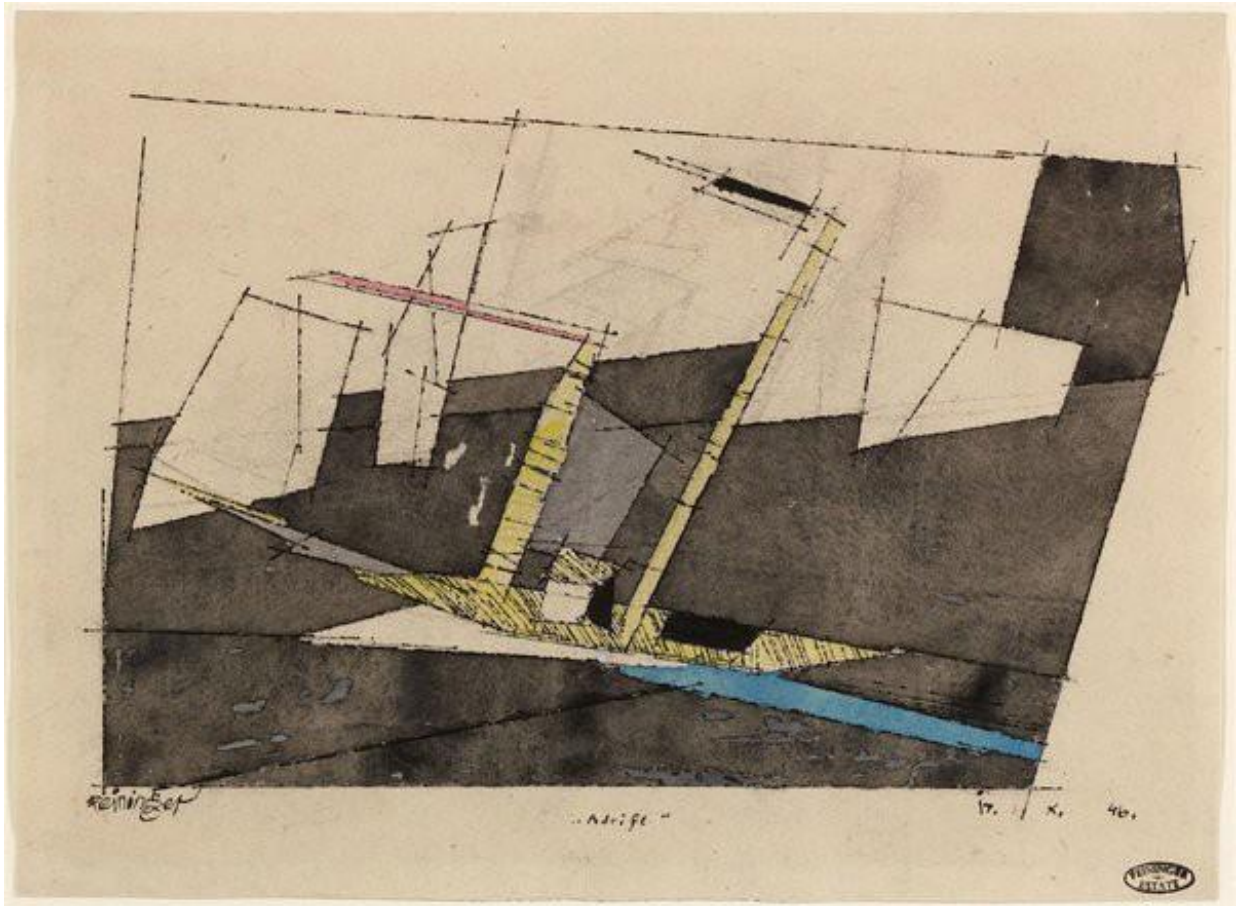
Watercolor, pencil, and India ink on paper, 7.5 x 10.9 inch (19.1 x 27.6 cm) Signed bottom left: Feininger

Dated bottom right: 1944

Catalogue raisonné This work has a certificate of authenticity from Achim Moeller, The Lyonel Feininger Project LLC, New York.

**Provenance**

Collection of Mr. and Mrs. H. Gates Lloyd,  
Pennsylvania; Private collection, USA (inherited);  
Collection of Marsha and Robin Williams.



16.

**LYONEL FEININGER**

1871 - New York - 1956

**ADRIFT, 1946**

Watercolour, pen and ink and crayon on hand-made paper, 7.6 x 10.8 inch (19.2 x 27.4 cm)

Signed 'Feininger' in pen and ink lower left, dated '17.X.46.' right and with estate stamp and titled "'Adrift'"

Catalogue raisonné Feininger Archive No. 412-11-16-10

**Provenance**

Estate of Julia Feininger, New York; Marlborough Gallery, London; Private collection, Europe.

**Exhibition**

Berlin/New York 2011 (Galerie Achim Moeller), Lyonel Feininger. Zeichnungen und Aquarelle aus dem Julia-Feininger-Nachlass, cat. no. 38, pp. 86/87 with colour illus.

**Literature**

- Galerie Achim Moeller, 2011, Lyonel Feininger. Zeichnungen und Aquarelle aus dem Julia-Feininger-Nachlass.  
Berlin / New York, exhibition cat. no. 38, p. 86 / 87 (col. ill.).



17.

**LYONEL FEININGER**

1871 - New York - 1956

**DEVIL'S TRILL SONATA (TRILLE DU DIABLE) (composed by Giuseppe Tartini (1692-1770)), 1910**

India ink drawing on paper, 12.7 x 9.4 inch (32.2 x 24 cm)

Signed and dated bottom right: Feininger Mon Jan 17 10

Titled bottom center: Trille du Diable

Labeled and monogrammed bottom left: XX L. F.

**Provenance**

Collection of Theodore Lux Feininger;

Private collection, USA.



18.

**LYONEL FEININGER**

1871 - New York - 1956

**GOTHEN** , 1911

Pencil on paper, 8.1 x 9.4 inch (20.6 x 23.9 cm) Titled and dated bottom right: Gothen Thurs.(day) July 13, 1911

**Provenance**

Andreas Feininger, New York;  
Galerie Utermann, Dortmund;  
Private collection, Germany.



19.

**LYONEL FEININGER**

1871 - New York - 1956

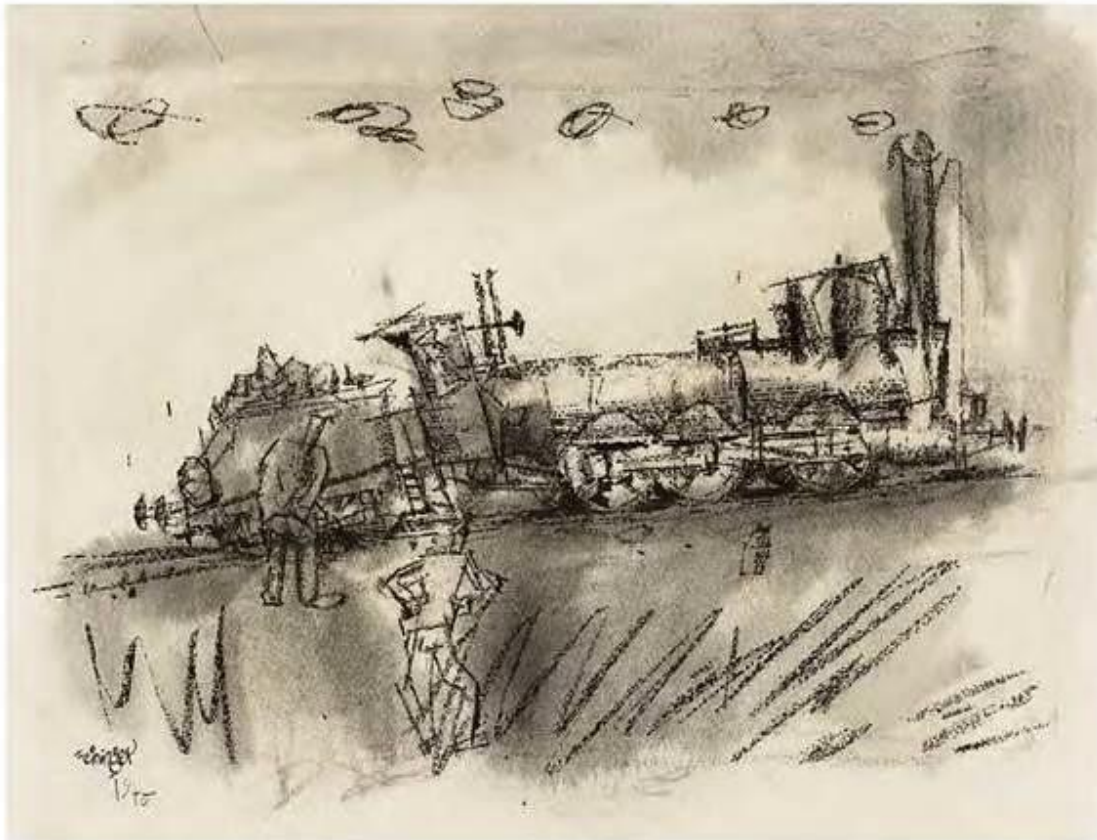
**QUIMPER (PORT), 1931**

Pencil on paper, 5.6 x 8.8 inch (14.3 x 22.3  
cm) Dated top right: 25 6 31

Titled bottom right: Quimper

**Provenance**

Andreas Feininger, New  
York; Galerie Utermann,  
Dortmund; Private  
collection, Germany.



**20.**

**LYONEL FEININGER**

1871 - New York - 1956

**OLD STEAM ENGINE, 1945**

Charcoal, washed on paper, 9.4 x 12.6 inch (24 x 32 cm) Signed and dated bottom left: Feininger 1945

**Provenance**

George Zabriskie, Marietta, Ohio (gift from the artist); Private collection, Japan; Galerie Utermann, Dortmund; Private collection, Germany.



**21.**

**LYONEL FEININGER**

1871 - New York - 1956

**THE VILLAGE CHURCH IN UMPFERSTEDT, 1932**

Charcoal on paper, 11.9 x 9.1 inch (30.3 x 23.2 cm)

Signed bottom left: Feininger Titled bottom center:

Umpferstedt Dated bottom right: 6.9.32

Catalogue raisonné The work is registered in the archive of the Lyonel Feininger Project LLC, New York.

**Provenance**

Julia Feininger





22.

**LYONEL FEININGER**

1871 - New York - 1956

**STADTKIRCHE WEIMAR I**, 1929

Charcoal on paper, 14.8 x 11.4 inch (37.5 x 29

cm) Signed bottom left: Feininger Titled

bottom center: "Stadtkirche" Weimar I Dated

bottom right: 5.8.29 and 31 X 25

Catalogue raisonné This work has a certificate of authenticity from Achim Moeller, The Lyonel Feininger Project LLC, New York.

**Provenance**

Helen Serger, La Boetie, Inc., New York; James Goodman Gallery, New York; Galerie Utermann, Dortmund; Private collection, North Rhine-Westphalia.

**Exhibition**

- Feininger im Weimarer Land. Apolda, Kunsthaus Apolda Avantgarde, 1999.

**Literature**

- Kunsthaus Apolda Avantgarde, 1999, Feininger im Weimarer Land, Apolda, exhibition cat. p. 106 (col. ill.).

**23.****LYONEL FEININGER**

1871 - New York - 1956

**BEACH SCENE WITH BATHERS, 1911**

Colored pencil and pencil on paper, 6.3 x 8.1 inch (16 x 20.5 cm) Dated top right: Mon Sept 11.11

Catalogue raisonné This work has a certificate of authenticity from Achim Moeller, The Lyonel Feininger Project LLC, New York.

**Provenance**

Alois Jakob Schardt, Halle, Berlin & Los Angeles; Achim Moeller, New York; Private collection, Great Britain.

**Exhibition**

- Lyonel Feininger. Erlebnis und Vision. Die Reisen an die Ostsee, 1892-1935. Regensburg, Museum Ostdeutsche Galerie / Bremen, Kunsthalle Bremen, 1992;

- Lyonel Feininger. Stroller—The Passing Scene. Early Drawings and Prints 1906-1921. New York, Deutsche Bank Gallery, 2002;
- Wenn Wünsche wahr werden. Neue Werke treffen auf Klassiker der Sammlung. Emden, Kunsthalle Emden, 2013.

## **Literature**

- Museum Ostdeutsche Galerie / Kunsthalle Bremen, 1992, Lyonel Feininger. Erlebnis und Vision. Die Reisen an die Ostsee, 1892-1935. Regensburg / Bremen, exhibition cat. p. 57 (ill.).



**24.**

**LYONEL FEININGER**

1871 - New York - 1956

**JULIA BERG (?) AT THE ACADEMIE COLAROSSO, 1907**

Pencil on paper, 10.4 x 6.3 inch (26.5 x 16 cm)

Labeled bottom right: FRI FEB 8 07

Reverse: Studies in pencil

**Provenance**

Achim Moeller Fine Art, New York; Private collection North Rhine-Westphalia.

**Exhibition**

- Feininger in Paris. Die Pariser Zeichnungen von 1892 bis 1911. Nuremberg, Germanisches Nationalmuseum, 1992.

**Literature**

- Germanisches Nationalmuseum, 1992, Feininger in Paris. Die Pariser Zeichnungen von 1892 bis 1911. Nuremberg, exhibition cat. no. 14 (ill. p. 27).



25.

**LYONEL FEININGER**

1871 - New York - 1956

**THE SIGNALMAN**, 1910

Black pen and ink and wash, with pink watercolour on chamois Bütten paper, 12 x 9.4 inch (30.5 x 24 cm) Signed and dated (lower right): Feininger | Wed Mar 23, 10,

Title (lower centre): Der  
Bahnwärter

Certificate of authenticity by The Lyonel Feininger Project, NY, cert. no. 11-17-94-115,  
28.2.2013

Catalogue raisonné The Feininger Project no. 11-17-94-  
115

**Provenance**

Private Collection, Germany

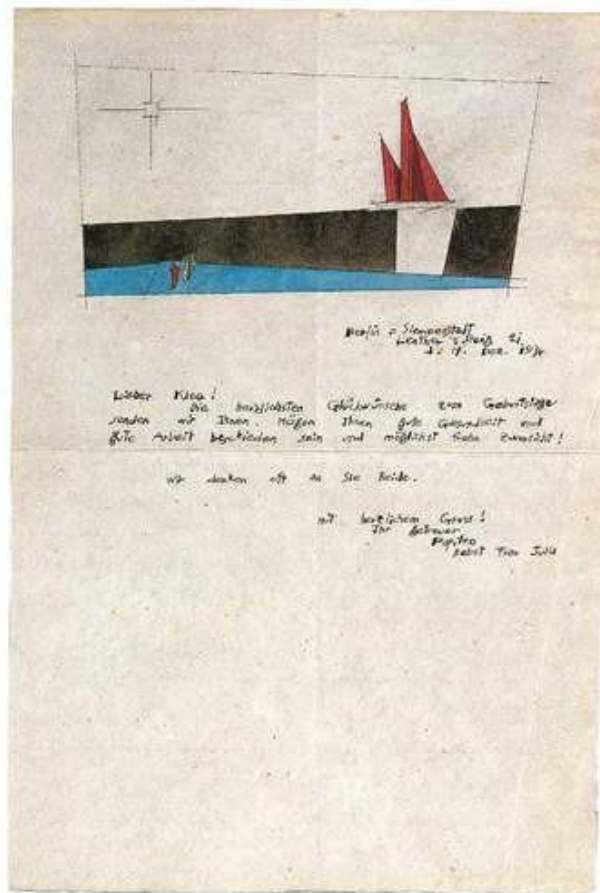
Between 1908 and 1912 Lyonel Feininger spent the summer months at the seaside resort Heringsdorf on the island of Usedom. In addition to the fashionable life on the beach and the vessels on the Baltic Sea, the artist was particularly interested in the island railway. He produced a wealth of drawings of trains and railways, especially in the years 1910–11. In this context, the

locomotives are usually shown in conjunction with certain workers on the railways – locomotive drivers, stokers, track workers or signalmen.

The subject is delineated in irregular strokes while hatching, areas with washes and a few touches of colour add structure to the composition. The locomotive demonstrates Feininger's tendency to imbue the world of objects with human characteristics. Yet the figure of the signalman, who seems to salute the passing train like a soldier, reveals something new. The artist's range of figures was initially influenced by his own caricatures. In the so-called 'Mummenschanz' compositions people wearing imaginative masks or Biedermeier costumes are placed in specific although seemingly surreal locations. From 1906 onwards, an increasing number of swift figure studies appear in the artist's graphic oeuvre. In Paris especially, Feininger sketched a cross-section of society on the city's streets and squares. We encounter workers, policemen, prostitutes, Jesuits, artists and poets, gentlemen and ladies from high society and children, often several at once in a single sketch. It was from this pool of character types, which reveal the subtle humour of their creator, that Feininger increasingly drew on when devising his composition.

Wolfgang  
Büche

(translated  
from  
German by  
Rebecca  
Law)



26.

**LYONEL FEININGER**

1871 - New York - 1956

**SAILING SHIP (BIRTHDAY GREETING TO PAUL KLEE), 1934**

India ink drawing and watercolor on handmade paper, 3.1 x 6.1 inch (11.6 x 7.9 inch) (7.8 x 15.5 cm (29.5 x 20 cm))

**Provenance**

Private collection, North Germany; Galerie Utermann, Dortmund; Private collection, North Rhine-Westphalia.

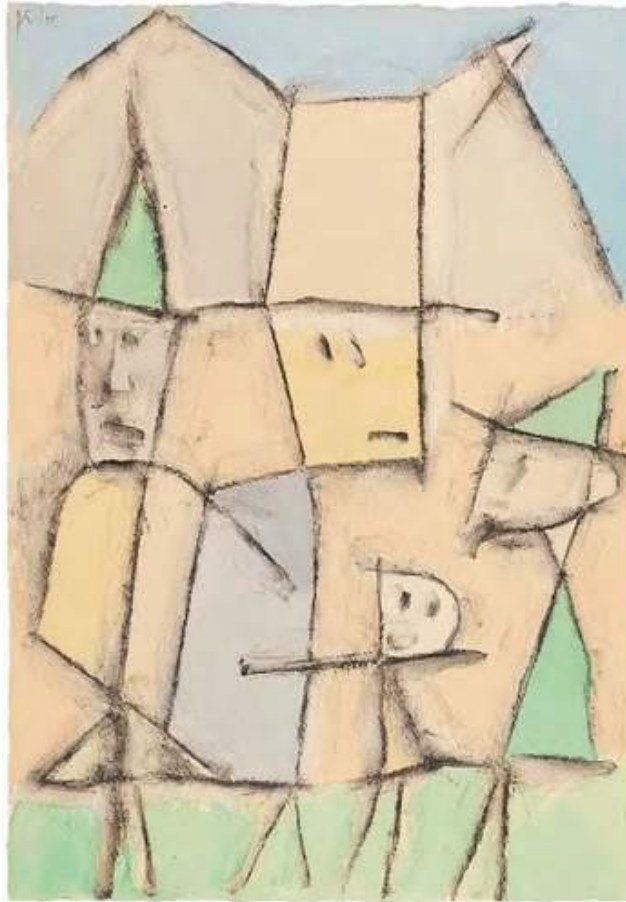
**Exhibition**

- Lyonel Feininger —Paul Klee. Malerfreunde am Bauhaus. Hamm, Gustav-Lübcke-Museum / Würzburg, Museum im Kulturspeicher, 2009.

**Literature**

- Gustav-Lübcke-Museum / Museum im Kulturspeicher, 2009, Lyonel Feininger —Paul Klee. Malerfreunde am Bauhaus. Hamm / Würzburg, exhibition cat. no. 90 b, p. 165.





**27.**

**PAUL KLEE**

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**TOURISTS, 1937**

Charcoal, paste, and watercolor on paper, laid down on the artist's mount, 13 x 9.1 inch (33 x 23 cm) Signed top left: Klee

Signed and titled on base: 1937 17 Touristen

Catalogue raisonné Paul-Klee-Stiftung 6953

**Provenance**

Lily Klee, Bern (1940 –1946);

Klee Society, Bern (1946 -  
1950);

Curt Valentin (Buchholz Gallery & Valentin Gallery), Berlin / New York (1950);

Gallery Schlesinger, New York; Gallery

Shary Grossman, New York (until 1997);

Galerie Gianna Sistu, Paris;

private collection.

## **Exhibition**

- Paul Klee: Neue Werke. Zürich, Kunsthaus Zürich, 1940, cat. no. 12.

## **Literature**

- Paul-Klee-Stiftung, Kunstmuseum Bern, Paul Klee, Catalogue raisonné, Vol. 7, 2003, p. 221, No. 6953 (ill.).



**28.**

**PAUL KLEE**

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**MASK FOR FALSTAFF, 1929**

Watercolor on paper, cut up and reassembled, laid down on the artist's mount, 15.7 x 9.4 inch (40 x 24 cm) Signed bottom right: Klee

Labeled on bottom left of base: 1929 I.2, titled bottom right: Maske für Falstaff

Catalogue raisonné Paul-Klee-Stiftung 4778

**Provenance**

Rudolf Probst (Galerie Neue Kunst Fides, Das Kunsthaus), Dresden / Mannheim (1929); Alfred Flechtheim, Düsseldorf / Berlin / Paris / London (since 1929); Lily Klee, Bern (1940-1946);

Klee Foundation, Bern (since 1946);

Daniel-Henry Kahnweiler, Paris; Karl Julius

Anselmino, Wuppertal / Munich (1957-1978);

Estate of Karl Julius Anselmino, Wuppertal / Munich (from 1978);  
private collection, Switzerland.

## **Exhibition**

- Paul Klee. Berlin, Galerie Alfred Flechtheim, 1929.
- Paul Klee. Aquarelle und Zeichnungen und Graphik aus 25 Jahren. Düsseldorf, Galerie Alfred Flechtheim, 1930.
- Paul Klee. Aquarelle aus 25 Jahren, 1905 bis 1930. Saarbrücken, Staatliches Museum Saarbrücken, 1930.
- Paul Klee. Düsseldorf, Kunstverein für die Rheinlande und Westfalen, in conjunction with Galerie Alfred Flechtheim, Düsseldorf, 1931.
- Paul Klee. Hartford, Wadsworth Atheneum, 1936.
- Exposition Internationale du Surréalisme. Amsterdam, Galerie Robert, 1938.
- Gloires de la peinture moderne, Hommage à James Ensor. Ostend, Palais des Thermes Ostend, 1949.
- Paul Klee 1879-1940. Werke aus den Jahren 1904 bis 1940. Wuppertal, Kunst- und Museumsverein Wuppertal, 1956.
- Weltkunst aus Privatbesitz. Cologne, Kunsthalle Köln, 1968.
- Paul Klee 1879-1940, Munich, Haus der Kunst, 1970/71.
- Paul Klee. Das Werk der Jahre 1919-1933. Gemälde, Handzeichnungen, Druckgraphik. Cologne, Kunsthalle Köln, 1979.
- Paul Klee. Turin, Galleria Civica d'Arte Moderna e Contemporanea, 2000/01.

## **Literature**

- D.-H. Kahnweiler, Klee, Paris 1950, col. ill.
- C. Kröll, 72 Die Bildtitel Paul Klees: eine Studie zur Beziehung von Bild und Sprache in der Kunst des zwanzigsten Jahrhunderts, Bonn 1968, p. 35.
- C. Geelhaar, Paul Klee et le Bauhaus, Neuchâtel 1972, p. 86 (col. ill.).
- M. Plant, Paul Klee: Figures and faces, London 1978, p. 100 (col. ill.).
- W. Kersten, Paul Klee: "Zerstörung, der Konstruktion zuliebe?," in: Studien zur Kunst- und Kulturgeschichte, Band 5, Marburg 1987, p. 96 & p. 153.
- Paul-Klee-Stiftung, Kunstmuseum Bern, Paul Klee, Catalogue raisonné, Vol 5, 2001, p. 41, No. 4778 (ill.).



29.

**PAUL KLEE**

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**LOADING FRUIT, 1940**

Colored paste on paper, laid down on the artist's mount, 11.5 x 8.1 inch (29.3 x 20.7 cm) Signed bottom left: Klee Labeled on bottom left of base: 1940 K 9, title beneath: Verladung der Früchte

Catalogue raisonné Paul-Klee-Stiftung 9308

**Provenance**

Lilly Klee, Bern (1940-1946); Klee Society, Bern (1946-1952); Felix Klee, Bern (1953-1990); Estate of Felix Klee, Bern (1990-1999); Beda Jedlicka, Zürich (1999-2002); private collection, Switzerland.

## Exhibition

- Späte Werke von Paul Klee (1879-1940). Leihgaben der Paul-Klee-Gesellschaft, Bern. Düsseldorf, Hetjens Museum / Mannheim, Kunstverein / Freiburg, Kunstverein, 1948/49, cat. no. 28.
- Klee. Werke aus Familienbesitz. St. Gallen, Kunstmuseum, 1955, cat. no. 203.
- Paul Klee. Grenoble, Musée de Grenoble, 1960, cat. no. 66.
- Paul Klee. Werke aus der Nachlass-Sammlung Felix Klee. Berlin, Akademie der Künste Berlin, 1960/61, cat. no. 188.
- Drawings and Water-Colours by Paul Klee from the Felix Klee Collection Berne. Bristol, City Art Gallery / Leeds, City Art Gallery / Liverpool, Walker Art Gallery, 1963, cat. no. 248.
- Paul Klee. Malingar-tecknigar. Malmö Museum / Göteborgs Konstmuseum / Stockholm, Konstsalongen Samlaren, 1965, cat. no. 123.
- Paul Klee. Buenos Aires, Museo Nacional de Bellas Artes / Montevideo, Museo Nacional de Artes Plásticas, 1970, cat. no. 109.
- Paul Klee. 90 Aquarelle und Zeichnungen. Kronberg, Kronberger Kulturkreis, Hellhof, 1971, cat. no. 58.
- Paul Klee. Neuenburg, Musée d'Art et d'Histoire, 1978, cat. no. 89.
- Paul Klee. Das Schaffen im Todesjahr. Bern, Kunstmuseum, 1990, cat. no. 271.
- Paul Klee. "... a synthesis of outward sight and inward vision." Andros, Basiol & Elise Goulandris Foundation, Museum of Modern Art, 1993, cat. no. 107.
- Paul Klee trifft Joseph Beuys. Bedburg-Hau, Museum Schloß Moyland /Heidelberg, Kurpfälzisches Museum, 2000 / 02, cat. no. 189.
- In Paul Klees Zaubergarten. Bern, Zentrum Paul Klee / Hovikodden (Norway), Henie Onstad Art Center / Bergen (Norway), Bergen Art Museum, 2008/09.

## Literature

- Tilman Osterwold, Paul Klee trifft Joseph Beuys: Ein Fetzen Gemeinschaft, Ostfildern 2000, cat. no. 189 (col. ill. p. 306).
- Paul-Klee-Stiftung, Kunstmuseum Bern, Paul Klee, Catalogue raisonné, Vol. 9, 2004, p. 206, no. 9308 (col. ill. p. 189).



**30.**

**PAUL KLEE**

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**HOLIDAY IN WINTER, 1927**

Watercolor, spray technique, and India ink drawing on paper, laid down on the artist's mount, 5.7 x 11.8 inch (14.5 x 30 cm) Signed bottom left: Klee

Titled bottom right: Festtag im Winter

Labeled on bottom left of base: 1927.

Ue 4.

Catalogue raisonné Paul-Klee-Stiftung 4498

**Provenance**

Lily Klee, Bern (1940-1946); Klee Society, Bern (1946-1952); Felix Klee, Bern (1953); Evi Grosch, Princeton (1985); Serge Sabarsky, Inc., New York (1985); Achim Moeller Fine Art Ltd., New York; private collection.

**Exhibition**

- Klee: Werke aus dem Familienbesitz. St. Gallen, Kunstmuseum St. Gallen, 1955, cat. no. 103.

- Paul Klee. Montreux, Galerie d'art ancien, 1957, cat. no. 74.
- Drawings and Watercolours by Paul Klee from the Felix Klee Collection, Berne. Bristol, City Art Gallery / Leeds, City Art Gallery / York, City of York Art Gallery / Liverpool, Walker Art Gallery / Sheffield, Graves Art Gallery / Glasgow, Glasgow Art Gallery and Museum / London, The Arts Council Gallery / Cardiff, National Museum of Wales, 1963, cat. no. 217.
- Paul Klee: Öl, Aquarell, Zeichnungen, Werke 1910-1940. Ascona, Galleria Castelnuovo (Trudi Neuburg-Coray), 1964, cat. no. 39.
- Paul Klee: Aquarelle und Zeichnungen aus der Sammlung Felix Klee, Berne. Schweinfurt, Volkshochschule der Stadt Schweinfurt, 1965, cat. no. 16.
- Paul Klee: Zeichnungen, Aquarelle. Nuremberg, Fränkische Galerie, 1966, cat. no. 35 (ill.).
- Paul Klee. Milan, Galleria del Milione, 1969, cat. no. 26 (ill.).
- Paul Klee: Aquarelle und Zeichnungen aus der Familiensammlung Felix Klee—Bern. Tübingen, Tübinger Kunstverein im Technischen Rathaus, 1970, cat. no. 9.
- Paul Klee und seine Malerfreunde: Die Sammlung Felix Klee. Winterthur, Kunstmuseum Winterthur, 1971, cat. no. 110.
- Paul Klee: Collezione di Felix Klee, Berna. Lugano, Villa Ciani, Museo Civico di Belle Arti, 1972, cat. No. 66.
- Paul Klee 1879-1940: Gemälde, Aquarelle, Zeichnungen. Villingen-Schwenningen, Beethovenhaus, 1973, cat. no. 43.
- Paul Klee 1879-1940: Gemälde—Aquarelle —Zeichnungen—Druckgraphik. Säckingen, Kunstverein Hochrhein, 1974, at. No. 69.
- Paul Klee: Bilder, Aquarelle, Zeichnungen: Sammlung Felix Klee. Braunschweig, Junior Galerie, 1976, cat. no. 49.
- Paul Klee und seine Malerfreunde. Tokyo, Odakyu Department Store /Takasaki, Gumma Museum /Nagoya, Matsuzakaya Department Store / Kobe, Sogo Department Store / Kamakura, The Museum of Modern Art, 1976, cat. no. 70 (col. ill.).
- Paul Klee 1879-1940: An Exhibition to Commemorate the Centenary of the Artist's Birth. London, Fischer Fine Art Ltd., 1979, cat. no. 20.
- Paul Klee: Sammlung Felix Klee. Hanover, Kestner-Gesellschaft, 1980, cat. no. 76 (ill.).
- Paul Klee (1879-1940): Innere Wege. Ludwigshafen, Wilhelm-Hack-Museum, 1982, cat. no. 114.

## Literature

- Paul-Klee-Stiftung, Kunstmuseum Bern, Paul Klee, Catalogue raisonné, Vol. 5, 2001, p. 156, No. 4498 (ill.).





**31.**

**PAUL KLEE**

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**HOUSE ON HIGH, 1923**

Oil, watercolor, and ink on paper, mounted on card, 14.9 x 20.2 inch (37.8 x 51.4 cm)  
signed, dated and numbered lower right; titled, dated and numbered on artist's mount

Catalogue raisonné Cat. rais. no. 3107

**Provenance**

Lily Klee (the artist's widow), Bern (1940-46);  
Klee Gesellschaft, Bern, (from 1946); Galerie  
Rosengart, Lucerne (until 1949); Buchholz  
Gallery (Curt Valentin), New York (1950);  
Berggruen & Cie., Paris; Private collection, USA  
(1987); Private Collection, Switzerland (1991);

Private Collection, Switzerland (2003).

## **Exhibition**

- Lucerne, Galerie Rosengart; Antwerp, Galerij Artes & Liège, Paul Klee, 1948-49, no. 9.
- New York, Buchholz Gallery, Paul Klee, 1950, no. 7.

## **Literature**

- The Paul Klee Foundation (ed.), Paul Klee: Catalogue raisonné, 1923-26, vol. IV, Bern 2000, p. 41, no. 3107.



32.

**PAUL KLEE**

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**THE DAY IN THE WOODS, 1935**

Watercolor on paper, laid down on the artist's mount, 7 x 10.9 inch (17.8 x 27.7 cm) Signed top left: Klee Labeled on bottom left of base: 1935 K 19, titled bottom right: der Tag im Wald

Catalogue raisonné Paul-Klee-Stiftung 6801

**Provenance**

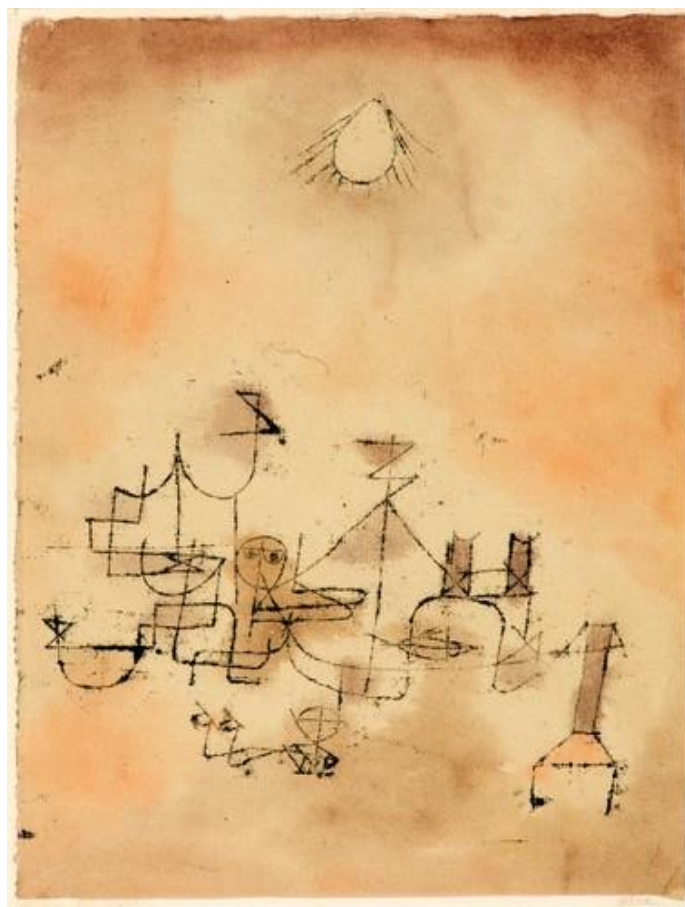
Daniel-Henry Kahnweiler, Paris; Curt Valentin (Buchholz Gallery & Valentin Gallery), Berlin / New York; Henry Kleemann, New York / Munich; James Gilvarry, New York (1960 until probably 1967); Galerie Jan Krugier & Cie., Geneva (since 1998); private collection, Switzerland.

## **Exhibition**

- Paul Klee Collection James Gilvarry. Baltimore, Museum of Art/Richmond, The Virginia Museum of Fine Arts, 1960.
- Paintings, Drawings and Prints by Paul Klee from the James Gilvarry Collection. Champaign, College of Fine and Applied Arts, University of Illinois, 1964.
- Paul Klee. Indianapolis, Herron Museum of Art, 1966.
- Paul Klee. Oils, Watercolors, Gouaches, Drawings, Prints from the James Gilvarry Collection. Santa Barbara, The Art Gallery, University of California, 1967.
- Paul Klee nelle collezioni private. Venice, Museo d'Arte Moderna Ca'Pesaro / Milan, PalazzoReale, 1986.
- Paul Klee, OEuvres sur papier. Cannes, Galerie Daniel Gervis, 1990.
- Paul Klee, Traces of Memory. New York, Jan Krugier Gallery / Geneva, Galerie Jan Krugier, 1998/99.
- Paul Klee. Turin, Galleria Civica d'Arte Moderna e Contemporanea, 2000/01.
- Paul Klee. Arbeiten von 1904-40. Zürich, Galerie Haas, 2016.

## **Literature**

- Will Grohmann, Paul Klee, Geneva / Stuttgart 1954, p. 310.
- Paul-Klee-Stiftung, Kunstmuseum Bern, Paul Klee, Catalogue raisonné, Vol. 7, 2003, p. 148 (whole-page ill.), p. 164, No. 6801.-
- Galerie Haas (ed.), Paul Klee, Zürich 2016.



33.

PAUL KLEE

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**NORTH AFRICAN, 1920**

watercolor and oil transfer on paper laid down on the artist's mount, 12.7 x 9.8 inch (32.2 x 25 cm)  
dated, numbered and inscribed '1920.1. Afrikanisch' (on the artist's mount); bears signature

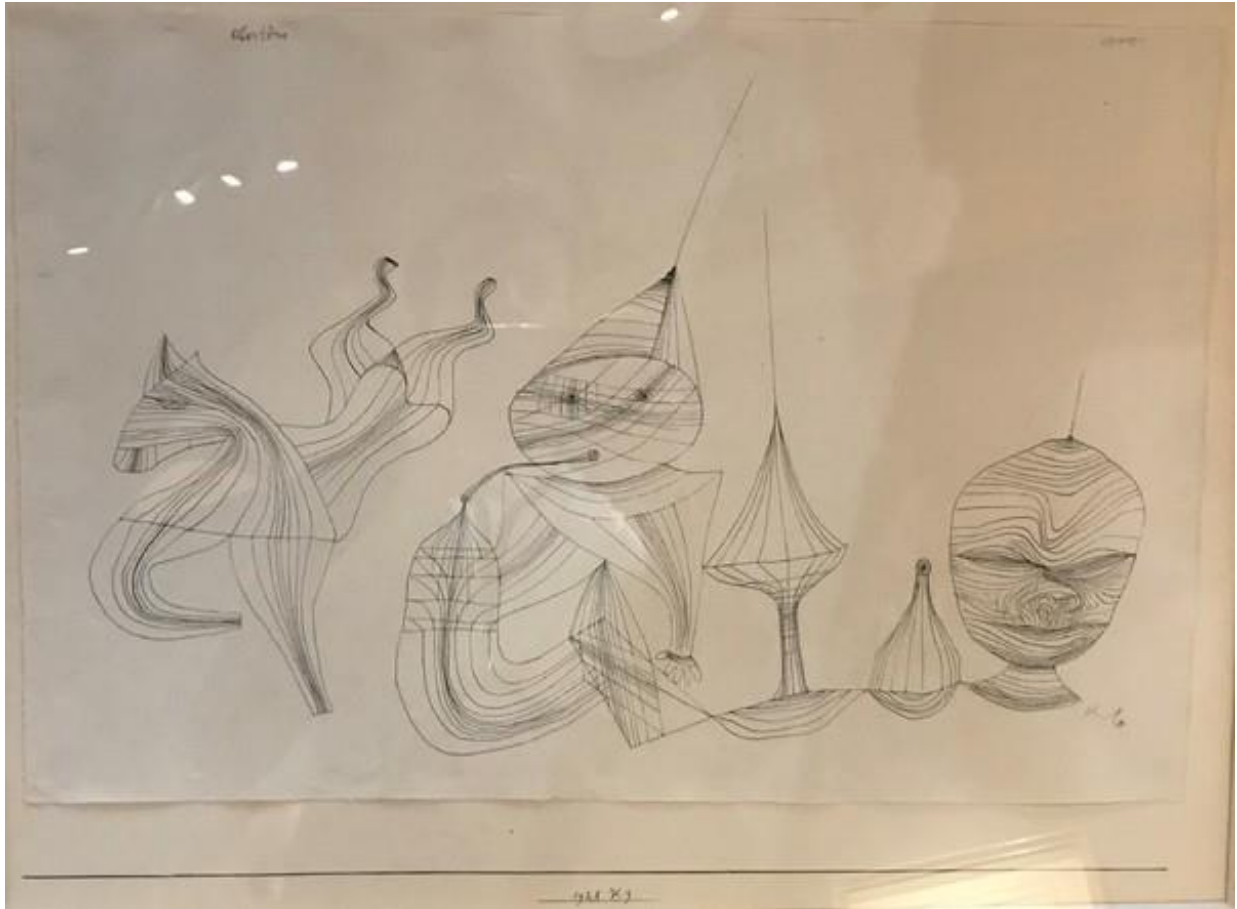
Catalogue raisonné Cat. rais. no. 2346

**Provenance**

Galerie Neue Kunst (Hans Goltz), Munich (July 1920);  
Private Collection, Germany.

**Exhibition**

- Munich, Galerie Neue Kunst (Hans Goltz), Paul Klee, May-June 1920, no. 233.



**34.**

**PAUL KLEE**

Münchenbuchsee/Bern 1879 - 1940 Muralto/Tessin

**OVERTONES, 1928**

Ink on paper, 17.8 x 23.1 inch (45.1 x 58.7 cm) Signed, dated and titled "K. 9"

Catalogue raisonné Cat. rais. no. 4560

**Provenance**

Private collection, Germany.

**Literature**

- The Paul Klee Foundation & Museum of Fine Arts, Paul Klee Catalogue raisonné 1927-1930, vol V, Bern 2001, no. 4560, ill. p. 177.



35.

**MAX PEIFFER WATENPHUL**

Weferingen 1896 - 1976 Rome

**TOWN (HATTINGEN), 1920**

Oil on canvas, 21.7 x 23.6 inch (55 x 60 cm)

Catalogue raisonné Watenphul Pasqualucci cat. rais.

no. G 17

**Provenance**

Private collection, Austria.



**36.**

**IRENE HOFFMANN**

hannover 1903 - 1971 Allentown

**PRELIMINARY COURSEWORK WITH ALBERS, DESSAU, 1926**

Vintage silver print, 9.2 x 7.1 inch (23.4 x 18 cm) Signed, titled, dated verso

**Provenance**

Private collection, Austria.





**37.**

**IRENE HOFFMANN**

hannover 1903 - 1971 Allentown

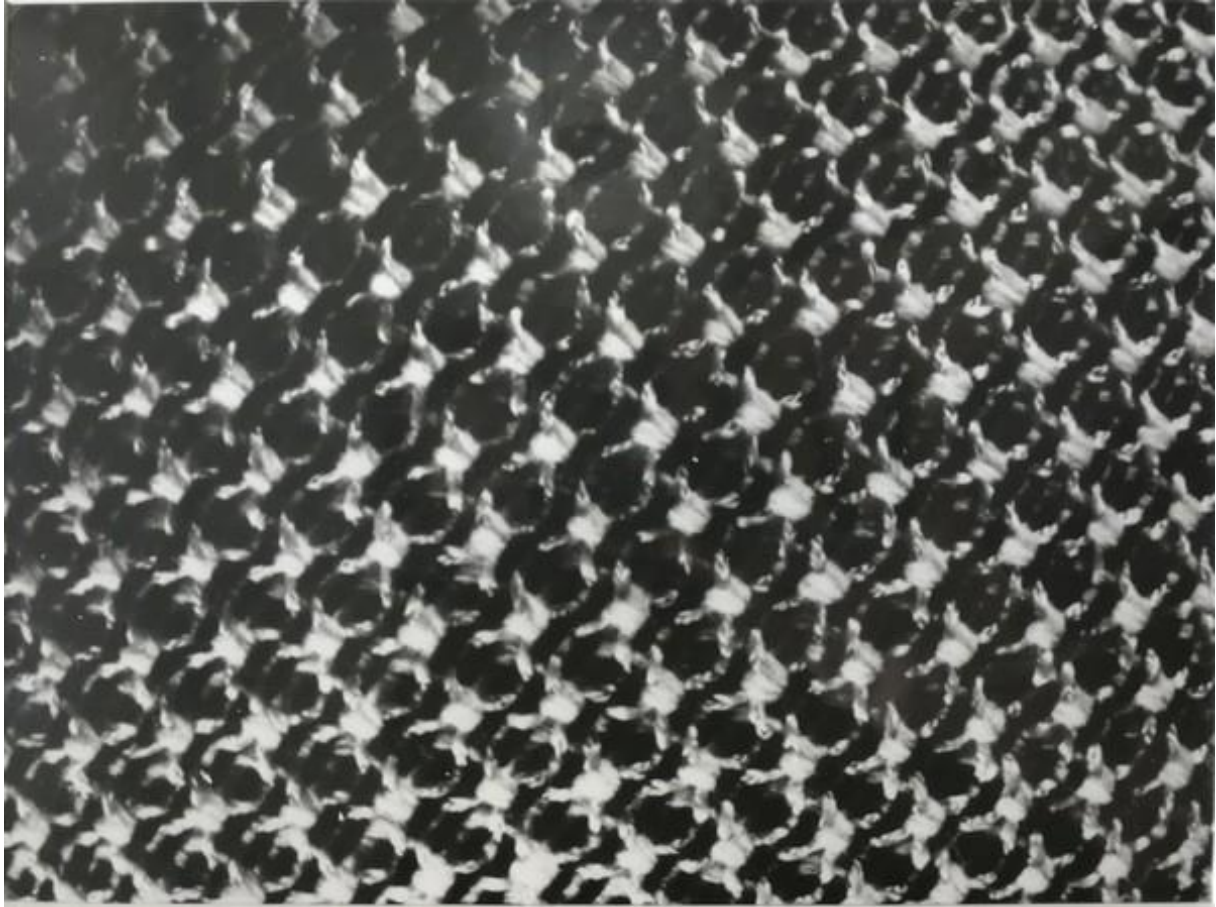
**UNTITLED, DESSAU (WOMAN IN FOLK DRESS), 1928**

Vintage silver print, 9.3 x 6.9 inch (23.5 x 17.5 cm)

Signed, dated recto on mount

**Provenance**

Private collection, Austria.



**38.**

**IRENE HOFFMANN**

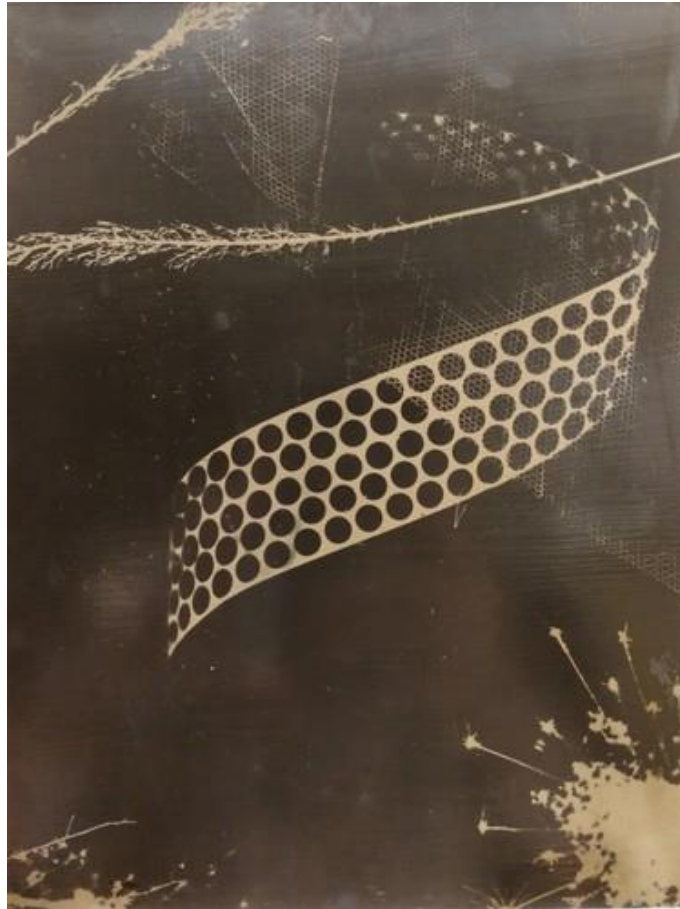
hannover 1903 - 1971 Allentown

**UNIFORM WEAVING, DESSAU, 1930**

Vintage silver print, 7 x 9.4 inch (17.9 x 23.9  
cm) Signed, titled, dated verso on snippet

**Provenance**

Private collection, Austria.



**39.**

**IRENE HOFFMANN**

hannover 1903 - 1971 Allentown

**HOLE SPIRAL, DESSAU, 1931**

Vintage silver print, 9.2 x 7 inch (23.4 x 17.7  
cm) Signed, titled, dated recto on mount

**Provenance**

Private collection, Austria.



**40.**

**LÁSZLÓ MOHOLY-NAGY**

Bácsborsód 1895 - 1946 Chicago

**MURDER ON THE RAILS, 1925**

Gelatin silver print, 8.5 x 6.5 inch (21.6 x 16.5  
cm) Editionstamp verso, printed 1973

Signed by Hattula M.-

N. Edition 9/50

**Provenance**

Private collection, Austria.



**41.**

**LÁSZLÓ MOHOLY-NAGY**

Bácsborsód 1895 - 1946 Chicago

**ROTHENBURG, 1926**

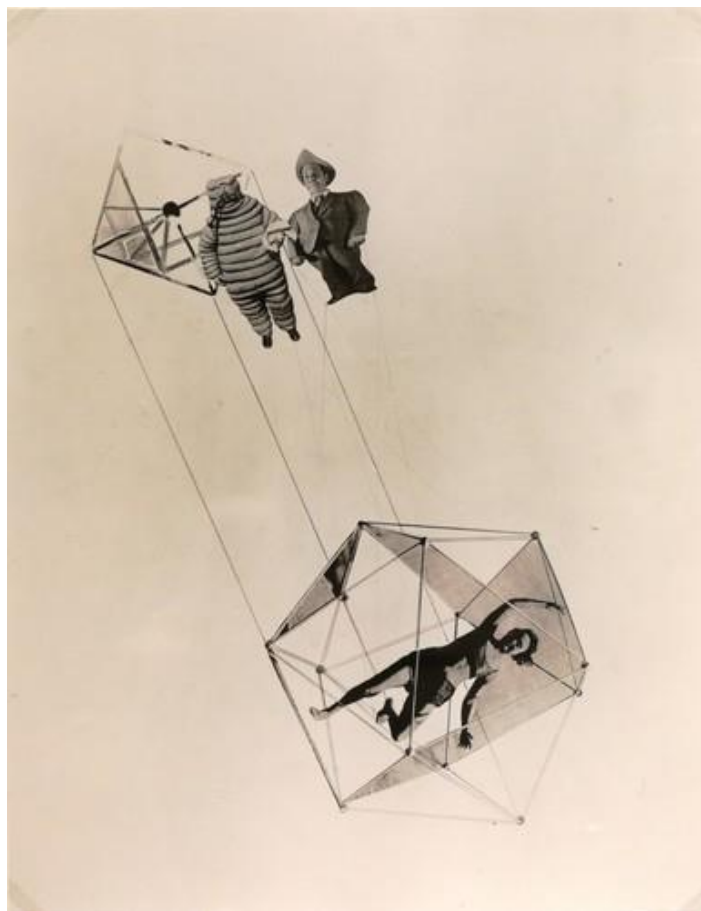
Gelatin silver print, 8.5 x 6.1 inch (21.6 x 15.5  
cm) Editionstamp verso, printed 1973

Signed by Hattula M.-

N. Edition 17/50

**Provenance**

Private collection, Austria.



**42.**

**LÁSZLÓ MOHOLY-NAGY**

Bácsborsód 1895 - 1946 Chicago

**CORSET BONE, 1927**

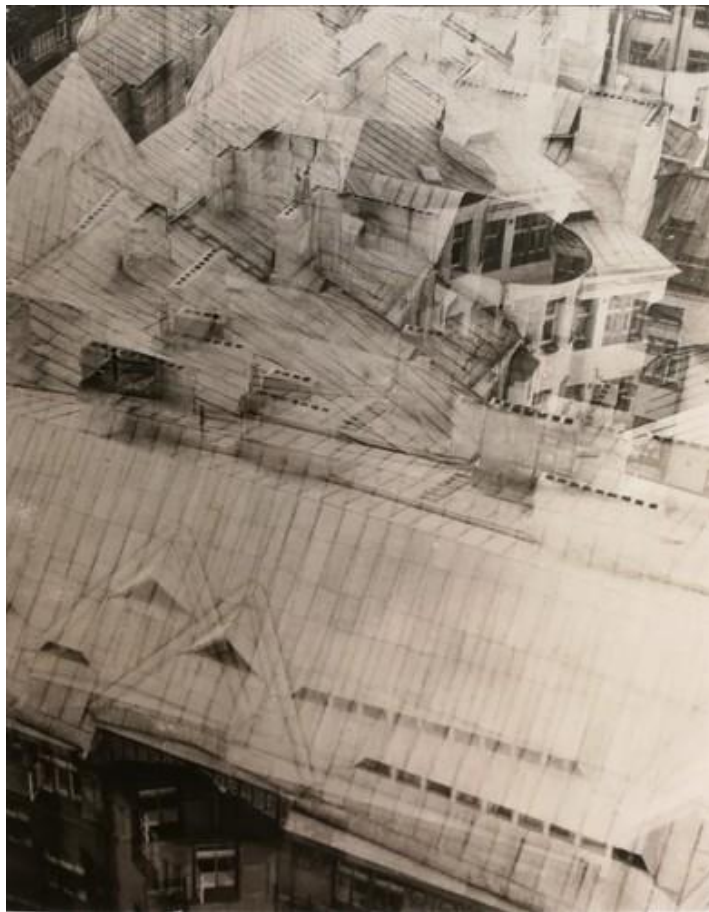
Gelatin silver print, 8.5 x 6.6 inch (21.6 x 16.7  
cm) Editionstamp verso, printed 1973

Signed by Hattula M.-

N. Edition 9/50

**Provenance**

Private collection, Austria.



**43.**

**LÁSZLÓ MOHOLY-NAGY**

Bácsborsód 1895 - 1946 Chicago

**ROOFS, HELSINKI, 1927**

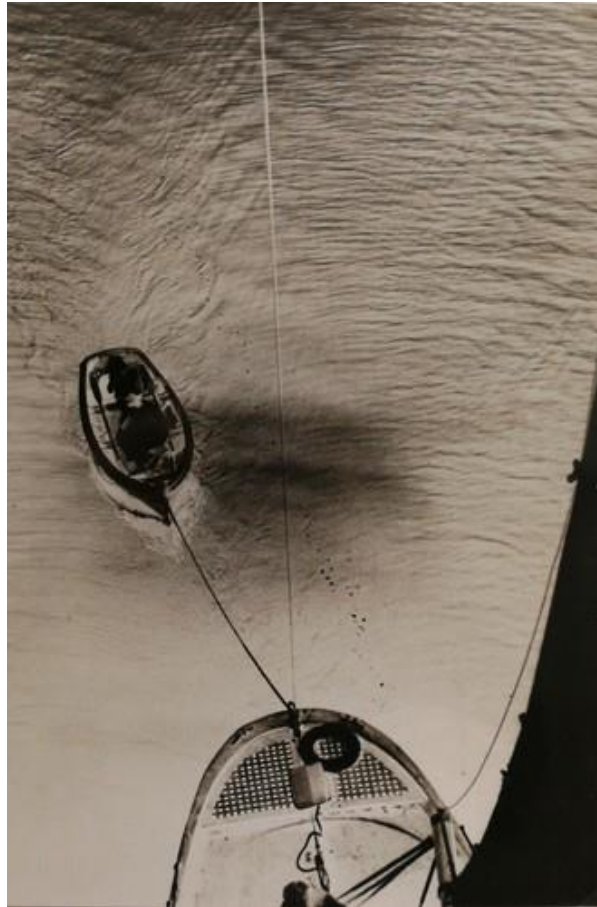
Gelatin silver print, 14.5 x 11.2 inch (36.9 x 28.4  
cm) Editionstamp verso, printed 1973

Signed by Hattula Moholy-Nagy

Edition 17/50

**Provenance**

Private collection, Austria.



**44.**

**LÁSZLÓ MOHOLY-NAGY**

Bácsborsód 1895 - 1946 Chicago

**BOATS, BERLIN, 1929**

Gelatin silver print, 12.8 x 9.4 inch (32.6 x 23.8 cm)

Editionstamp verso, printed 1973

Signed by Hattula M.-N.

Edition 17/50

**Provenance**

Private collection, Austria