

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** La vita alle spalle (Life Behind Them)

**Given title:** Mit dem Rücken zum Leben

**Date:** 1928

**Medium:** Tempera on paper on cardboard

Unframed: 66 x 74.5 cm Framed: 84 x 92 x 3.5 cm

**Origin:** Ascona

**Accession:** FMW 0-0-62

**Lender:** Fondazione Marianne Werefkin

Museo Comunale d'Arte

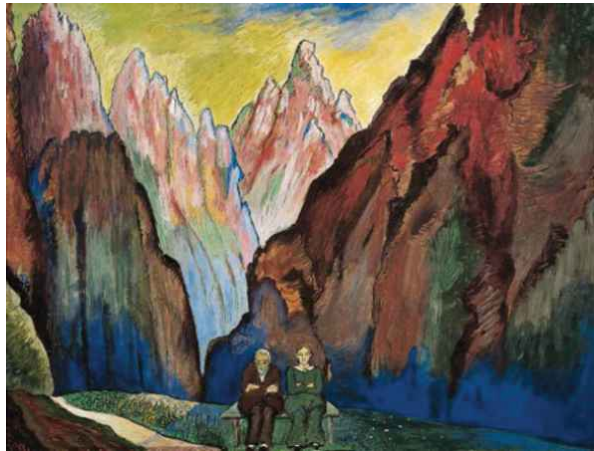
Moderna

Via Borgo 34

Ascona

6612

Switzerland



**PROVENANCE**

Acquired directly from the artist's estate c.1938.

**Note that: This object has a complete provenance for the years 1933-1945**

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Il danzatore Alexander  
Sacharoff (The Dancer Alexander  
Sacharoff)

**Date:** 1909

**Medium:** Tempera on paper on  
cardboard

Unframed: 73.5 x 55 cm Framed: 92.5  
x 74 x 3.5 cm

**Origin:** Munich

**Accession:** FMW 0-0-15

**Lender:** Fondazione Marianne Werefkin  
Museo Comunale d'Arte

Moderna  
Via Borgo 34

Ascona

6612

Switzerland



**PROVENANCE**

Acquired directly from the artist's estate c.1938.

**Note that: This object has a complete provenance for the years 1933-1945**

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Gemelli (Twins)

**Given title:** Die Zwillinge

**Date:** 1909

**Medium:** Tempera on paper

Unframed: 27.5 x 36.5 cm Framed: 59

x 71.5 x 5 cm

**Origin:** Munich

**Accession:** FMW 0-0-13

**Lender:** Fondazione Marianne Werefkin

Museo Comunale d'Arte

Moderna

Via Borgo 34

Ascona

6612

Switzerland



**PROVENANCE**

Acquired directly from the artist's estate c.1938.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Il ritorno (The Return)

**Given title:** Heimkehr

**Date:** 1909

**Medium:** Tempera on paper on cardboard

Unframed: 52 x 80.5 cm Framed: 68 x 96 x 4 cm

**Origin:** Lithuania

**Accession:** FMW 0-0-12

**Lender:** Collection of the Municipality of Ascona

Museo Comunale d'Arte Moderna

Via Borgo 34

Ascona

6612

Switzerland



### PROVENANCE

Acquired by Dr. Hans Müller of Lenzburg (Switzerland) (1897-1989), as indicated by label on back of the painting; Donation to the Museum by the Müller family in 1992.

**Note that: This object has an incomplete provenance for the years 1933-1945**

**Supporting research:** Hans and Gertrud Müller were known collectors around this time, who went on to set up their own charitable arts and culture foundation in 1987. <https://muellerhaus.ch/stiftungszweck/> They are publicly recorded collectors of Werefkin's work, acquiring paintings direct from the family, as well as through the reputable Galerie Thannhauser. They shared the same acquaintances, and were also friends with Paul Klee. Whilst provenance for the years 1933-45 is incomplete, there is nothing to suggest that this work was not acquired legitimately, and likely remained in the possession of the family during the war years. Other examples of works by Werefkin which were donated to the Foundation by the Müller family include: [https://de.wikipedia.org/wiki/Tragische\\_Stimmung](https://de.wikipedia.org/wiki/Tragische_Stimmung) and [https://second.wiki/wiki/selbstbildnis\\_in\\_matrosenbluse](https://second.wiki/wiki/selbstbildnis_in_matrosenbluse) This is one of Werefkin's most well-known works and is in the public domain. It can be easily accessed online here: [https://commons.wikimedia.org/wiki/File:Marianne\\_von\\_Werefkin\\_-\\_Returning\\_Home.jpg](https://commons.wikimedia.org/wiki/File:Marianne_von_Werefkin_-_Returning_Home.jpg)

**Bibliography:** Sigrid Russe (ed.), Marianne Werefkin: Gemälde und Skizzen, Museum Wiesbaden, 1980, p.74, cat.28. Sandro Parmiggiani, Marianne Werefkin, Il fervore della visione, Palazzo Magnani, 2001, p.149, cat.24. Roman Zieglgansberger, Annegret Hoberg, Matthias Muhling (eds), Soulmates: Alexej von Jawlensky and Marianne von Werefkin, Prestel, 2019, p.149, cat. 82. Bernd Fathke, Marianne Werefkin, Hirmer Verlag Munich, 2001, p.106, cat. 114.

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Marianne Werefkin

**Title:** Casa Perucchi (Perucchi House)

**Date:** c. 1930

**Medium:** Tempera and oil on paper on cardboard

Unframed: 25 x 33 cm Framed: 39.5 x 48.5 x 2.5 cm

**Origin:** Ascona

**Accession:** FMW 0-0-912

**Lender:** Collection of the Municipality of Ascona

Museo Comunale d'Arte Moderna

Via Borgo 34

Ascona

6612

Switzerland



### PROVENANCE

Acquired by the Collection of the Municipality of Ascona, Museo Comunale d'Arte Moderna, Ascona from the Perucchi family in 2016.

**Note that:** This object has an incomplete provenance for the years 1933-1945

**Supporting research:** The work was likely gifted to the family by Werefkin in thanks for allowing her to stay there, the last place she lived in Ascona before her death in 1938. Whilst provenance for the years 1933-45 is incomplete, there is nothing to suggest that this work was not acquired legitimately, and likely remained in the possession of the Perucchi family during the war years until the sale to the foundation in 2016. The Foundation's purchase of the work is recorded publicly here: <https://www.ascona.ch/MM-152016-Aggiornamento-del-Preventivo-2016-relativo-all-aumento-di-fr-25-00000-del-conto-305311700-Acquisto-opere-d-arte-per-l-acquisto-dell-opera-La-casa-Perucchi-di-Marianne-von-Werefkin-78e38e00?i=1>

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Via eterna (Eternal Path)

**Given title:** Via Eterna

**Date:** 1929

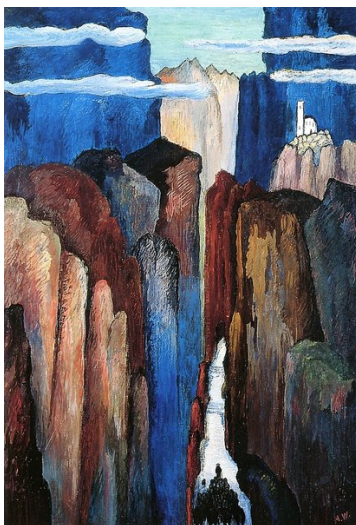
**Medium:** Tempera on paper on cardboard

Unframed: 100 x 70 cm Framed:  
120 x 90 x 3.5 cm

**Origin:** Ascona

**Accession:** FMW 0-0-912

**Lender:** Collection of the  
Municipality of Ascona  
Museo Comunale d'Arte Moderna  
Via Borgo 34  
Ascona  
6612  
Switzerland



### PROVENANCE

Acquired by Dr. Hans Müller of Lenzburg (Switzerland) (1897-1989), as indicated by label on back of the painting. Müller is believed to have received the work directly from the artist; Donation to the Museum by the Müller family in 1992.

**Note that:** This object has an incomplete provenance for the years 1933-1945

**Supporting research:** Hans and Gertrud Müller were known collectors around this time, who went on to set up their own charitable arts and culture foundation in 1987. <https://muellerhaus.ch/stiftungszweck/> They are publicly recorded collectors of Werefkin's work, acquiring paintings direct from the family, as well as through the reputable Galerie Thannhauser. They shared the same acquaintances, and were also friends with Paul Klee. Whilst provenance for the years 1933-45 is incomplete, there is nothing to suggest that this work was not acquired legitimately, and likely remained in the possession of the family during the war years. Other examples of works by Werefkin which were donated to the Foundation by the Müller family include: [https://de.wikipedia.org/wiki/Tragische\\_Stimmung](https://de.wikipedia.org/wiki/Tragische_Stimmung) and [https://second.wiki/wiki/selbstbildnis\\_in\\_matrosenbluse](https://second.wiki/wiki/selbstbildnis_in_matrosenbluse) This work is in the public domain and available to view online here: [https://commons.wikimedia.org/wiki/File:Marianne\\_von\\_Werefkin\\_-\\_The\\_Way\\_Everlasting.jpg](https://commons.wikimedia.org/wiki/File:Marianne_von_Werefkin_-_The_Way_Everlasting.jpg) and [https://www.persee.fr/doc/hista\\_0992-2059\\_2006\\_num\\_58\\_1\\_3139](https://www.persee.fr/doc/hista_0992-2059_2006_num_58_1_3139) and <https://books.google.co.uk/books?id=8MxyBQAAQBAJ&pg=PT323&lpg=PT323&dq=werefkin+via+eterna&source=bl&ots=tGL-ZodJtb&sig=ACfU3U3qNT8dI97UZTAGLJQJW1n0lscW0Q&hl=en&sa=X&ved=2ahUKEwjHkv-Kvdf4AhXLiVwKHTUdDqcQ6AF6BAGTEAM#v=onepage&q=werefkin%20via%20eterna&f=false>

**Bibliography:** Sigrid Russe (ed.), Marianne Werefkin: Gemälde und Skizzen, Museum Wiesbaden, 1980, p.143, cat. 90. Sandro Parmiggiani, Marianne Werefkin, Il fervore della visione, Palazzo Magnani, 2001, pp.116-17, and pp.198-99, cat. 80. Bernd Fathke, Marianne Werefkin, Hirmer Verlag Munich, 2001, pp.212-13, cat. 236. Brigitte Roßbeck, Marianne von Werefkin: Die Russin aus dem Kreis des Blauen Reiters, Siedler Verlag, Munich, 2014, cat.14.



**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Movimento (Movement)

**Date:** 1920-30

**Medium:** Tempera on paper on cardboard

Unframed: 62.5 x 47 cm Framed: 80 x 65 x 3.5 cm

**Origin:** Ascona

**Accession:** FMW 0-0-87

**Lender:** Fondazione Marianne Werefkin

Museo Comunale d'Arte

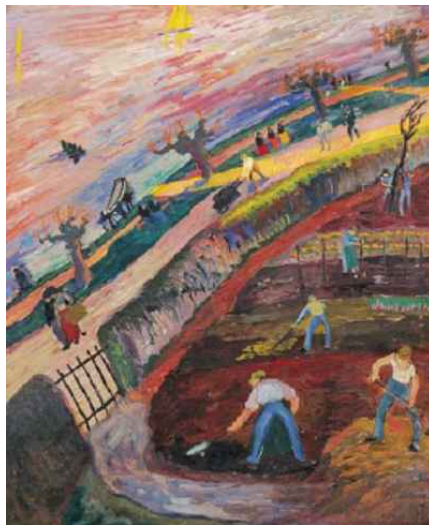
Moderna

Via Borgo 34

Ascona

6612

Switzerland



**PROVENANCE**

Acquired directly from the artist's estate c.1938.

**Note that: This object has a complete provenance for the years 1933-1945**

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Les contrastes (The Contrasts)

**Date:** 1919

**Medium:** Tempera on paper on  
cardboard

Unframed: 81.5 x 65.5 cm Framed:  
104.5 x 88.5 x 5 cm

**Origin:** Ascona

**Accession:** FMW 0-0-893

**Lender:** Collection of the

Municipality of Ascona

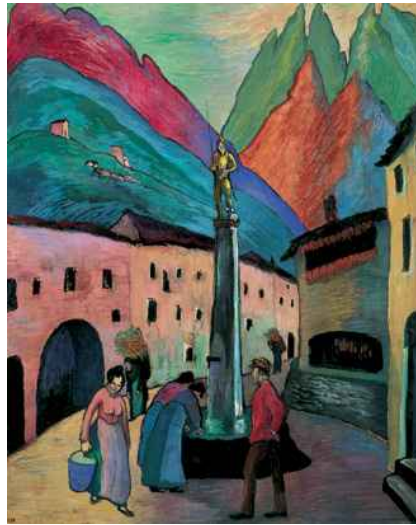
Museo Comunale d'Arte Moderna

Via Borgo 34

Ascona

6612

Switzerland



**PROVENANCE**

Donation to the Municipal Museum in Ascona by the artist in 1922.

Note that: This object has a complete provenance for the years 1933-1945



**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Al caffè (At the Café)

**Date:** 1909

**Medium:** Tempera, pencil and grease  
pencil on paper on cardboard

Unframed: 54 x 72.2 cm Framed: 79 x  
98 x 2.5 cm

**Origin:** Munich

**Accession:** FMW 0-0-14

**Lender:** Museo Comunale d'Arte

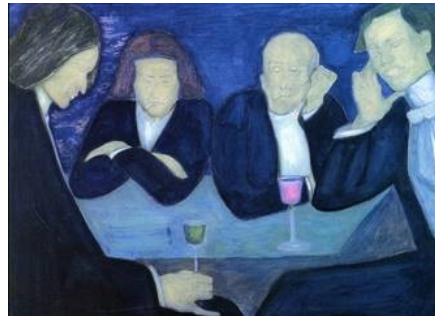
Moderna

Via Borgo 34

Ascona

6612

Switzerland



**PROVENANCE**

Acquired directly from the artist's estate c.1938.

Note that: This object has a complete provenance for the years 1933-1945

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Sketchbook a23/30-31/34-35

**Date:** Undated

**Medium:** Mixed media on paper

Book (open): 12.5 x 36 cm Book

(closed): 12.5 x 18 cm

**Origin:** Germany

**Accession:** FMW 46-6-651-a 23

**Lender:** Fondazione Marianne Werefkin

Museo Comunale d'Arte

Moderna

Via Borgo 34

Ascona

6612

Switzerland



**PROVENANCE**

Acquired directly from the artist's estate c.1938.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Sketchbook a4/60-61

**Date:** Undated (1907)

**Medium:** Mixed media on paper

Book (closed): 10.9 x 18.2 cm Book

(open): 10.9 x 36.4 cm

**Origin:** Germany

**Accession:** FMW 45-4-632-a4

**Lender:** Fondazione Marianne Werefkin

Museo Comunale d'Arte

Moderna

Via Borgo 34

Ascona

6612

Switzerland



### **PROVENANCE**

Acquired directly from the artist's estate c.1938.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Paula Modersohn-Becker

**Title:** Sitzender Mädchenakt mit  
angezogenen Beinen I (Seated Girl  
Nude, Her Legs Pulled Up I)

**Date:** c. 1904

**Medium:** Oiltempera on canvas

Size: 68 x 57 cm Framed: 85 x 74 x 7  
cm

**Origin:** Worpswede

**Accession:** 455

**Lender:** Private Collection

c/o Paula-Modersohn-Becker-Stiftung  
Rembertistraße 1 A  
Bremen  
28203  
Germany



### PROVENANCE

Collection Emil Löhnberg, Hamm, 1916; Selma Löhnberg, Hamm, 1928; Ernst W. Mayer, Zurich/Ascona, around 1930; Art dealers Fritz and Peter Nathan, Zurich, 1960; Bayerische Staatsgemaldesammlungen, Munich, Inv. #13079, 1960-1967; Ernst Hauswedell, Hamburg, 1967; Private collection, Hamburg, 1968.

**Note that:** This object has a complete provenance for the years 1933-1945

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Portrait of a Girl

**Date:** 1913

**Medium:** Tempera on paper

Size: 75 x 57 cm Framed: 82.8 x 65 x  
4.4 cm

**Origin:** Munich

**Accession:** SLK X 01

**Lender:** Zentrum Paul Klee

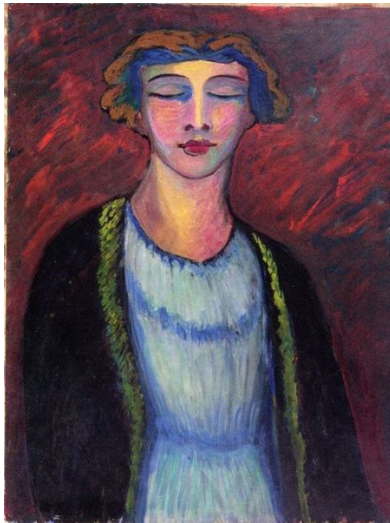
Monument Im Fruchtländ 3

Bern

CH-3006

Switzerland

**PROVENANCE**



Paul Klee, Munich/Weimar/Dessau/Düsseldorf/Bern, c. 1920-1940; Lily Klee (maiden name Stumpf), Bern, 1940-1946; Klee Society, Bern, 1946-1952; Felix Klee, Bern, 1953-1990; Felix Klee estate, Bern, 1990-1995; Livia Klee-Meyer, Bern, 1995-1997; City and Canton of Bern, 1997-2001; Paul Klee-Zentrum Foundation (today Zentrum Paul Klee Foundation), 2001

(The work was physically located in the Kunstmuseum Bern between 1991 and 2005)

Location: Zentrum Paul Klee, Bern, donation Livia Klee-Meyer, since 2005.

**Note that: This object has a complete provenance for the years 1933-1945**

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Junge im Schnee

**Date:** c.1905

**Medium:** Oil on canvas

**Size:** 48 x 64.3 cm Framed: 61 x 76.6  
x 6 cm

**Origin:** Worpswede

**Accession:** Inv. Nr. 976-1967/24

**Lender:** Kunsthalle Bremen

Am Wall 207

Bremen

28195

Germany



© Kunsthalle Bremen – Lars Lohrisch – ARTOTHEK

**PROVENANCE**

Otto Modersohn (1865-1943), acquired as husband to Paula Modersohn-Becker, upon her death in 1907; Tille Modersohn (1907-1998), acquired as heiress of her mother's estate; Acquired by the Kunsthalle Bremen, 1967 to present, from Tille Modersohn on the basis of a life annuity contract.

Inv-No. 976-1967/24

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Säugling mit der Hand der Mutter

**Date:** c. 1903

**Medium:** Oil on canvas

Unframed: 31.3 x 26.7 cm Framed:  
42.1 x 37.1 x 6 cm

**Origin:** Worpswede

**Accession:** Inv. Nr. 692-1955/12

**Lender:** Kunsthalle Bremen

Am Wall 207

Bremen

28195

Germany



© Kunsthalle Bremen – Lars Lohrisch – ARTOTHEK

### PROVENANCE

Rainer Maria Rilke, Worpswede, acquired from the artist, 25.12.1905 to max. 1919; Clara Rilke-Westhoff, Fischerhude, acquired as estate of her husband R. M. Rilke, min. 1919 to min. 4.5.1952; Heinrich Glosemeyer, Bremen, acquired from Clara Rilke-Westhoff, min. 9.4.1954 to 27.10.1955; Kunsthalle Bremen, Bremen, acquired by H. Glosemeyer with funds from the Free Hanseatic City of Bremen (municipality), 27.10.1955.

**Note that: This object has a complete provenance for the years 1933-1945**



**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Katze in einem Kinderarm

**Date:** c.1903

**Medium:** Oil on canvas

Unframed: 32.5 x 25.6 cm Framed:

42.5 x 38 x 7.5 cm

**Origin:** Worpswede

**Accession:** Inv. Nr. 974-1967/22

**Lender:** Kunsthalle Bremen

Am Wall 207

Bremen

28195

Germany



© Kunsthalle Bremen – Lars Lohrich – ARTOTHEK

**PROVENANCE**

Mathilde Modersohn, acquired as heiress of her mother P. Modersohn-Becker;  
Kunsthalle Bremen, 1967, acquired by Mathilde Modersohn on the basis of the life annuity contract.

Note that: This object has a complete provenance for the years 1933-1945

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Paula Modersohn-Becker

**Title:** Stillleben mit blauen Katen (Still Life with Blue Casket)

**Date:** 1907

**Medium:** Oiltempera on canvas

**Size:** 27.3 x 35.7 cm Framed: 43.5 x 51.8 x 9.3 cm

**Origin:** Worpswede

**Accession:** 732

**Lender:** Paula-Modersohn-Becker-Stiftung

Rembertstraße 1 A

Bremen

28203

Germany



### PROVENANCE

Bernhard Hoetger, Worpswede (1908; later exchanged for the 'Still Life with Matt Glass Beaker, Apples and Pine Branch' WV No. 356, probably at Otto Modersohn's request);

Otto Modersohn (1913);

Mathilde (Tille) Modersohn;

Ernst Luddeckens, Hanover (1967);

Acquired in 1981 as a bequest from Ernst Luddeckens, Hanover.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Paula Modersohn-Becker

**Title:** Otto Modersohn, schlafend  
(Otto Modersohn Sleeping)

**Date:** Winter 1906/07

**Medium:** Oiltempera on canvas

Size: 39.7 x 46.3 Framed: 53.7 x 61.2  
x 7.5 cm

**Origin:** Paris

**Accession:** WV Nr 689

**Lender:** Paula-Modersohn-Becker-  
Stiftung

Rembertstraße 1 A  
Bremen  
28203  
Germany



### PROVENANCE

Otto Modersohn; Tille Modersohn; Ernst Lüddeckens, Hanover, 1954;

Acquired by Paula-Modersohn-Becker-Stiftung, Bremen in 1981 as a legacy from Ernst Lüddeckens, Hanover.

Inventory No. G 1

Note that: This object has a complete provenance for the years 1933-1945

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Hände mit Kamillenblume  
(Hands with Chamomile Flower)

**Date:** c.1902

**Medium:** Oiltempera on cardboard

**Size:** 22.5 x 27.4 cm Framed: 31 x

36.4 x 5.8 cm

**Origin:** Worpswede

**Accession:** WV Nr 363

**Lender:** Private Collection

c/o Paula-Modersohn-Becker-

Stiftung

Rembertistraße 1 A

Bremen

28203

Germany



**PROVENANCE**

Collection Herbert von Garvens-Garvensburg, Hanover, 1913; Heinrich Tramm (1854-1932) Collection, Hanover, 1922; Olga Tramm, Hanover, 1934; Heinrich Tramm Jr., Mülheim, 1978; Private collection, Zurich; Private ownership, Bremen, 1995.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Paula Modersohn-Becker  
**Title:** Selbstbildnis vor  
Fensterausblick auf Pariser Häuser  
(Self-Portrait in Front of Window with  
View of Parisian Houses)  
**Date:** 1900  
**Medium:** Oiltempera on cardboard  
Size: 38 x 25.5 cm Framed: 55.5 x  
43.5 x 6 cm  
**Origin:** Paris  
**Accession:** 049  
**Lender:** Private Collection  
c/o Paula-Modersohn-Becker-  
Stiftung  
Rembertistraße 1 A  
Bremen  
28203  
Germany



### PROVENANCE

Philine Vogeler, Worpswede; Carl Georg Heise, Hamburg, 1917; Sammlung Martha und Rauert, Hamburg, 1934; Rudolf Hofmann, Hamburg, 1959; Roman Norbert Ketterer, Campione d'Italia, 1968; Graphisches Kabinett Kunsthandel Wolfgang Werner KG, Bremen, 1971; Walter Bick, Canada 1971.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Selbstbildnis mit Zitrone

(Self-portrait with Lemon)

**Date:** c.1906-07

**Medium:** Oil on cardboard

Size: 50 x 27.5 cm Framed: 73.5 x

50.2 x 6 cm

**Origin:** Paris

**Accession:** 603

**Lender:** Private Collection

c/o Paula-Modersohn-Becker-

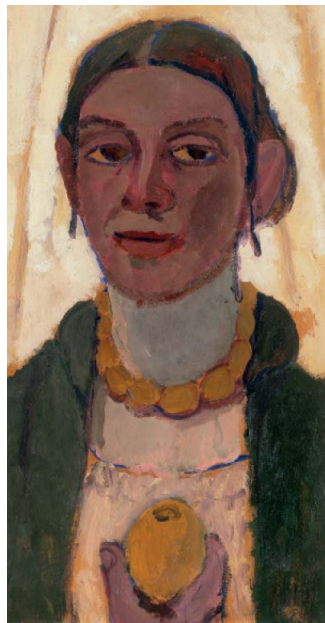
Stiftung

Rembertistraße 1 A

Bremen

28203

Germany



### PROVENANCE

Collection Herbert von Garvens-Garvensburg (1883-1953), Hanover (1913 after the Bremen exhibition, according to Otto Modersohn handwritten index from 1915, p. 4, in exchange against a "still life with crockery, early", possibly WV No. 149, returned); Carl Georg Heise (1890-1979) Collection, Hamburg/Lübeck, 1916; Gallery Commeter, Hamburg; Galerie Ferdinand Möller, Cologne; Gustav Stein, Cologne, 1961; Roman Norbert Ketterer, Campione d'Italia, 1969; Private ownership, Hamburg, 1970.

**Note that: This object has an incomplete provenance for the years 1933-1945**

**Supporting Research:** During WWI, Herbert von Garvens-Garvensburg participated in founding the Kestner-Gesellschaft in Hannover in 1916 to establish an independent venue for contemporary art, as an alternative to the conservative art policy of the city major. His collection grew constantly, and included important modern artists: Aubrey Beardsley, Gustave Courbet, Alfred Sisley, Robert Delaunay, Alexej Jawlensky, Wassily Kandinsky, Paul Klee, Oskar Kokoschka, Franz Marc, Edvard Munch, Emil Nolde, Albert Weisgerber, Erich Heckel, Karl Junker, Marc Chagall, and George Grosz, as well as Japanese woodcuts. This enabled him to support exhibitions of the Kestner-Gesellschaft with artwork from his collection, among them 10 by Paula Modersohn. 'Gemälde, Zeichnungen, Radierungen', the retrospective of Paula Modersohn-Becker, to which he lent 18 paintings. The first exhibition of Galerie von Garvens opened on Friday October 1, 1920, and was devoted to James Ensor's paintings, drawings, and etchings, Paula Modersohn's paintings and drawings, and old Tibetan decorative arts. Carl Georg Heise (28 June 1890 – 11 August 1979) was a German art historian. In 1916 Heise worked at the Hamburger Kunsthalle, where he compiled a catalogue under Gustav Pauli of the museum's older paintings. On 1 May 1920 he began work as museum director of St. Anne's Museum in Lübeck. During his time in Lübeck Heise acquired works by Expressionists such as Ernst Barlach (for St. Catherine's Church), Franz Marc and particularly Edvard Munch as well as photographs of the Neue Sachlichkeit movement by Albert Renger-Patzsch. On Heise's initiative the building now known as the Behnhaus was acquired for the city in 1921 and equipped as a museum. He also prepared the way for the museum church of St. Katharine's, for which he had a vision as a sculpture hall of Lübeck art for the entire Baltic region; the plaster cast of Bernt Notke's "St. George's Group" (Sankt-Jürgen-Gruppe) is still reminiscent of this. Many of his acquisitions were later shown in the context of the "Entartete Kunst" exhibitions of 1937 onwards. Because of his passionate advocacy of modern German art Heise was dismissed from his post during the Gleichschaltung, on 29 September 1933, although he remained in it until 1 January 1934. Between 1928 and 1933 he lived in the Zöllnerhaus ("Tax or customs collector's house") at the Burgtor in Lübeck, previously the residence of the author Ida Boy-Ed. After the war he was the director of the Hamburger Kunsthalle from 1946 to 1956, and held a professorship at the University of Hamburg. The Gallery Commeter was founded in 1821 by the two businessmen and passionate art collectors Ernst Georg Harzen and Matthias Commeter, without whom "a profounder artistic education in Hamburg could not have been acquired", as Alfred Lichtwark, the first Director of the Hamburger Kunsthalle once remarked. In 1847 Wilhelm Becker and Christian Meyer, long-time employees, took over the art dealership, which was now located at Neuer Wall 29. They were followed in 1878 by Wilhelm Suhr. He relocated the business premises to Hermannstraße, offered a forum to the Hamburg Realists and Impressionists supported by Alfred Lichtwark, and led the gallery into the dawn of modernism. In this important era, Commeter was the first gallery to show Munch, Nolde and the Expressionists of the "Brücke" in Hamburg. As early as 1897, Wilhelm Suhr included his son as a partner. Under the direction of Wilhelm Suhr Junior, the gallery and the then affiliated art publishing house found a new home in 1908 in a magnificent Art Nouveau building on Hermannstraße



right next to Hamburg City Hall. Galerie Ferdinand Möller Ferdinand Möller (1882-1956) was one of the most important art dealers of German Modernism in the 1920s. As part of the Nazi campaign Degenerate Art, Ferdinand Möller was commissioned from 1938 together with Karl Buchholz, Hildebrand Gurlitt and Bernhard A. Böhmer to recycle the confiscated works of art. For Ferdinand Möller, there is evidence that, contrary to the requirements of the National Socialists, he did not bring a number of degenerate works of art out of the Reich and either sold them to third parties or acquired them himself. Art law literature has for a long time assumed that the other participating art dealers acted accordingly. By around 1942 Ferdinand Möller seems to have drawn back from the art market, unlike Gurlitt and Böhmer who seem to have been dealing more actively than ever. In 1951 Ferdinand Möller opened his Cologne gallery at Hahnenstraße 11, close to the university and a ten-minute walk from the city centre. Further information can be found here: <https://berlinischegalerie.de/en/collection/research/provenance-and-art-market-research/estates-of-ferdinand-moeller/>

**Exhibition History:** 1913 Hagen (traveling exhibition), cat. no. 33 1913 Bremen, Journal No. 107 1920 Berlin, Free Secession, Summer exhibition, cat. no. 152, with ill. 1920 Lübeck, Overbeck Society, New German Art from Lübeck Private ownership, without catalogue 1923 Lübeck, Behnhaus, opening development exhibition of the Behnhaus, without catalogue 1967 Düsseldorf, Kunstverein, art of the 20th century Rhenish-Westphalian private collection, cat. no. 242 1968 Berlin, Gallery Pels-Leusden, self-portraits of the 20th century hundred, cat. no. 81 1976 Bremen, cat. no. 200, fig. 39 1976 Hamburg, Ernst Barlach Haus, cat. no. 200, fig. 39 1976 Wuppertal, cat. no. 94, with illustration 1983/84 New York, cat. no. 26, color ill. as frontispiece and color ill. on the envelope (detail) 2007/2008 Bremen, Kunstsammlungen Böttcherstraße, Paula Modersohn-Becker und die ägyptischen Mumienportraits, hg.v. Rainer Stamm, cat. no. 46. 2014 Bremen, cat. no. 120, colour ill. p. 62 2014 Humlebæk, cat. no. 82, colour ill. p. 102 2016 Paris, cat. no. 64, colour ill. p. 222 2017 Hamburg, cat. no. 55, colour ill. p.145 2019/20 Bremen, cat. no. 32, colour ill. p. 131 2021/22 Frankfurt a. M., cat. no, colour ill. p. 30 2021/22 Riehen/Basel (G), cat. no, colour ill. p. 85

**Literature:** Stormer, Curt. The fate of Paula Modersohn's works Mentioned in: Die Guldenkammer, vol. 4, 1913, H. 1, p. 67 Pauli 1919, No. 5 - Gallwitz, S.D. (ed.). Paula Modersohn-Becker. Letters and diary sheets, 4th and 5th edition, Munich 1921 and 1922, ill. opposite p. 208 Roman Norbert Ketterer, Campione d'Italia, 1969, Modern Art VI, cat. r. 78, color ill. p. 131 Bode, Ursula. life - a short celebration ..., in: Westermanns Monatshefte, July 1976, color ill. p. 33 -Kippstoff, Petra. Paula Modersohn-Becker on the hundredth birthday, in: du, April 1976, fig. p. 12 Mentioned Murken-Altrogge 1980, pp. 40, 52 and 56, fig. 43; 1991, p. 73 mentioned, fig. 27 Busch 1981, p. 82 mentioned, color ill. Plate 8 - Berger, Renate. painters on the way into the 20th century, Cologne 1982, pp. 290-291 mentioned, fig. 49 Reinken 1983, p. 134, fig. p. 120, mentioned Bass, Ruth. Self-Portrait with Bitter Lemon, in: Artnews, 518 Vol. 83, May 1984, no. 5, pp. 101-107 mentioned, color ill. p. 101 Hassell, Christa von. Paula Modersohn-Becker, in: Weltkunst, vol. 54, 1984, no. 1, fig. p. 46 Howoldt, Jenns E. iconoclasm in the Behnhaus, in: iconoclasm in the Behnhaus, exh. cat. Lübeck 1987/88, mentioned n.p. Oppler, Ellen C. Book Reviews, in: Art Bulletin, I. 70, Dec. 1988, no. 4, p. 714 mentioned Ishikawa-Frank, Saskia. Paula Becker first modern painter in 20th century, in: Journal of the Faculty of Philosophy tät, Konan University, Kobe/Japan, No. 74, 1990, p. 70 mentioned, fig. 11 Götte 1993, p. 31 mentioned, color ill. 10 Radycki 1993, fig. 89 Svane, Marie-Louise. set genenem Kroppen, Tiderne Skifter 1994, pp. 177 and 180-181 mentioned, fig. p. 181 2000 Bremen, Paula Modersohn-Becker Museum: Blickwechsel, Käthe Kollwitz Paula Modersohn-Becker. Zwei Künstlerinnen zu Beginn der Moderne, fig. p.44. Berger, Renate, Paula Modersohn-Becker. Paris - Leben wie im Rausch, Bergisch-Gladbach 2007, colour ill. no.14 Kiel-Hinrichsen, Monika, Ein unentwegtes Brausen ... Paula Modersohn-Becker. Lebensbilder und Schicksalszeichen, Stuttgart 2007, colour ill., no. 59, p. 157 Murken, Christa, Paula Modersohn-Becker. Leben und Werk, Cologne 2007, fig. p. 85. King, Averil, Paula Modersohn-Becker, Woodbridge 2009, pg.138, illustrated. Satow, Yoko, Paula Modersohn-Becker, Japan 2009, colour ill., no.17 Woman's Art Journal 2009, Vol. 30, no. 2, fig. no. 17. Diane J. Radycki, Paula Modersohn-Becker. The First Modern Woman Artist, New Haven/London 2013, pg.147, fig.85 Michael Juul Holm (ed), Paula Modersohn-Becker, Louisiana Museum of Art, 2014, pg.102-103, cat.82 Adeline Souverain (ed), Paula Modersohn-Becker, Paris Musee de la Ville de Paris, 2016, pg. 222-23, cat.64 Uwe M. Schneede, Paula Modersohn-Becker. Die Malerin, die in die Moderne aufbrach, München 2021, colour ill. p. 156 WV 683, pg. 518-19

In the letter from Carl Georg Heise to Günter Busch dated 25.3. In 1976, Heise states that at the time he painted the picture possessed »the neck area was completely unpainted, (and) only the showed gray cardboard«. This was later, possibly wise at the suggestion of Heise, with a neutral color clay covered."



## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Paula Modersohn-Becker

**Title:** Selbstbildnis als stehender Akt  
mit Hut (Self-Portrait as a Standing  
Nude with Hat)

**Date:** Summer 1906

**Medium:** Oiltempera on canvas Size:  
40 x 19.5 cm Framed: 49.5 x 29 x 4  
cm

**Origin:** Worpswede

**Accession:** 629

**Lender:** Private Collection

c/o Paula-Modersohn-Becker-Stiftung  
Rembertistraße 1 A  
Bremen  
28203  
Germany



### PROVENANCE

Clara Rilke-Westhoff, Worpswede, in 1916; Museum Behnhaus Lubeck, Inv. No. 1921/114 (acquired 1921); confiscated as 'degenerate' on 14 July 1937, EK Inv No. 14241, Storage at depot of "internationally exploitable" works of art at Schönhausen Palace in Berlin; Galerie Ferdinand Moeller, Berlin, acquired through exchange contract 12.3.41; Joseph Koch, Meerbusch, 1956; Private collection, Bremen, 1988.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Kandinsky am Tisch (Skizze)

**Date:** around 1911

**Medium:** Oil on cardboard

Unframed: 25.5 x 39 cm Framed: 46 x 59.7 x 3.5 cm

**Origin:** Murnau/Munich

**Accession:** GUN-M-0008

**Lender:** Kunstsammlungen Chemnitz  
Museum Gunzenhauser  
Zwickauer Straße 1  
Chemnitz  
09119  
Germany



Archive Museum Gunzenhauser

### PROVENANCE

1911 to 1962 Gabriele Münter (1877–1962), Murnau; 1962 to 1966 Gabriele Münter estate; 1966 to 1970 Gabriele Münter- und Johannes-Eichner-Stiftung, Munich; 1970 Kunsthandel Franz Resch, Gauting; 1970 Galerie Gunzenhauser, Munich; not later than 2003 Alfred Gunzenhauser, Munich; since 2003 Stiftung Gunzenhauser, Chemnitz.

Note that: This object has a complete provenance for the years 1933-1945

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Self-portrait

**Date:** 1924

**Medium:** Woodcut

Size: 40 x 30 cm Framed: 86 x 68 x  
2.5 cm

**Origin:** Berlin

**Accession:** Kn 203 IV

**Lender:** Käthe Kollwitz Museum Köln

Neumarkt 18-24

Cologne

50667

Germany



© Käthe Kollwitz Museum Köln

**PROVENANCE**

Acquired in 1984 from the Kollwitz family estate

Note that: This object has a complete provenance for the years 1933-1945

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Love Scene I

**Date:** c. 1909/10

**Medium:** Black crayon, wiped, on  
Ingres laid paper

**Size:** 48.8 x 62 cm Framed: 68 x 86 x  
2.5 cm

**Origin:** Berlin

**Accession:** NT 561, Inv. Nr.  
70200/84007

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

**PROVENANCE**

Acquired in 1984 from the Kollwitz family estate

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Self-Portrait

**Date:** 1934

**Medium:** Crayon and brush lithograph

Size: 20 x 18.7 x 2 cm Framed: 56 x  
42 x 2.5 cm

**Origin:** Berlin

**Accession:** Inv. Nr. 70300/20002, Kn  
263 b

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

### **PROVENANCE**

Acquired from Galerie Nierendorf, Berlin in 2020

**Note that: This object has an incomplete provenance for the years 1933-1945**

**Supporting Research:** Efforts have been made to source additional information about the ownership history of this work, through both the Käthe Kollwitz Museum, Cologne, and through the Galerie Nierendorf, Berlin. No further information has been discovered. Given the status of the Käthe Kollwitz Museum as a leading centre of expertise in the identification of works by Kollwitz, we feel confident that the museum would be one of the first institutions contacted if there were any potential issues or concerns surrounding the ownership or restitution of a Kollwitz work. Artwork is in the public domain and readily accessible online here: <https://www.kollwitz.de/en/self-portrait-kn-263>  
Galerie Nierendorf, Berlin does not raise any concerns, reputable and long-established dealer:  
<https://www.nierendorf.com/englisch/ueberuns.htm>

**Bibliography:** Hannelore Fischer, Käthe Kollwitz: A Survey of her Works 1888-1942, Käthe Kollwitz Museum, Cologne, 2022, pg.291 Alexandra von dem Knesebeck, Käthe Kollwitz. Werkverzeichnis der Graphik. Neubearbeitung des Verzeichnisses von August Klipstein, 1955. Bern 2002, 2 vols., Kn 263 b Käthe Kollwitz, Self-Testimonies, 1968, Hauswedell & Nolte, Auction 193, 1973, No. 1107, Fig. pg.227 (dated c.1910) Exhibition History: 23.4.2021 – 19.7.2021, Museum De Reede, Antwerpen, Belgium: Käthe Kollwitz – Saatfrüchte sollen nicht vermahlen werden – Saatfrüchte sollen nicht vermahlen werden

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Lovers Nestling Against Each  
Other

**Date:** 1909/1910

**Medium:** charcoal, wipes, on grey  
Ingres laid paper

Size: 56 x 48.2 cm Framed: 86 x 68 x  
2.5 cm

**Origin:** Berlin

**Accession:** NT 559, Inv. Nr.  
70200/90041

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

**PROVENANCE**

Acquired from the Kollwitz family estate in 1990.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Death and Woman

**Date:** 1910

**Medium:** line etching, drypoint,  
sandpaper and soft ground

**Size:** 44.8 x 44.6

**Framed:** 86 x 68 x 2.5

**Origin:** Berlin

**Accession:** Inv. Nr. 70300/84021, Kn  
107 VI

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

### PROVENANCE

Acquired from Galerie Gerda Bassenge, Berlin in 1984.

**Note that:** This object has an incomplete provenance for the years 1933-1945

**Supporting Research:** Efforts have been made to source additional information about the ownership history of this work, through both the Käthe Kollwitz Museum, Cologne, and through the Galerie Gerda Bassenge, Berlin. No further information has been discovered. Given the status of the Käthe Kollwitz Museum as a leading centre of expertise in the identification of works by Kollwitz, we feel confident that the museum would be one of the first institutions contacted if there were any potential issues or concerns surrounding the ownership or restitution of a Kollwitz work. Galerie Gerda Bassenge, Berlin does not raise any concerns, reputable and long-established auction house. <https://www.bassenge.com/ueberuns>

**Exhibition History:** Auf der Suche nach der neuen Form - Druckgraphik, Zeichnungen und Plastik von Käthe Kollwitz, Ernst Barlach Stiftung, Güstrow, Germany, 24.04. - 07.07.2017

**Bibliography:** Louis Marchesano, Kathe Kollwitz: Prints, Process, Politics, Getty Research Institute, 2019, pg.22, fig.16 Kathleen Krenzlin (ed.), Käthe Kollwitz und Berlin: Eine Spurensuche, Galerie Parterre Berlin / Deutscher Kunstverlag, 2017, pg 192 Alexandra von dem Knesebeck, Käthe Kollwitz. Werkverzeichnis der Graphik. Neubearbeitung des Verzeichnisses von August Klipstein, 1955. Bern 2002, 2 vols., Kn 107 VI



## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Death, Woman and Child

**Date:** 1910

**Medium:** line etching, drypoint, sandpaper and soft ground

Framed: 68 x 86 x 2 cm Unframed: 40.4 x 40.7 cm

**Origin:** Berlin

**Accession:** Inv. Nr. 70300/86025, Kn 108 XIII

**Lender:** Käthe Kollwitz Museum Köln

Neumarkt 18-24

Cologne

50667

Germany



© Käthe Kollwitz Museum Köln

### PROVENANCE

Acquired from Galerie Arno Winterberg, Heidelberg in 1986.

**Note that: This object has an incomplete provenance for the years 1933-1945**

**Supporting Research:** Efforts have been made to source additional information about the ownership history of this work, through both the Käthe Kollwitz Museum, Cologne, and through the Galerie Arno Winterberg, Heidelberg. No further information has been discovered. Given the status of the Käthe Kollwitz Museum as a leading centre of expertise in the identification of works by Kollwitz, we feel confident that the museum would be one of the first institutions contacted if there were any potential issues or concerns surrounding the ownership or restitution of a Kollwitz work. Artwork is in the public domain and readily accessible online here: <https://www.kollwitz.de/en/death-woman-and-child-kn-108> Galerie Arno Winterberg does not raise any concerns - reputable art gallery established in 1970, would not have held the work 1933-45: <https://www.winterberg-kunst.de/ueber-uns>

**Bibliography:** Louis Marchesano, Kathe Kollwitz: Prints, Process, Politics, Getty Research Institute, 2019, pg.28, fig.20 Hannelore Fischer, Kathe Kollwitz: A Survey of her Works 1888-1942', Käthe Kollwitz Museum, Cologne, 2022, pg.161 Alexandra von dem Knesebeck, Käthe Kollwitz. Werkverzeichnis der Graphik. Neubearbeitung des Verzeichnisses von August Klipstein, 1955. Bern 2002, 2 vols., Kn 108 XIII Exhibition History: Käthe Kollwitz – Paare, verbunden in Liebe und Schmerz, Museum Lothar Fischer, Neumarkt i. d. Oberpfalz, Germany, 12.10.18 -13.01.19

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Woman with dead Child

**Date:** 1903

**Medium:** line etching, drypoint, sandpaper and soft ground

**Size:** 42.4 x 48.6 cm Framed: 68 x 86 x 2.5 cm approx.

**Origin:** Berlin

**Accession:** Kn 81 IX

**Lender:** Käthe Kollwitz Museum Köln

Neumarkt 18-24

Cologne

50667

Germany



© Käthe Kollwitz Museum Köln

### PROVENANCE

Acquired from Hauswedell & Nolte, Hamburg in 1985.

**Note that: This object has an incomplete provenance for the years 1933-1945**

**Supporting Research:** Efforts have been made to source additional information about the ownership history of this work, through the Käthe Kollwitz Museum, Cologne. Unfortunately Hauswedell & Nolte, Hamburg is no longer in business and therefore it has not been possible to request further information from them directly. No further information has been discovered. Given the status of the Käthe Kollwitz Museum as a leading centre of expertise in the identification of works by Kollwitz, we feel confident that the museum would be one of the first institutions contacted if there were any potential issues or concerns surrounding the ownership or restitution of a Kollwitz work. Artwork is in the public domain and readily accessible online here: <https://www.kollwitz.de/en/woman-with-dead-child-kn-81> Hauswedell & Nolte, Hamburg does not raise any concerns - reputable art dealership and auction house, no longer in existence, but known dealer in Kollwitz prints, auction records have been digitised and can be accessed here: [https://www.ub.uni-eidelberg.de/service/heiopensearch/treffer.de.html?fq=-meta\\_protected\\_b%3Atrue&qf=&qf=meta\\_name\\_txt&qf=Hauswedell&qf=meta\\_title\\_txt&qf=meta\\_subject\\_txt&qf=&resultset\\_restriction=auto&sort=sort\\_title\\_](https://www.ub.uni-eidelberg.de/service/heiopensearch/treffer.de.html?fq=-meta_protected_b%3Atrue&qf=&qf=meta_name_txt&qf=Hauswedell&qf=meta_title_txt&qf=meta_subject_txt&qf=&resultset_restriction=auto&sort=sort_title_)

**Bibliography:** Louis Marchesano, Kathe Kollwitz: Prints, Process, Politics, Getty Research Institute, 2019, pg.92-93, and 95, 3.C Hannelore Fischer, Kathe Kollwitz: A Survey of her Works 1888-1942, Kathe Kollwitz Museum, Cologne, 2022, pg.111 Kathleen Krenzlin (ed), Käthe Kollwitz und Berlin: Eine Spurensuche, Galerie Parterre Berlin / Deutscher Kunstverlag, 2017, pg 49 Alexandra von dem Knesebeck, Käthe Kollwitz. Werkverzeichnis der Graphik. Neubearbeitung des Verzeichnisses von August Klipstein, 1955. Bern 2002, 2 vols., Kn 81 IX

**Exhibition History:** Passion Leidenschaft. Die Kunst der großen Gefühle, LWL – Museum für Kunst und Kultur, Münster, Germany, 01.10.2020-21.02.2021 Käthe Kollwitz. Realität und Emotion, Kunstforum - Altes Rathaus, Ingelheim am Rhein, Germany, 22.05.2021 - 18.07.2021 Käthe Kollwitz – Paare, verbunden in Liebe und Schmerz, Museum Lothar Fischer, Neumarkt i. d. Oberpfalz, Germany, 12.10.18 -13.01.19.

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Sleeping Woman with Child

**Date:** 1929

**Medium:** Woodcut

Size: 30 x 36.1 cm Framed: 68 x 86 x  
2.5

**Origin:** Berlin

**Accession:** KN 246 VI A

**Lender:** Käthe Kollwitz Museum Köln

Neumarkt 18-24

Cologne

50667

Germany



© Käthe Kollwitz Museum Köln

**PROVENANCE**

Acquired from the Kollwitz family estate in 1986.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Self-portrait

**Date:** 1889

**Medium:** pen in black ink, brush in sepia ink on drawing carton

**Size:** 31.2 x 24.2 cm Framed: 70 x 55 x 2.5 cm

**Origin:** Munich

**Accession:** NT 12, Inv. Nr. 70200/00013

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

### PROVENANCE

Acquired from the Kollwitz family estate in 2000.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Mother Pressing Her Baby to Her Face

**Date:** 1925

**Medium:** black crayon on yellowish Ingres laid paper

Size: 44.5 x 60 cm Framed: 68 x 86 x 2.5 cm approx.

**Origin:** Berlin

**Accession:** NT 1079

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

### PROVENANCE

Acquired from the Kollwitz family estate (previously on long-term loan to the Wallraf-Richartz-Museum, Cologne) in 1983.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** The Twins

**Date:** 1923

**Medium:** Black crayon on drawing paper

Size: 50.8 x 60.6 cm Framed: 68 x 86 x 2.5 cm approx.

**Origin:** Berlin

**Accession:** NT 999

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

### PROVENANCE

Acquired from the Kollwitz family estate in 1983.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Woman with Dead Child on Her Knees

**Date:** 1911

**Medium:** Charcoal on blue-grey paper

Size: 60 x 46.5 cm Framed: 86 x 68 x 2.5 cm

**Origin:** Berlin

**Accession:** NT 649, Inv. Nr. 70200/96013

**Lender:** Käthe Kollwitz Museum Köln  
Neumarkt 18-24  
Cologne  
50667  
Germany



© Käthe Kollwitz Museum Köln

### PROVENANCE

Heinrich Stinnes (1867-1932), Berlin; August Klipstein (1885-1951), Bern; Sold by the heirs of August Klipstein at Kornfeld, Bern, auction 206, 21.6.1991, Lot 86; acquired from Galerie Pels-Leusden, Berlin in 1996.

**Note that: This object has an incomplete provenance for the years 1933-1945**

**Supporting Research:** Artwork is in the public domain and readily accessible online here:

[https://museenkoeln.de/presse/presse/542/PM-EN\\_Gussgeschichten.pdf?](https://museenkoeln.de/presse/presse/542/PM-EN_Gussgeschichten.pdf?) Whilst there are no dates specifically attached to Stinnes and Klipstein's ownership of the work, the names themselves do not raise any concerns. Heinrich Stinnes (1867-1932) was a Cologne collector with a vast collection of modern prints, dispersed after his death in a series of sales; at Boerner's in Leipzig, 10-11 November 1932, Hollstein & Puppel in Berlin 25-27 May and 10-11 Nov. 1936, Puppel in Berlin 8-9 December 1937 and 19-20 May 1938, and Gutekunst & Klipstein in Bern, 20-22 June 1938; for later sales see Fondation Lugt online. Likely transferred to August Klipstein following Stinnes death. August Klipstein (1885-1951), Bern gallery graphics dealer, partner of Gutekunst und Klipstein and later of Kornfeld and Klipstein, author of Käthe Kollwitz catalogue raisonné. Known as 'Galerie Kornfeld' after death of August Klipstein in 1951 when Eberhard W. Kornfeld (q.v.) took over the business - potential familial/business connections between Ernst Klipstein and Kornfeld.

**Exhibition History:** Käthe Kollwitz. Realität und Emotion, Kunstforum - Altes Rathaus, Ingelheim am Rhein, Germany, 22.05.2021 - 18.07.2021 Käthe Kollwitz „Je veux agir en ce temps, Musée d'Art Moderne et Contemporain, Strasbourg, France, 03.10.2019 - 12.02.2020 Das Käthe Kollwitz Museum Köln zu Gast in Berlin, Berlin, Käthe-Kollwitz-Museum, Germany, 23.05.2016 - 26.08.2016

**Bibliography:** Cat. Kunstmuseum Bern, 1946, no. 147 m. Fig. Schmalenbach 1948, plate 43 Gutekunst and Klipstein, exhibition cat. for the 100th anniversary celebration, 1964, no. 37.m. Fig ; Thiem 50 Nagel, Otto (Hg.)/Timm, Werner (Bearb.): Käthe Kollwitz. Die Handzeichnungen. Berlin/DDR 1972, 21980 und Lizenzausgabe Stuttgart 1980, NT 649, pg.316-17 Mutual preliminary drawing for the discarded etching of the same name from 1911 (Kl.115) U.I collector's stamp H S (Heinrich Stinnes)



## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

### Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin

12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Mutter mit Kind auf dem Arm,  
Halbakt II / Mother with Baby on her  
Arm, semi-nude II

**Date:** Autumn 1906

**Medium:** Oil on canvas

Unframed: 80 x 59 cm Framed: 104.5

x 83 x 6 cm

**Origin:** Worpswede

**Accession:** A10/51

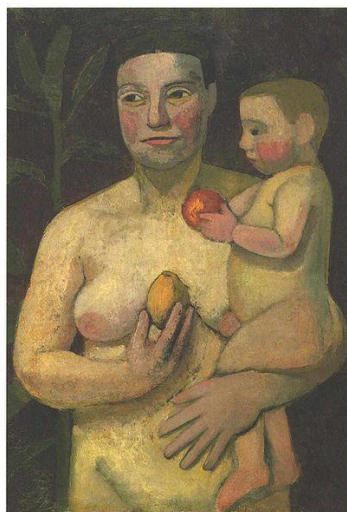
**Lender:** Museum Ostwall im  
Dortmunder U

Leonie-Reyggers-Terrasse 1

Dortmund

44137

Germany



Museum Ostwall im Dortmunder U. Photo: Jürgen Spiler, Dortmund

### PROVENANCE

(1) After the death of Paula Modersohn-Becker, the painting was in the possession of her widower Otto Modersohn (1865-1943), Fischerhude (Pauli 1922, no. 147).

(2) In 1919 at the earliest, the painting came into the possession of the gallery owner Philine Vogeler (1877-1952), Worpswede (Busch/Werner 1998, no. 692). She held the general administration of the estate of Otto Modersohn from 1916 to 1920. All expirations ran through her (information: expert, Paula Modersohn-Becker Foundation, 14.10.2019). Philine Vogeler was the sister-in-law of the artist Heinrich Vogeler (1872-1942). She ran an arts and crafts house/gallery in Worpswede from 1908-1952.

(3) Before 1921, the painting came into the possession of the Hamburg merchant, art collector and patron Ernst (1872-1921) and his wife Paula (\*† unknown) Rump, Hamburg (Busch/Werner 1998, No. 692). Ernst Rump had acquired the painting during his lifetime (Der neue Rump 2013). Until at least 1930, the painting was owned by the Rump family (Hamburg 1930, cat. no. 148; Busch/Werner 1998, no. 692). It is unknown when the painting was sold again.

(4) By 1947 at the latest, the painting was in the possession of Heinrich Glosemeyer (1896-1969), Bremen (Kunsthalle Bremen 1947, no. 2; Busch/Werner 1998, no. 692). It is not known when and where Glosemeyer acquired the painting. On Heinrich Glosemeyer see: Reuter 2014, pp. 38-57.

(5) The painting was offered on 29/30.03.1951 in an auction of the gallery Dr. Phil. Hans Rudolph in Hamburg at the Hotel Atlantic (Galerie Dr. Phil. Hans Rudolph 1951, Lot 430). The consignor was probably Heinrich Glosemeyer. However, the painting was not sold (Reuter 2014, p. 44).

(6) By 21.12.1951 at the latest, the painting was in the possession of the Michael Hertz Gallery, Bremen (MO, object card A 10/51). Presumably, the gallery acquired the painting directly from Heinrich Glosemeyer, Bremen, in 1951. For the Michael Hertz Gallery, see: <http://www.galerie20.smb.museum/kunsthandel/K31.html>, accessed: 12.11.2020.

(7) The Museum Ostwall in the Dortmunder U, Dortmund, acquired the painting from the Galerie Michael Hertz, Bremen, on December 21, 1951 (MO, inventory book no. 1, A 10/51).

**Note that:** This object has an incomplete provenance for the years 1933-1945

**Supporting Research:** Museum am Ostwall have carried out extensive research through an external provenance researcher into their collection, including investigating this specific work. Their research is listed as follows: The provenance has not been clearly clarified for the period between 1933 and 1945, there are gaps in provenance or it is not beyond doubt. The provenance will be researched further. Work is in the public domain and readily accessible online here:

[https://www.dortmund.de/media/p/museen/museum\\_ostwall/museum\\_ostwall\\_pdf/broschueren/Provenienzen\\_Museum\\_Ostwall\\_im\\_Dortmunder\\_U.pdf](https://www.dortmund.de/media/p/museen/museum_ostwall/museum_ostwall_pdf/broschueren/Provenienzen_Museum_Ostwall_im_Dortmunder_U.pdf)

and [https://www.dortmund.de/de/freizeit\\_und\\_kultur/museen/museum\\_ostwall/das\\_museum\\_mo/provenienzforschung\\_1/provenienzforschung.html](https://www.dortmund.de/de/freizeit_und_kultur/museen/museum_ostwall/das_museum_mo/provenienzforschung_1/provenienzforschung.html)

and [https://www.schirn.de/en/magazine/context/2021/paula\\_modersohn\\_becker/reconquering\\_the\\_female\\_body/](https://www.schirn.de/en/magazine/context/2021/paula_modersohn_becker/reconquering_the_female_body/)

and [https://commons.wikimedia.org/wiki/File:Modersohn-Becker\\_-\\_Mutter\\_und\\_Kind.jpg](https://commons.wikimedia.org/wiki/File:Modersohn-Becker_-_Mutter_und_Kind.jpg)

**Databases:** German Sales:00 / Lost Art 00 / CCP/DHM: 00 / ERR: 00 / Fold3: 00 / Frits Lugt: 00 / FU Berlin, Beschlagnahme-Inventar: 00 / Galerie Heinemann: 00 / Herkunft Gezocht: 00 / Looted Art: 00 / Provenance Research Index: 00 / RKD: 00""

**Exhibition History:** O. J. Franz Vogeler art exhibition, No. 56 (label on the reverse) 1924 Hamburg, without catalogue

(?) 1930 Hamburg, art association, art from the last 30 years from Hamburg private possession, cat. no. 148 1947

Bremen, addendum no. 2 1953 Lucerne, Art Museum, German Art, Masterpieces of 20th century, cat. no. 6, fig. 3  
 1954 Wuppertal, cat. no. 32 1957 Recklinghausen, Kunsthalle, unrecognized Art, cat. no. 10, with ill. 1958  
 Dortmund, Museum am Ostwall, Gröppel collection with works of expressionist from the museum, cat. no. 214, ill. 2  
 1958 Rome, Palazzo delle Esposizioni, Arte Tedesca dal 1905 ad oggi, cat. no. 191, with ill. 1959/60 Lübeck, cat.  
 no. 47, ill. 14 1960 Berlin, cat. no. 37, with ill. 1963 Frankfurt a. M., cat. no. 47, with illustration 1963 stretching  
 linghausen, municipal art gallery, collected in the Ruhr area, cat. no. 163, with color ill. 1964 Florence, Palazzo  
 Strozzi, L'Espressionismo, cat. no. 399, ill. p. 175 1965 Marseille, Musée Cantini, Expressionnisme Englisch, cat. no.  
 42, with ill. 1966 Paris, Musée National d'Art Moderne/Munich, House of Art, The French Woman Visism and German  
 Early Expressionism, cat. no. 230, with ill. 1968 Ghent, Museum for Fine Arts/ Charleroi, Palais de Beaux-Arts de  
 Charleroi, English Expresssionisme, cat. no. 112, with color ill. 1969 Leeds, City Art Gallery/Liverpool, Walker Art  
 Gallery, German Expression-nists Painting from Dortmund, without catalogue 1976 Bremen, cat. no. 210, color ill.  
 Plate 28 1976 Hamburg, Ernst Barlach Haus, cat. no. 210, color ill. Tab. 28 1976 Wuppertal, cat. no. 99, with color  
 ill. 1978 Leningrad, Hermitage days (traveling exhibition), German painting 1890-1918 Cat. No. 41, ill. p. 103 1982  
 New Delhi, National Gallery of Modern Art/Beijing, Palace of Nations, painting by German Expressionism, cat. no. 3,  
 color ill. p. 15 1984 Hannover, Sprengel Museum, Naked in the Art of 20th century, cat. p. 188, color ill. p. 39 1986  
 Berlin (East), National Gallery, Expressionists, The Avant-garde in Germany 1905-1920, cat. no. 125, color ill. p. 192  
 1989 Worpswede, cat. no. 70, with color ill. 1994 Rovereto, Archivio del '900, Espressionismo Tedesco, color ill. P.  
 89 1996/97 Hanover, Sprengel Museum/Wuppertal. Von der Heydt Museum, Garden of the Women, color ill. p. 106  
 2014 Worpswede, Museen Worpswede, Mythos und Moderne - Die Große Sommerausstellung. 125 Jahre  
 Künstlerkolonie Worpswede 2016 Paris, Musée D'Art Moderne de la Ville de Paris, Paula Modersohn-Becker 2017  
 Dortmund, Museum Ostwall im Dortmunder U, Fast wie im echten Leben 2019 Laren, Singer Laren, Duitse  
 expressionisten uit Museum Ostwall 2019 Dortmund, Museum Ostwall im Dortmunder U, Body & Soul. Denken,  
 Fühlen, Zähneputzen 2021-2022 Frankfurt, Schirn Kunsthalle, Paula Modersohn-Becker

**Bibliography:** Pauli 1919. No. 147 (mother and child, half figures, 1906-1907) Uphoff, C. E. Paula Modersohn, in:  
 Der Cicerone, 1919, vol. 11, H. 17, Fig. 2, p. 537; the same up sentence, in: Yearbook of Young Art, 1920, fig. p. 132  
 Uphoff 1919, with ill. Kohlhaussen, Heinrich. hamburger Exhibitions, in: Der Cicerone, J. 16, 1924, H. 8, p. 376  
 mentioned Biermann 1927, fig. 27 Galerie H. Rudolph, Hamburg 1951, 2nd art auction, cat. r. 430, fig. Plate 46  
 Grote, Ludwig. German art in the 20th century dert, Munich 1953, fig. 3 Seiler 1959, Fig. 30 Heise 1961, p. 12  
 mentioned, Fig. 15 The masterpiece. Art-considerations in individual interpretations, I. Vol., Reckling-hausen 1963,  
 pp. 141-142, color ill. Plate 36 For Leonie Reygers director of the Museum am Ostwall 1949 -1966, Dortmund 1975,  
 with ill. Perry 1979. Fig. 37 Murken-Altrogge 1980, p. 115 mentioned, Fig. 109 Mentioned by Reinken 1983, p. 118  
 Art of the 20th Century - Museum am Ostwall, Dortmund 1984, pp. 154-155 mentioned, fig. p. 155 Krininger, Doris.  
 model painter Akt, Darmstadt/Neuwied 1986, p. 108 mentioned, Fig. 33. Garwer 1986, pp. 85-86 mentioned, Fig. 37  
 - Paula Modersohn Becker. Painting, Munich 1991, color ill. 34 Gillian Perry, Paula Modersohn-Becker: Her Life and  
 Work, 1979, pg. 58, cat.37 Averil King, Paula Modersohn-Becker, Antique Collector's Club, 2009, pg.174-75  
 (illustrated) Diane Radycki, Paula Modersohn-Becker: The First Modern Woman Artist, Yale University Press, 2013,  
 pg.171, fig.113 Adeline Souverain (ed), Paula Modersohn-Becker, Paris Musée de la Ville de Paris, 2016,  
 pg.130-131, cat. 60

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Käthe Kollwitz

**Title:** Head of a Child in its Mother's Hands

**Date:** 1900

**Medium:** Pencil on wove paper

Size: 20.8 x 20.8 cm Framed: 66 x 53  
x 3.2 cm

**Origin:** Berlin

**Accession:** C 1901-15

**Lender:** Kupferstich-Kabinett

Staatliche Kunstsammlungen Dresden

Taschenberg 2

Dresden

01067

Germany



© Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Photo: Herbert Boswank

### PROVENANCE

Purchased from the 'Internationale Kunstausstellung Dresden 1901', 1901

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Zirkus vor der Vorstellung **Date:**

1908/10

**Medium:** Tempera on cardboard

Unframed: 53 x 88.5 cm Framed: 67.5

x 102.5 x 4 cm

**Origin:** Munich

**Accession:** 1979/40

**Lender:** Leopold-Hoesch-Museum

Düren

Hoeschplatz 1

Düren

52355

Germany

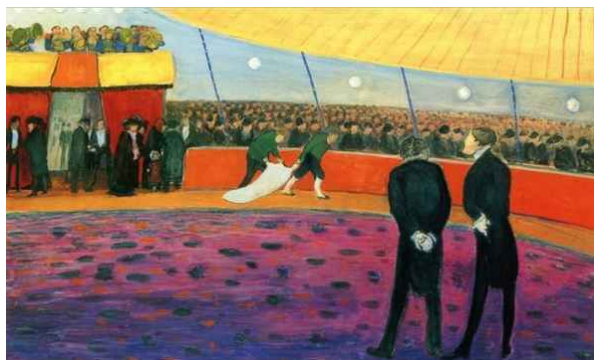


Photo: © Peter Hinschlaeger

### PROVENANCE

Marianne Werefkin 1908/10; gaps in provenance 1908/10 - 1967; Galleria Castelnovo, Ascona 1967; Galleria Castelnovo, Ascona 1972; unknown private property 1972-1979 ; Galerie Linssen, Bonn 1979; Leopold-Hoesch Museum 1979.

**Note that: This object has an incomplete provenance for the years 1933-1945**

**Supporting Research:** Artwork is in the public domain and readily accessible online here:

<https://www.leopoldhoeschmuseum.de/en/museum/sammlung> and

[https://commons.wikimedia.org/wiki/File:Marianne\\_von\\_Werefkin\\_-\\_Circus.jpg](https://commons.wikimedia.org/wiki/File:Marianne_von_Werefkin_-_Circus.jpg) The work is very well-known, readily available for anyone to view online, and has been recently published (2019) and exhibited extensively (2019/20, Munich and Wiesbaden; 2017 in Bonn and Wuppertal). Some considerable gaps in the provenance. Galleria Castelnovo and Galerie Linssen are no longer in existence, which hampers further detailed research. Provenance research project covering the entire collection in 2015-17 yielded no further information. Noted that the Leopold Hoesch Museum hold a letter from Trudy Neuburg Coray, owner of the galleria castelnovo in Ascona in their file for this work. Galleria castelnovo in Ascona confirmed that they sold the picture in the late sixties or early seventies to a private person.

**Bibliography:** Sigrid Russe (ed), Marianne Werefkin: Gemälde und Skizzen, Museum Wiesbaden, 1980, pg.85, cat.37 Sandro Parmiggiani, Marianne Werefkin, Il fervore della visione, Palazzo Magnani, 2001, pg.147, cat.21 Bernd Fathke, Marianne Werefkin, Hirmer Verlag Munich, 2001, pg.144, cat. 164 Roman Zieglgansberger, Annegret Hoberg, Matthias Muhling (eds), Soulmates: Alexej von Jawlensky and Marianne von Werefkin, Prestel, 2019, Pg. 160, cat. 94 Exhibition History: 2019/2020: Lebensmenschen - Alexej von Jawlensky und Marianne von Werefkin, Lenbachhaus, Munich 2019/2020: Lebensmenschen - Alexej von Jawlensky und Marianne von Werefkin, Hessisches Landesmuseum für Kunst und Natur, Wiesbaden 2017/2018: Begegnung in Bildwelten - August Macke und Freunde, Bonn 2017: Adolf Erbslöh, Von der Heydt Museum, Wuppertal 2016: WILDEN - Expressionisme van 'Brücke' en 'Der Blaue Reiter', Museum de Fundatie, Zwolle 2015/2016: Sturm-Frauen. Künstlerinnen der Avantgarde in Berlin 1910-1932, Schirn Kunsthalle, Frankfurt 2014: Marianne Werefkin: Vom Blauen Reiter zum Großen Bären, Städtische Galerie, Bietigheim-Bissingen 2014: Marianne Werefkin: Vom Blauen Reiter zum Großen Bären, Paula Modersohn-Becker Museum, Bremen 2011/2012: Expressionismus & Expressionismi, Pinacothèque de Paris 2008/2009: Stiller Aufstand - die bedeutendsten Vertreter des deutschen Expressionismus, Museum Galerija Klovcevi Dvori, Zagreb 2003: Marianne von Werefkin in Murnau. Kunst und Theorie, Vorbilder und Künstlerfreunde, Museo Comunale d'arte moderna, Ascona 2002: Marianne von Werefkin in Murnau. Kunst und Theorie, Vorbilder und Künstlerfreunde, Schloßmuseum Murnau 2001: Marianne von Werefkin, il fervore della visione, Palazzo Magnani, Reggio Emilia 1997: Garten der Frauen. Wegbereiterinnen der Moderne in Deutschland, Von der Heydt-Museum Wuppertal 1996/1997: Garten der Frauen. Wegbereiterinnen der Moderne in Deutschland, Sprengel Museum, Hanover 1990: Marianne Werefkin, Altana AG im Sinclair Haus, Bad Homburg 1989/1990: Marianne Werefkin, Haus am Waldsee, Berlin 1988/1989: Marianne Werefkin 1860-1938. Gemälde und Skizzenbücher, Villa Stuck, Munich 1989: Marianne Werefkin, Kunstverein, Hanover 1988: Marianne Werefkin 1860-1938. Gemälde und Skizzenbücher, Museo Comunale d'Arte Moderna Ascona 1986: Feesten van Angst en Pijn. Expressionisten aus dem Leopold-Hoesch-Museum Düren, Helmond Gemeente Museum, Helmond 1983/1984: Aspekte der Utopie in der Kunst und Kultur des 20. Jh. - Das Prinzip Hoffnung, Museum Bochum 1981: Ruhrfestspiele 1981 - Fahrendes Volk, Städtische Kunsthalle Recklinghausen 1980: Marianne von Werefkin, Museum Wiesbaden, 1972: Marianne von Werefkin Ölbilder, Gouachen, Aquarelle, Zeichn. u. Skizzen, Ausstellung zum 20jährigen Jubiläum d. Galleria Castelnovo, Ascona 1967: Marianne von Werefkin, Galleria Castelnovo, Ascona

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Sitzende Alte mit Katze

**Date:** 1904

**Medium:** Oil tempera on cardboard

Image: 73.3 x 57.8 cm Framed: 86.6 x  
69.9 x 7 cm

**Origin:** Worpswede

**Accession:** 1986/57

**Lender:** Kunsthalle Emden

Stiftung Henri und Eske Nannen und

Schenkung Otto van de Loo

Hinter Dem Rahmen 13

Emden

26721

Germany



### PROVENANCE

Philine Vogeler, Worpswede; Ferdinand Meyer, Hanover, 1918; Bernhard Hoetger, Worpswede, unknown date - late 1920s; Otto Hamel, Munich, late 1920s (acquired from Bernhard Hoetger); Private Collection; Graphisches Kabinett Kunsthandel Wolfgang Werner KG, Bremen, since 1980 - 1981; Collection Henri Nannen, Hamburg, since 1981-1986 (acquired from Graphisches Kabinett Kunsthandel Wolfgang Werner KG); Foundation Henri and Eske Nannen and Donation Otto van de Loo, Emden, since 1986 (donation from Henri Nannen).

**Note that:** This object has an incomplete provenance for the years 1933-1945

**Supporting Research:** The work is very well-known and in the public domain. It has also been on public display at the Kunsthalle Emden since 1997. Artwork readily accessible online here: <https://www.akg-images.co.uk/archive/Sitzende-Alte-mit-Katze-2UMDHUQS2LX3.html>

**Exhibition History:** 1913 Hagen (Wanderausstellung), Cat No. 24 1913 Bremen, Journal No. 16 1917 Hannover, Cat No. 61 1928/29 Dusseldorf, Cat. No. 36 1929 Berlin, Cat No. 10 1980/81 Bremen, Cat No. 59, colour ill. 1986-87 Emden, Kunsthalle, colour ill. 1987 Emden, Cat No. 66, colour ill. 1989 Worpswede, Cat. No. 60 1991 Bonn, Rheinisches Landesmuseum, Von der Idee zum Werk, Cat No. 3, fig. 16, S.189 04.12.1994 – 31.01.1995 Suermondt Ludwig Museum, Aachen, Sammlung Henri Nannen, Meisterwerke aus der Kunsthalle in Emden 1996/7 Hannover, Sprengel Museum/Wuppertal, Von der Heydt-Museum, Garten der Frauen, colour ill. p. 95 1997 Munich, Cat. No. 72, colour ill. 129 05.03.2022 – 06.06.2022 Tübingen, HERZSTÜCKE: The Kunsthalle Emden Collection, at the Kunsthalle Tübingen - <https://kunsthalle-tuebingen.de/en/exhibitions/herzstuecke-sammlung-kunsthalle-emden/>

**Bibliography:** Pauli 1919, No. 41 Kunsthalle in Emden, Die Meisterwerke der Sammlung Henri Nannen, Emden, 1990, colour ill. p.68 Busch, Gunter. Paula Modersohn-Becker 'Sitzende Alte mit Katze' in Katalog Bonn 1991, pp.178-189 Barnaby Wright, Gabriele Münter: The Search for Expression 1906-1917, Courtauld, London, 2005, pg.59, fig.31



## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** The Sculptor Clara Rilke-Westhoff

**Date:** 1905

**Medium:** Oil on canvas

Size: 52 x 36.8 cm Framed: 67 x 52.5 x 6 cm

**Origin:** Worpswede

**Accession:** HK-2362

**Lender:** Hamburger Kunsthalle

Glockengießerwall 5

Hamburg

20095

Germany



© 2022. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin. Photo: Elke Walford

### PROVENANCE

Clara Rilke-Westhoff, Fischerhude, 1906; Ernst Bunemann, Bremen, 1918; Acquired by Hamburg in 1920.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Paula Modersohn-Becker

**Title:** Kind an der Mutterbrus

**Date:** 1904

**Medium:** Oil on canvas

Size: 23.4 x 28.2 cm Framed: 31.5 x  
36.5 x 5 cm

**Origin:** Worpswede

**Accession:** L 085

**Lender:** Niedersächsisches  
Landesmuseum, Hanover.

Willy-Brandt-Allee 5

30169 Hannover

Germany

Permenant loan from the Rut- und  
Klaus-Bahlsen-Stiftung



© Niedersächsisches Landesmuseum Hannover

### PROVENANCE

Bernhard Hoetger, Worpswede, 1917; Since 1917 it has been in the possession of the Family Bahlsen (Rut and Klaus Bahlsen Foundation); Bahlsen family collection gifted to the Landesmuseum, Hanover.

**Note that: This object has a complete provenance for the years 1933-1945**



## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Paula Modersohn-Becker

**Title:** Brustbild einer Frau in Schwarz  
mit Taschentuch

**Date:** Spring 1906

**Medium:** Oil on canvas on board

Size: 51 x 50.5 cm Framed: 61.3 x  
61.1 x 6.5 cm approx.

**Origin:** Worpswede or Paris

**Accession:** L 101

**Lender:** Niedersächsisches  
Landesmuseum, Hanover

Willy-Brandt-Allee 5

30169 Hannover

Germany

Permanent loan from the Rut- und  
Klaus-Bahlsen-Stiftung



### PROVENANCE

Sammlung Hermann Bahlsen, Hannover, 1917; Since 1917 it has been in the possession of the Family Bahlsen (Rut and Klaus Bahlsen Foundation); Bahlsen family collection gifted to the Landesmuseum, Hanover.

**Note that: This object has a complete provenance for the years 1933-1945**

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Puppe, Katze, Kind (Doll, Cat and Child)

**Given title:** Puppe, Katze, Kind

**Date:** around 1937

**Medium:** Oil on board

**Size:** 33 x 44 cm **Framed:** 49 x 60.7 x 5 cm

**Origin:** Murnau

**Accession:**

**Lender:** Private Collection

c/o Landesmuseums für Kunst und Kulturgeschichte Oldenburg

Damm 1

Oldenburg

26135

Germany



Landesmuseum für Kunst und Kulturgeschichte Oldenburg

**PROVENANCE**

Purchased by the Düsseldorf Galerie Vömel from the artist, 1957; Privately owned until 2010; The Landesmuseum Oldenburg received it on permanent loan from private property (Freiburg, Germany) in 2010.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

|  |
|--|
| <b>Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin</b><br>12 November 2022 to 12 February 2023 |
|--|

**Artist:** Gabriele Münter

**Title:** Self-portrait

**Date:** c. 1908

**Medium:** Oil on cardboard

Size: 49 x 33.6 cm Framed: 74 x 59 cm

**Origin:** Munich/Murnau

**Accession:** 688 (1985.17)

**Lender:** Museo Nacional Thyssen-Bornemisza

Fundacion Coleccion Thyssen-Bornemisza

Paseo del Prado 8

Madrid

E-28014

Spain



Museo Nacional Thyssen-Bornemisza, Madrid

### PROVENANCE

Artist's collection; Gabriele Münter- und Johannes Eichner-Stiftung, Munich, 1962-1970; Kunsthandlung Franz Resch, Gauting, 1970-1972; Galerie Wolfgang Ketterer, Munich, [Sale, 28 November 1972, lot 846, ill. p. 166]; Robert Gore Rifkind, Beverly Hills (CA), 1972-1985; Sale, Sotheby's, New York, 14 May 1985, lot 54; Thyssen-Bornemisza Collection, Lugano, 1985; On loan at the Museo Thyssen-Bornemisza, Madrid, 1992; Museo Thyssen-Bornemisza, Madrid, 1993.

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Mann im Sessel (Paul Klee)

**Date:** 1913

**Medium:** Oil on canvas

Size: 95 x 125.5 cm Framed: 99.7 x

130.1 x 9.1 cm

**Origin:** Munich/Murnau

**Accession:** 11227

**Lender:** Bayerische

Staatsgemäldesammlungen

Pinakothek der Moderne

Barer Straße 29

München

80799

Germany



Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin

### PROVENANCE

1913-1950 Gabriele Münter (1877-1962); Since 1950, held by the Bayerische Staatsgemäldesammlungen, Munich, acquired directly from the artist.

**Note that: This object has a complete provenance for the years 1933-1945**

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Still-life on the Tram (After shopping)

**Date:** c.1912

**Medium:** Oil on cardboard

Size: 50.2 x 34.3 cm Framed: 57.2  
x 40.9 x 4.9 cm

**Origin:** Munich/Murnau

**Accession:** S44

**Lender:** Gabriele Münter- und  
Johannes Eichner-Stiftung

Luisenstraße 33

München

Bavaria

80333

Germany



**PROVENANCE**

Estate of the Artist; Gifted to the Gabriele Munter-und Johannes Eichner-Stiftung in 1966, which was established in accordance with the wills of Gabriele Munter and Johannes Eichner (1886-1958)

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Apples on the Wall

**Date:** 1908

**Medium:** Oil on cardboard

Size: 32.7 x 40.9 cm Framed: 46.2 x  
54.3 x 5.8 cm

**Origin:** Munich/Murnau

**Accession:** S 78

**Lender:** Gabriele Münter- und  
Johannes Eichner-Stiftung

Luisenstraße 33

München

Bavaria

80333

Germany



### PROVENANCE

Estate of the Artist; Gifted to the Gabriele Münter-und Johannes Eichner-Stiftung in 1966, which was established in accordance with the wills of Gabriele Münter and Johannes Eichner (1886-1958)

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Interior in Murnau

**Date:** c. 1910

**Medium:** Oil on cardboard

Size: 50.6 x 69.3 cm Framed: 66.8 x  
85.3 x 5.9 cm

**Origin:** Munich/Murnau

**Accession:** V 107

**Lender:** Gabriele Münter- und  
Johannes Eichner-Stiftung

Luisenstraße 33

München

Bavaria

80333

Germany



### PROVENANCE

Estate of the Artist; Gifted to the Gabriele Münter-und Johannes Eichner-Stiftung in 1966, which was established in accordance with the wills of Gabriele Münter and Johannes Eichner (1886-1958)

**Note that:** This object has a complete provenance for the years 1933-1945



## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Portrait of a Boy (Willi Blab)

**Given title:** Knabenporträt

**Date:** 1908/9

**Medium:** Oil on cardboard

Size: 75.1 x 51.4 cm Framed: 88.5 x  
64.3 x 5.6 cm

**Origin:** Munich/Murnau

**Accession:** P 25

**Lender:** Gabriele Münter- und  
Johannes Eichner-Stiftung

Luisenstraße 33

München

Bavaria

80333

Germany



### PROVENANCE

Estate of the Artist; Gifted to the Gabriele Münter-und Johannes Eichner-Stiftung in 1966, which was established in accordance with the wills of Gabriele Münter and Johannes Eichner (1886-1958)

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Erma Bossi

**Title:** Portrait of Marianne von Werefkin

**Given title:** Bildnis Marianne von Werefkin

**Date:** c. 1910

**Medium:** Oil on cardboard

**Size:** 71.6 x 58 cm Framed: 79.9 x 66.1 x 6 cm

**Origin:** Munich

**Accession:** AK 15

**Lender:** Gabriele Münter- und Johannes Eichner-Stiftung

Luisenstraße 33

München

Bavaria

80333

Germany



Gabriele Münter- und Johannes Eichner-Stiftung, Munich

### PROVENANCE

Acquired from the Kunsthandel Resch, Gauting in 1969.

**Note that: This object has an incomplete provenance for the years 1933-1945**

The artwork is in the public domain and accessible online here: <https://www.lenbachhaus.de/en/discover/collection-online/detail/bildnis-marianne-von-werefkin-30030996>

The Art Loss Register returned with no matches and a certificate issued 15.08.2022.

**Bibliography:** Roman Zieglgansberger, Annegret Hoberg, Matthias Muhling (eds), *Soulmates: Alexej von Jawlensky and Marianne von Werefkin*, Prestel, 2019, pg.117, Cat.42 Bernd Fathke, *Marianne Werefkin*, Hirmer Verlag Munich, 2001, pg.123, Cat. 128

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Still-life with Mirror

**Date:** 1913

**Medium:** Oil on canvas

Size: 60.9 x 45 Framed: 71 x 55.5 x 7  
cm

**Origin:** Munich/Murnau

**Accession:** S 113

**Lender:** Gabriele Münter- und  
Johannes Eichner-Stiftung

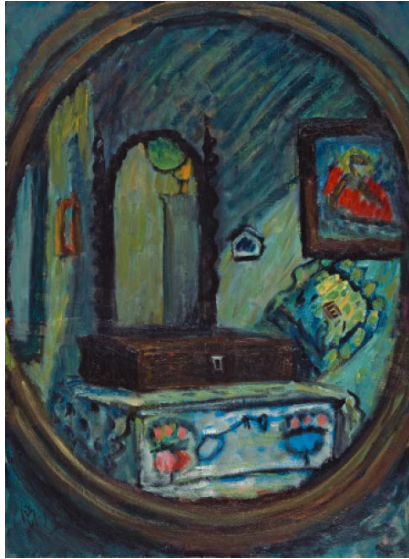
Luisenstraße 33

München

Bavaria

80333

Germany



### PROVENANCE

Estate of the Artist; Gifted to the Gabriele Münter-und Johannes Eichner-Stiftung in 1966, which was established in accordance with the wills of Gabriele Münter and Johannes Eichner (1886-1958)

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Kandinsky and Erma Bossi at the Table

**Date:** 1909/1910

**Medium:** Oil on canvas

**Size:** 49.3 x 70 cm Framed: 64.5 x 85.5 x 5.2 cm

**Origin:** Munich/Murnau

**Accession:** Inv. no. 7370

**Lender:** Schloßmuseum Murnau

Schloßhof 2-5

Murnau am Staffelsee

D-82418

Germany



### PROVENANCE

Kunsthandel Resch, Gauting (DE Germany); Galerie nne Abels, Cologne (DE Germany); Private collection, Switzerland; Galerie Ernst Beyeler, Basel, no. 5198, 1967 (Switzerland); Sammlung Graham Ansley, Los Angeles (USA); Richard Feigen Gallery in New York ; Parke-Bernet Galleries, New York, Nov. 1969, (USA); Herbert und Natalie Kirshner Collection, New York (USA); May 2001 (2-19th May) auctioned at Ketterer Kunst, Munich, DE Germany, acquired by Schloßmuseum Murnau.

**Note that:** This object has an incomplete provenance for the years 1933-1945

**Supporting Research:** Kunsthandel Resch (Franz Resch, d.1982), established no later than 1952. Raises no concerns, well-established art dealer based in Gauting. In spite of extensive research, gaps remain in the provenance for this work, including the years 1933-45.

Art loss Register check returned with no match. Certificate issued 17.8.2022

**Bibliography:** Isabelle Jansen, Gabriele Münter: Painting to the Point, ed. Isabelle Jansen and Matthias Mühling. Munich, London, New York 2017, pg.185

**Exhibition History:** The auction catalogue of the Ketterer Kunst mentions an exhibition in Zurich 1965: Gabriele Münter, Galerie Daniel Keel, Zurich, June-July 1965, cat. No. 20

Correspondence with the lender confirms it has been held in the permanent collection of the Schlossmuseum since 2001 and was in private collections before the purchase. Also highlighted that there are four versions of the painting: Besides the version in the Schlossmuseum there is one version at the Lenbachhaus in Munich (dated 1912), one at the Princeton University Art Museum (1910) and one in a private collection (1909/10). The Lenbachhaus and Princeton versions tend to be the works more frequently published out of the four versions, which goes some way towards explaining the lack of previous publications reproducing this specific version.

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Gabriele Münter

**Title:** Negerdame

**Date:** 1930

**Medium:** Oil on canvas

Size: 46.5 x 38 cm Framed: 59 x 56

cm

**Origin:** Germany

**Accession:**

**Lender:** Private Collection

c/o Andrea Tarsia

Royal Academy of Arts

Burlington House

Piccadilly

London

W1J 0BD

UK



**PROVENANCE**

Acquired directly from the artist in the 1950s by Käthe Stimpfl, Münter's niece.

Passed on to Stimpfl's descendants, remains within the family.

The familial connection between Münter and Stimpfl is noted in this publication: <https://www.digitales-deutsches-frauenarchiv.de/meta-objekt/gabriele-muenter-und-wassily-kandinsky--biographie-eines-paares/18561addf>

**Note that: This object has a complete provenance for the years 1933-1945**

## List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Marianne Werefkin

**Title:** Am Kamin (By the Fireside)

**Date:** 1910

**Medium:** Tempera on cardboard

**Size:** 29 x 40 cm Framed: 41 x 52.2

x 4.3 cm

**Origin:** Munich/Murnau **Accession:**

**Lender:** Museum Wiesbaden

Friedrich-Ebert-Allee 2

Wiesbaden

D-65185

Germany



### PROVENANCE

Acquired in 1957 from the Galerie Hella Nebelung, Düsseldorf.

**Note that: This object has an incomplete provenance for the years 1933-1945**

The work is in the public domain and readily accessible online here: <https://www.ake-images.co.uk/archive/By-the-Fireside-2UMEBMBGA5H4F.html>

Art Loss Register check returned with no match. Certificate issued 17.8.2022

**Bibliography:** Sigrid Russe (ed.), Marianne Werefkin: Gemälde und Skizzen, Museum Wiesbaden, 1980, pg.29 and 107, cat. 57 Marianne Werefkin and the women artists in her circle / edited by Tanja Malycheva, Isabel Wünsche., Leiden; Boston : Brill, Rodopi, [2017], pg.18, fig. 1.5, <https://directory.doabooks.org/handle/20.500.12854/33714> Roman Zieglgansberger, Annegret Hoberg, Matthias Muhling (eds), Soulmates: Alexej von Jawlensky and Marianne von Werefkin, Prestel, 2019, Pg.192, Cat 134

**Exhibition History:** Kunst und Altertum in Wiesbaden, Museum Wiesbaden, 30.03.1958 - 30.06.1958 Aus der Zeit um 1900, Baden-Baden, 25.07.1958 - September 1958 Eigenbesitz - Sammlung des 20. Jh., Museum Wiesbaden, 20.12.1990 - 05.05.1991 Ständige Sammlung Museum Wiesbaden, Museum Wiesbaden, 07.03.1997 - ..... Expressionismus bis Minimal, Museum Wiesbaden, 25.03.2011 - 01.10.2011 Horizont Jawlensky. Alexej von Jawlensky im Spiegel seiner künstlerischen Begegnungen 1900-1914, Museum Wiesbaden, 14.02.2014 - 01.06.2014; Kunsthalle Emden, 21.06.2014 - 19.10.2014 Lebensmenschen. Alexej von Jawlensky und Marianne von Werefkin, Lenbachhaus, Munich 22.10.2019 - So, 16.02.2020; Museum Wiesbaden 13.03.2020 - 23.08.2020 Compagni di Vita. Alexej Jawlensky e Marianne Werefkin, Museo Comunale d'Arte Moderna, Marianne Werefkin Foundation, Ascona, 20.09.2020 - 10.01.2021 Alles! 100 Jahre Jawlensky in Wiesbaden, Museum Wiesbaden, 17.09.2021 - 14.08.2022

**List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)**

**Making Modernism: Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter and Marianne Werefkin**  
12 November 2022 to 12 February 2023

**Artist:** Erma Bossi

**Title:** At the Opera

**Date:** 1909-1910

**Medium:** Oil on board

Unframed: 67.7 x 48 cm Framed: 88 x

68.5 x 4 cm

**Origin:** Munich

**Accession:**

**Lender:** Private Collection

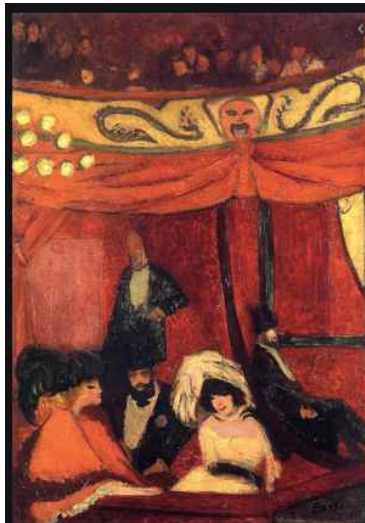
c/o Museum Wiesbaden Friedrich-

Ebert-Allee 2

Wiesbaden

D-65185

Germany



**PROVENANCE**

Jean Noel Richard, Paris; Gallery Haas Berlin, 1991; acquired from Gallery Haas Berlin, c.1991.

**Note that: This object has an incomplete provenance for the years 1933-1945**

Art Loss Register check returned with no match. Certificate issued 17.8.2022

**Bibliography:** Der Blaue Reiter und das neue Bild von der ""Neuen Künstlervereinigung München"" zum ""Blauen Reiter"", By Antje Birkhölmer, Lenbachhaus, Munich 1999, pg.55 Marianne Werefkin and the women artists in her circle / edited by Tanja Malycheva, Isabel Wünsche., Leiden ; Boston : Brill, Rodopi, [2017], pg.147, footnote 17. <https://directory.doabooks.org/handle/20.500.12854/33714>

**Exhibition History:** 'Garten der Frauen': Sprengel Museum Hannover (17.11.1996 - 9.2.1997) and Von der Heydt-Museum Wuppertal 2.3.1997 - 27.4.1997) (cat. page 175) 'Marianne von Werefkin in Murnau' Schloßmuseum Murnau (12.7.2002 - 10.11.2002) and Museo Comunale D'arte Moderna Ascona / Switzerland (cat. page 137) 'Erma Bossi: Eine Spurensuche', Schlossmuseum (25.07.2013 - 03.11.2013) (cat. page 131) 'Impressionismus Kunstwende Expressionismus', Nationalgalerie Berlin (22.5.2015 -20.9.2015) (cat. no. 94)



