

Koller Auktionen - Lot 3203

A197 Impressionist & Modern Art - Friday 02 July 2021, 05.00 PM



MAX LIEBERMANN

(1847 Berlin 1935)

Study to Netzflickerinnen. 1887.

Oil on board on panel.

Signed and dated lower right: MLiebermann 87.

70 × 91 cm.

Provenance: - Auction Rudolph Lepke, Berlin, 6–7 November 1898, no. 52. - G. Hempel, Berlin, 1907–15. - Max Böhm, Berlin, 1923–31. - Auction Rudolph Lepke, Berlin, collection Max Böhm, 28 January 1931, no. 32 (work remained unsold). - Dr. Fritz Nathan, Munich, presumably acquired directly from Max Böhm in 1931. - Robert Neumann, Berlin, acquired from the above, until 1936. - Ilse Neumann, Meran, received as a present from the above in 1936. - Auction Galerie Fischer, Lucerne, 20–24 May 1941, no.

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953. - Dr. Scherrer, Lucerne, acquired at the above auction. - Auction Galerie Fischer, Lucerne, 25–27 May 1944, no. 768. - Hans Soraperra-Blattmann, Zurich. - Swiss private collection. Exhibited: - Berlin 1907, XIII. Ausstellung der Berliner Secession, no. 130. - Frankfurt am Main 1907, Liebermann, Frankfurter Kunstverein, no. 25. - Leipzig 1907, Max Liebermann, Leipziger Kunstverein, no. 24. - Berlin 1915, Werke deutscher Meister aus Privatbesitz, II. Ausstellung, Galerie Fritz Gurlitt, April 1915, no. 50. - Zurich 1923, Max Liebermann, Kunsthaus Zürich, Nr. 32 (with ill. exhib. cat. p. I XVII). - Berlin 1927, Max Liebermann zum 80. Geburtstag, Preussische Akademie der Künste Berlin, no. 27. - Berlin 1930, Sammlung Max Böhm, Preussische Akademie der Künste Berlin, June–July 1930, no. 33. - Vienna 1937, Max Liebermann, Neue Galerie Wien, no. 16. - Basel 1937, Max Liebermann, Kunsthalle Basel, no. 139. - Bern 1937, Albert Welti - Max Liebermann, Kunsthalle Bern, no. 144 (collection: "St. Gallen", Dr. Fritz Nathan). - St. Gallen 1938, Gemälde - Handzeichnungen, Dr. Fritz Nathan (with ill. exhib. cat. p. 15). - Schaffhausen 1955, Deutsche Impressionisten, Liebermann - Corinth - Slevogt, Museum zu Allerheiligen, 23 April–24 July 1955, no. 12. Literature: - Matthias Eberle: Max Liebermann, Werkverzeichnis der Gemälde und Ölstudien 1900–1935, vol. 1, p. 322/323, no. 1887–28 (with ill.). - Katrin Boskamp: Studien zum Frühwerk von Max Liebermann mit einem Verzeichnis der Gemälde und Ölstudien von 1866–1889, Hildesheim/Zurich/New York 1994, no. 221. - Günter Busch: Max Liebermann. Maler, Zeichner, Graphiker, Frankfurt am Main 1986, p. 61 (with ill.). - Karl Scheffler: Rückblick auf Max Liebermann, in: Kunst und Volk, y. XII 1950, issue 5, p. 103–113 (with ill. p. 108). - W. D.: Die Liebermann-Ausstellung in der Neuen Galerie, in: Neue Freie Presse, Vienna, 15 January 1937. - Hans Ostwald: Das Liebermann-Buch mit 270 Illustrationen, Berlin 1930. - Erich Hancke: Max Liebermann. Sein Leben und seine Werke, Berlin 1923, p. 235. - N.N.: Von Ausstellungen, Berlin, in: Kunst für Alle, y. XXX, sup. to issue 19/20, July 1915, p. 1. - Erich Hancke: Max Liebermann. Sein Leben und seine Werke, Berlin 1923, p. 235. - Gustav Pauli: Liebermann, eine Auswahl aus dem Lebenswerk des Meisters in 101 Abbildungen, notes p. 245 to p. 80 (g), p. 252. The present large study for Max Liebermann's main work 'Die Netzflickerinnen'

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is both historically and thematically an important key work in the oeuvre of the German Impressionist. Throughout his career, Liebermann was greatly fascinated by ordinary people going about their daily work outdoors. While on his honeymoon in 1884, the genre theme of net menders was pointed out to Liebermann by his friend, the Dutch painter Jozef Israëls. Liebermann was captivated by the sight of the net-mending women working along the coast, waiting for their husbands to return and hoping that they would return home before the impending storm. This duality — of human dependence on fishing as a source of nutrition, on the one hand, and the indomitable violence of nature to which humans are relentlessly exposed, on the other — mesmerised Liebermann. The artist began an intensive examination of the topic, creating a number of sketches and figure studies. The painting offered here immediately precedes the famous 'Netzflickerinnen', located at the Hamburger Kunsthalle and considered to be Liebermann's masterpiece. It is the only compositional sketch in oil that already corresponds to the main work and combines various smaller figure studies. Compared to those rather rigid studies, the present work, which is particularly large for a study, is a dynamic and captivating composition through its free and spontaneous handling of the paint. The approaching storm, suggested by the fluttering garments of the standing woman, lends the scene an ominous mood and underscores the drama of the theme. After intensive research, all the heirs to Ilse Neumann were recently found and an amicable solution for the sale of the "Study to Netzflickerinnen" was found with them (cf. text on Robert Neumann p.4).

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