

**GMT**

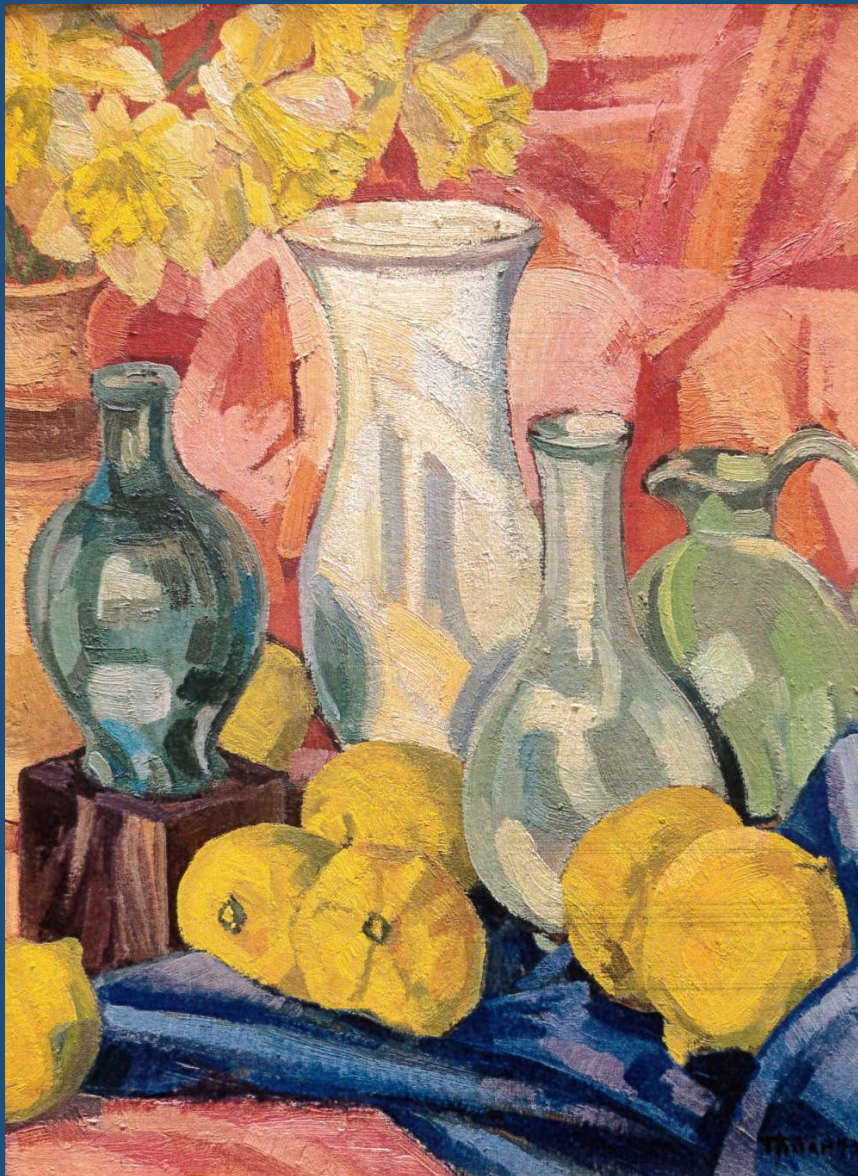
**GALERIE – MARC – TRIEBOLD**

Baselstrasse 88 – CH-4125 Riehen / Basel – Schweiz / Switzerland  
Mobile: +41 79 508 69 61 - Tel: +41 61 643 99 99  
[m.triebold@galerie-marc-triebold.ch](mailto:m.triebold@galerie-marc-triebold.ch) / [www.galerie-marc-triebold.ch](http://www.galerie-marc-triebold.ch)

**Sommerausstellung / Summer Exhibition 2025 - GMT Galerie-Marc-Triebold**

## **AUGUST MACKE – HANS THUAR**

Picasso, Grosz, Heckel, Kirchner, Nolde, Chagall, Matisse, Hokusai, Waydelich  
and more



**Hans Thuar, Zitronenstillleben (Still life with Lemons), 1943**  
Oil on strong cardboard, 45,5 x 34,5 cm, Eggeling 201

Riehen, im Juni 2025

Sehr geehrte, Besucher, liebe Sammler, Künstler, Kunstliebhaber, liebe Freunde,

Der Sommer 2025 führt zwei besondere Freunde in meine Galerie: August Macke und Hans Thuar.

Hans Thuar ist neun, August Macke zehn Jahre alt, als sich die Nachbarsjungen in Köln anfreunden. Die beiden begeistern sich nicht nur für die wilden Spiele im Neubaugebiet am Kölner Strandrand, sondern sind gleichermaßen fasziniert von den japanischen Holzschnitten, die Vater Thuar in seiner Grafiksammlung verwahrt. *„Wir saßen, wir wilden, wilden Jungs, vor diesen unglaublich subtilen Reisblättern und waren begeistert, erschüttert und so andächtig, wie uns noch keine Kirche je gesehen hatte“*, erinnert sich Thuar.

In Briefen und Begegnungen zeigt sich die enge Verbundenheit von Macke und Thuar. *„Eine starke lebendige Empfindung zu gestalten“*, ist das Motto, das sie bei ihren Experimenten antreibt“, schreibt Macke. Während August Macke (1887-1914) einen Ausdruck für seine Vorstellungen vom irdischen Paradies sucht, spiegelt sich im Werk von Hans Thuar (1887-1945) dessen existentielle Beziehung zur Natur. Einige ihrer ausdrucksstarken Bilder entstehen quasi Seite an Seite während einer kurzen gemeinsamen Zeit in Bonn.

**Alle Werke stammen direkt aus den Künstlerfamilien und waren noch niemals zuvor auf dem Kunstmarkt zu erwerben. Ich bin insbesondere Herrn und Frau Axel und Dorothee Scheuren und der Familie Macke zu tiefstem Dank verpflichtet.**

Riehen, June 2025

Dear visitors, dear collectors, artists, art lovers, dear friends,

Summer of 2025 brings two very special friends to my gallery: August Macke and Hans Thuar.

Hans Thuar is nine and August Macke is ten when the boys from neighbouring houses in Cologne become friends. Not only are they enthusiastic about playing wild games in the new housing development on the edge of Cologne's beach, they are equally fascinated by the Japanese woodcuts that Thuar's father keeps in his art collection. *‘We sat there, us wild, wild boys, in front of these incredibly subtle rice sheets and were thrilled, shaken and more reverent than any church had ever seen us,’* recalls Thuar.

The close bond between Macke and Thuar is evident in their letters and encounters. *‘To create a strong, vivid sensation’* is the motto that drives them in their experiments, writes Macke. While August Macke (1887–1914) sought an expression for his ideas of earthly paradise, Hans Thuar's (1887–1945) work reflects his existential relationship with nature. Some of their most expressive paintings were created virtually side by side during a brief period together in Bonn.

**All works come directly from the artist's families and have never before been available on the art market. I am particularly indebted to Mr and Mrs Axel and Dorothee Scheuren and the Macke family.**

Marc Triebold

Texts assembled from various sources. Copyright images: Estate August Macke and Estate Hans Thuar.



Hans Thuar und August Macke

### August Macke

August Robert Ludwig Macke was born on 3 January 1887 in the small town of Meschede in the province of Westphalia. His two sisters, Auguste and Ottilie, were many years older than him. His father was a self-employed building contractor and his mother came from a farm. Macke grew up in Cologne and then in Bonn. His childhood was overshadowed by the financial difficulties of his father's company.

Even as a schoolboy, Macke was obsessed with drawing and played a key role in designing the sets for school plays. Against his father's wishes, he left school at the age of 17 to become an artist and enrolled at the renowned Düsseldorf Art Academy. His professors considered the young student to be exceptionally talented. However, the conservative educational concept did not suit Macke at all. Painting historical pictures depicting significant events from the past or present was still considered the highest goal of academic training, as it had been for centuries. The same applied to the technical perfection of drawing in order to create as accurate a representation of reality as possible. All this had little in common with the innovations of his own time.

Macke sought other inspiration for his art: in books, in the art magazines that were appearing in increasing numbers on the market, in exhibitions and in nature itself. The latter is a carrier of mood and meaning in his early paintings and thus a symbol of his very personal feelings. The shape of a tree, the movement of waves in the water, the harmony between man and nature, and the restrained use of colour underline the romantic mood and the proximity to symbolism





**August Macke, Amor als Bogenschütze, auf Wolken kniend** (Cupid as Archer, kneeling on Clouds), 1904, pen and ink on paper, 14.1 x 12.1 cm, Heiderich 36

This sketch is already very close to the final design of Cupid on p.2 of sketchbook No. 1A. Cupid kneels on clouds that transform into a coastal landscape. This metamorphosis of nature into a scene of supernatural vision refers to the model of Max Klinger's graphic art, such as the first sheet of the series 'Rescues of Ovid's Victims' from 1879, 'Picturesque Affection'.

Macke gained more exciting impressions at the Düsseldorf School of Applied Arts, where he took evening classes. Reform ideas had already found their way into this training centre for future artisans. Macke also gained practical experience at the Düsseldorf Schauspielhaus. The newly founded theatre became a reform stage thanks to its lively performances of modern plays. Macke played a decisive role in the production as a stage and costume designer. 'I would create moods through curtains and colours alone, without imitating nature,' he said, formulating his revolutionary ideas. He felt that the path he had taken so far was a dead end.



**August Macke, 3 kleinformatische Karikaturen zu lesenden Männern** (three small Caricatures of reading Men), 1908-09, Pen in ink / Pencil and ink

1. *Man reading with raised finger*, 2. *Man reading kneeling at a table*, 3. *Man reading kneeling on a chair with arms resting on it*.

All three were part of the cut-up drawing 'Entwurf für Lesezeichen' (Design for Bookmarks), ST 7/7, whose original format was 17 x 26 cm according to the estate lists.

In 1908, he travelled to Italy and, together with Elisabeth Gerhardt and Bernhard Koehler, made a second trip to Paris. The reason for this trip was Koehler's desire to add works by French Impressionists to his collection, with August Macke acting as his advisor.

From October 1908, Macke did his military service as a one-year volunteer with the 160th Infantry Regiment in Bonn. He subsequently rose to the rank of vice sergeant, but did not advance to reserve officer, as was normally intended for suitable 'one-yearers'. Macke may have failed to participate in further military manoeuvres lasting several weeks, which were necessary for further promotion.

He gave up his academy training and also turned down a permanent position as a stage designer. This required a great deal of courage and a healthy dose of self-confidence. He wanted to be free from external constraints and develop his own artistic language, even if this meant taking a big risk, not only financially. When he saw photographs of paintings by French Impressionists in 1907, they opened up a new world for him – even though they were only black-and-white prints. It was the focus on the reality of life and the completely new style of painting that fascinated him about these pictures. And so he had nothing more urgent to do than to travel straight to Paris, the Mecca of modern art.



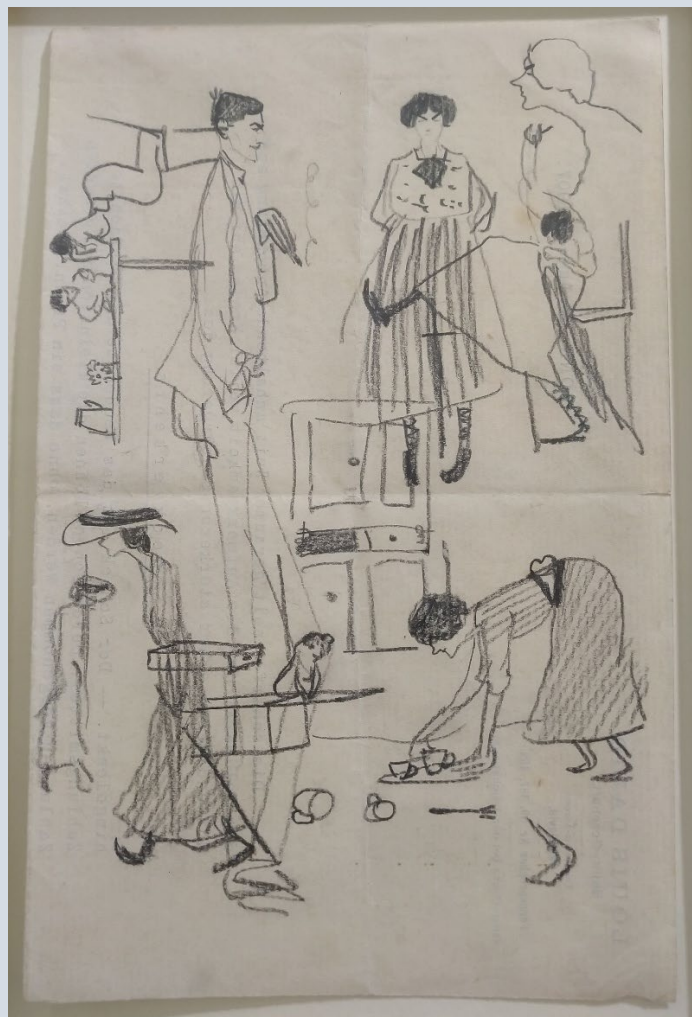
**August Macke, Der Maler Louis Moillet** (The painter Louis Moillet) (verso: 2 Flugzeuge (2 Airplanes), designated by Elisabeth Macke), 1909, Charcoal on sketchbook page made of squared paper (4 mm) with rounded corners, 16,1 x 10,2 cm. Heiderich 406. Assigned to sketchbook no. 29 as p.(a) and p.(av).

August and Elisabeth Macke's honeymoon took them from Frankfurt via Basel and Colmar to Bern, where August Macke met Louis Moillet. The three of them continued their journey to Paris. Macke remained there until the last days of October. The portrait of Moillet was therefore drawn in October 1909, probably at the beginning of the month, as suggested by the sketches of aeroplanes on the reverse (cf. cat. no. 404) and the French address.

Through Elisabeth Gerhardt, who stayed for several months in Bern in 1905 at the boarding house of Moillet's mother, Louis Moillet met her husband, the German painter August Macke, in 1909. The Mackes visited Moillet in Bern on their honeymoon on 5 October 1909; together they spontaneously travelled to Paris.

During a trip to visit Klee in Munich in 1910, Moillet met August Macke again and also got to know the artists of the Blue Rider group, Wassily Kandinsky and Franz Marc. In April 1914, Louis Moillet set off with Paul Klee and August Macke on their legendary trip to Tunis, during which they inspired each other in their watercolour painting.

Impressionism and Japonism, which Macke is also enthusiastic about, liberate him from tradition. Nevertheless, he senses that this is not the end of his development as a painter. After completing a year of military service, a new phase of his life and a new artistic phase begin.



**August Macke, Studien in der Familie (Studies in the Family), 1907, Pencil on *paper* (on pre-printed letterhead from Bank Louis David, dated Bonn, August 1907), 22 x 14 cm, Heiderich 178**

This sensitive, lively study was created during Macke's stay with his sister in Kandern in the Black Forest in the spring of 1907.



In 1909, he married his childhood friend Elisabeth Gerhardt. Due to her pregnancy before marriage – a scandal at the time – the young couple moved away from Bonn and even considered settling in Paris. However, the rents were too high, so they finally chose Tegernsee near Munich.

Elisabeth was his muse, model and, as Macke himself wrote, his 'second self'. The surroundings and everyday household objects, which were arranged in the living room due to the lack of a studio, also found their way into his pictorial worlds. The colours radiate across the surface and begin to take on a life of their own. The viewer is confronted with a decorative overall sound, with coloured outlines and unusual image details. This reveals the influence of the French Fauvists, the modern exhibition community around Henri Matisse in Paris, whose works fascinated Macke in Munich in February 1910. But another exhibition also had an impact: the 'Exhibition of Masterpieces of Mohammedan Art,' for which Henri Matisse travelled from Paris to Munich especially. At the beginning of the 20th century, modern artists were inspired by evidence of foreign cultures as well as by a conception of painting that was far removed from the European tradition.

Around 1910, the term 'Expressionism' was coined to describe this new style and to emphasise its contrast to Impressionism. The offer of his own studio, designed entirely according to his ideas, prompted August Macke to return to his old home in Bonn with his wife Elisabeth and their young son Walter at the end of 1910.

His mother-in-law provided them with a small late-classical style house on the edge of the Gerhardt factory grounds, the attic of which was converted into a spacious studio according to Macke's plans. Until Macke was called up for military service on 2 August 1914, his new home was the hub of his diverse art-political activities. Artist friends such as Robert Delaunay, Max Ernst and many others frequented the house. Many of his most famous paintings were created in the bright attic studio, and during a visit by Franz Marc in 1912, the two painted a large paradise scene on a four-metre-high wall. The large adjoining garden was a playground for the children and an important motif in his paintings.



August Macke, Elisabeth Gerhardt, 1909, Oil on canvas, LWL-Museum für Kunst und Kultur, Münster, Germany



**August Macke, Sitzender männlicher Akt – Fährmann** (Seated male Nude (Ferryman), 1912, brush in ink and watercolour on paper, 38.6 x 49 cm. Heiderich 1161

There are not many male nudes by August Macke outside of his sketchbooks; this subject is extremely rare.

‘In the joy of a sunny day, quiet invisible ideas materialise.’

Between 1911 and 1913, Macke became an important art-political driving force and gifted networker in the Rhineland, Munich and Berlin. Rhetorically skilled, extroverted and with an engaging personality, he made contacts, organised exhibitions and gave lectures. ‘He is extremely good at advertising and is skilled in his presentation,’ said his Russian colleague Wassily Kandinsky (1866–1944) appreciatively. New groups of buyers had to be tapped, but above all it was important to awaken an understanding of modern art. To this end, German modern artists networked with each other, but also across national borders. Close contacts existed not only with Russia, Switzerland and Scandinavia, but above all with France and Paris.





**August Macke, Studienblatt** (Study Sheet), 1907 and 1908, 1907 chalk, 1908 coloured chalk on paper, 14 x 22.9 cm. Heiderich 132.

The drawing was dated 1908 in the estate inventories. However, the choice of motifs, and above all the stylistic gesture of the strongly slanted hatching, reveal connections to the drawings from Kandern and especially Paris from 1907 – compare, for example, P.3 and P. 48 of Sketchbook No. 6 A.

On a trip to Paris in 1907, Macke became acquainted with Impressionist paintings, which made a deep impression on him. He then decided to supplement his training with a German Impressionist. He chose Lovis Corinth, who taught courses at a private art school in Berlin. During his six-month study stay, Macke also visited many Berlin museums.

In 1908, he travelled to Italy and, together with Elisabeth Gerhardt and Bernhard Koehler, made a second trip to Paris. The reason for this trip was Koehler's desire to add works of French Impressionism to his collection, with August Macke acting as his advisor.

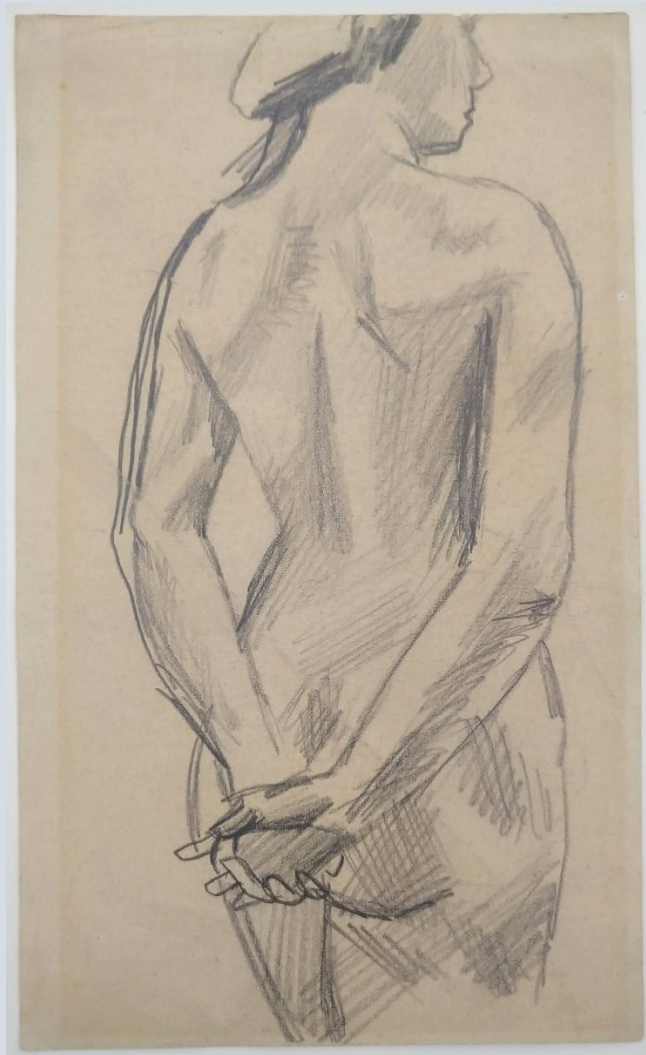
Like human beings, forms also change. The relationship between the many forms allows us to recognise the individual form. Blue only becomes visible through red, the tree through the smallness of the butterfly, the youth of the child through the age of the old man. One and two is three.

What I appreciate most is observing the movement of colours. Only there have I found the laws of those simultaneous and complementary colour contrasts that nourish the actual rhythm of my vision. There I find the true essence, an essence that is not born of an a priori system or theory.

"I paint with enormous effort and always push myself so hard that I am very tired afterwards. I tear the images out of my brain stroke by stroke. Really. I am actually very lazy. But once I have torn my nerves apart, these pieces of canvas should be worth something, at least my energy is poured into them. They may please whoever they please. I paint, paint, paint, and rejoice with all my heart when my gaze plunges into the darkness of the forest or trembles over the meadows and finally dreams after the clouds in the distance. Experiencing new happiness every day, I want to make the most of every day now. I always feel compelled to work."

Macke considered his family life with his wife and two sons to be happiness, and art and life to be 'enjoying nature to the fullest.'

His positive outlook on life found its own unique artistic expression during his years in Bonn from 1911 to 1913. In his pictorial worlds, he created varied and multifaceted representations of an earthly paradise. His works reveal a vision of a harmonious world and, as a 'song of beauty' (Macke), are also a counterpoint to his era, which was marked by technological innovation and industrialisation.



**August Macke, Weiblicher Akt (Female Nude), 1912, pencil on paper, 20 x 12 cm.**  
Heiderich 1105.

'She speaks French and Italian, plays the piano, has a trained voice and is well-read in many subjects, including art. As a girl, she also has ambitions to become a writer and has written her first fairy tales and poems.'

Elisabeth Gerhardt, known as Lisbeth, was born into a wealthy merchant family in Bonn. Her father, Carl Heinrich Gerhardt, owned a factory for pharmaceutical equipment. Her mother came from Erfurt and her maternal uncle was the Berlin industrialist Bernhard Koehler. In 1903, Elisabeth met 16-year-old August Macke on her way to school on Meckenheimer Straße in Bonn (now Thomas-Mann-Straße). They kept their love secret, but under the pretext of wanting to paint Elisabeth's brother, he became a frequent guest at her parents' house. When her father fell seriously ill in May 1905, Elisabeth was sent to Bern to live with an officer's widow who took in young girls for education. There she was taught French, English and Italian, music, housekeeping and gardening. She is said to have been a good pianist.

When she married August Macke on 5 October 1909, she was pregnant. The marriage produced two sons. August Macke was close friends with Franz Marc. Elisabeth Macke and Maria Marc also became friends. The two couples met in the circle of the Blaue Reiter artists' group at Gabriele Münter's house in Murnau, visited each other and corresponded.

After completing his military service, he married Elisabeth Gerhardt in October 1909; his bride was pregnant. The couple's livelihood was secured by income Elisabeth Macke received from her father's inheritance, which enabled them to live a life that was not luxurious, but carefree. Their sons Walter and Wolfgang were born in 1910 and 1913, respectively.

The harmonious relationship between the couple, as depicted in Macke's paintings, their mutual care and respect for one another, were not always a given in bourgeois circles at the time.

Macke considered his family life with his wife and two sons to be happiness, and art and life to be 'rejoicing in nature'. This positive attitude to life found its own unique artistic expression above all in his years in Bonn from 1911 to 1913. In his pictorial worlds, he created varied and multifaceted representations of an earthly paradise. His works prove to be a vision of a harmonious world and, as a 'song of beauty' (Macke), are at the same time a counter-concept to his era, which was characterised by technical innovations and industrialisation. While the great world exhibitions of the 19th century in Paris and London located the South Seas or the Orient as distant places of longing, Macke transferred his earthly paradise to the here and now of the real world. Everything turbulent, destructive and negative is blocked out.



**August Macke, Weiblicher Akt (Elisabeth) (Female Nude – Elisabeth), 1912, Pencil on detail paper, 32 x 27 cm. Heiderich 1057.**



Between 1911 and 1913, Macke became an important art-political driving force and gifted networker in the Rhineland, Munich and Berlin. Rhetorically skilled, extroverted and with an engaging personality, he made contacts, organised exhibitions and gave lectures. 'He is extremely skilled at advertising and is adept at presenting himself,' said his Russian colleague Wassily Kandinsky (1866–1944) appreciatively. New groups of buyers had to be tapped, but above all it was important to awaken an understanding of modern art. To this end, German modern artists networked with each other, but also across national borders. Close contacts were established not only with Russia, Switzerland and Scandinavia, but above all with France and Paris. Macke became friends with Robert Delaunay, whom he visited in his Paris studio in 1912 together with Franz Marc. In January 1913, Delaunay and Guillaume Apollinaire stopped off at Macke's place in Bonn. From then on, the two artists regularly exchanged ideas about art and their private lives and worked together to promote the international interconnection of modernism. Delaunay was repeatedly invited to exhibit his modern paintings at avant-garde art exhibitions organised by August Macke and his artist friends, at the travelling exhibition of the Blauer Reiter (1911/12) and at the legendary First German Autumn Salon in Berlin (1913). The Berlin patron Bernhard Koehler, uncle of Macke's wife and one of the few collectors of 'living art,' supported Macke and his friends financially in their exhibition and book projects. He was also Macke's most avid buyer and acquired two paintings by Robert Delaunay for his collection.

While the great world exhibitions of the 19th century in Paris and London localised the South Seas or the Orient as distant places of longing, Macke relocated his earthly paradise to the here and now of the real world. Everything turbulent, destructive and negative is blocked out.



**August Macke, Weiblicher Akt mit erhobenen Händen (Female Nude with raised Hands), 1911, charcoal on Japanese paper, 42 x 30,5 cm Heiderich 676.**

The harmonious coexistence of the married couple, as depicted in Macke's paintings, their mutual care and respect for one another, were not always a given in bourgeois circles at the time. To symbolise the deep connection between the couple, he introduced a new formal language borrowed from Oriental art, featuring crouching figures.

In intimate, everyday scenes, Macke depicts the world of children, who appear natural and uninhibited as they are absorbed in their play. The relationship between parents and children is redefined here in line with progressive education, which no longer regards children as decorative accessories.



**August Macke, Hidalgo - Karikatur eines spanischen Adligen** (Hidalgo – caricature of a Spanish Nobleman), 1913, charcoal on paper, 16,3 x 10,3 cm. Heiderich 1908.

August Macke's works and the accounts of his contemporaries reveal that he had a cheerful disposition and excellent powers of observation. However, the fact that he could also be really silly and was not averse to childish or bawdy jokes is probably little known to the average museum visitor.

Even as a teenager, Macke always had paper and pencils with him, a habit he maintained until his death in 1914. At first, he drew caricatures of his school friends with large heads and thin bodies, but his interest soon shifted to artist friends, professors and family members.

Macke also caricatured himself – self-critically and with the courage to be ugly – with his characteristic lively yet precise strokes. He relished skewering moments of weakness and character flaws, but his work is free of biting, malicious satire. His comments are silly and punny, but never hurtful.

He remains the cheerful, positive-thinking philanthropist we know.

His great role models were Arnold Böcklin with his Pan figures and fauns, the acrobats of the Japanese artist Hokusai and, above all, Wilhelm Busch. Macke's mother-in-law Sophie Gerhardt had given him Busch's collected works in 1909 – Macke is said to have mentioned Busch and Dürer in the same breath.

August Macke explained: 'Understanding the language of forms means being closer to the mystery, to life.'<sup>9</sup> It was about rediscovering and understanding the 'original expressions of art and life' beneath the 'hard shell of convention.'

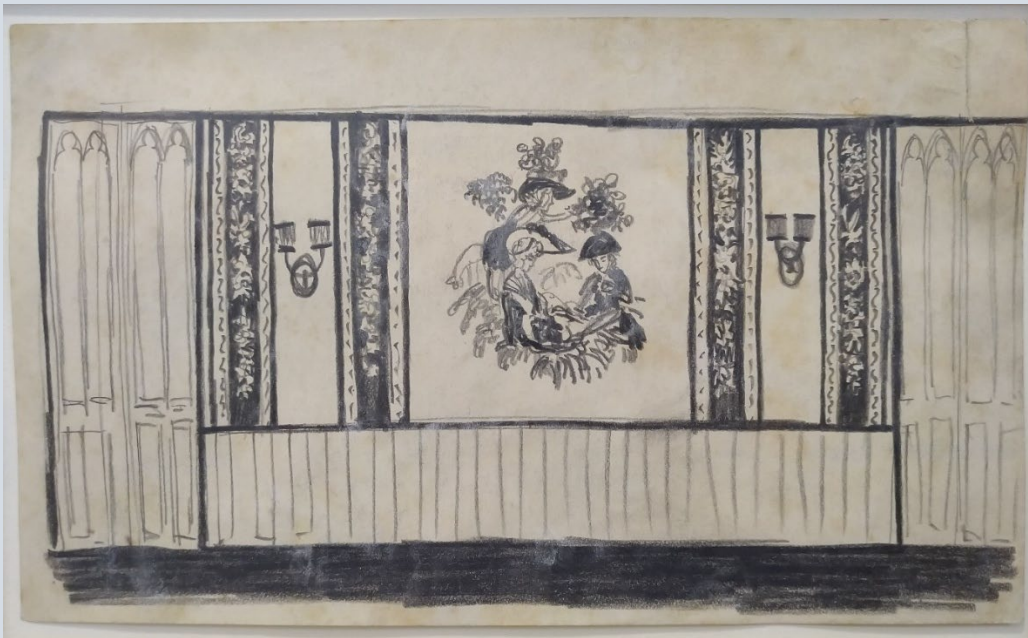
For Macke, art and handcrafted everyday objects are a 'form of life' and belong together. It was important to the Expressionists to design their living environment as a total work of art according to their own modern ideas. In his bright Bonn studio with its large skylight, he worked not only at the easel but also at the workbench.



**August Macke, Zwei Henkelkannen, (Two Jugs) 1912, watercolour on paper, 27 x 32 cm. Heiderich A-253.**

He painted porcelain and designed embroidery, which he often sketched directly onto the fabric. Macke designed his first embroidery patterns in 1905, out of dissatisfaction with traditional motifs. His wife Elisabeth, her mother and grandmother carried out the designs. On the occasion of a lecture by Macke, Elisabeth even wore a reform dress based on his designs. Macke also designed door fittings, sideboard supports and jewellery, and made furniture, cushions and carpets for private use. But even in the commercial sector, modern designs were to replace traditional patterns that were no longer in keeping with the times. The most important concern was to restore Germany's reputation, which had suffered in the 19th century due to the poor quality and antiquated appearance of its products. Inspired by the reform movement of the German Werkbund, Macke designed functional and modern everyday tableware in 1912, which was exported to foreign markets. 'I'm now working in porcelain,' he wrote to his patron in Berlin.

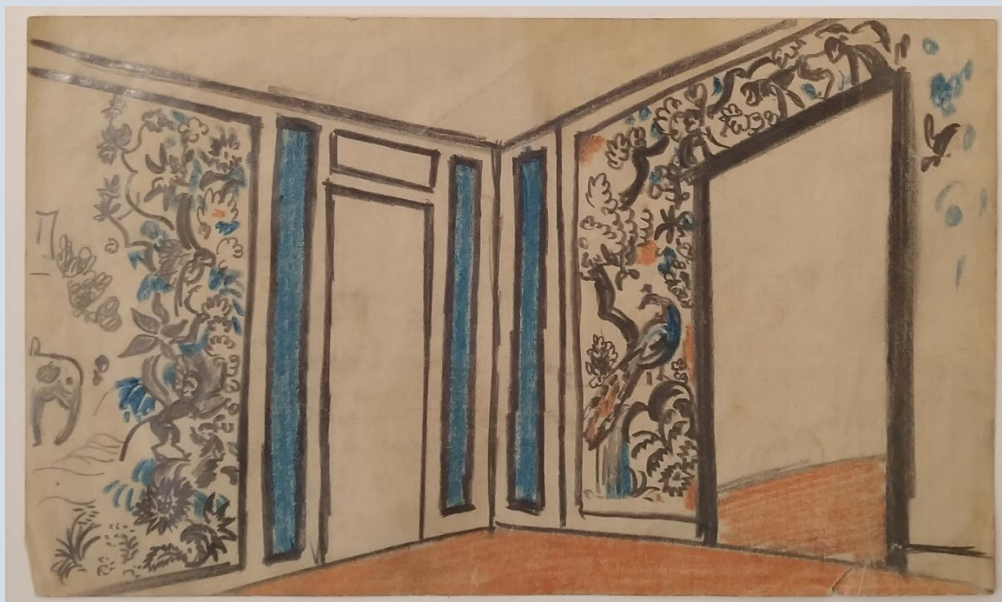




**August Macke, Entwurf für Teesalon Worringer XXI mit Schäferpaar,** (Design for Worringer XXI tea room with shepherd couple, 1913, Pencil on paper, 11,9 x 20,1 cm. Heiderich 1990.

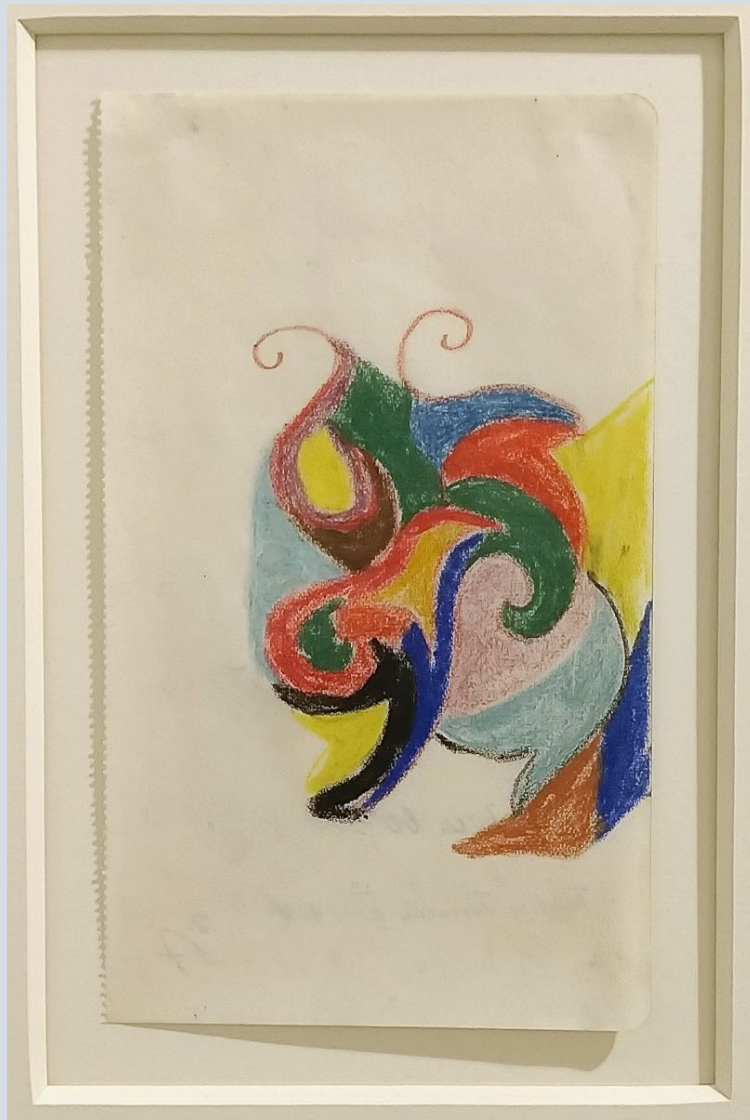
August Macke and the Worringer family were friends in the years before the First World War, especially in Cologne. Macke took the opportunity to work and paint at Cologne Zoo, where the Worringer family ran the restaurant. The Worringers were also involved in plans for a new tea salon in Cologne, for which Macke designed decorations with various motifs. Colourful sketches and numerous designs give an idea of Macke's concept, which was never realised due to the outbreak of the First World War.

A shepherd scene, as depicted by Macke in his watercolour Vriesen 228, is intended as wall decoration. In a drawing on p. 20 of sketchbook No. 55 B, this motif is preformed in a mirror image. This reference to sketchbook No. 55 B, which was created in the spring of 1913, makes it possible to date the designs for the Worringer tea salon, about which no documents have survived in the estate, to 1913. Bertha Worringer was the mother of art historian Wilhelm Worringer and painter Emmy Worringer.



**August Macke, Entwurf für Teesalon Worringer: Ecke II** (Design for Worringer Tea Room: Corner II), 1913, coloured pencil and pencil on paper, 1913, 11,9 x 20,1 cm. Heiderich 1994.

Nature as an experienced phenomenon remains the starting point, but he now alters and combines different motifs. By assembling the works from individual forms like a painted collage, new visual worlds emerge according to his imagination. They appear realistic, but are fictional. The influence of his friend Robert Delaunay can be clearly seen in Macke's shop window pictures, both in terms of motifs and in the prismatic decomposition of forms and colours.



**August Macke, Farbige Formen II, (Coloured Shapes II), 1914, coloured chalk on sketchbook page with rounded corners and perforation, 1914, 16 x 9,4 cm. Heiderich 2478**

Exhibitions and catalogues: : Catalogue Exhibition Trier 1947; Catalogue Exhibition "Künstler aus der Galerie" Galerie Günther Franke, Munich 1975, Cat. No. 165; Catalogue Exhibition "Abstraction - towards a new Art - Painting 1910-1920", Tate Gallery, London 1980, Cat. No. 219.

Industrialisation and technical inventions are changing the appearance of cities and the everyday lives of their inhabitants. Around 1911, Macke is searching for new artistic means to illustrate this. He found inspiration in the current trends in French and Italian painting, in the vanguard of the latest developments: the Cubists and Futurists. On a trip to Paris with his artist friend Franz Marc, he saw their works, for example at Vollard's, but also in various small gallery exhibitions in Germany, where works by Georges Braque, Pablo Picasso and the Futurists were on display. Macken uses these stylistic devices in his drawings and paintings: breaking down objects into their individual parts, reducing them to lines, repeating rhythmic forms, and using small, chopped-up geometric snippets.



This enabled him to illustrate movement and at the same time express the fast pace, noise, in short, the pulsating hustle and bustle and technical progress – as an almost abstract pattern or collapsing onto his figures.

From the spring of 1913 onwards, Macke's acquaintance with the French artist Robert Delaunay inspired him to explore colour phenomena. He saw the French artist's work as the realisation of his ideal of 'living colour' and felt encouraged in his own development. This resulted in a series of drawings and sketches that were completely non-representational. The expression of these works was limited to the effects of colour and form.

However, Macke translates the Frenchman's abstractions into contemplative, cheerful imagery. Since the real world is dominated by muted, dreary shades of grey in facades and cityscapes, the colourfulness of Macke's paintings can be read as a metaphor. Macke's famous trip to Tunis in April 1914, which he undertook with his friends Paul Klee and Louis Moilliet, lasted fourteen days. The southern light, the exotic motifs: the artists felt like they were in a fairy tale. 'Things are going like the devil, and I am experiencing a joy in my work that I have never known before,' he reported.

After returning to Bonn in the summer of 1914, Macke fell into a frenzy of creativity. He produced his most famous paintings. The artist saw his task as helping to shape modernity through a new aesthetic: children against the backdrop of an industrial harbour landscape or a modern, iron lattice tower next to a venerable Gothic cathedral. He saw less the negative consequences of the new, the isolation and alienation, than the opportunities it opened up. When Austria declared war on Serbia at the end of July 1914 following the assassination of the Austrian heir to the throne, Macke sensed the approaching end of an era and the imminent interruption of his creative work. There is no way around immediate conscription after the mobilisation of the German Empire on 2 August 1914 – Macke is a trained reservist and vice sergeant. At first, a certain enthusiasm is palpable – despite his close friendships and artistic connections to French and Russian artist colleagues. There is hope that the war will sweep away everything old and finally make room for the new. But after the first major battle, Macke is completely disillusioned. Euphoria has given way to despair over 'the horror'. Only seven weeks after the start of the war, Macke falls in Perthes-lès-Hurles in Champagne on 26 September 1914.





The last painting on the easel before Macke was called up at the beginning of August 1914, *Abschied* (Farewell, 1914), was already an expression of Elisabeth Macke's premonition of death. Its colours are very different from Macke's usual sunny and cheerful palette: Muted yellows, ochres and browns complement the predominant grey-black tones.

Macke expressed another premonition of death on the last evening before leaving, when he said to his friend Lothar Erdmann: 'So, I bequeath Lisbeth, the children and everything to you.'

This legacy was actually fulfilled in 1916 when Macke's widow married Erdmann. Macke saw military service as a necessary duty, initially serving in the rear with blue-eyed cheerfulness. He was quickly promoted to company commander and awarded the Iron Cross, which he considered a 'reminder of the most cruel thing a human being can experience.' Shortly afterwards, on 26 September 1914, Macke was killed in action at Perthes-les-Hurlus east of Reims.

Franz Marc's obituary for August Macke:

"August Macke, the "young Macke", is dead: [...] We painters know well that with his passing, colour in German art will fade by several tones and take on a duller, drier hue. He gave colour the brightest and purest tone of all of us, as clear and bright as his whole being. Certainly, today's Germany does not yet realise how much it owes to this young, dead painter, how much he achieved and how much he succeeded. Everything his skilled hands touched and everything he came into contact with came to life, every material and, most of all, the people, whom he magically drew into the spell of his ideas. How much we painters in Germany owe him! What he sowed outwardly will still bear fruit, and we, his friends, will ensure that it does not remain hidden. But his work is unfinished, desolate, irretrievable. The greedy war has gained a heroic death, but German art has lost a hero."

Herwarth Walden: Obituary in „Der Sturm“:

"There is no will, and even less a will to live. Otherwise August Macke should not have fallen. A man who could have died as little as the eternity that shines from his paintings into the days. An artist who radiated the sun so that it was never night within him and every darkness receded from the splendour of his lively step. He did not need to fight, only to open his eyes, and what he saw was transformed into art. And when he took up arms, a bullet struck a star. But no star is ever darkened. Faith does not die, and neither does the artist. His pictures look down on us and promise life, life. If his hand no longer lifts to make what was still youth grow, then his youth was an unfading blossom. Shall we lament when all the blossoms are fragrant? We may. The many games entwined him and him with us. From the world above, he plays with us on earth. And all the blossoms are fragrant in celebration of him."



**August Macke, Flucht aus Ägypten (Flight from Egypt), 1910**

Oil on canvas

68 x 53 cm

Provenance: Estate of the artist, family of the artist (since 1914).

Location: Kunstmuseum Bonn, Germany as loan by the owners.

The painting, depicting Joseph looking back, Mary wrapped in a cloak and sitting on a donkey, and the barely visible baby Jesus, who had to be saved from Herod by fleeing to Egypt and then continuing on to Galilee via several changes of location, was created in 1910. One reason why August Macke did not return to Bonn with Elisabeth after their honeymoon (in Paris), where they actually lived with her wealthy and somewhat conservative family, was her 'premarital' pregnancy. Their first son, Walter, was born in 'exile' in Tegernsee in April 1910.

Whether August Macke painted the picture because they felt driven out of Bonn or whether it shows him with his son and wife on their way back to Bonn from Upper Bavaria after the birth, where they arrived at the end of 1910, is perhaps not so essential to the picture. What is crucial is that Macke's family was sacred to him, and this is precisely what resonates subliminally in this work. And when even the Holy Family has to flee or wander, it means that any paradise, no matter how safe it may seem, can be turned into its opposite in a flash.

The Flight into Egypt is a story from the childhood of Jesus, which is handed down in the Gospel of Matthew and non-canonical gospels (Mt 2:13 ELB). The flight is commemorated as one of the Seven Sorrows of Mary in the Catholic liturgical calendar on 15 September. The return of the Holy Family from Egypt has been commemorated, according to traditional martyrologies, since at least the 9th century on 7 January.

### Gospel of Matthew

After the wise men from the East had left, Joseph was visited by an angel in a dream. The angel told him to flee to Egypt with Mary and Jesus, because Herod wanted to kill the child. There he was to wait for further news. After Herod's death, the angel appeared again and told Joseph to return. But since Herod's son Archelaus was now ruler of Judea, Joseph was afraid to return to Bethlehem. Following divine instruction, he moved with his family to Nazareth in Galilee. This is why Jesus is also called Nazarenes.

The evangelist connects Jesus' return with the exodus of the people of Israel from Egypt: And he was there until the death of Herod, so that what the Lord had said through the prophet might be fulfilled: 'Out of Egypt I have called my Son.' (Mt 2:15 ELB). This refers to the second part of a verse from the Book of Hosea: 'When Israel was young, I loved him, and out of Egypt I called my son.' (Hos 11:1 ELB) Originally, 'Son of God' therefore refers to the people of Israel.

### Extrabiblical references

According to the apocryphal Pseudo-Matthew Gospel, Joseph was accompanied by three boys and Mary by a girl during their flight. The child Jesus is said to have performed numerous miracles during and after the flight: dragons fell down before him in homage, and a date palm bent down before Mary and then revealed a spring at its trunk. When the Holy Family arrived in the Egyptian city of Sotinen, they did not know where to find shelter. When Mary entered a temple with the baby Jesus, 365 images of gods fell down. The priest and the people of the city converted after this sign.

According to the Arabic Gospel of the Infancy, the family sought out a hospital dedicated to the highest Egyptian god. The earth shook, and the god announced to the frightened Egyptians that this was happening because a true god had come, to whom all must submit. Then the talking idol collapsed.

According to the Legenda Aurea (chapter: 'Of the Innocent Children'), a healing tree called Persidis bowed before the Lord in Hermopolis in the Thebaid. Moreover, a broken idol lay in every Egyptian temple.





Once you have consciously noticed the pyramidal composition of the photo, you cannot help but think of depictions of the Holy Family from the Italian High Renaissance, such as those by Raphael, who is world-famous for precisely this. If you have fun comparing the 'cast', Elisabeth is Mary in the centre, Walter Johannes the Baptist, born in 1910, is the baby Jesus on the Madonna's lap – and Macke becomes Joseph, a role he plays very elegantly as the protective head of the family, rather than as a rough carpenter. Even the dog at the bottom left of the picture could be interpreted as a lamb, which is often included in such depictions as an omen.

And once you have recognised this undoubtedly humorous, ironically broken analogy, which was probably intended to take the photo a little less seriously, a biographical level that lies beneath the stylistic superficiality suddenly becomes apparent in the religious painting 'The Flight into Egypt' in our exhibition, in which Macke artistically grappled with the painting of Henri Matisse or Henri Manguin, a biographical level lying beneath the stylistic superficiality becomes apparent.

## Hans Thuar



**August Macke, Porträt Hans Thuar, 1903, Kunstmuseum Bonn**

Hans Thuar was born on 29 November 1887 in Treppendorf (now Lübben in Niedersachsen). His father worked in the agricultural insurance industry. As he rose through the ranks to become a division manager at an insurance company, his father moved with his family to Cologne, which was already home to many major insurance companies at that time. In 1893, at the age of six, little Hans started school in Cologne and transferred to the municipal grammar school in Cologne in 1897. Here he met August Macke, who was the same age as Hans Thuar and had moved to Cologne with his family from Meschede in the Sauerland region. The two became neighbours at their desks in the same class and soon formed a very close friendship.

The 12th of May 1899 marked a turning point in Thuar's life: On that day, the eleven-year-old was run over by a horse-drawn tram on Habsburger Ring in Cologne and lost both his legs. During his almost year-long recovery, it was his friend Macke who visited him almost daily in the hospital, managed to awaken a new will to live in the depressed boy. From then on, Hans Thuar was confined to a wheelchair. A keen artistic interest had already been sparked in both children by Thuar's father's collection of Japanese woodcuts. The time spent in hospital, during which Macke painted watercolours and caricatures for the convalescent, had a lasting impact on their relationship with art. It was the humour in the caricatures that gave Hans Thuar back his zest for life. Thuar's reaction: 'I had to laugh, I had to laugh at any cost!' 'Everything inside me was broken, absolutely everything.'

Even the Macke family's move from Cologne to Bonn did not break their friendship. Both were determined to be artists and enrolled at the Düsseldorf Art Academy. There they soon realised that academic studies did not fulfil them.

Hans Thuar painted his first oil painting in 1903. At the same time, August Macke painted a portrait of his friend. The picture shows a 16-year-old, introverted young man with a somewhat disparaging look on his face.

Probably in order not to fall too far behind his friend August Macke in his painting, Hans Thuar took lessons at school with Professor Hermann Wegelin in Cologne, a son of the architectural painter Adolph Wegelin (1810-1881).

In 1907, Hans Thuar graduated from high school with a university entrance qualification. He applied to the Art Academy in Düsseldorf and was accepted.

August Macke had already attended the Düsseldorf Art Academy before him (after dropping out of school early), but found the curriculum too rigid and one-sided, and Macke had 'given up' his studies just as Hans Thuar was starting there.

Hans Thuar also felt constrained by the Düsseldorf Academy and left in 1908 to pursue his education 'freely,' just like August Macke. While Macke travelled to the Black Forest, the Netherlands, London, Belgium, Paris and Berlin, Thuar remained in Cologne.

In the early years of both artists' careers, the differences in their lifestyles can be seen in the themes of their paintings. Macke's drawings and oil sketches depict the dreary life in various places, and he studies figures and situations in the countryside and in the city. Thuar's paintings, on the other hand, reflect his limited horizons. In a rather sombre style, he focuses on death masks and nature studies.



**Hans Thuar, Zwei Totenmasken** (Two Death Masks), 1908, charcoal on paper, " 31 x 50 cm, Eggeling Z 2

It is not certain where and how Hans Thuar pursued his 'free' further education in Düsseldorf and Cologne. His friend August Macke could hardly have been of much support to him at the time, as he was travelling extensively (including to Berlin, Munich, Rome and Paris) and had to complete his one-year military service between October 1908 and October 1909.

It was not until Hans Thuar moved to Bonn-Endenich in 1911, unmarried, with his girlfriend Else that the two friends began to see each other more frequently. August Macke had moved from Tegernsee to the house of his wife Elisabeth Gerhardt in Bonn in 1910. (This house on Bornheimer Straße is now known as the 'Bonner Macke-Haus' museum). Thuar had become the father of a little daughter, Hilde Vera, and Macke had also had a son, Walter Macke, with his wife Elisabeth the year before (1910). His second son, Wolfgang Macke, was born in 1913.



The two young fathers engaged in intense artistic exchanges, with Hans Thuar acting in a sense as the necessary 'reflector' for August Macke, enabling his friend to translate the impressions he had gathered in Berlin, Munich and Paris into his own avant-garde style of painting, which he then gradually developed into 'Rhenish Expressionism'.

With his tireless enthusiasm, August carried Hans Thuar, who often doubted himself, along with him. Together they took trips to the nearby Bonn area, painted and discussed their pictures. Thuar also professed his commitment to Expressionism.

In 1911, Hans Thuar (in the wake of August Macke) took part in the exhibition of the 'Cologne Secession' for the first time.

This was followed in 1912 by the Sonderbund exhibition in Cologne, in 1913 by another Cologne Secession exhibition, the Exhibition of Rhenish Expressionists organised by Macke in Bonn, and the First German Autumn Salon in Berlin. In 1914, Hans Thuar exhibited at the Flechtheim Gallery in Düsseldorf, thanks to August Macke's mediation.

Naturally, the exhibitions boosted Hans Thuar's self-esteem. He saw himself, despite his disability, as part of the phalanx of more or less well-known contemporary painters. In 1913, he married Henriette Rasch, who was born in Hamburg and later gave him three daughters. But happiness and despair were close together.

Another stroke of fate struck Hans Thuar. The death of August Macke on 26 September 1914 (Macke fell as a young soldier in the First World War) plunged Thuar into another depressive phase and brought all his artistic activities to an end for the time being. as it meant not only the loss of his best friend, but also the man who had been his source of inspiration and information, as well as his gateway to the art world. The impossibility of participating in the First World War left Thuar with a feeling of uselessness in the period that followed. 'For five years,' according to Ina Ewertz-Schulz, 'Thuar could not pick up a paintbrush.' When he began painting again in 1920, he developed magnificent, highly expressive, brightly coloured and completely unique compositions. 'Expressive to the point of bursting,' is how August Macke's son Wolfgang describes them. While his early works were still influenced by Impressionism, the works from this period testify to his engagement with modern styles such as German Expressionism, French Cubism and Fauvism, and Italian Futurism.

On 26 September 1914, shortly after being drafted into the French campaign, August Macke fell in Perthes-les-Hurlus in Champagne, and for Hans Thuar, a world collapsed – in the truest sense of the word.

Suddenly, his painstakingly built self-esteem vanished. August Macke, the pole in his life that had always helped him get back on his feet, was suddenly gone. And with him, the driving force to develop his painting was also gone.

What remains is despair, an inner emptiness. His doctor sends Hans Thuar to Bad Salzufflen for treatment for his depression. The spa treatment turns into a stay lasting several years. Slowly, very slowly, Thuar recovers from what he perceives as a stroke of fate. It is his sense of responsibility for his family that keeps him going. He can no longer support his family with his painting. The occasional portrait commissions are far from enough. The First World War, which began euphorically, simply does not end. Hans Thuar tries his hand at business. He succeeds in a few trading ventures, but these are more ad hoc than systematic.

Ultimately, however, he realises that in order to generate economic success, he needs to be at the beginning of the value chain. And so he searches for products and business ideas that will enable him to earn an income despite his disability. Whether it was his particular sensitivity as an artist, his urge for a passion as fulfilling as painting, or simply the alleviation of his own psychosomatic illness, it is impossible to say:

Hans Thuar discovered his sense of smell and spent the following years researching everything there is to know about essential oils, the production of fragrance tinctures, specific recipes and applications of aromatherapy. The subject never left him.

In 1919, the Thuar family moved back to the Rhine to Schwarzhemdorf, to the Wilhelmsburg farm. This move reawakened Hans Thuar's zest for life. His artistic lethargy vanished. He began to paint again.

It seemed as if time had stood still since August Macke's death, as if it had been blocked out and ceased to exist.

His paintings seamlessly tie in with the heyday of 'Rhenish Expressionism' around 1914; in a way, they are the essence of that period. Perhaps more clearly and distinctly than August Macke would have been able to achieve through continuous development, had he survived the war. Hans Thuar reflected on his skills, transforming his form of Expressionism into watercolour and woodcut techniques. In 1924/25, he became a member of the 'Bonner Künstlervereinigung 1914' (Bonn Artists' Association 1914) and exhibited some of his works at the Städtisches Museum Villa Obernier in Bonn.



**Hans Thuar, Mutter mit Kind (Mother with Child), 1921** Woodcut on wove paper (lifetime print, hand-printed by Hans Thuar), 19.7 x 14.7 cm, Eggeling H2

Only seven prints of this woodcut exist. Hans Thuar's entire oeuvre comprises only 14 different woodcuts.

The plant-like motifs entwining the nursing mother are transposed into a black-and-white surface structure. The outline of the woman is angularly emphasised; the internal drawing is brought to life by rough and bold cuts. The result is an exciting interplay of lines and surfaces that fill this sheet with dynamic energy.



**Hans Thuar, Bajazzo**, 1921, Woodcut on wove paper (lifetime print, hand-printed by Hans Thuar), 14,7 x 11,7 cm. Eggeling H 5

There are only five prints of this woodcut in existence. Hans Thuar's entire oeuvre comprises only 14 different woodcuts.

The two woodcuts shown here are among Hans Thuar's few hand prints. The foxing stains on them clearly show the eventful history of the sheets. They were probably damaged in the Wilhelmsburg studio, as Thuar's home at the time was damp. After the war, the family posthumously printed additional sheets from the preserved printing blocks. These sheets are snow-white and show no signs of wear.

This creative phase lasted six years, until around 1926, and was a happy one for Thuar, despite the economic crisis and inflation. Then came another crash. Once again, he was plagued by self-doubt. He struggled with his fate as a severely disabled person, put down his paints and brushes for a long time and tried his hand at business again. He used a successful accident pension claim as start-up capital to buy a house in Ramersdorf near Bonn. In 1930, he moved into the house with his family and set up a studio there. He invested in a petrol station, rented a café and a small shop. All this was intended to secure the livelihood of his wife and daughters, but at the same time weighed heavily on him. The effects of the economic crisis did not leave him unscathed. He became worried and depressed again. A ray of hope, and perhaps a psychological stabiliser for Thuar, came in the form of CERAPIN A, CERAPIN B and CERAPIN T. These products were mixed from essential oils and waxes according to a formula developed by Hans Thuar, filled into tubes and sold to doctors and pharmacists in the Cologne-Bonn area for the relief of asthma and tuberculosis. For this purpose, Hans Thuar operates under the name 'HATERA' (derived from Hans Thuar Ramersdorf) in the 1930s.



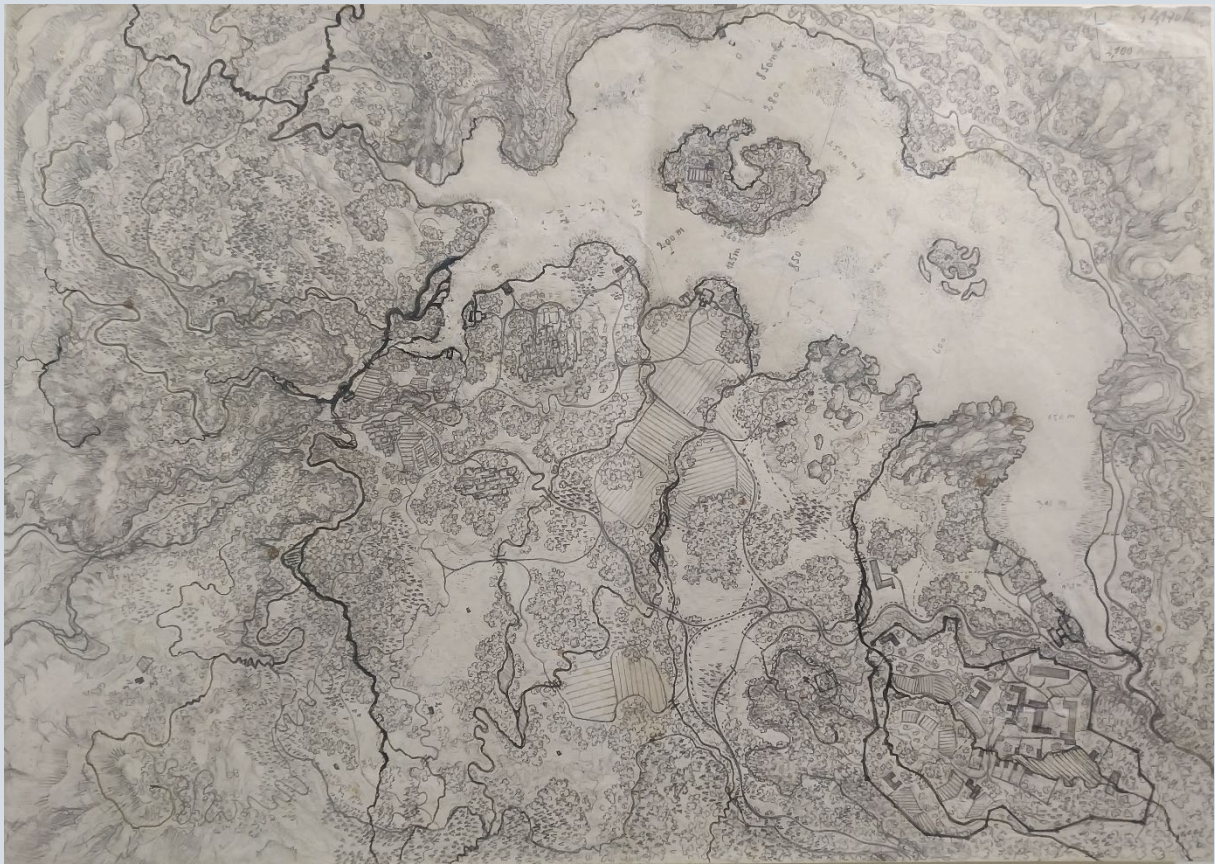
However, he was not destined for economic success. In 1933, when Hitler came to power, 'Rhenish Expressionism' was banned as 'un-German'. Paintings in public ownership were removed from museums. Whether it was due to Hans Thuar's six-year absence from painting after the death of his friend August Macke, his disability, the limited distribution of his works from the period between 1920 and 1926, or his current entrepreneurial activities, in any case, he did not come under the 'crosshairs' of the Nazi henchmen during the 'Gleichschaltung der Deutschen Kunst' (coordination of German art) and thus remained largely unmolested as an artist.



**Hans Thuar, Phantastische Welt IX** (Fantastic World IX), 1935–36, coloured pencil on paper, 1935-36, 22 x 28 cm. Eggeling Z 41

Due to the business activities of his wife and daughters, Thuar is often left alone in Ramersdorf all day. This weighs heavily on his mood. He lacks variety and inspiration. He suffers most from the 'eternally same impressions of an environment that never changes,' he complains. In order to the mid-1930s, he produced a series of drawings entitled *Phantastische Welten* (Fantastic Worlds). Thuar dreams himself away from his studio. He had already drawn a *Phantastische Landschaft* (Fantastic Landscape) in 1913. In 1922, he painted a dream landscape that echoes Macke's pictures of his trip to Tunis, once again demonstrating Macke's long-lasting influence on Thuar.





**Hans Thuar, Phantastische Welt I** (Fantastic World I), 1935-36, Pencil on paper, 21 x 29,5 cm. Eggeling Z 33

In the mid-1930s, he drew a whole series of small sections of the world. These were based on geographical maps, with coordinates or scale information provided on the back of some of the sheets.



**Hans Thuar, Phantastische Welt XI** (Fantastic World XI), 1935-65, colour pencil on paper, 29,7 x 21 cm. Eggeling Z 41 C

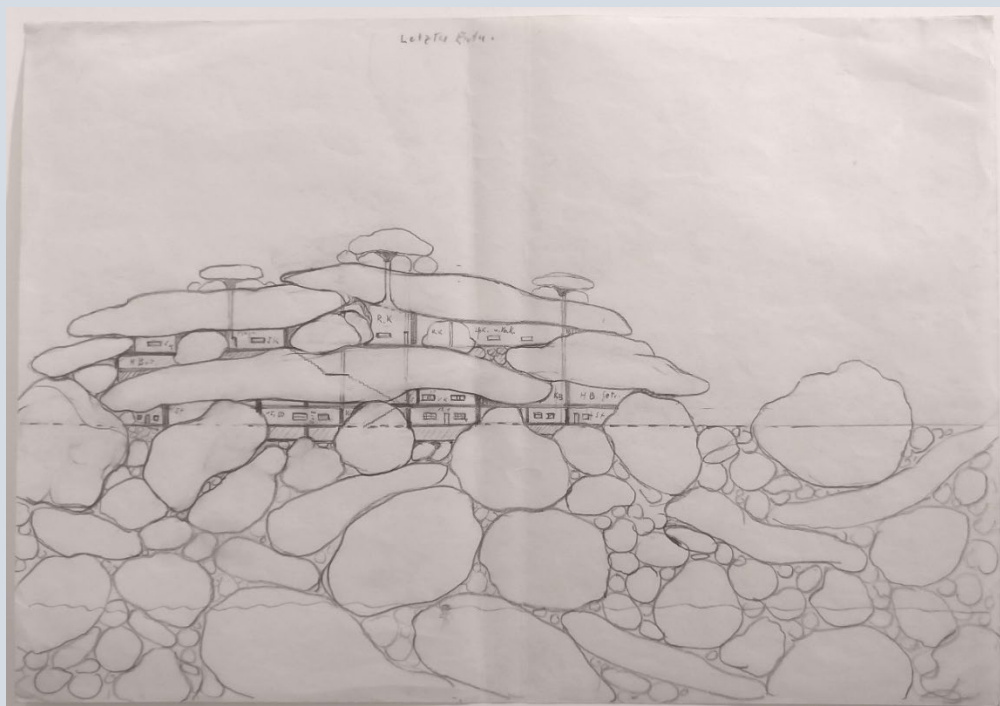


**Hans Thuar, Phantastische Welt VI**(Fantastic World VI), 1935-36, Pencil on paper, 13,8 x 19 cm. Eggeling Z 38

The detachment from the motif, the free variations and bizarre intertwining lines transform some of these landscapes into surreal fantasy worlds.

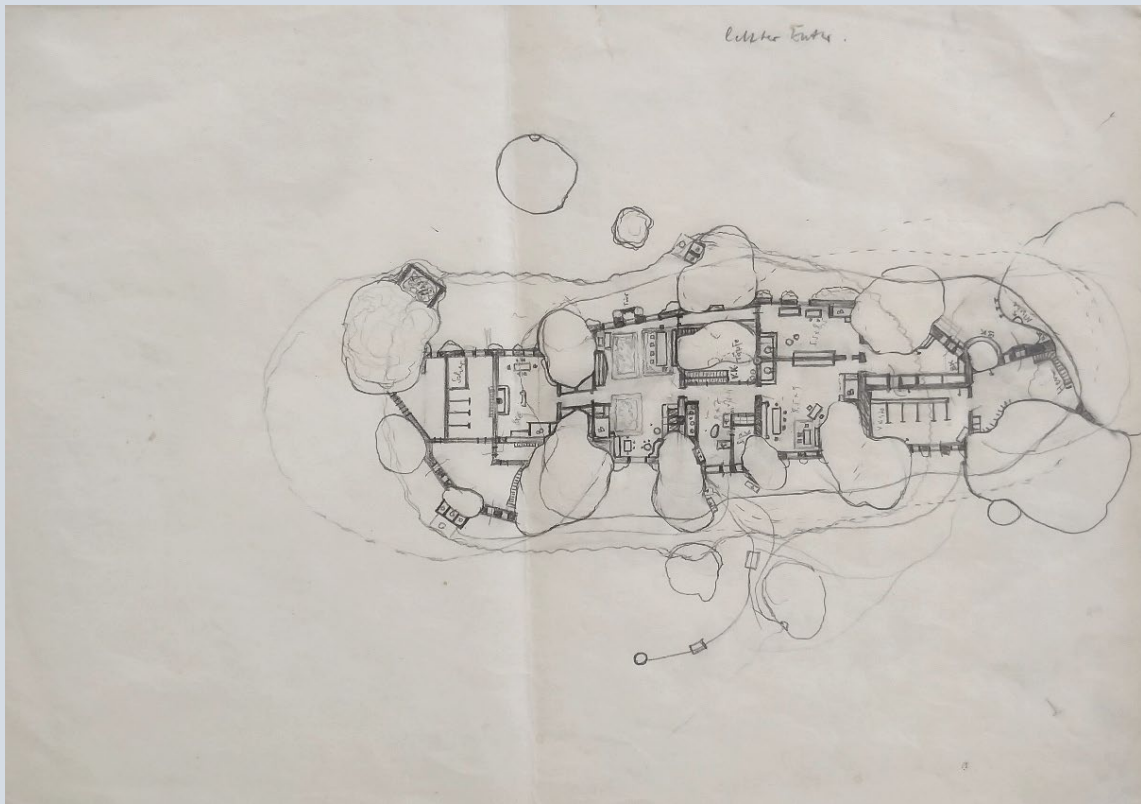
Fantasy maps were very popular in the 17th and 18th centuries. Designed by creative minds, they used allegorical means to comment on social conditions.

For Thuar, the drawings are little escapes and at the same time offer the opportunity to find one's place or set boundaries and maintain an overview.



**Hans Thuar, Phantastische Welt XIII** (Fantastic World XIII), 1935-36, 21 x 29,6 cm, Pencil on Paper Eggeling Z 40





**Hans Thuar, Phantastische Welt X, (Fantastic World X), 1935-36, 21 x 29,6 cm, Pencil on Paper Eggeling Z 41 A**

To his delight, his daughter Gisela marries August Macke's (younger) son Wolfgang, further strengthening the family ties between the Mackes and the Thuars. It is ultimately his son-in-law Wolfgang Macke who persuades him to spend the summer of 1938 in Ried/Oberbayern, not far from Lake Kochelsee. Hans Thuar stayed with Maria Marc, the widow of Franz Marc. During his lifetime, August Macke was a close friend of Franz Marc and, like him, a member of the Munich artists' group 'Der Blaue Reiter' (The Blue Rider).

Together with his daughter Gisela, who cares for him devotedly, Hans Thuar spends almost three months with Maria Marc in Ried. His health and state of mind improve rapidly. Hans Thuar begins to paint again. He is fascinated by the mountain landscape around him and never tires of capturing his impressions of nature with pen and watercolour pad.

According to his daughter Gisela, Hans Thuar later transforms some of the motifs he collected into oil paintings in his studio in Ramersdorf. This trip with his daughter in the summer of 1938 gives Thuar new inspiration and courage to face life. Their destination is Maria Marc's house in Ried. The artist couple had moved there shortly before the outbreak of the First World War.

Maria Marc, herself an artist, lived mainly in Ascona, in Ticino, during these years. The composer Heinrich Kamiski, a former schoolmate of August Macke, and his family were subtenants in the house in Ried. During Maria Marc's long absence, Thuar's daughter Gisela occasionally looked after the house and welcomed her father and sister, who were now able to take an 11-week break from their daily routine at home. Shortly before the trip, Thuar is able to afford new prostheses after successfully selling a painting to the Koehler Collection in Berlin. 'In any case, it will be a great feeling to be able to walk a little better again and to be more confident,' he reports.

'The landscape here is truly magnificent...' writes Thuar after arriving in Ried. 'The landscape is very difficult for a painter, as it is a panoramic landscape, something that is almost impossible to capture in a picture'.....'this landscape has to be fought for with a paintbrush....'. Thuar's enthusiasm for the nature of the mountain world is palpable.





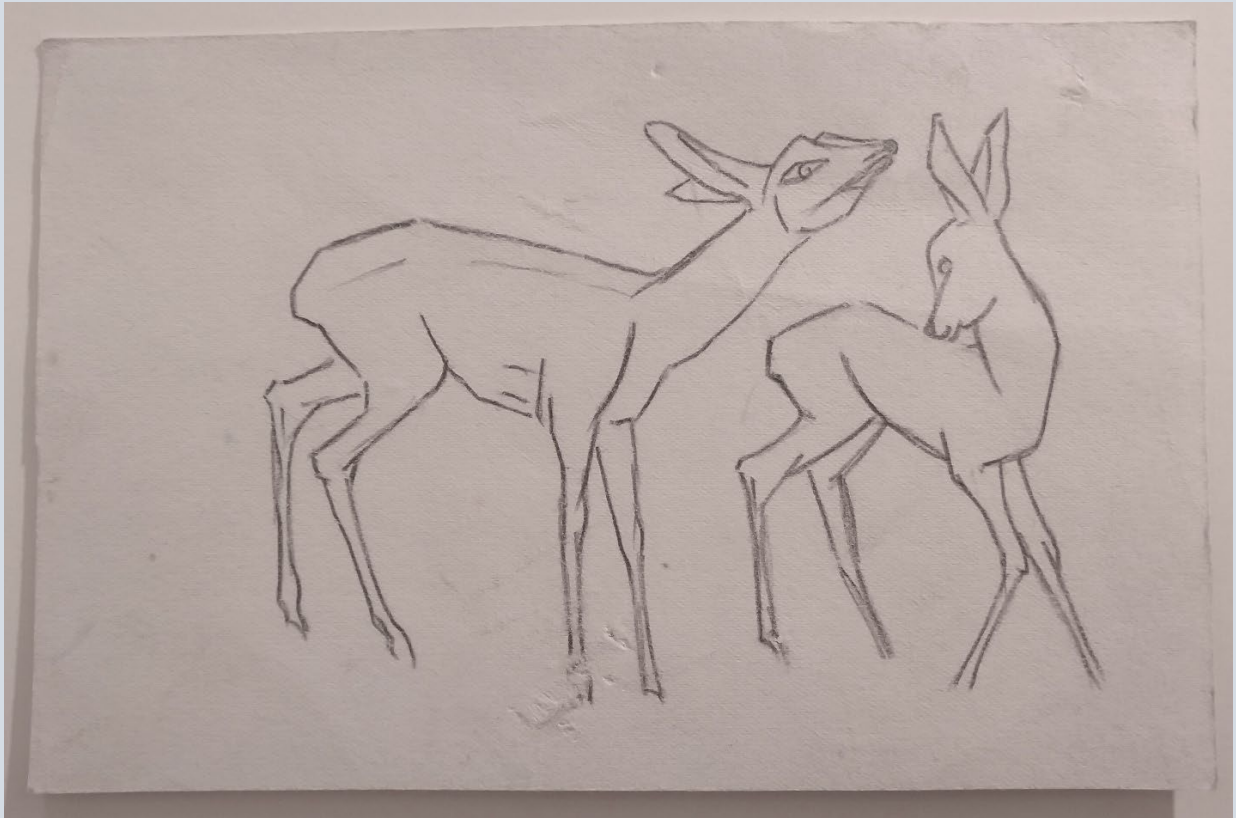
**Hans Thuar, Brunnenbach, 1938, Oil on canvas, 43 x 58 cm, Eggeling 188**



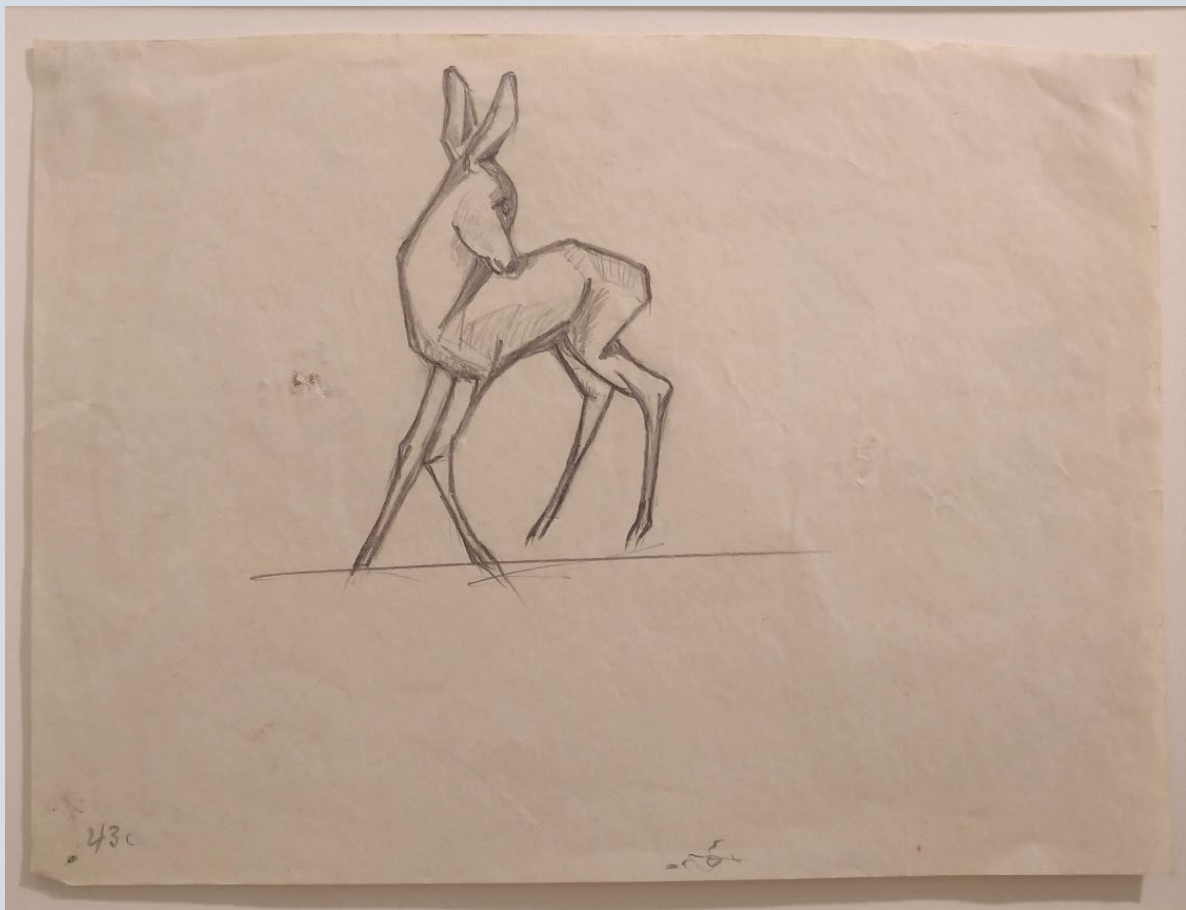
**Hans Thuar, Garten im Ried, 1938, pencil on paper, 14,5 x 22,4 cm, signed and dated on the lower left. Eggeling Z 48.**



Looking back at Franz Marc, a small number of drawings of roe deer also emerge here.



**Hans Thuar, Rehstudie III, 1938, pencil on paper, 15,5 x 21 cm, Eggeling Z 54**



**Hans Thuar, Rehstudie II, 1938, pencil on paper, 11,3x 18,4 cm, Eggeling Z 53**



Until the outbreak of the Second World War in September 1939, Hans Thuar enjoyed a brief but intense period of painting in his studio in Ramersdorf. Then suddenly, almost overnight, he felt paralysed. The war was taking its toll on him. The psychological pressure on him increased. Fear and despair about his fate (and that of his family) allowed him to complete only a few more paintings, all of them now in dark and gloomy colours.



**Hans Thuar, Kornfeld mit Ziegelei** (Cornfield with Brickworks), pencil on paper, 1938, 22,5 x 28,5 cm, Eggeling Z 59

Sketch for the painting 'Cornfield with Brickworks' (Eggeling 190, oil on canvas, 50 x 82 cm).

The intensifying air war with its bombing raids puts the mentally ill painter, who is confined to a wheelchair, in immediate danger of his life. Only rarely can he be quickly brought to safety in air-raid shelters. On 18 October 1944, his house in Ramersdorf is severely damaged by an aerial mine.

With the outbreak of war, Thuar's health deteriorates. Living conditions are precarious and he finds little support for his artistic endeavours.

'Will I ever be able to paint again? I long to do so, but I don't have the slightest idea how. It's as if I'm standing behind an iron door for which there is no key.'

He produced a series of ominous mountain landscapes, but also some thoroughly positive works, including this one, which clearly shows that there was still a glimmer of hope in Hans Thuar.

Hans Thuar's paintings are a testament to his inner strength and his unwavering determination to continue creating art.

There is no way out: Hans Thuar is evacuated to a nursing home in Schwarza near Rudolstadt in Thuringia. His firstborn daughter Hilde-Vera – herself homeless and also a new mother – later takes her severely suffering father out of the home and cares for him. Hans Thuar wastes away. Less than a year after his evacuation, Hans Thuar dies shortly before his birthday on 24 October 1945 in Langensalza. He would have been 58 years old.



**Hans Thuar, Zitronenstilleben** (Still life with Lemons), 1943, Oil on strong cardboard, 45,5 x 34,5 cm, signed on the lower right. Eggeling 201

Still life is a relatively rare genre in Thuar's work. He was not interested in reproducing reality or depicting his domestic atmosphere. All details are rendered only in rough outlines. The vases, fruits and flowers are reduced to their surface values and bound together into a luminous web of colours whose patterns are densely interwoven.

With the outbreak of war, Thuar's health deteriorated. His living conditions were precarious and he found little support for his artistic needs.

'Will I ever paint again? I long to do so, but I don't have the slightest idea how. It's as if I'm standing behind an iron door for which there is no key.'

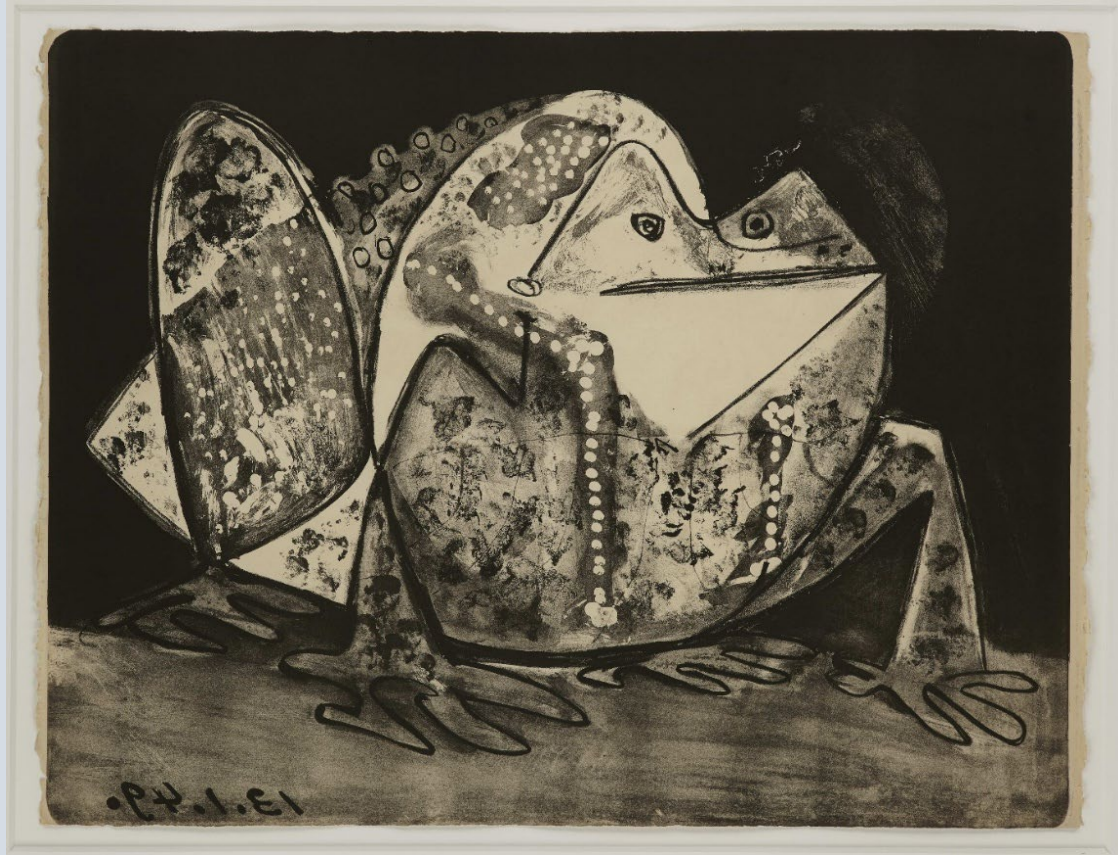
'Last night I dreamed of August. He was suddenly there and we painted together, my God, it was beautiful... I dream about him often. And it's always as if he's not dead... It's strange that he doesn't seek any connection with his loved ones. You can talk to him about painting, about nothing else... This time he showed me new pictures – they were so different from the usual ones...'



**Hans Thuar, Berglandschaft** (Mountain Landscape), 1943, pencil on paper, 18,8 x 13,2 cm, Eggeling Z 68

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**Pablo Picasso, Le Crapaud** (The Toad), 1949. Lithograph on papier Arches, 49,5 x 63,8 cm. Catalogue Raisonné Bloch 585 ; Catalogue Raisonné Murlot 144. Dated on the plate lower left '13.1.49.'; signed lower right; numbered 21/50 on the lower left. Copies in museum collections: MOMA, Museum of Modern Art, New York; Staatsgalerie Stuttgart, Germany; Museo Picasso, Barcelona, Spain; Boston University, Boston, USA.

According to Françoise Gilot, Pablo Picasso's lover since 1943, the artist liked to surround himself with birds and animals, believing that they were above the suspicion he felt towards other people. Nevertheless, the grotesquely oversized toad seems more like a monster, perhaps from the 'restless dreams' from which Gregor Samsa awakens in Franz Kafka's 1912 novella 'The Metamorphosis' and discovers that he has been transformed into a 'monstrous vermin.' For this lithograph, Picasso drew the motif on special transfer paper, from which it was then transferred to a zinc plate.

Picasso loved animals and also turned to this theme in other media. The stoic toad rising monumentally above these lines was created together with a series of animal prints of the same size in January 1949, amid a flood of lithographs typically depicting human figures and faces. Among these works, our toad is a special case, an experiment that turned out well. Because it was made on a zinc plate instead of the more common stone, it has an unusual presence: although it is flat, as if embedded in the paper, its skin is textured and polished, conveying the illusion of liveliness and hinting at its aquatic nature. It is as much a part of the natural world as it is not of this world. And it is as much not of this world as it is part of Picasso's world. Post-war Paris was recovering, and Europe was in the throes of intense socio-political tensions. Picasso seemed to turn to a more innocent, playful subject.

Although the toad stands out from Picasso's lithographs, it also reveals his approach to the medium. Art critic Erich Franz described the style as 'changeability of means': In Picasso's lithographs, the surfaces of form and ground are interconnected; the lines are softer and blur their 'function as boundaries' between the motif and the world in which it lives, 'integrating a face or figure into the visual presence of the image.'\* This means that our distinction between the depicted figure and the page itself is blurred. In Françoise's lithographs, the print seems to intelligently return our gaze; and in that of the toad, its small, gloomy face appears eerily and sternly human. It is as if Picasso is joking with us about our role as art viewers – his toad definitely is not.





**Hermann Hesse, Tessiner Dorf am See, 1924.** Watercolour and ink on paper, 21,5 x 17 cm



**Ernst Ludwig Kirchner, Steilküste und Meer, Fehmarn, 1913.** Lithograph on satin-finished chamois-coloured vellum. Dube L 236. Gercken 630 II (von II). 31,7 x 42 cm (12,4 x 16,5 in). Papier: 43,7 x 59 cm (17,2 x 23,2 in). Signed and marked „Handdruck“. One of 7 known hand-prints by the artist.





**Fernand Léger, *Contraste de Formes*, 1962.** Colour lithograph on chamois wellum, 50 x 37 cm. Signed and dated 13 on the plate F.L. Printed by Fernand Mourlot, Paris for Berggruen (exhibition May-June 1962 in Paris with this work on the exhibition- poster)



**Kunichika Toyohara, *Inside a Tea House* - Interior of a teahouse, already fitted with glass windows. The Oiran people making flowers, music and poetry. 1970.** Colour woodcut in three prints, mounted on Japan. Colour woodcut in three prints, mounted on Japan. 40 x 76 cm.





Hugo Biallowons  
fiel für uns 9. Juli 1916

**GMT  
GALERIE – MARC – TRIEBOLD**

Baselstrasse 88 – CH-4125 Riehen / Basel – Schweiz / Switzerland  
Mobile: +41 79 508 69 61 - Tel: +41 61 643 99 99  
[m.triebold@galerie-marc-triebold.ch](mailto:m.triebold@galerie-marc-triebold.ch) / [www.galerie-marc-triebold.ch](http://www.galerie-marc-triebold.ch)

Zusätzliche Informationen finden Sie auf folgenden Seiten:  
You will find additional information on the following pages:

[www.galerie-marc-triebold.ch](http://www.galerie-marc-triebold.ch)  
<https://www.artsy.net/partner/galerie-marc-triebold>  
<https://www.masterart.com/en/galleries/2123/gmt-galerie-marc-triebold>

Bedingungslose Transparenz, Professionalität und Zuverlässigkeit waren immer die Grundpfeiler meiner Arbeit, ebenso wie die grenzenlose Liebe zur Kunst und der kompromisslose Respekt vor den Schaffenden, ihrem Werk, ihren Förderern und Sammlern.

Parkplätze stehen im Parkhaus Zentrum (Beyeler), nur 70 Meter entfernt, zur Verfügung. Die Galerie ist jeweils von Mittwoch bis Sonntag durchgehend von 11:00 bis 18:00 Uhr geöffnet. Ich freue mich auf Ihren Besuch.

Unconditional transparency, professionalism and reliability have always been the cornerstones of my work, as has a boundless love of art and uncompromising respect for the creators, their work, their patrons and collectors.

Sufficient parking spaces are available in the Zentrum (Beyeler) multi-storey car park, just 80 metres away. The gallery is open from Wednesday to Sunday from 11:00 to 18:00. I look forward to your visit.

Mit meinen besten Wünschen und Grüßen, bewahren Sie Sich die Freude an den schönen Dingen.

With my best wishes and kindest regards, keep the joy of the beautiful things, yours

Marc Triebold



Raymond E. Waydelich's wild beasts stay with me.