

An abstract graphic artwork by Otto Mueller, featuring a central figure rendered in bright yellow and white, set against a background of blue and red. The style is characterized by bold, expressive lines and a rich, textured color palette. The figure appears to be a stylized human form, possibly a woman, with a prominent head and a long, flowing garment. The background consists of broad, gestural strokes of blue and red, creating a sense of movement and depth. The overall composition is dynamic and expressive, typical of the Die Brücke movement.

# OTTO MUELLER

The Graphic Work

**Otto Mueller - The Graphic Work**  
a unique collection  
10th Feb. 2011 - 17th Mar. 2011



# Otto Mueller - A Leading German Expressionist Artist

Otto Mueller is one of the most important German Expressionist artists and best known as a member of the groundbreaking artists' group "Die Bruecke" which he joined in 1910. At that time, Berlin was the exuberant art capital and Mueller, who moved there in 1908, became a part of its bohemian society. He was also co-founder of the Berlin New Secession in 1910. Several group exhibitions with "Die Bruecke" and "Der blaue Reiter" - such as the famous "Bruecke" exhibition at Galerie Arnold in Dresden in 1910 - were followed by his first solo exhibitions at two of the leading galleries in Berlin: In 1914 at Galerie Gurlitt and in 1919 at Galerie Cassirer.

Being the oldest member of the group, he had already developed a personal and an artistic style. Although elements of Expressionism were introduced in Otto Mueller's works, his oeuvre remained independent and unmistakable. Even after the return from his military service in World War I, Mueller dispensed of those aggressive or sensational motives that became characteristic for many other artists of his generation. Instead, he showed tendencies to a mystical escapism.

Working together with Heckel and Kirchner in summer workshops, the group's favorite subjects were bathers in unspoiled nature and nudes in the studio. This genre became Mueller's lifelong passion which he realized in numerous variants in his many paintings and graphic

prints. For most German artists of his generation the woodcut became the characteristic printing medium. Many of them were printing autodidacts and preferred the woodcut for it provided an easier and more impulsive handling, and produced an expressive and rough effect. But Otto Mueller was a skilled printer who had been a professionally trained lithographer before he studied painting at the Academy of Fine Arts in Dresden and Munich. He preferred to optimize his abilities in lithography and all graphic prints of this collection show his outstanding quality and his search for perfection.

In 1918 Mueller was appointed to become a professor at the Academy in Breslau. There, he continued teaching and working until his early death in 1930. In this period Mueller perfected and enriched his lithographic works with his typical range of warm earthen colors as it can best be seen in his famous "Gipsy Portfolio" from 1927, which was inspired by several journeys to the Balkan countries.

In 1937, seven years after Mueller's death, his works were confiscated from German Museums by the Nazi regime and were declared to be degenerate art. Like the works of many other artists, Mueller's heritage then fell into the hands of private collectors, and friends, who also had to fear persecution and the destructions which followed during World War II.

**Selbstbildnis nach links (1), 1920**

Lithograph on Japan. 40,3 x 29,0 cm (sheet: 55,0 x 43,5 cm).

Signed lower right: Otto Mueller. K118

# An Exceptional Collection: Otto Mueller's Oeuvre Gravé

This private collection of 200 graphic works was gathered over many decades in close contact with the artist's family. It includes 156 of the 172 graphic works documented in the catalogue raisonné by Florian Karsch. From the 16 prints not included 7 are known to be unique works and they are owned by Museums (comp. collections of: Kupferstichkabinett Berlin, Städel Frankfurt, Kunsthaus Zürich, Museum Kaiserslautern, Museum Darmstadt). The numbers not included in this offer are: 7\*; 11; 32; 33; 34; 36; 38; 42; (45); 54; 60; 63; (119); (125); (130); 172. From the missing numbers those in brackets are lost; they are only known from reproductions, \*no. 7 has been attributed to Gustav Mennicke.

What makes this singular collection even more particular is the fact that it is completed by 43 proofs or prints documenting different states from the existing numbers. Many of them are

unique, too. And as a large number of works had been executed in very small editions of less than ten or five copies, almost all of them have a unique character: Some bear additional comments or corrections by the artist and there is a large number of prints that show hand-colorings. These hybrid works are characteristic for Mueller's oeuvre as he used hand-colorings for many purposes: To test colors, also in preparations for paintings, as additional or retouched coloring in color lithographs etc. As they are all unique works, these hybrids form a special work group which has been subject for scientific researches. The collection itself could also form the basis for a renewal of the first catalogue raisonné dated 1974.

To keep this collection together it will be sold on the condition that it shall be kept together and not to be sold or resold separately.

*A beautiful interpretation of The Three Graces  
which was believed to be lost for a long time  
(according to cat. rais.).*

**Drei stehende Mädchen**, 1922-26.

Lithograph (watercolored) on paper.  
46,7 x 34,8 cm (sheet: 52,0 x 40,5 cm).

Signed lower right: Otto Mueller. Unique. K123/I





# Examples from the collection

*In this unique copy of the first state Otto Mueller added colors with crayons into the fresh print while the paint was still wet. Until 1918 he even executed most of the prints himself. From 1919 on he worked together with printer Lange at the Academy in Breslau.*

**Liegende auf der Couch (Ruhender Akt), 1919**

Lithograph (colored with crayons) on copper-printing paper.

22,5 x 32,5 cm (sheet: 43,0 x 33,0 cm).

Signed lower right: Otto Mueller. Unique.

K149/I

Characteristics: A transparent and chalky print even in the bold shapes of the hair etc. The shape of the shin of the left leg continues for ca. 10 mm beyond the starting point of the arch so that there are two shapes. There is also a shape from the little toe until the ankle.









*Several state prints illustrate the artist's development of this sensitive interpretation of the mother and child topic. The next page shows one of 6 different states - all of them are included in this collection.*

**Mutter und Kind 2 (kleine Fassung) ,1920**

Lithograph (colored with crayon) on laid paper.

26,0 x 18,7 cm (sheet: 36,0 x 26,5 cm).

Signed lower right: Otto Mueller.

K107/II

Characteristics: The print seems a little less differentiated and especially in the background more dark. The hair and the shadow on the neck form a unified whole. The face is bright and shows only a few remains of a tinting, nose and mouth show bold shapes. The left shoulder of the boy is now clearly bounded by the left vertical line, while the second curved bound has been removed completely or except for a few remains. Accordingly the mother's hand seems bigger respectively one can see more of her fingers below the boy's shoulder.





*A work typical for Muellers early lithographs  
executed in a sketch-like drawing manner with  
additional hand-coloring.*

**Badesezene mit Jüngling und zwei Mädchen (2), 1914**

Lithograph (watercolored) on copper-printing paper.

32,6 x 43,3 cm (sheet: 37,2 x 48,5 cm).

Signed lower left: Otto Mueller.

K50







*“Main objective of my ambition is to express the perception of landscape and people with the utmost simplicity.” - Otto Mueller, 1919.*

**Zwei Badende im Bach**, ca. 1922

Color lithograph on copper-printing paper.

25,0 x 17,0 cm (sheet: 30,5 x 23,0 cm).

Signed lower right: Otto Mueller.

K151





## ***Hand-colorings***

*A hand-colored copy of this well-balanced composition showing a feathery and compact wood, which is a typical stylistic element used by Die Brücke artists.*

**Sitzendes und seitlich aufgestütztes Mädchen am Wasser (2)**, ca. 1922

Lithograph (colored with crayon) on thin copper-printing paper.

27,8 x 37,0 cm (sheet: 45,0 x 54,5 cm).

Signed lower right: Otto Mueller.

K127







## ***Different variants***

*The many different variants and state prints illustrate the artists' work in the search for the perfect result.*

On next double page:

### **Mädchen auf der Liege (2), 1919**

Lithograph on thin, white copper-printing paper.

32,5 x 44,5 cm (sheet: 43,4 x 53,4 cm).

K92

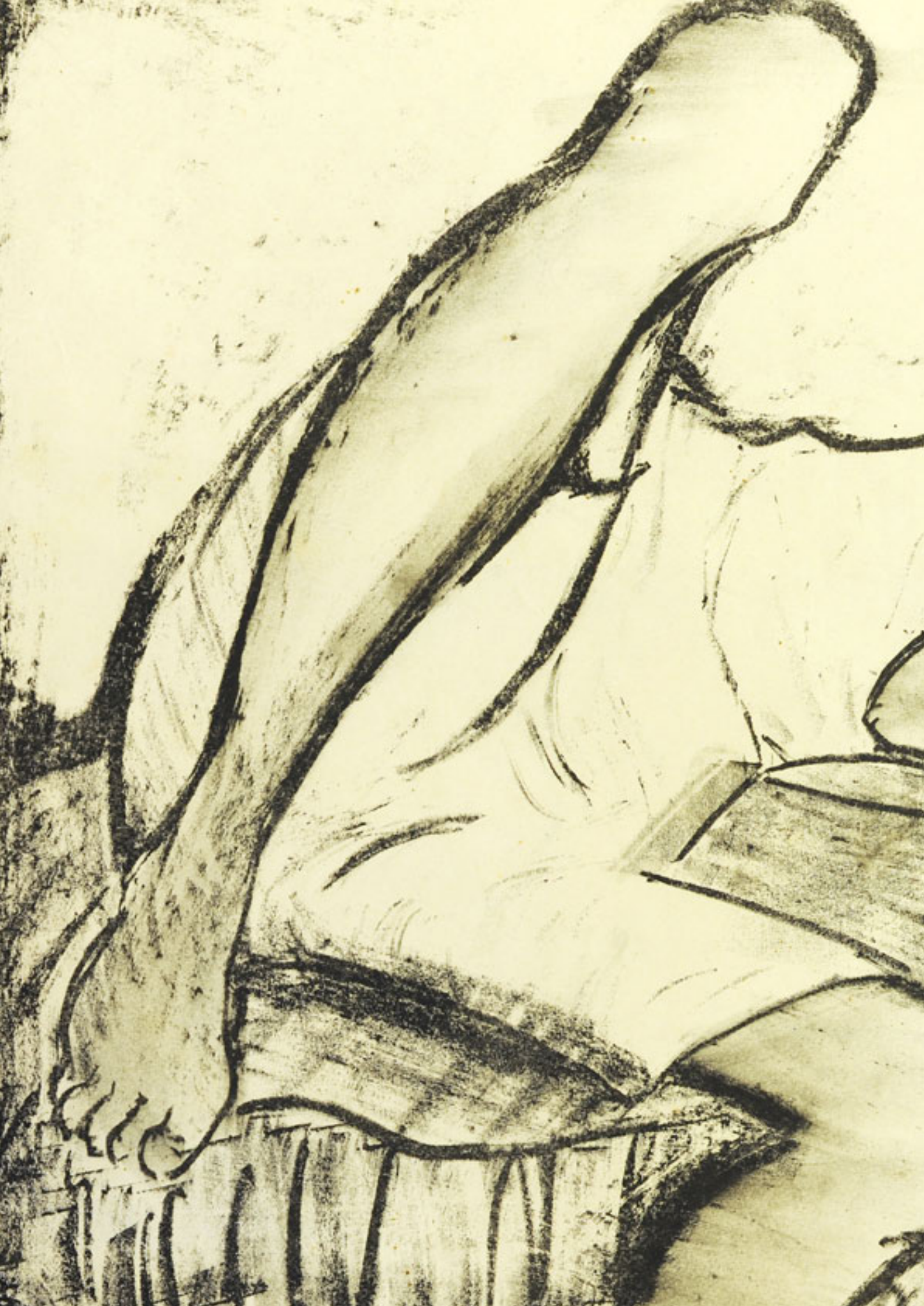
Characteristics: The three known copies differ in some cases significantly in terms of print and coloring. E.g. the print shown on the next double page is very soft and chalky. The girl's body, the upper half of her face and the couch have been partly tinted by levigating the fresh paint.



**Mädchen auf der Liege (3), 1919**  
Lithograph on white cardboard.  
24,5 x 35,0 cm (sheet: 35,9 x 47,7 cm).  
Numbered lower left: 13/40.  
Signed lower right: Otto Mueller.  
K93



**Mädchen auf der Liege (3), 1919**  
Lithograph (colored with crayon) on cardboard.  
24,5 x 35,0 cm (sheet: 35,4 x 48,0 cm).  
Signed lower right: Otto Mueller.  
Unique.  
K93





## **Woodcuts**

*Only a few woodcuts were executed.*

*E.g. for the exhibition catalogue "Ausstellung von Künstlergruppe  
Brücke im Kunstsalon Fritz Gurlitt, Berlin 1912" (K4).*

**Drei sitzende Mädchen (1 Mann und 2 Mädchen), 1912**

Woodcut on thin rose rag paper.

11,0 x 13,0 cm (sheet: 19,2 x 23,3 cm).

K4



*One of those early works, "Mädchen zwischen Blattpflanzen" has been transferred into a lithograph 10 years later (see K138a).*

**Mädchen zwischen Blattpflanzen, 1912**

Woodcut handmade by Mueller on copper-printing paper.

28,0 x 37,5 cm (sheet: 36,1 x 49,2 cm).

K3/II

Characteristics: At the left edge of the plate you see one - at the right edge two - slim notches, which came by attaching braces when the plate was fixed at graphic cabinet or a door panel (ca. 1913). Two blades of grass have been added on the left side. The initials have not been carved into the plate yet.



Otto W. K. K.





## ***The Gypsy Portfolio***

*This portfolio comprises of 9 color lithographs and was executed in an edition of 60, but only 21 were compiled and sold by Otto Mueller. These copies have been signed by the artist. Many of them had intensive corrections or color addings. The remaining copies found in his estate have been stamped with the estate stamp and signed by Erich Heckel on the reverse.*

*Today 10 complete portfolios and about a similar number of single prints are known in private collections and museums.*

*The collection not only includes a complete portfolio, but also a number of unique proofs and state prints.*

**Zigeunermadonna**, 1926-27

Color lithograph (with additional green watercolor) on laid paper.  
70,0 x 50,3 cm (sheet: 70,5 x 50,5 cm).

K168

Characteristics: Yet there are no real state prints with characteristic changes of the plate known. Merely some variations of the printing and halftones by lavigating the fresh paint occur. The child's lips or the mother's underlip are darkly tinted. The green color is not to be found on every copy.



**Stehende Zigeunerin mit Kind auf dem Arm**, 1926-27

Color lithograph (with additional red colorings) on yellowish laid paper.  
69,0 x 50,3 cm (sheet: 70,5 x 50,3 cm).

K164/I

Characteristics: The bold foldings and shadows of the skirt cause a plastic impression. Accordingly the cape indicates the arm underneath. The 2nd, 3rd and 4th plate do not show any variations in the 1st and 2nd state. Yet, each variation could be classified as variations of print and color. The red color of the skirt has not been printed, but been added with chalk, watercolor or coating paint manually. As the black color has often been levigated, too, one can hardly ascertain which kind of paint application was used. But it is very likely that no 5th plate for the red color ever existed.



**Zwei Zigeunerinnen , 1926-27**

Color lithograph on yellowish laid paper.

Additional yellow colorings on the nose, left cheek and neck.

69,5 x 50,0 cm (sheet: 70,5 x 50,0 cm).

K161/II

Characteristics: The daughter's hair shows sanding marks of the keystone: Her hair fits close to her head and ends in six wisps. The background behind their heads shows chalky tintings. Blotchy shadows and emphases have been added to the shawl with a brush. No different sates for the 2nd, 3rd and 4th plate.

Many of the known copies show corrections in yellowish-brown coating paint: The very bright highlight on the daughter's nose as well as the shadows on her cheek and neck have partly been masked if applicable.







**Zwei Zigeunerinnen**, 1926-27

Lithograph on laid paper.

69,5 x 50,5 cm (sheet: 69,5 x 51,5 cm).

K161/II A

Characteristics: Printed with the keystone only.

**Zwei Zigeunerinnen**, 1926-27

Color lithograph on yellowish laid paper.

65,0 x 50,0 cm (sheet: 70,5 x 50,0 cm).

K161/II B

Characteristics: Printed in brown, red and green only, without the keystone.



**Zigeunerfamilie am Planwagen**, 1926-27

Color lithograph on yellowish laid paper.

Additional colorings in red, blue and yellow.

69,7 x 50,3 cm (sheet: 70,5 x 50,3 cm).

K167/III

Characteristics: The keystone shows many sanding and etching marks: the dark shapes beside the man's elbow have been removed, so the remains have the form of grass again. Face and arms of the girl in the wagon have no shadows and you can see her forehead between her hair and eyes. Furthermore the ground shows many bright blades of grass and the tree's shape has been abraded. A rein has been delineated between the horse's neck and the trunk of the tree. No changes of 2nd and 3rd plate.

Every known copy, if not classified as a color variation, shows as fourth color vermilion, which has been manually added (probably with lithocrayon powder).



**Lagernde Zigeunerfamilie mit Ziege**, 1926-27

Color lithograph on yellowish laid paper.

70,0 x 50,5 cm (sheet: 70,5 x 50,5 cm).

K166/III

Characteristics: The keystone has been polished in the upper right area of the bush: also both bow-forms etc. have been abraded, so the bush seems more like brushwood. The shape of the hill pointing towards the hatband has been replaced by a higher shape. Many parts show new halftones and shadows: e.g. underarm of the man, body of the goat, dress of the female gypsy in the front, beside the trunk of the tree on the left and underneath the goat, where clumps of grass are indicated. Top and strap of the dress of the gypsy in the back as well as the mouth and nose of the girl in the front have been removed.

The green color seems to be unified and extensively and all plant-like notches in the grass at the bottom and in the upper left foliage have vanished. The green in the upper right bush, too.





**Lagernde Zigeunerfamilie mit Ziege**

1926-27

Lithograph on yellowish laid paper.

70,0 x 50,5 cm (sheet: 70,5 x 50,5 cm).

Unique.

K166/I A

Characteristics: The keystone shows many extensively and chalky halftones: e.g. upper right bush, shape of the hill, trunks of the trees, headscarf etc. The bush has two broad and straight branches, which point towards the forked branch of the tree and another two branches vertical above the brim on the shape of the hill. Five bold shadows are on the goats back. A bold horizontal stroke makes the girl's eye in the front seem closed or looking down. A dark shadow between the child's upper arm and the back of the man's hand covers the upper arm of the child until it's shoulder.

**Lagernde Zigeunerfamilie mit Ziege**

1926-27

Color lithograph on yellowish laid paper.

70,0 x 50,5 cm (sheet: 70,5 x 50,5 cm).

Unique.

K166/I B

Characteristics: Green covers the main part of the faces of the girl in front and the man on the right, but not his hat. The print shows bold vertical stripes above his hat. There is no foliage in the upper left corner. Underneath the left tree, an irregular formed area is left out.





**Zigeunerin im Profil (title of the Gypsy-Portfolio), 1926-27**

Color lithograph on yellowish laid paper.

54,5 x 43,5 cm (sheet: 56,5 x 43,5 cm).

verso: estate stamp, signed by Erich Heckel.

K160





## ***List of included works***

*In the following you will find a detailed list of all works included in this offer in order of their catalogue raisonné number.*

COM No.*	Cat. Rais. No.	Edition/Comment	COM No.*	Cat. Rais. No.	Edition/Comment
1	1	with artist's corrections in pencil	51	55	3 copies known
2	2/I	ca. 10 uncounted copies	52	56	handcolored, 4 (of ca. 10) copies known
3	2/II/A	ca. 400 copies after 1945/1952	53	57	unique
4	3/I	ca. 10 uncounted copies	54	58	3 copies known
5	3/II	artist's proof, probably ca. 20 signed copies	55	59	handmade print, colored, 3 copies known
6	3/II/A	ca. 500 copies	56	61	2 copies known
7	4	unknown, estimated 200 copies	57	62	unique
8	5	ca. 10 proofs	58	64	ca. 50 uncounted copies
9	6	handmade print by Muellers son ca. 1960	59	65	ca. 50 uncounted copies
10	6	30 numbered copies	60	66/I	unique, not in Cat. Rais.
11	8	unique	61	66/II	only copy without Kokoschka-litho on the back
12	(9)	contrary to cat. rais. not a graphic print, but an original drawing by O. Mueller	62	66/II a	ca. 100 copies
13	10	unique	63	66/II b	ca. 1000-2000 copies
14	12	ca. 50 uncounted copies	64	67/I	ca. 150-300 uncounted copies
15	13	3 copies known	65	68	3 copies known
16	14	2 copies known	66	69	3 copies known
17	15	2 copies known	67	70	3 copies known
18	16/1-2	handcolored, only 3 different copies known	68	71	proof, 4 (of ca. 10) copies known
19	17/I	unique 1st state, handcoloured	69	72	2 copies known
20	18	unique	70	73	2 copies known
21	19	2 copies known	71	74	proof, 60 copies
22	20	unique	72	75	3 copies known
23	21/III	unique 3rd state	73	76/I	3 copies known
24	22	handcolored, 2 copies known	74	76/II	110 copies
25	23	3 copies known	75	77	ca. 15 uncounted copies
26	24	unique	76	78/I	not in Cat. Rais., 2 copies known
27	25/II	2 copies known	77	78/II	4 (of ca. 12) copies known
28	26	handmade print with the old stone, 4 copies known	78	79/I	unique
29	27/II-III	unique, not in Cat. Rais.	79	79/II	3 copies known
30	28	2 copies known	80	80	ca. 15 uncounted copies
31	29	watercolored, 3 copies known	81	81	2 copies known
32	30/II	watercolored, unique	82	82	2 copies known
33	31	handmade print, only copy known	83	83	ca. 20 uncounted copies
34	35	unique	84	84/II	ca. 20 uncounted copies
35	37/I	unique	85	85	ca. 20 uncounted copies
36	37/II	unique	86	86	ca. 20 uncounted copies
37	39	3 copies known	87	87/A	ca. 20 uncounted copies
38	40	2 copies known	88	88	ca. 20 uncounted copies
39	41	handcoloured, foreign signature, 2 copies known	89	89	60 copies
40	43/II	handmade print, 2 copies known	90	90	3 copies known
41	44/II	3 copies known	91	91	unique
42	46	handmade print, 2 copies known	92	92	3 copies known
43	47/I	unique, handcolored	93	93	40 copies
44	48/I	unique	94	93	early, unique, handcolored
45	48/II	handcolored, 3 copies known	95	94	ca. 15 uncounted copies
46	49	handmade print, 2 copies known	96	95	unique
47	50	watercolored, 2 copies known	97	96	ca. 15 uncounted copies
48	51	unique	98	97/I	unique
49	52/II	unique	99	97/II	ca. 15 uncounted copies
50	53	unique	100	98	ca. 30 uncounted copies

COM No.*	Cat. Rais. No.	Edition/Comment	COM No.*	Cat. Rais. No.	Edition/Comment
101	99	ca. 30 uncounted copies	153	144	30 copies
102	100	with a chalkdrawing of a boy's head on the back, 4 copies known	154	145	30 copies
103	101	ca. 10 uncounted copies	155	145/a	ca. 20 uncounted preliminary prints
104	102	4 copies known	156	146/I	unique
105	103	2 copies known	157	146/II	30 copies
106	104	3 copies known	158	147/A	30 copies
107	105	2 copies known	159	147/b	30 copies
108	106	30 copies	160	148	30 copies
109	107/I	unique	161	149/I	unique, handcolored
110	107/II	handcolored, 30 copies	162	150	30 copies
111	107/IIa	unknown edition, probably ca. 500-1000 copies	163	151	4 copies known
112	107/II	early print, 30 copies	164	151/A	ca. 60 uncounted copies
113	107/II-III	unknown edition	165	152	ca. 60 uncounted copies
114	107/III	unique	166	153/I	unique
115	108	unknown edition, probably ca. 500-1000 copies	167	154	ca. 15 uncounted copies
116	109	ca. 20 copies	168	155/II	unique proof
117	110/a	3 copies known	169	156	ca. 25 uncounted copies
118	111/I	unique proof	170	157/I	unique
119	112	100 copies	171	157/II	2 copies known
120	113/a	ca. 30 uncounted copies	172	158/I/A	2 copies known
121	114/II	handcolored, 25 uncounted copies	173	158/III	2 copies known
122	115/I	127 uncounted copies	174	159/I/A	unique
123	115/II	4 copies known	175	159/III/A	3 copies known
124	116/II	unique	176	159/III	3 copies known
125	116/III of IV	unknown edition	177	no number	15 copies (not in cat. rais.)
126	117	contrary to cat. rais. only few copies	178	160	60 uncounted copies
127	118	ca. 20 uncounted copies	179	161/II/A	60 uncounted copies
128	120/I	unique	180	161/II/B	2 copies known
129	120/II	3 copies known	181	161/II	60 uncounted copies
130	121	ca. 30 copies	182	162/II/A	unique
131	122/I	3 copies known	183	162/III/B	60 uncounted copies
132	123/I	unique	184	163/I	unique
133	124	50 copies	185	163/II	unique
134	126/I	2 copies known	186	163/III	60 uncounted copies
135	127	handcolored, ca. 20 uncounted copies	187	164/I	60 uncounted copies
136	128	proof	188	165	60 uncounted copies
137	129/II	25-50 copies	189	166/I/A	unique
138	129/III	25-50 copies	190	166/I/B	unique
139	131	handcolored, ca. 15 copies	191	166/II/A	unique
140	132	ca. 20-40 copies	192	166/III	60 uncounted copies
141	133	unique	193	167/I/A	2 copies known
142	134	3 copies known	194	167/II/B	2 copies known
143	135	3 copies known	195	167/III	60 uncounted copies
144	136	ca. 20 uncounted copies	196	168	60 uncounted copies
145	137/ A a	signed "unsaleable", ca. 12 preliminary prints	197	169/I	unique
146	138/a	ca. 20 uncounted copies	198	169/II	unique
147	138/b	30 copies laminated on portfolio's cover sheet	199	170	unique
148	139	30 copies	200	171	2 copies known
149	140	30 copies	201	add to 66	photo-lithograph as repro-fake
150	141	30 copies	202	add to 8	painting by Paul Thumann, template for no. 8
151	142	30 copies			
152	143	30 copies			



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