



EMIL NOLDE

1867 Nolde i. Holstein - Seebüll 1956

Herbstblumen [Autumn Flowers]

Oil on canvas; painted in 1931.

Signed in the lower right: *Emil Nolde*; signed and inscribed on the stretcher: *Emil Nolde, Herbstblumen (C)*
73,9 x 100,4 cm

PROVENANCE: Adalbert Colzman, Langenberg, by whom acquired directly from the artist by 1940 – Thence by descent to the present owner

LITERATURE: The artists handlist as *1931 Herbstblumen (C)* – A letter from Colzman to Nolde, 22 May 1940, Nolde-Stiftung archives – Martin Urban, *Emil Nolde, Catalogue Raisonné of the Oil-Paintings*, vol. II, 1915-51, London, 1990, no. 118, p. 418, illustrated

EXHIBITIONS: Temporarily on loan to the Von der Heydt Museum, Wuppertal – *Das Schatzhaus. Werke aus der Von der Heydt-Sammlung*, Von der Heydt-Museum, Wuppertal, 27 Feb. - 7 Aug. 2011 – *Nolde in Hamburg*, exhib. cat., Hamburger Kunsthalle, Hamburg, 18 Sept. 2015 - 31 Jan. 2016, illustrated on p. 118

LE CLAIRE

SEIT 1982

KUNST

Celebrating one of the most prominent themes of Emil Nolde's art, *Herbstblumen* belongs to a series of autumnal flower compositions which the artist executed in the early 1930s.¹ *Herbstblumen* exemplifies Nolde's lifelong fascination for the subject. Since his childhood, flowers had been related to his fondest memories. Recalling himself walking in the garden with his mother, he declared: *All the flowers bloomed for her pleasure and for mine*². Among the various autumnal red tones, the yellow sunflowers add an unexpected touch of brilliance, yet perhaps hint at the summer coming to its end.

With its dense and rich colours, *Herbstblumen* illustrates the expressive dimension of Nolde's flower paintings. Nolde had first painted flowers in 1906, on Alben Island. *The colours of the flowers attracted me irresistibly, and almost instantly I was painting them*, he later remembered.³ The bold colours of those earlier pictures grabbed the attention of the artist Karl Schmidt-Rottluff, who saw in Nolde's 'tempests of colour' the work of an artist akin to the Brücke painters. That year Nolde discovered the expressive power of colour through flowers. This was a feature that his later works would continue to explore, as *Herbstblumen* illustrates. Painted with quick and charged brushstrokes, the work almost dissolves into abstraction, capturing the emotional profusion of an autumnal bouquet left on a table.



Emil and Ada Nolde in the Seebüll garden, 1941.

PRICE ON REQUEST

¹ Martin Urban lists four paintings of this title in his *Catalogue Raisonné*, painted in 1931, numbered by Nolde from A to D. See, M. Urban, op. cit., p. 418 f.

² Quoted in Manfred Reuther, 'Nolde and Seebüll', in *Emil Nolde*, exh. cat., London, 1996, p. 69.

³ *Ibid.*