

PRESS RELEASE

EXHIBITION

**MASTERPIECES ON PAPER
EXPRESSIONIST WORKS
FROM THE LUDWIG MUSEUM,
COLOGNE: THE JOSEF HAUBRICH
COLLECTION**

CURATORS

Rudi H. Fuchs
Johannes Gachnang
Cristina Mundici

PRESS OFFICE

Massimo Melotti

INAUGURATION

Thursday 20th September 1990
7 pm
(from 10 am for the press)

PERIOD

September, 21 - December, 2 1990

OPENING HOURS

10 am - 7 pm. Closed Mondays

VENUE

Castello di Rivoli
Museo d'arte contemporanea
Piazza del Castello
10098 Rivoli TO

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MASTERPIECES ON PAPER
EXPRESSIONIST WORKS FROM THE LUDWIG MUSEUM, COLOGNE:
THE JOSEF HAUBRICH COLLECTION

In collaboration with the Ludwig Museum, Cologne

The collection, whose core consists of German expressionist works, was donated to the Wallraf-Richartz-Museum in 1946. It was put together by the Cologne lawyer J. Haubrich, who was an illuminated intellectual. He began making contacts and acquaintances in the art world during the second decade of this century and, in the inter-war period, he makes massive purchases of contemporary works of art, in particular graphics. A friend of the artists and an informed connoisseur, J. Haubrich sensed those elements of quality which existed in the works of his time even when it was attacked as "degenerate art" during the Nazi period; he was thus able to develop and conserve one of the most complete and uniform collections of expressionist art which exist in the world.

The exhibition, which comprises over a hundred works, has been organized in collaboration with the Ludwig Museum in Cologne. It is therefore a unique occasion for the Italian public to view a priceless series of graphic expressionist masterpieces, as well as an opportunity to reflect on some decisive phenomena for twentieth century art: collecting art as a hobby, the relationship between private collections and the public museum, the dynamics which control the formation of museum collections.

In the first-floor rooms of the Castle, works by the following artists will be exhibited: Jankel Adler, Alexander Archipenko, Hans Arp, Willi Baumeister, Max Beckmann, Heinrich Campendonk, Chagall, Lovis Corinth, Otto Dix, Max Ernst, Joseph Passbender, Lyonel Feininger, Alberto Giacometti, Werner Gilles, Marcel Gromaire, George Grosz, Hans Hartung, Erich Heckel, Heinrich Hoerle, Carl Hofer, Kandinsky, Ernst Ludwig Kirchner, Moissy Kogan, Oskar Kokoschka, Alfred Kubin, Curt Laabs, Fernand Léger, Lehmbruck, Liebermann, Macke, Aristide Maillol, Ewald Mataré, Paula Modersohn-Becker, Laszlo Moholy-Nagy, Henry Moore, Otto Müller, Ernst Wilhelm Nay, Emile Nolde, Jules Pascin, Max Pechstein, Christian Rohlf, Oskar Schlemmer, Rudolf Schlichter, Karl Schmidt-Rottluff, Franz Wilhelm Seiwert, Fritz Winter, Wols.

JOSEF HAUBRICH, COLLECTOR

Ludwig Josef Haubrich was born on 15 July 1889 of a prosperous middle class family. His father, Director of the Sickness Fund for the local factories, had married Maria Christine Hubertine Wilhelmine Ritzfeld, who had borne him Leo and Paula, as well as Josef.

After a calm and happy childhood, the young Josef decided to study law with the intention of opening an office in his native town. At that time, Cologne counted above 250,000 inhabitants, and was going through a period of economic and entrepreneurial fervour. Factories and businesses were springing up and involving the outskirts of the city as well as the centre. New roads were being built, as were huge shops, the large Lindenburg hospital, the river port on the Rhine. In this atmosphere, in 1911, the Town Council had decided to buy the Leibl collection of pictures for the Wallraf-Richartz-Museum; this collection consisted of 25 paintings and 31 drawings, and was to be the nucleus of the Museum's modern art section. Pictures were later bought by Trubner and Scuch, pupils of Leibl's, and works by Courbet, Renoir, van Gogh, Gauguin, and by von Liebermann, the leader of German Impressionism.

For Haubrich, as well as for other art enthusiasts, the great Sonderbundausstellung of 1912, which lasted from 25 March to 30 September, was an important experience; this event was the international art exhibition organized by the Society of the Friends of Art and of the Artists of Western Germany in Cologne. In the introduction to the exhibition, R. Reiche, one of the promoters, wrote: "The Sonderbund hopes to contribute, as far as it can, to a development of ties between the new Cologne and modern art, so that these ties become as close as those of the old Cologne with the art of that time".

The exhibition provided the opportunity for a true revolution in the field of trends and taste: 108 of van Gogh's paintings were shown, 24 by Cezanne, 21 by Gauguin, 32 by Munch and a large number by Bonnard, Braque, Denis, Derain, Girieud, Laurencin, Matisse, Marquet, Picasso, Signac, Vlaminck, Vuillard, van Dongen, Kandinsky, Jawlensky, Klee, Kokoschka, Nolde, for a total of 577 items. The American Davies wrote from Cologne to the art historian Walter Kuhn: "I would like us to be able to have an

exhibition like this". Kuhn's reaction was immediate; he took the first ship for Europe and went straight to Cologne, where he bought works by van Gogh, Munch and Lehmbruck for the New York Armory Show, the first significant opening towards modern art in the United States. Although they were met with resistance by the conservatives and by the prudence of the middle classes, the new artistic ferment made itself increasingly felt. One example of this was the Werkbundaustellung (exhibition of the artists' association) which was set up on the right bank of the Rhine in 1914. Despite the outbreak of the First World War, the art collections in Cologne were being added to. Thanks to the work of Alfred Hagelstange, Director of the Wallraf-Richartz-Museum, who died in 1914, several paintings were bought: a Renoir and two van Gogh masterpieces: "The bridges in Arles" and "Portrait of a young man", "The Italian girl" by Hodler, "Horsemen on the beach" by Franz Marc, two landscapes by Vlaminck and one by Dorain, as well as a still life by Pechstein and "The Soler family" by Picasso. But private collectors, too, were succumbing to the fascination of modern art. Haubrich could not afford to spend much on modern paintings. Called to Berlin for a medical examination for military service, from which he was exonerated, Haubrich took the opportunity of visiting museums and galleries, and of getting a better understanding of expressionism. He was particularly struck by an exhibition in memory of Franz Marc, who had just been killed on the front at Verdun. It was at that time that Haubrich decided to dedicate himself openly and completely to German expressionism. After the end of the war, in 1919 and 1920, he started to buy pictures, thanks in part to his friendship with Karl Nierendorf, a Cologne art dealer. Prices were quite reasonable at that time, but nevertheless, due to the effect of inflation, payment was in dollars, and if a Nolde water-colour could be bought for half a dollar (for one dollar, one could buy a leather arm-chair), already in 1923 and 1924 two paintings by Ensor, "Girl with a doll" and "Skeletons looking at Chinese figures" were sold for about 10,000 gold marks (with which one could have bought three or four villas). It was at this time that Haubrich bought his first oil paintings, among them "Dr. Koch" by Dix, and "The blind sisteer" by Paula Moder-

sohn-Beckers. He was by now much better off, as his law office had become known, and he often asked the artists themselves for advice: he became friendly with the painters, sculptors and writers, such as Dix, Gros, Kokoschka, Mataré, Marcks, Gies, Meistermann, Nay, Ernst, Adler, Hoerle, Raederscheidt, Stefen Anders, to mention only a few. Haubrich did not belong to any particular artistic or literary group. He associated with the dadaists, just as he was in contact with the "Lunisten" club; he was sometimes to be seen in the galleries or tea-rooms frequented by members of the "Gereonsclub" or the "Progressiven". Artistic and cultural life in Cologne was, at that time, particularly animated, and Haubrich was able to hear very widely differing opinions and to evaluate the trends of the moment, and, above all, the collector was often the last hope for painters of the Rhine and Cologne in financial difficulty. At that time several galleries were particularly active: Karl Nierendorf's, with the expressionists; the gallery belonging to Blauer Reiter (The Blue Horseman) and Otto Dix; Alfred Flechteim's gallery in Schildergasse, where Braque, Gris, Picasso and Chagall showed their works; the gallery belonging to Andreas Becker & Alfred Newman, which represented Adler, Hoerle, Radziwill, Seiwart, Ensor, Baumeister, Schlemmer, Lurçat, Léger, Marcoussis, Otto Müller, Schmidt-Rottluff, Klee and Beckmann. Haubrich was known in all of these galleries as a connoisseur and buyer. He also visited the artists' studios, not only privately, but also as a member of the Cologne Artistic Association, which, during Haubrich's Presidency, decided in favour of contemporary art.

But Haubrich was not only active in Cologne: he went to visit the "Brücke" masters, he met Emil Nolde, Karl Schmidt-Rottluff and Otto Muller. In 1924 in Paris he chose the works by Marc Chagall for his first great exhibition organized by the Kölnischer Kunstverein, and he bought Chagall's "Yellow house" for his own collection. He also met Otto Dix, and the two became close friends. In Dix's studio he saw the first great picture with the war as its subject being painted. In 1924 this work, which caused a great sensation, was bought by Hans Secker, who had been the new director of the contemporary art gallery at the Wallraf-Richartz-Museum since 1922. When it was shown to the public it

caused such a scandal with its pacifist message, against the cruelty of war, that it was separated from the rest of the gallery by a curtain and then a portrait of Dix's parents was put in its place. Haubrich was now very well known: he became Vice President of the Kolnischer Kunstverein, President of the Werkbund (the artists' association), he began writing reviews of the most important exhibitions, influencing public institutions' cultural policies.

Despite the success of his professional career and his activities as art expert and collector, Haubrich's life was overshadowed by his wife's death in 1922. By Hannah he had had a son, Karl Klaus, and a daughter, Ruth Luise. He later married Dora Anna Amalie Antonie Timmermanns, and in 1929 he was married again, to the Jewish doctor Alice Gottschalk. The couple was not able to live in peace for long: in 1938 his wife had to close her consulting room because of the race laws. Haubrich was certainly not a follower of Nazi ideas in the field of art - the fact that there were no abstractists, cubists or surrealists in his collection was only due to reasons of personal taste and to his need, for financial reasons, to limit his field of action. Because of the Nazi policy against "degenerate" art, Haubrich attempted to save various works. Between 1933 and 1945 he bought 45 paintings and, when it was decided to expell Haubrich from the Költnischer Kunstverein, the decision was carried out formally but never put into practice, thanks particularly to the work of Hans Carl Schreiber, the President of the Kunstverein. The persecution of "degenerate" art was begun in 1937, when Hitler spoke at the Congress of the National Socialist Party to inaugurate the House of German Culture: "... it is my irrevocable decision, just as in the field of political disorder, to put order from now on into the empty formulae of artistic life. Those "works of art" which cannot in themselves be understood will, from today, no longer be able to reach the German people".

The ordinance was soon carried out: 47 paintings, water-colours and graphics works in the gallery of modern art at the Wallraf-Richartz-Museum were declared "degenerate art", confiscated and put up for auction in Lucerne, Cologne lost, at one stroke, almost all its collection of post-impressionist art. Haubrich's

work were left, and he tried, in so far as he could, to buy other works before they could be taken abroad. The repression became harder: at the beginning of 1939, Bodenheim, Haubrich's partner in his law office, was forced to give up his activity. The collection itself was in serious danger: during a search of the collector's house for an illicit radio, the Gestapo had noticed the pictures. It was only Haubrich's presence of mind and the Nazi ignorance which saved the pictures, which he told the police were French. After this narrow escape, Haubrich decided to take steps to protect his collection: a part was hidden in the Wallraf-Richartz-Museum, another in a safe at the Deutsche Bank, another in a castle on the Lahn, and he also managed to send 14 water-colours by Klee to London.

In February 1944, the night before she was due for interrogation by the Gestapo, his wife Alice committed suicide, unable to stand the Nazi persecution. But life must go on, and the collector married again in September 1944, this time to a widow, Paula Anna Berta Wegelin.

The turn which the war had taken, and the imminent collapse of the Third Reich, meant that the front had moved, and now came dangerously close to Count Spee's castle at Untermaubach, where many pictures from Haubrich's collection, as well as the Kölnischer Kunstverein pictures, were deposited. They were in constant danger, since the castle was under artillery fire. Taking advantage of a pause in the fighting, Haubrich managed to load the pictures into a lorry and transfer them to his wife's apartment at Lindallee. The works were a long way from being safe, since Cologne was suffering severe air-raids; in fact, the following year, in 1943, the Museum building was razed to the ground. In February 1945 Haubrich suffered another, more serious bereavement: the death of his son, killed while fighting at Kessel von Königsberg.

With the arrival of the American troops, peace returned for the Haubrich collection: the occupying forces, in fact, placed the works under their special protection, and gave Haubrich a job at the Military Court as a lawyer. At the end of the war, nothing of Haubrich's collection had been destroyed, except for some damages to a sculpture by Sintenis and the 14 Klee water-colours which

had been sent to London: they had been siezed as enemy property, and sold. They are now in the United States, and two of them are on show at the Museum of Modern Art in New York.

After the division of Germany, Cologne was in the English zone: less generous than the Americans, the English sequestrated his house. At this point, Haubrich offered his collection to the City of Cologne, an idea he had been toying with for some time. A few months later, the first public exhibition was set up in the old University of Cologne, where the Sonnerbund exhibition had been held, and which had been occupied by the National Socialist Organization for a long time. In 1946, the collection was worth about 7 million marks, but this was before the monetary reform. A few months later, in the stabilized currency, it was worth about 5 million DM, of which about 300,000 DM was for additions to the collection after it had been donated. Since then the figures have risen exorbitantly.

In 1957 the new museum was inaugurated. One section was dedicated to modern art from the Haubrich collection. Even after the donation, not wanting the collection to become a closed entity, Haubrich himself brought pressure to bear with all of his prestige for new purchases to be made, as in the case of the Strecker collection of modern art, bought by the city in 1958 for 1,500,000 DM; he wanted the pictures from that collection to be hung among his own, so as to make up an artistic whole.

After the death of his fourth wife Paula in 1959, Haubrich married again, in Caracas, to the actress Lucy Millowitsch from Cologne, continuing the life-style which he himself liked to define with a simple recipe: "I have always tried to keep up a good standard of life, but I have never tried to get rich for the love of riches... instead of that, I have lived!". Haubrich died suddenly, while on holiday with his wife Lucy at Bad Münstereifel, of a stroke.

CONTEMPORARY DRAWINGS FROM A PRIVATE COLLECTION

The Castello di Rivoli has mounted an exhibition of drawings belonging to private collections, with the intention of provoking further reflection on the hobby of collecting contemporary art, and on the relationship between private collections and public museums.

The exhibition consists of forty works, dated from 1960, by the most important protagonists of the trends in contemporary art: Anselmo, Calzolari, Capogrossi, Castellani, Cucchi, Dibbets, Fontana, Gastini, Griffa, Kosuth, Kounellis, Lewitt, Manai, Mattiacci, Mainolfi, Mainolfi, Mario Merz, Marisa Merz, Nigro, Novelli, Paladino, Paolini, Parmiggiani, Penone, Rama, Ruggeri, Salvadori, Salvo, Schifano, Spagnulo, Stoisa, Tancredi, Twombly, Zorio.

LEGENDS TO SLIDES

1. Reclining female nude, Otto Dix, 1930.
Watercolour and pencil on rough paper
2. Portrait of Dr. Josef Haubrich, Heinrich Hoerle, 1931.
Mixed technique (chalk, flat paint)
3. Of a good family, Georg Grosz, 1925.
Watercolour, brown ink on rough paper
4. Seated woman, Oskar Kokoschka, around 1922/23.
Watercolour
5. Nude girl seated, Jules Pascin.
Watercolour

LEGENDS TO PHOTOGRAPHS

1. Three female nudes, Ernst Ludwig Kirchner, around 1911/12
Pencil on yellow pasterboard
2. The Tartar man is after, George Grosz.
Pen and Indian ink on smooth drawing card
3. The juggler's daughter, Oskar Kokoschka, 1906/07.
Pencil on brown paper
4. Woman's head, Fernand Léger, 1937.
Pen, brush and Indian ink, pencil on handmade paper